NOMINATION
IBBY HANS CHRISTIAN ANDERSEN AWARDS
2020
COUNTRY OF NOMINATION: AUSTRALIA

ILLUSTRATOR CANDIDATE: ANN JAMES

DOSSIER
Acknowledgements

Dossier compiled by Dr Robyn Sheahan-Bright on behalf of IBBY Australia in December 2018

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1. Biographical Information on the Candidate

Ann Catherine Stewart James (6 October 1952–) grew up in Ringwood, Melbourne, Australia. She attended Norwood Primary School and Tintern CEGGS /Girls School. Later she earned the Higher Diploma at Melbourne Teachers College, and became an art teacher – and this gave her a good foundation to later grow into an illustrator of picture books. Her playful approach to making pictures is reflected in the stories she chooses and the way she illustrates them, using a variety of materials and techniques. She taught at both Doveton and Ringwood High Schools in Melbourne, then worked in the Publications Branch of the Ministry of Education in Victoria, as a graphic designer and illustrator of educational publications between 1978 and 1987. Her first book, *A Pet for Mrs Arbuckle*, written by Gwenda Smyth, was published in 1981 after they had entered it in a competition for unpublished creators. As her career developed (with 14 books published by 1988) she left the department and began freelancing. (From 2004 to 2011 Ann also earned a Professional Writing & Editing Diploma from RMIT.) In 1988 Ann and her partner Ann Haddon established Books Illustrated, a gallery promoting picture books and their creators through exhibitions in Australia and overseas. Over thirty years they have collaborated with colleagues from all parts of the children’s book industry and developed close involvement with national and international industry organisations to promote and develop an understanding of visual narrative in picture books in particular, the role of illustrators as authors, and illustration as a literary language. Through exhibitions, hands-on workshops and by participating in seminars, events and festivals, they have endeavoured to promote Australian picture books and their creators nationally and internationally. She and Ann Haddon have organised the *Hello from Australia!* exhibition showcasing Australian illustration at Bologna International Children’s Book Fair since 2009, and also at Taipei International Book Fair in 2015 and at Nami Island and at twenty other venues in South Korea in 2013–2014. Ann helped establish the Society of Illustrators in 1988 and became a director on the Board of The Australian Society of Authors for 20 years from 1996, representing children’s illustrators and authors. In 2003 she coordinated the ongoing ASA initiative, www.thestylefile.com, an online showcase of Australian book illustrators. She is a founding director on the Board of the Australian Children’s Laureate Foundation (ACLF).

In 2000, Ann James and Ann Haddon were awarded the Pixie O’Harris Award for Distinguished Service to Australian Children’s Literature. In 2003, Ann received the Dromkeen Medal, awarded annually for work that makes a significant contribution to the appreciation and development of children’s literature. In 2016, Ann James and Ann Haddon were each awarded the Order of Australia, AM, for services to Children’s Literature. Ann has also been a mentor to many artists, participated in writing workshops in remote Indigenous communities, has been an illustrator in residence, and conducted illustrator workshops at literature festivals in all states of Australia. In her distinguished career, Ann has published more than 80 books, some of which she has written, as well as illustrated. Many have been published internationally, and many are award winners. They include *Little Humpty; Lucy Goosey; Sadie & Ratz, the Audrey of the Outback* series and its prequel picture book, *It’s a Miroocool!* Many have won or been short-listed for the CBCA Book of the Year Awards, including *Bernice Knows Best* by Max Dann (CBCA Junior Book of the Year, 1984), *Hannah Plus One* by Libby Gleeson (which won the same award in 1997) and also in 1997, *The Midnight Gang* by Margaret Wild was a CBCA Picture Book of the Year Honour Book. Ann continues to illustrate and write in her studio at Books Illustrated in South Melbourne, and in her stone cottage in the central Victorian goldfields. She is widely regarded as a national treasure. [See also 4. Awards and Other Distinctions p 11.]

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
2. Portrait Photograph of the Candidate
[See copy in Appendix C. CD-Rom contained in dossier.]
3. Statement of Candidate’s Contribution

‘It’s my responsibility to draw out the emotion behind the words on the page.’ Ann James

Ann James is one of Australia’s best loved and most respected picture book artists. She has, since her debut in the early 1980s, been highly regarded for her gloriously joyous and spontaneous artwork and has collaborated with some of Australia’s finest writers including Sonya Hartnett, Margaret Wild, Janeen Brian, Libby Hathorn, and Frances Watts. She has co-created some of Australia’s classic series such as Robin Klein’s Penny Pollard series, Christine Harris’s Audrey of the Outback series and Libby Gleeson’s Hannah series. She wrote and illustrated the two extremely charming books in the Bird and Bear series which are bound to become enduring classics. Her artwork is distinguished by a number of qualities:

- **Visual Narratives:**

  ‘My training as an artist and a teacher has provided me with a good foundation for creating visual narratives. My experience as an art teacher in particular was great for introducing me to art practices of all kinds and started me thinking about art as a conversation, rather than as an end in itself.’ Copyright Agency website

  Always, in a very subtle way, Ann tells a story in pictures with a filmic continuity which invites readers to travel forward, but also to question and interpret each image.

- **Intuitive Responses:**

  ‘I am curious to see what happens when my hand seems to take over the lead from my head. I am excited by the accidents, surprises and tangents that have me seeing new possibilities. I love being asked for solutions and ideas. More and more, I realise how important it is that people are so different in their ways of thinking and working and acting – we fill each other’s gaps. Though I can be frustrated by those who don’t see or do things my way, the other way is nearly always complimentary and useful in the end.’ Copyright Agency website

  Ann James’ drawing has the qualities of a truly intuitive artist. Her loosely drawn figures are capable of conveying immense emotion. They are whimsical and thoroughly delightful in their improvised poses. Her work always surprises. She has consistently continued to innovate, since creating the brilliant designs executed for Robin Klein’s Penny Pollard series, in how she translates words into images. She loves to juxtapose the expected against the unexpected. Renowned illustrator, Julie Vivas, has said of her work: ‘Ann James is the illustrator whose work I much admire. The skill of capturing poses that are spontaneous with a simple line that is fresh and alive. To me she catches the humanness or the animal-ness of the characters, her illustrations evoke humour and or tenderness’ ‘Interview with Julie Vivas’ Read Me: Louise Owen’s Blog November 21, 2013 <http://www.readmeblogsite.net/2013/11/21/interview-with-julie-vivas-illustrator-of-possum-magic-scholastic-and-i-went-walking-omnibus-scholastic/>

- **Astute Observation of Children and the World Around Her:**

  Her work celebrates the children’s view of the world in whimsical, delightful fashion and her images are always astutely perceptive.
• **Curiosity and Wonder:**

Ann has also always been a bowerbird collector of ‘bits and pieces’, and she celebrates these tokens of her everyday experience in her artwork. Ann’s pets, too, often feature in her books, for example in *One Day* (1989); *The Way I Love You!* (2004); *Dog In, Cat Out* (1991), and *Chester and Gil* (2009). Two recent picture books she both wrote and illustrated celebrate childhood wonder and curiosity: *Bird and Bear* (2013), and *Bird and Bear and the Special Day* (2016).

• **Innovative use of Medium:**

Ann uses watercolour, charcoal, pastels, and also a variety of innovative media. One pair of books, written by Janeen Brian, celebrated playfulness. *I’m a Dirty Dinosaur* (2013), was painted with mud from Ann’s dam, and for its sequel, *I’m a Hungry Dinosaur* (2015), Ann used a mixture of chocolate icing, cocoa and flour as her medium. *The Butterfly: from a tiny wingbeat to a tornado* by Roger Vaughan Carr (1996) was a work of pure watercolour genius in its evocative recreation of vibrant scenes of nature and the effect of global elements.

• **Character-Driven Work:**

‘I’m primarily an illustrator, but my style of writing and my style of illustration have lots in common: Character driven and spontaneous, with humour and humanity at heart.’ (‘12 Curly Questions with Author/Illustrator Ann James’ Kids Book Review <http://www.kids-bookreview.com/2013/11/12-curly-questions-with_12.html>)

Ann’s drawings of animals and people are invested with the twin themes of empathy and laughter. She enjoys creating her deceptively simple characters with the sleight of hand which is clearly visible in videos of her at work. When asked what classic children’s book character she’d most like to be, she replied: ‘The Ernest Shepard version of Pooh Bear. He’s a beautifully drawn character, has plenty of friends, is endearing, happy, and wise in his bear-of-little-brain way.’ (‘12 Curly Questions with Author/Illustrator Ann James’ Kids Book Review <http://www.kids-bookreview.com/2013/11/12-curly-questions-with_12.html>)

Ann has created similarly endearing characters in her drawings of Lucy Goosey, Penny Pollard, Hannah, Bird and Bear, and the Hungry Dinosaur, to name only a few of her creations. A smudge of colour, the placement of an eye, the scale of a figure, the shadows cast by light – these are just some of the techniques Ann employs to convey to a young reader the emotion behind words on a page.

• **Contribution to Australian Children’s Literature:**

Ann James has been a major force in Australian children’s publishing since the early 1980s. Her work has been recognised in multiple awards, and been widely exhibited nationally and internationally. Her advocacy for her fellow illustrators’ work in many forums has also been significant, and has had a profound influence on Australia’s recognition in Asia and Europe, via exhibitions and other initiatives. With her partner, Ann Haddon, they have organised *Hello from Australia!* and numerous other exhibition tours in Asia which have both profiled her art and that of her peers and which have led to significant translation opportunities in those countries. Her exquisite work is more than worthy of further international recognition, and the HCA 2020 nomination is an acknowledgement of that.
4. Essays, Interviews or Articles:

This dossier contains copies of the following two articles in Appendix A:


Kim Sung-hee ‘Faces of Australia: Photographs and Children’s Book Illustrations Curator Ann James of Books Illustrated Melbourne’ *Korea Foundation* [https://en.kf.or.kr/?menuno=3769&type=view&evnt_no=173&pageIndex=12&searchevnt=0]

Other Biographical and Critical Sources Include:


Lawrenson, Diana ‘The Illustrated Anns’ *The Sunday Age* 20 August 2000, p 10.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James


**Videoed Interviews:**

‘Ann James becoming an Illustrator’ *ABC Education* <http://education.abc.net.au/home#!/media/1263114/ann-james-becoming-an-illustrator>


‘Ann James Reflects on her Picture’ *ABC Splash Education* <http://education.abc.net.au/home#!/media/1262970/ann-james-reflects-on-her-picture>


‘Off the Shelf’ ABC Radio National, 2011.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
5. Awards and other Distinctions

International Awards Arranged per Award Category:

INTERNATIONAL AWARDS

Children’s and Young Adult Bloggers’ Literary Awards (Cybils) (Early Chapter Book):

- 2013 Winner Sadie and Ratz

Nami International Concours Encouragement Prize 2013:


National Council of Teachers of English (NCTE) Notable Children’s Book:


Parents’ Choice Award (USA):


School Library Journal Best Book:

- 2012 Sadie and Ratz

USBBY Outstanding International Book:

- 2013 Sadie and Ratz

White Kite Award (Germany):


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AWARDS FOR PERSONAL ACHIEVEMENT

- 2017 Ambassador to the Indigenous Literacy Foundation (ILF)
- 2016 Order of Australia (AM) Medal for services to Australian Children’s Literature.
- 2002 Dromkeen Medal ‘for work that makes a significant contribution to the appreciation and development of children’s literature’.
- 2001 Jointly with Ann Haddon, awarded The Leila St John Award, CBCA Victorian Branch, ‘for service to children’s literature in Victoria’.
- 2000 Jointly with Ann Haddon, awarded the Pixie O’Harris Award for ‘Distinguished service to children’s literature’.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
**Major International Exhibitions and Residencies:**

- **2015** *I'm a Dirty Dinosaur* illustrations included in inaugural NAMI Illustration Concours
- **2013** Guest of Oriental Babies & Kids Publishers, Phoenix, Nanjing, China
- **2011** *Swimming with Stories: Chester & Gil* and Australian picture book illustration exhibition and visit to Children’s Museum, Shanghai, China. Books Illustrated artist guests: Sally Rippin, Leigh Hobbs, Alison Lester, resulting in 11 new translations of books by the four artists represented.
- **2008** *The Way I Love You* – Australian picture book illustration China tour: Chengdu, Suzhou, Shanghai
- **2007** *The Way I Love You Exhibition* & picture book promotion, Beijing, China
- **2006** *The Way I Love You Exhibition* Taipei Book Expo, Taiwan
- **2005** Guest Illustrator, Korean Children’s Book Fair, Seoul
- **2003** Visiting illustrator, British International School, Tokyo, Japan
- **2001** Guest, Third Australian Children’s Book Fair, Seoul, South Korea
- **1996** Represented Australia at a large Australian Book exhibition, Seoul, Korea, with 400 children’s titles and 400 adult titles
- **1992** Member of Women’s Writers Train

**Other Key Public Advocacy Roles:**

- **2018** Co-Curator *Hello! From Australia*, Bologna International Children’s Book Fair
- **2017** Co-Curator *Hello! From Australia*, Bologna International Children’s Book Fair
- **2015** Co-Curator *Hello! From Australia!* at Taipei International Book Fair (TIBE) Books Illustrated with four collaborating publishers on Australian Stand supported by Australia Council & Copyright Agency & AUSTRADE, Taiwan.
- **2014** Co-Curator *Hello! From Australia!* illustration exhibition, Nami Island, Korea – Australia Days Celebration
- **2013–14** Co-Curator Korean tour of *Hello! From Australia!* (2012 Bologna exhibition) to over 20 venues in Korea, including Cultural Centre, Paju Book City, Paju; National Library Seoul; Korean Cultural Centre; Nami Island; many regional libraries.
- **2013** Co-Curator *Hello! From Australia!* – Capital Library, Beijing, China, for Australian Writers Week, Books Illustrated artist guests, Alison Lester, Anne Spudvilas, Amberlin Kwaymullina and Ann James
- **2009 to 2015** Co-Curator *Hello! From Australia!* Rights and promotional exhibition for Bologna Book Fair, Italy – in partnership with Australian Publishers Association (APA), funded by Copyright Agency
- **2009** Co-Curator with Ann Haddon, Books Illustrated curated the first illustration display
on the Collective Australian Stand at Bologna Book Fair, in partnership with Australian Publishers Association

- **2008 to present** Board member, Australian Children’s Literature Alliance (now Australian Children’s Laureate Foundation, 2018+)
- **1996 to 2016** Board member, Australian Society of Authors (ASA); manager of the Stylefile
- **1992 to 1996** Board Director, Nutcote Trust
- **1988** Established Society of Book Illustrators (SoBI) with David Wong & Terry Denton. Co-ordinated SOBI until merger with Australian Society of Authors 1996.

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**CHILDREN’S & YA BOOK AWARDS**

**Australian Awards Arranged per Award Category:**

**Children’s Book Council of Australia (CBCA) Picture Book of the Year Award:**


**Children’s Book Council of Australia (CBCA) Book of the Year Award: Younger Readers:**


**Children’s Book Council of Australia (CBCA) Junior Book of the Year Award:**


**Children’s Book Council of Australia (CBCA) Book of the Year Award: Early Childhood:**

• **2013 Shortlisted** *It’s a Miroocool!* by Christine Harris Illustrated by Ann James. Richmond, Vic.: Little Hare Books, 2012.


**Children’s Book Council of Australia (CBCA) Notables List:**

[Note: These are not repeated in the following list by book title.]


IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
• 2009 Audrey Goes To Town, Christine Harris, Illustrated by Ann James. Richmond Vic.: Little Hare Books, 2008.


**Children’s Choice Awards:**


• 2004 YABBA Hall of Fame Penny Pollard’s Diary by Robin Klein. Illustrated by Ann James.


**NSW Premier’s Literary Awards, Patricia Wrightson Prize for Children’s Literature:**


**Speech Pathology Award:**


**Wilderness Society Environment Award for Children’s Literature**


**International and Australian Awards Arranged per Book Title:**


**Awards:** Shortlisted Speech Pathology Award 2015; Notable Children’s Book Council of Australia (CBCA) 2016.


**Awards:** Winner Speech Pathology Awards (Birth to 3 Years), 2014; Honour Book CBCA Picture Book of the Year Awards, 2013;

*It’s a Miroocool!* (2012) by Christine Harris. Illustrated by Ann James.

**Awards:** 2013 Shortlisted Book of the Year Award: Early Childhood


**Awards:** 2009 Shortlisted NSW Premier’s Literary Award Patricia Wrightson Prize for Children's Literature; a 2012 School Library Journal Best Book; 2013 National IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
Council of Teachers of English (NCTE) Notable Children’s Book; a 2013 USBBY Outstanding International Book; and a 2013 Children’s and Young Adult Bloggers’ Literary Awards (Cybils) Early Chapter Book winner.

  **Awards:** 2009 Honour Book – Book of the Year Award: Early Childhood

*Shutting the Chooks In (2003)* by Libby Gleeson. Illustrated by Ann James.
  **Awards:** Shortlisted NSW Premier’s Literary Award Patricia Wrightson Prize for Children’s Literature, 2004.

  **Awards:** 2004 Honour Book – Book of the Year Award: Early Childhood

  **Awards:** Shortlisted CBCA Book of the Year Award: Younger Readers, 2000.

  **Awards:** Shortlisted Wilderness Society Environment Award for Children’s Literature, 1998.

  **Awards:** Winner Book of the Year Award: Younger Readers, 1997.

  **Awards:** Shortlisted NSW Premier’s Literary Award Patricia Wrightson Prize for Children’s Literature, 1996.

  **Awards:** Winner CBCA Junior Book of the Year Award, 1997.

  **Awards:** Honour Book CBCA Picture Book of the Year Award, 1997.

  **Awards:** Shortlisted CBCA Picture Book of the Year Award, 1992.

  **Awards:** Shortlisted CBCA Picture Book of the Year Award, 1989.

  **Awards:** Honour Book CBCA Book of the Year Award Younger Readers, 1988.

  **Awards:** Shortlisted CBCA Junior Book of the Year Award, 1985.

  **Awards:** Winner CBCA Junior Book of the Year Award, 1984.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

6. Complete Bibliography

**PICTURE BOOKS (SELF-AUTHORED):**


**PICTURE BOOKS (WITH COLLABORATOR):**


Snap! by Margaret Ballinger. Illustrated by Ann James. (Reader Es Level 1, Book 18) NY: Holt McDougal Houghton Mifflin (USA), 1995


IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James


ILLUSTRATED FICTION SERIES:

Penny Pollard Series:


Audrey of the Outback Series:

**Audrey Goes to Town** by Christine Harris. Illustrated by Ann James. Richmond Vic., Little Hare Books, 2008.


**Hannah Series:**


**ILLUSTRATED JUNIOR BOOKS:**


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**ILLUSTRATIONS IN COLLECTIONS:**


**NON-FICTION:**


**The Ding Dong Daily Extra** by Kathleen Hill, Port Melbourne, Vic.: Rigby Heinemann, 1992.

**ON THE DRAWING BOARD:**


IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
7. Translated Editions

Note: This list also includes foreign editions in English, and is arranged in order of publication.

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USA: Kane Miller, 2016.
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USA: Kane Miller, 2014.
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China: Oriental Babies & Kids Limited.
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USA: Little Bee Books / Bonnier, 2015.
Netherlands: Unieboeksppectrum.
China: Oriental Babies & Kids Limited.
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Australia: Penguin (Aussie Nibble)
China (Chinese simple): Foreign Language Teaching & Research Press.
UK: Walker Books UK (Walker Stories).
Sweden: Bonnier Carlsten: Arja och Rättiz av Sonya Hartnett; illustrerad av Ann James; översättning av Helen Ridelberg
Korea: Printed as a full-size picture book.
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Note: Commissioned by US, co-edition with Australia.
USA: Viking.
Australia: Penguin/Viking.
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France: Menedition France.
Spanish: Loguez Ediciones.
Germany: Atlantis Verlag / Orell Fussli Verlag AG.
Slovenia: Založba Skrivnost (Rights Reverted).
Taiwan: Alvita Publishing Co Ltd (Rights Reverted).
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IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
**Indonesia:** Penerbit Erlangga.
**Thailand:** Plan for Kids Co Ltd.

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**China:**
Oriental Babies & Kids Limited.
**Taiwan:** Big Goat Press Co. Ltd (Bilingual English/Complex Chinese) – Rights Reverted.
**France:** Editions Lito.
**Spain:** Ediciones Ekare Europa.
**Japan:** Kosei Publishing Company (Rights Reverted).
**Netherlands:** Uitgeverij Hillen bv.
**USA:** Simon & Schuster (Rights Reverted).
**Korea:** Korea Hermannhesse (previously called Hemingway Korea) – Rights Reverted.
IamBooks (English Language Rights).

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**Spain:** Ediciones Muestras Motivas.
**Arabic:** Dar Al-Maaref Bookshop.
**China:** Phoenix Juvenile and Children’s Publishing Ltd.
**Korea:** Jangone Education & Publishing Co Ltd.
**USA & Canada:** Simply Read Books.
**Indonesia:** Penerbit Erlangga.

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**Korea:** Joongang Publisher.

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**Japan:** MontovanCo Ltd., Tokyo.

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**USA:** Published as *Midnight Babies.* NY: Clarion, 1999.
**Canada:** Published as *Midnight Babies.* Simon & Schuster, Canada.
**Korea:** The ChoiceMaker-inter Australia Co: Hansol Education. Han pamjung e agidül ŭn = The midnight feast / kūl Maŋō̃l Walddū ; kūrīm Aen Jeimsū; omgim Yi Sŏng-hye 한밤중에아기들은 = The midnight feast / 클마거릿와일드 ; 그림앤제임스 ; 옮김이승혜 Sŏul-si : Hansol Kyoyuk,

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Korea: Pulbit Publishing Co.


UK: Southwood Books Illustrated.


UK: Oxford University Press.


USA: Orchard; Houghton Mifflin Harcourt (HMH).


IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

UK: Abe Books.

UK: London: Oxford University Press.
New Zealand: Auckland: Oxford University Press.
USA: New York: Oxford University Press.
Sweden: *Penny’s hemlyga dagbucb*, Wallroth &Brauns Forlag, 1997
Chia・ブックス; 3.

New Zealand: Auckland: Oxford University Press.
USA: New York: Oxford University Press.

UK: London: Oxford University Press.
New Zealand: Auckland: Oxford University Press.
USA: New York: Oxford University Press.

UK: London: Oxford University Press.
New Zealand: Auckland: Oxford University Press.
USA: New York: Oxford University Press.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
8. Ten Most Important Books by the Candidate


9. List of Five Books Sent to Jurors


10. Published Reviews of Works:
The following is a list of ten reviews, two of each of five books, copies of which are contained in this dossier in Appendix B:


Working Drawings:
11. Reproductions of Book Covers and Illustrations

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
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Appendix A. Articles


Conversations

Christian Birmingham & Ann James

Discussing illustration with Ann James, Christian Birmingham opened the conversation by commenting on Ann's illustrations in *Snakes and Ladders* (Robin Klein)

Christian: How did you do the tone in these drawings?

Ann: It was the stick on, cut out Letraset stuff. I had to do black and white illustrations without using washes or tones — so instead I used these patterns and mechanical tone.

Christian: I look at those things in art suppliers and covet them, and I can’t think of anything I can do with them — so I go back to the pastel department and pull out drawer after drawer after drawer of fantastic colours — and it sort of makes up for it.

Ann: You always have open compositions — bleeding off the page — apart from the black and white cartoons in the novels, even those have ragged edges, so you obviously veer away from borders and lines.

Christian: I like illustrations where you get the impression that there’s more going on than meets the eye.

Ann: So it’s part of a bigger picture.

Christian: It’s something I probably do naturally — I like the idea of a window you’re looking through. You get the impression with fully bled spreads in particular that if you could just look around the corner you’d see the rest of the scene. Whereas with vignettes I feel they’re contained by the white paper around them.

Ann: I feel like that too, you’re pushing the reader just that bit further — but I don’t do it consciously.

Christian: I’m not sure that it’s something that benefits from too careful an analysis. It would be very easy to get a sense of arichte.

Ann: I’ve always been playful with mixing things. If it stuck to the one medium I probably would have been given very similar text after text after text. The first books I did were line and watercolour, full of whimsy and light-hearted, and I loved doing them. But if I hadn’t pushed my way through that I wouldn’t have had the opportunity to do other things. Your style and approach is universal in that you can apply it to lots of different sorts of texts.

Christian: It’s probably because I just use one coloured medium and one black & white medium. Because I’ve devoted myself to a narrow trench it has probably allowed me to mine it deeper so I can then apply it to other subjects. Whereas I suppose that if you work in various media you have to select the text that’s appropriate.

Ann: It works the other way with me. I’m given a manuscript and I think, what will work best with this? I was trained as an art teacher who worked in lots of different media and I’ve always found most things really good fun to work with. I’m not an expert in any one particular area, except maybe line, but there are some texts that just won’t work with line. I’ve got a theory that your style is more in your thinking than in your technique. Yet some people need, like Bob Graham and Quentin Blake and you, to work in the same medium, and that’s fantastic because it’s like a musician who’s a virtuoso on one instrument.

Christian: I’m intrigued by what makes an artist’s work identifiable theirs. When I look at my work I find it difficult to see what it is that gives people the idea that it’s mine.

Ann: What do you think it is?

Christian: The thing that strikes me immediately is the composition. And the tendency, the passion I’ve got, for cropping things. Working on The Magic Bicycle my editor said at one point, Could you please leave the top of someone’s head on. Again it’s this idea that there’s more to the image. The focus is so close that there must be a bigger picture.

Ann: How much do you think that film...
Ann James

and TV have influenced our generation into seeing like that. When a group of illustrators gets together we laugh at the terms we use — close-ups, zooming in, bird’s-eye view, this frame, that frame...

Christian: I’m increasingly trying to use focus. It’s another tool. In the new Collins’ book about the kestrel, there are background figures out of focus, which is a departure for me. What I love particularly with photography is a very shallow depth of field. If something is focused in the middle foreground the background and foreground are out of focus and just the centre is highlighted. It’s something that seems to be under-used in illustration. Some people who do photographic (for want of a better word) illustration use it, but most illustrators seem to keep in focus.

Ann: Yes, I’m often surprised at people who use that photographically realistic style and don’t play around with focus. They manipulate the image so that everything’s sharp and it gives it a surreal quality that I find uncomfortable.

Christian: With chalk pastel making things out of focus is easy.

Ann: Yes, just a sneeze . . .

Christian: Just a wandering cat . . .

Ann: Are there particular age levels you feel more akin to?

Christian: Yes, I think five to seven or eight years. That’s quite a wide range in terms of the divisions children’s books fall into. I think five to eight have a deceptively sophisticated eye and they can decode things. At the same time they still have their vivid childish imagination and haven’t been made to conform or stop daydreaming. A good illustration starts off an imaginative process. Given the power that illustration and text can have over the imagination it’s quite a responsibility.

Ann: Have you got a strong memory of your own childhood?

Christian: Yes, I think because it was relatively uneventful and happy. I tend not to draw specifically on my own childhood experiences but it’s bound to creep in. For instance, Berlie Doherty, the author of The Magic Bicycle, didn’t see the artwork until it was finished and then was surprised that I’d depicted the main character as a boy. She’d written it about herself learning to ride, yet I’d visualised a boy when I read the text.

Ann: What stages do you go through developing characters?
Do you go hunting for people to match the images in your head?

Christina: A friend of mine works in a school so I have access to a number of children — the child in *The Sea of Tranquility* is more pensive, a day dreamer, than the child in *The Magic Bicycle*.

Ann: And this Oliver Twist is so Oliver.

Christina: My parents are in amateur dramatics — a great place to find not-so-self-conscious people, and this is where I found ‘Oliver’.

Ann: Have you ever worked in another job at the same time as being an illustrator?

Christina: I was at the point of getting a day or evening job to keep ends together but then I got taken on by the agency — so they snatched me from the teeth of conventional work.

Ann: In Australia most illustrators and authors do a bit of work in schools and significant income comes from that. Though most would choose to do less of that and more of their writing and illustrating if they could afford to. It’s nice though to keep in touch with children.

Christina: It’s usual for illustrators at home to have some other form of income but most illustrators I know just do illustration. It sounds a bit like it pays slightly better in Britain — I don’t know if that’s because of the agents. Sounds like, from my little patch, that it would be unlikely for a British illustrator to work for the amount of time and money common here.

Ann: This is something I’m really interested in. I’ve got this bee in my bonnet that we should be pushing for higher royalty advances. I think it might keep our books in print for longer and everybody then has the commitment that we do to our books.

Christina: Is the market for illustration as great here as it is in Britain?

Ann: I don’t know. Walker Books does something like 380 books a year — well I think there’s nobody here doing more than about 6!

Ann: Have you got a direction that you are working towards or are you just growing as you grow?

Christina: More or less. I’d like to do two children’s picture books a year, and ideally the rest of the work would be a mixture of things — I’ve done one set of stamps and am working on another set at the moment. It’s a fantastic change, and I’ve done some packaging as well.

Ann: What’s a peeler?

Christina: The first official police force was the Metropolitan police with their blue uniform and shiny buttons. Prior to that were the Bow Street Runners — sort of Scotland Yard — peelers was short for the police force set up by Sir Robert Peel. The City of London set up their own force, I think it’s still going. To a certain extent it’s been the same with wombats.

You idly say, ‘I’d like to see a wombat’, and they say, ‘Do you want to see a northern hairy-nosed or a common . . .’ You have to take a step back and Ab, right, a common please. I always had a passion for history so doing the research for something like Oliver Twist was really interesting.

Ann: Who are your favourite illustrators — traditional and contemporary?

Christina: They might be extremely like me or not at all. Some have completely opposite styles like Quentin Blake and Maurice Sendak.

Ann: What is it that you like?

Christina: I like it because I can’t do it! I’m amazed by people who can do that sort of stuff. If I go and see a mixed exhibition I end up looking at the things I couldn’t possibly do. I approach each from a different point of view. When I look at Norman Rockwell I look into the picture and I think, *blimey that’s well done* — the craft and the composition. Whereas looking at Quentin Blake or Ralph Steadman . . .

Ann: Is it like looking at another language, or is it like looking at something buried inside you that you’ve lost touch with?

Christina: It’s like hearing something described in another language — if the style of illustration is appropriate to the subject. With Quentin Blake, for instance, it’s like hearing something described more eloquently.

Christina: I love period subjects, J. S. Sargent and Degas. When I look at
IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020:

Ann: He may have been one of those people who can internalise the subject. I once interviewed the painter Noel Counihan. He was very good at portraits but he never painted with the subjects sitting in front of him. He’d just painted a portrait of the writer Alan Marshall — he’d have Alan come over for a chat now and again, and then, when Alan wasn’t there he’d paint him from memory.

Christian: I suppose he had a photographic memory, and the ability to see when something’s wrong — one of the most important skills for an artist. I use a mirror. It reverses the image and I can immediately spot mistakes.

Ann: What sort of mistakes are you spotting?

Christian: Things leaning — in one direction.

Ann: Do you have an astigmatism?

Christian: Not that I’m aware of. Your brain compensates for things being crooked as you draw.

Ann: For some reason I orient my drawings from right to left, and often have to reverse them for illustrations and covers. I photocopy them on to acetate and flop them over — and they do look wonky sometimes. I’d always thought it was my astigmatism, but obviously my whole life is skewed.

Ann: I was talking with other illustrators recently about the way we see things. With me it’s line. I see the outlines of things and the key lines that give the mood of the body. With Kim Gamble it’s shape and a fascination for light. He said I looked like a sausage with a pea on top — that’s his approach to drawing in his You Can Draw Anything book. Wow I thought, that’s really easy, I’ve never thought of drawing a pigeon like a football. Anyway there were quite a few of us and we all saw things differently. How do you see? You seem to be a tonal person to me.

Christian: Absolutely — I see things in tone and colour and not in terms of outline or shape at all. Apart from shapes as shape of colour or shape of tone. I’m the opposite of someone who sees in terms of outline. If I see a colour I like I look at it for a while and think how would I mix that? The main thing is the light.

Ann: And you always have a sense of where the light is coming from?

Christian: Yes. It’s a question of trying to create depth — make the edge of a painting to a window. The tonal difference between near and far and things being placed.

Ann: Do you have an obsession with things being correct, or can you manipulate the light to suit your mood?

Christian: I can manipulate things like light and composition — move things around. What I can’t do, and not be nagged at by my conscience, is something like a anachronistic policeman.

Ann: I understand that. When I did The Butterfly (Roger Vaughan Carr) I spent so much time researching winds. I went to the Meteorological Bureau to find out about particular trade winds, their characteristics, seasons, El Nino — and I used none of that directly in the pictures I just needed to know my character.

Christian: When I went to wildlife parks and was able to convince the people that I was serious about wombats they were very helpful and willing. Whereas if they’d got the impression that I was going to draw a sausage with whiskers they’d have been more cautious.

Ann: Kim doesn’t draw sausages with whiskers, he just sees like that!

Christian: That’s what draws me to line — I feel like I’m cheating, trying to put everything in — as if I’m trying desperately to convince myself that it’s real. Whereas to reduce something down to an outline requires a tremendous amount of attention and is a real editorial process.

Ann: I think a lot of it too is the way we see the world and that’s what fascinated me the other day when we were all talking about it. I’m very short-sighted so I’m probably very much a shorthand person. I can’t draw photographically — my work is representational though I have to understand the subject fully before I can simplify it — I have to know a motorbike before I can draw it like I can draw a cat.

Christian: I tend to think that everyone can draw in a representational manner, which is why I find it difficult to see how people can identify my work.

Ann: Everyone probably does have a plane that they have in common and then they take off in different directions. Your work is impressionistic I think. You inject yourself into that moment and make the photographic image the impression of that moment.

Christian: I like the idea that you can render something that is convincingly real, but at the same time people know that it’s a picture.

Ann: This dog (in The Magic Bicycle) has so much dogginess — because it’s got what you know about a dog and leaves out a whole lot of other stuff you don’t need. That’s more or less what I do when I use line I suppose.

Christian: Do you find that the things that you draw that you’re familiar with are best? We used to have a golden retriever and I can draw golden retrievers much more convincingly than any other dog.

Ann: That’s because you’ve got your memory to draw from. And that’s why I find it very hard to draw a motorbike. I rely on my memory and fill up the gaps using reference.

Christian: And with your sense of crookedness I wouldn’t suggest you ride a motorbike.

Ann: I might be pulled up by a peeler.

Illustration by Ann James for Snakes and Ladders
Humorous but meticulous. Swirling with vivid colors, rich with mellow pastel tones. Those were my impressions while viewing the works on display at the Faces of Australia exhibition, staged through March 7, 2013 at the KF Cultural Center Gallery. Just before the event’s opening ceremony, I met up with Ann James, the well-known Australian illustrator who contributed a number of her works to this exhibition. James, who turns 61 this year, has been working in the children’s illustration world for more than two decades. With her sparkling eyes, she seemed every bit the friendly, wise grandmother right out of a fairy tale.
On her pride in the quality of the exhibition:
“I brought in works that were shown last year at the Bologna Children’s Book Fair, which is one of the world’s biggest children’s book events. You can see a lot of the top work from recent years, including illustrations by Alison Lester, one of Australia’s children’s laureates.”

On how she came to take part in the exhibition as someone known for her illustrations:
“I was an art teacher for 10 years until 1988, when Ann Haddon and I opened the children’s bookstore/gallery, Books Illustrated, in Melbourne. Books Illustrated took part in the selection of books as co-organizer for this exhibition.”

James has contributed to the publication of some 70 books in the 25 years since she started working in earnest as an illustrator a career she chose because of her love of children and the enjoyment she gets from bringing stories and children together through pictures. For Little Humpty, The Midnight Gang, and I’m a Dirty Dinosaur; she also recalled being asked to contribute to a project by a British writer who loved her work. Explaining that she typically works at the request of publishing company editors, James noted that she has received some inquiries from Korean companies.

On how she comes up with her illustration ideas even when she doesn’t have a chance to meet the writer:
“It’s a bit tough to explain in words, but I try to stay true to the story. I believe that good illustrations are ones that convey the story clearly. I also travel around a lot to exhibitions by other artists.”

Her thoughts on Korean illustration:
“I haven’t seen much of their work, but what I have seen has been very high quality. I believe they won a number of prizes at the Bologna Book Fair. One who does come to mind is Suzy Lee who is well known in the U.S.”

On whether her career as an illustrator has inspired her to take up writing as well:
IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
“I’m not completely uninterested, but artists and writers work in very different ways. I’m also extremely busy with the gallery, which organizes a traveling book fair all over Australia. To be honest, I did try writing a book five years ago, but I gave up after a few months.”

Last year, the traveling book fair made no fewer than three treks around the country, leaving James with little time to think about much else. She is also very busy with professional workshops, which have taken her to such places as China and Korea. Now in Korea for the eighth time, she recalled holding a workshop last year at the Booksori Festival at Paju Publishing Town, in Gyeonggi Province. During this visit, she is scheduled to conduct two workshops for children and aspiring illustrators. She seemed excited to hear from the KF staff about the large number of people who had registered to attend her workshop sessions.

“At its root, illustration is a branch of the arts,” she said, “but it’s also always a challenge, because you’re creating images to spark children’s emotions and help them understand.” It was as though she was sharing the secret of her art, its characteristic sparkling humor, its knack for producing a smile.

Kim Sung-hee
Adjunct Professor of Communication & Media Studies
Sookmyung Women’s University
Appendix B. Reviews

**Before School**

*I'm a Dirty Dinosaur* (2013)
978 6 670 0765 5 $19.99 Hb

The enthusiasm of the little dino around whom this tale revolves is treat. As he creeps across the pages, proudly proclaiming his discovery in all things muddy (and especially his own naked little body), his enthusiasm tugs at an unforgettable, and oft undertaken, facet of childhood fun—the endless possibilities offered by a puddle of mud.

Janeen Brian and Ann James have utilised, to great effect, the universal appeal of baby animals, as with low-slung toddler-like turn (complete with belly button), sturdy legs and impudent eyes, the dirty dinosaur's shape, as well as his consummate curiosity, make him an endearing protagonist.

With unbridled glee the little fellow strumps and slides through a series of mud-plastered actions, reveling in his increasingly muddy body and the fun one can have with a catchy rhythm and a rhyming state of mind.

* I'm a dirty dino/ with dirty feet/ I splash in all the puddles/ and I stomp on the street,/ STAMP, STAMP, STAMP./

On the Day You Were Born
978 1 74114 754 4 $24.99 Hb

This beautiful book celebrates the arrival of a new baby. The storyline is written some time later from the new child's perspective.

My daddy said:/ On the day you were born, I wrapped you up warm and took you for a walk to see the world.../ My daddy said:/ On the day you were born, falcons and hawks did aerobatics in the sky, and a skunk fell to earth, right into your hand.

Margaret Wild's skillfully chosen words envelop the reader whilst the glorious, brightly coloured illustrations by Ron Brooks are the right fit for the text. Double page features Australia with vivid blue skies, red earth, eucalypts, corrugated tin buildings and colourful parents. Pre-school children will adore the repetition in this most about book, along with an opportunity to extend their vocabulary with text such as the moon was full and white and butterflies amongst the wildflowers.

This is a feel good book for adults as well, as they too reflect on the emotions experienced when a new life arrives in this wonderful world.

A very special picture book has been created by these two highly talented individuals. I cannot wait to read it to my grandchildren and witness the wonderment in their eyes. Highly recommended.

Patricia Jalové

10 Little Circus Mice
978 1 9218 9267 6 $24.95 Hb

It is obvious why the international rights for 10 Little Circus Mice have already been sold. This picture book for very young readers is a triumphant blend of maths concept book and amusing circus story.

10 mice woke. 9 mice tidy. 8 mice measured. 7 mice cooked. 6 mice cleaned up with a broom. 5 mice washed their plates. 4 mice picked up the dirty linen. 3 mice turned the bed sheets. 2 mice washed the windows. 1 mouse tidied up.

The pencil, liquid acrylic and collage illustrations add to the jollity of the piece. They are colourful without being overly bold and work well on the white and striped backgrounds which suggest perspective whilst subtly evolving a circus. The numerals are also integrated into the circus fun with decorative diagonal stripes and circles.

Jey Law

Sleep Like a Tiger
Mary Louque, IL Pamela Zagorski, Houghton Mifflin, 32pp.
978 0 547 66410 7 $25.00 Hb

There are hundreds of picture books enticing young children to sleep—some measure of their parents' and their own unsociable disinclination—but this Caldecott Honorable Book must surely be one of the most beautiful, and the rhythm in many ways of the 2011 internet sensation Go the... to Sleep.

These parents, elegant, calm, cultivated, with patrician noses and golden crowns like their daughter and some of the animal characters, make no demands about sleep but gently insist that the child put her on her pyjamas, wash her face and brush her teeth. Meanwhile they answer her questions: Does everything in the world go to sleep? with examples drawn from the family pets and a wind-up whole an little wheels, moving on to a curly garden snail, neatly folded bats and a hibernating bear. It is the child herself who volunteer the tiger whose sleep makes him strong, as she hugs her toy replica, and the parents wait, leaving the door ajar and giving the child permission to stay awake (although not up all night if that's what she wants). Instead the child experiments with the pre-sleep predictions of all the animals, finding the warmest spot like the cat, curling up like the snail, folding her arms like the bat until finally, like the strong tiger, she falls asleep. Lapped by the animal's tail and hugging her toy tiger, a match for the little girl and the wonderful stringy tiger of her imagination clutches in his paws.

There is nothing radically original about this go-to-sleep book, unless it is the lassitude of the parents and the compliance of the child character. Author Mary Louque is a poet and illustrator Pamela Zagorski an artist and it shows in the simple, beaut...
and the reader. The colourful illustrations also imbue a light and playful atmosphere that complements the fun Lukas and the monster enjoy together. The use of double page spreads interspersed with multiple panels on single pages help to maintain the young reader’s interest and bring the written text to life. A handwritten style of font contributes to the feeling that this is a personal story that will connect with the world of the young reader. Bollenbacher has used humour and originality to create a most appealing text that entertains while confronting a common childhood problem of night time fears. It is an amusing and commendable book suitable for pre-school children. 

**BOWIE, Sandi** (text) S. J. Hutton (illus.) The Mystery of the Sixty-Five Roses Cynttie Fibrosa WA, 2012 unpagd $12.00 pbk ISBN 9780664557250 CSIC 1600647

Jeremy slips into Super Stealth Mode to spy on his neighbour, Darcy. She hasn’t been to school lately and Jeremy makes it his mission to find out why. Misunderstanding her explanation, Jeremy thinks Darcy has sixty-five roses. Thinking he might be able to get time off school too if he can find the magic roses, Jeremy investigates and imagines the better of him.

This is a great little book with an important message. Children can relate to the misguided young protagonist and the humour helps to begin the conversation about Cystic Fibrosis. The illustrations are in a comic Manga style and support the story. There are easy to understand facts at the back and notes about the illustrator and author who is a CF sufferer. Recommended for parents and teachers who wish to create awareness of the disease. SS

**BOYD, Jillian** (text) Tori-Jay Meredy (illus.) Bakir and Bi Magalala, 2013 unpagd $24.95 ISBN 9781921248083 CSIC 1616320

A long time ago, Tan and his younger sister, Luisk, lived with their parents, Bakir and Mar on a beautiful island in the Torres Strait. Bakir dreams that one day his family must leave. The island is abundant in everything the people need for a happy life until the river stops flowing and hard times arrive. People are hungry and fight over food. Bakir discovers a baby pelican when hunting and knows he must protect this bird, his family totem, from the hungry villagers. The family hides the pelican, they call Bi, in a cave where they care for it until it has grown as large as Bakir himself. Bakir knows it is time for Bi to leave and goes to say goodbye. When Bakir does not return, Mar remembers the dream and takes her family in a canoe across the sea. A storm comes and the family are washed out of the boat but with the help of a dolphin, Mar’s totem, her family is saved and arrives safely to their new island home. Here food and pelicans are plentiful and Mar feels the spirit of her husband.

**BROOKE, Cort** (text) Sue de Gennaro (illus.) Max & George Viking, 2013 unpagd $24.99 ISBN 9780670076352 CSIC 1600701

Max is a little boy with an imaginary rabbit friend called George who can only be seen through windows. They share the same feelings — cheerful and smiling or jittery and frowning, although Max always try to cheer George up when he is jittery. Max is particularly jittery because he is starting school but George is there just as long as Max needs him.

Max & George is a great book to help shy children prepare for school. It is also well written with plenty of repetition which is good for preschoolers. The pictures are lots of fun too — there are plenty of shapes, different textures and even a feeling of movement. KG

**CUMMINGS, Phil** (text) Janine Dawson (illus.) Night Watch Working Title Press, 2013 unpagd $24.95 ISBN 9781921504365 CSIC 1599944

‘Giraffe, Elephant, Hippo and Baboon all lived by the lake’ doing the things they do best. The animals live calm and peaceful lives, generally keeping apart from their neighbours, but politely acknowledging them when their paths cross. Until, late one afternoon, Giraffe

**CALL, Davide (text) Mauricio A. C. Quarello (illus.) The Little Eskimo Wilkins Farago, 2013 unpagd $26.99 ISBN 9780971709958 CSIC 1594117

The nameless Little Eskimo is searching for answers. He wants to know if he will be a great hunter when he grows up and what is on the other side of the Great Ice Lake. He asks, in turn, Hare, Fox, Owl, Walrus and Whale and the great white moose who does have a name and each time he gains a little more information.

The pictures are beautiful; particularly the flames of a fire, the shadows cast by the trees. Little Eskimo’s footprints in the snow and the swirling sea. The language is quite sophisticated and poetic such as ‘The shadows of the future do not leave tracks in the snow.’

It is also an unusual book for children because it deals with quite adult ideas such as choosing different futures and meeting ‘face to face’ with Death. The Little Eskimo is not for the easily spooked child, but it is still a wonderful story. KG

Sadie and Ratz, Hannah’s menacing hands, help her to handle her sibling rivalry in this piercingly intelligent foray into chapter books by much-awarded teen author Hartnett.

Hannah lives with her parents and her stick insect, Pin. She would like to have a real pet, but all she has is the disappointing Baby Boy, who is the object of Sadie and Ratz’s anger. When he does the things little brothers do (going into her room, changing the channel or using markers), Sadie and Ratz wake up, jump onto Baby Boy’s head and rub his ears off. One day, the game is changed when Baby Boy starts acting like a crafty 4-year-old. He spills milk, writes on the wall and breaks a valuable timepiece but blames everything on his sister’s naughty hands. When Pin is found missing a leg after Hannah sends her hands on vacation, the parents start to see the truth. The tale is accompanied by warm, expressive gestural charcoal drawings on every page that add much to the story, drawing readers’ eyes to the characters’ real feelings. Ending on the hopeful note that Baby Boy’s hands and Hannah’s hands are going to be friends, this is one story of sibling rivalry that seems realistic. The kids might not be friends, but their naughty hands can be! For big sisters and Baby Boys adjusting to each other.

A real slice of family life, the sweet with the bitter. (Fiction. 5-8)


The Butterfly, Roger Vaughan Carr, ill. Ann James, Random House, 0 9 18 3032 X, $ 2 2. 95 Hb

This splendid picture book is a must for anyone who wants to understand the basic concept of Chaos theory. Inspired by his reading of the work conducted by American meteorologist, Edward Lorenz, into weather forecasting, the author has ingeniously created a fable based on the nitty gritty of that research known as the 'butterfly effect'. In the story, a small girl plays in the forest as her father works with his elephant. As she reflects on the frailty of a pretty butterfly, a small puff of air caused by a bee stings her wings and she is thrown into a tiny breeze that gathers in momentum until by the end of the book it has become a full scale tornado. This transition of a tiny, seemingly random occurrence representing order, into a huge erratic flow of air representing chaos, is a graphic description of the theory. Appropriately, the book ends with a homily on the nature of strength.

The illustrations vividly describe the changing weather patterns as the tiny breeze becomes a gale force wind as it travels around the earth, finally returning to the forest as a rampart tornado. Appropriate colour tones and changing scenes splashed across the pages show the dramatic journey in a variety of artistic styles.

The book should not be allowed to languish in a picture book collection. It has the potential to be used with a wide age range to explain the fascinating Chaos theory. Be careful to avoid the National Library of Australia cataloguing in publication data which has assigned the single bold subject heading 'Butterflies — juvenile fiction'. It deserves a heading which will direct potential readers to Chaos theory. Highly Recommended. Mandy Cheetham

Mum and Dad and Me, Jan Ormerod, Walker Books, 0 7 44 5 448 3, $ 1 9. 95 Hb

The books first published in 1985 and 1987 as the Dad and Me and Mum and Me series are here presented in a larger format in one book. The beautifully realised studies of the happy interactions between the almost waking little child and the young parents are as engaging as ever. They capture perfectly what life is like with such a busy small person for a patient dad and a relaxed and very pregnant mum. Cut tigers will also enjoy the black and white cat who is very much one of the family as it stalks across the end papers and joins the action in the book. The soft freshness of Ormerod's pencil and watercolour drawings set on crisp white pages with the text in large clear typeface is very appealing. The book is a timely replacement for the earlier edition which will surely have been read to bits by now in many collections. It would have a place in Early Childhood classes studying 'Families'.

Jean Zehnieter

Zita Newcombe

Toddlers' Bits, Zita Newcombe, Walker Books, 0 7 4 4 5 3 0 8 6 8 $ 1 9. 95 Hb

Hats off, coats off, all rash in, everybody ready for toddler gym! And to a cheerful lap rhythm eight little kids bung bottoms, rub noses, crawl like cats or zoom like planes. Or at least most of them do. Harry, the one

Blacklock, Dyan
Call it Love
St Leonards : Ark, 1996
ISBN 1-86448-091-2 $12.95
This is an extraordinary, wonderful read for young adults and adults alike. On one level, it is a tight, beautifully crafted set of short stories, written with punch, style and an unerrong ability to quickly sketch characters and scenes that are remarkably real. On another level, it is a compelling, challenging exploration of sexuality, love and relationships, filled with humour, surprise and compassion.

Often short story collections have a couple of outstanding moments among the offerings. Not so in Blacklock's work. Each of the sixteen tales has a special place and is remembered well after it has ended. 'Walking Home' and 'Closer to God' are comforting, if a little embarrassing, discoveries of youthful sexuality. 'Just This Once' and 'Dead Love' give very different insights into the prejudices associated with different kinds of love.

The darker side of relationships is explored with brutal honesty in 'Little Red Hen' and 'Monster'. The difficulties of crosscultural dating feature in the story named for the collection's title and the sensuous 'Her Father's Coffee'. 'Call it Love' is about notions of love in all their colours: dark and bright; soft and intense; calm and passionate. This is the evocation of the best and worst in human relationships and provides an engrossing and thoroughly rewarding way to spend some time.

Carr, Roger Vaughan
The Butterfly
Illustrated by Ann James
Random House, 1996
ISBN 0 0918 3032 X $22.95
When the tiny butterfly flutters its wings a tiny breeze gives it impetus. On its journey across continents, over cooling oceans and the red desert it gathers strength and returns to frighten the mighty elephant and threaten the fragile creature who fanned the tempest with a wingbeat.

Esoteric as it may sound this picture book may well be all things to all people. It could be read to a five year-old and discussed at length in a Year 9 group, and I defy any reader not to be swept with admiration for the brilliance of its illustrations. Ann James's work is very familiar to younger readers - here she has taken flight. Still with her sure yet gentle touch (the great wind is never threatening or horrific in James's hands) she has risen to the challenge of portraying the invisible, of capturing the unseen. Rather than using or working with her chosen medium of watercolour, she has allowed it to be. She has guided its blotsches and wavering, blending qualities into trembling leaves, spume-splattered cliffs marked with craggy rivulets of darker line where the paint has run down; a glowing dust-rimmed fireball of a sun; exploding tentacles of tree roots as the gale breaks them off... Every page is remarkable, wondrous. The movement of the wind travels and builds in these pictures giving form and beauty to the poetic, rhythmic cadences of the words. This book has the quality of haiku writ large. My recommendation - BUY IT.

LH

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IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

**Visual Delights**

**The Midnight Gang**
Margaret Wild, ill. Ann James, Omnibus, 1 86291 298 X
$19.95 Hb

Some books are so enchanting that the receiver cannot wait to share the experience with others. The joyous subversion of young Brenda and her gang demand sharing, especially with preschoolers. What do babies get up to at night, just when grateful parents assume they are safely asleep in their cots? Well, this particular gang tip-toe out for a glorious session at the park, which goes well beyond the slippery dip and swings and finds them relishing the excitement of playing among the stars, riding the tail of a comet. The ending provides the answer to the nappy riddle, and a satisfying conclusion for readers and listeners.

Margaret Wild has provided a rich text for her simple story, one to read aloud with relish. Clever use is made of different typefaces to convey excitement and action.

The book is a visual delight. Ann James uses coloured chalks, economically and expressively conveying the babies’ exuberance. The dark night backgrounds and shadowy shapes allow concentration on the figures, whilst providing an atmospheric setting for their adventures. The multicultural gang are a delight — a range of emotions readily apparent from the expressive depiction of their actions.

This classic for preschoolers is not to be missed. It is a wonderful example of the art of the picture book — a collaboration of writer and artist which enhances the work of both.

**The Discovery of Dragons**
Graeme Base, Viking, 0 607 87156 7 $24.95 Hb

Mr Base has taken the wonderful illustrations from his 1990 calendar Dragons, Drakes and Beasts and produced a fabulous book which combines his beautiful paintings with a text full of delights, and with superb book production — the result is an incomparable guide to these legendary beasts. Adopting the persona of Mr Rowland W. Greasebeam, B.Sc., he has edited the accounts of the three explorers credited with the discovery of,
IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

**HOBBS, Leigh (illus.) Valerie Thomas (text) Around the World with Miss Jones and Miss Brown Hodder, 1996 unpaged $22.95 ISBN 0-340-61275-4**

A trip around the world with Miss Jones and Miss Brown has then visiting eighteen different countries. At each stop over something disastrous happens. In London they are caught off the tower bridge, in Switzerland the snow was too slippery, at the North Pole they get isolated on an iceberg and in Hawaii a wave washes them away. Their scary tale of mishaps end when they return home only to find their house on fire. They decide to go to Africa to live happily in a tree house.

**JAMES, Ann (illus.) Roger Vaughan Carr (text) *The Butterfly Random House* (Mark Macdonald), 1996 unpaged $22.95 ISBN 0-09-183032-X**

A butterfly delights a young girl who accompanies her father and his elephant in the forest. The butterfly flaps its wings, strengthening a drying breeze which joins with another drying puff and another and another. It blows over the sea to northern Africa, then to Brazil, Peru, Australia and back to the girl.


Mog, the ferine heroine of at least a dozen delightful picture books is probably well known to a large segment of picture book readers/lookers who have been enthralled by her various escapades. This time she hurts her paw so badly that they have to spell the word - this will strike a chord in all animal owners whose pets tum into a quivering jelly when the word Vee Ee Tee is mentioned. Mog. I am sorry to say, diagnoses herself at the vet's, by escaping from the surgery, and in her flight through the waiting room manages to take most of the waiting animal patients with her - in hot pursuit. Quite delightful of all is, and a welcome addition to the history of Mog. The illustrations are equally as good as the text. PG


Kingston and Adams have risen magnificently to the challenge of creating yet another alphabet book. Ranging from ants abseiling to zebras zigzagging, 26 species indulge in whimsically portrayed sporting activities - the ants abseil down a half eaten Crunchie bar and past a discarded Coke can, whilst the jet-skimming jellyfish will induce chuckles from all ages with the terror in their eyes.


A variation on the old game which never ceases to amuse children. In this version a boy and a girl literally knock on a series of doors and peepholes to give a taste of the occupants who are fully revealed on the next double-page spread. Among them are ghosts on a roundabout, witches combing their hair and a dragon eating ice cream. All the creatures thus discovered are scary but there is a surprise on the last page. The bright illustrations are reasonably detailed and capture the humour of the situations. There is minimal text. A small format, hardback book with pasted down cover, one can see where the money was invested in production. ED

**OGILVIE, Sally Dempsey ISBN 1-875997-72-2**

**OGILVIE, Daniel & Sally Cindy's Special Friend ISBN 1-875997-75-1 DSAMC, 1996 32pp $6.95 pbk ed**

These are strange little books. There is much about them which would appeal to newly independent readers: small format, large, well-spaced type; lots of colour photographs; and chapters - always the sign of a "real" book to...

animals last to arrive is given as a figure behind the text.

The illustrations are full of riotous action and colour, with the exaggerated features of the characters having an almost surreal quality. The style of illustration overall will probably appeal to older children, while the structure of the text and its presentation seem geared to a younger audience.


A great idea for the beginning reader or speller. They are designed so that children can actually participate in the storytelling in a humorous and rewarding manner.

Told in a fast-moving, lyric style with the reader choice sectionfacilitized, the book reads very well silently and aloud. Accompanying the text are bright, colourful illustrations (many full-page) that highlight the action and humour of the verse. The subsequent titles concern a game of hide-and-seek, the investigation of a strange comic, and a visit to a large department store. A useful little set of books for the school, public or home library.


Something was making Mr Cat fat. He was too fat to play with even the grey cat from next door - this made Grampa worried. At last Grampa discovered Mr Cat's secret, the meaning of his purr.

This is a sensitive story about animal pregnancy and birth. The text is well matched to the gentle illustrations. Both convey vigour, and life, as well as gentle care while the facts of the cat pregnancy and the birth of Mr Cats' kittens unfold. One of the nicest stories of care and excitement to share with younger children. Highly recommended for early childhood reading. KF

**JAMES, Ann (Illus.) Gillian Rubenstein (text) Dog in, Cat out Omnibus, 1991 unpag'd $17.95 ISBN 1-86291-024-3

This is not a worthless picture book, but most of the text is in the illustrations. The written text consists of the four words of the title repeated in different combinations. On most pages either the cat or dog is in the house and the other one is outside, but sometimes the pattern varies so that both are in or out. Three quarters of each double page spread are covered by a single, coloured pen and wash illustration in the 'rather messy, sketchy style, showing activities typical of a family with three young children and two pets.

The other quarter has the text in large type and a line drawing of a clock with two doors. The time on the clock is appropriate for the activity in the illustration, eight o'clock showing when the family has breakfast, for example; and the doors open and shut for the dog and cat to be in 'in or out' in accordance with the text. This rather clever text provides the stepping stone for the reader to explore the pictures and to provide more text, such as Mum in or out and so on. The book has much more to it than a quick reading of the text might suggest, and it deserves its place on this year's short list. ES


Jonathan Langley takes an individualistic approach to these fairy tales. The same basic old story is there, but Langley invests it with an entirely new ethos - things just aren't the way you had supposed them - and this way is so much funnier!

Pictures are big, colorful and friendly. I particularly like the flying pigs in Rumpelstiltskin, and such things as faces on the trees and the sun. These volumes are ideal for children just beginning to read well enough to graduate to a book. The stories are sufficiently familiar to help the early reader, but there is enough that is new, exciting and different, to encourage persistence. Kinder to Grade 3. HW

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James
Appendix C. CD-Rom
[Contains photo of author, electronic copies of books, and an electronic copy of the dossier.]