



I hope that I can bring out the soul of the children literary works, making children not only understand the stories, but also perceive the humanistic feelings of the works, and improving their aesthetic taste as well.

—Zhu Chengliang



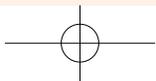
## ZhuChengliang's Dossier

CBBY Candidate for HCA Award Illustrator



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Zhu Chengliang



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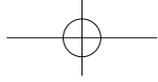


Zhu Chengliang



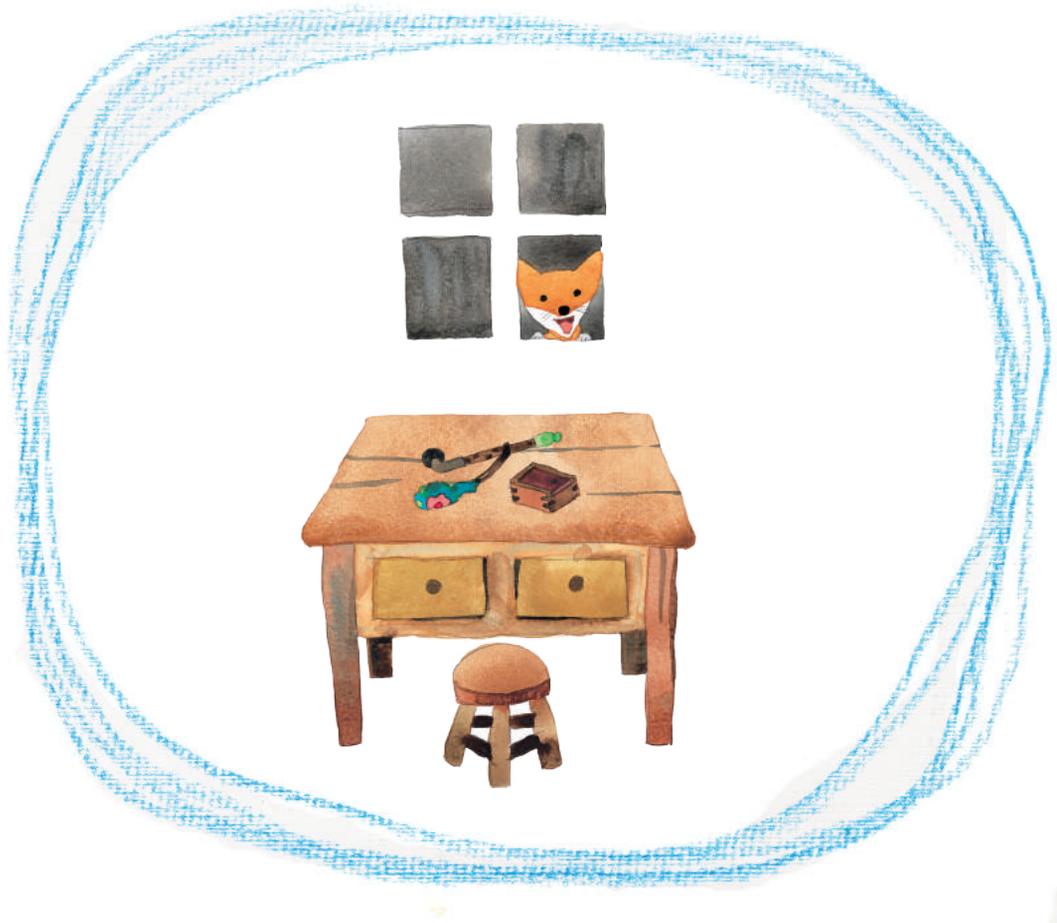
Zhu Chengliang

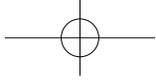




Zhu Chengliang

# Biographical Information



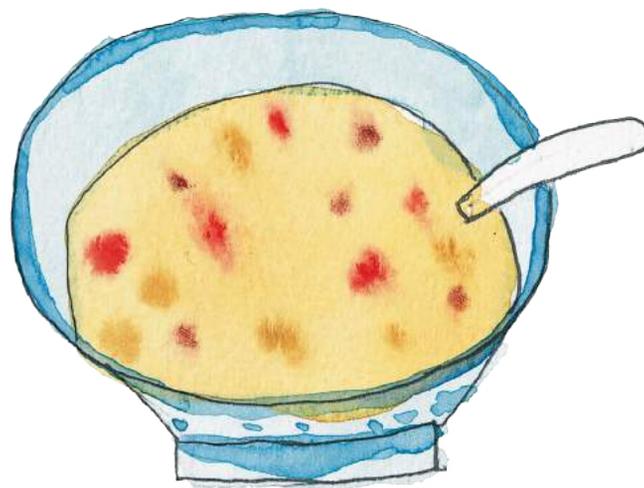


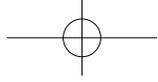
## Zhu Chengliang

Zhu Chengliang was born in Shanghai on January 7, 1948. He spent his school days in Suzhou where the picturesque natural scenery and profound traditional art impressed him deeply when he was young, and started learning painting in the spare time. In 1968, he went to a village in Taicang and worked as a farmer.



In 1976, he graduated from Department of Fine Arts, Nanjing University of the Arts as an oil painting major, and then entered Jiangsu Fine Arts Publishing House for the work of editing and book design. Later, he served as Deputy Editor and Senior Editor there and became a member of Chinese Artists Association. He planned and edited series of pictures Old Houses, led the enthusiastic publishing of "time-honored" books in mainland China in the end of last century, and won the Nomination Prize of the second National Book Awards of China.





## Zhu Chengliang



He retired in 2008.

Since the end of 1970s when he started the creation of children's illustrations and picture books, he has published more than 50 books at home and abroad, with many works having been exhibited and won awards worldwide.

In recent years, in addition to the creation of picture books, he has often participated in the sharing activities and lectures on picture

book creation held by various kindergartens, schools, libraries and other cultural and artistic institutions, and been committed to arousing the resonance of Chinese and foreign readers and their love for picture books, so as to promote the artistic creation with Chinese style to go abroad.

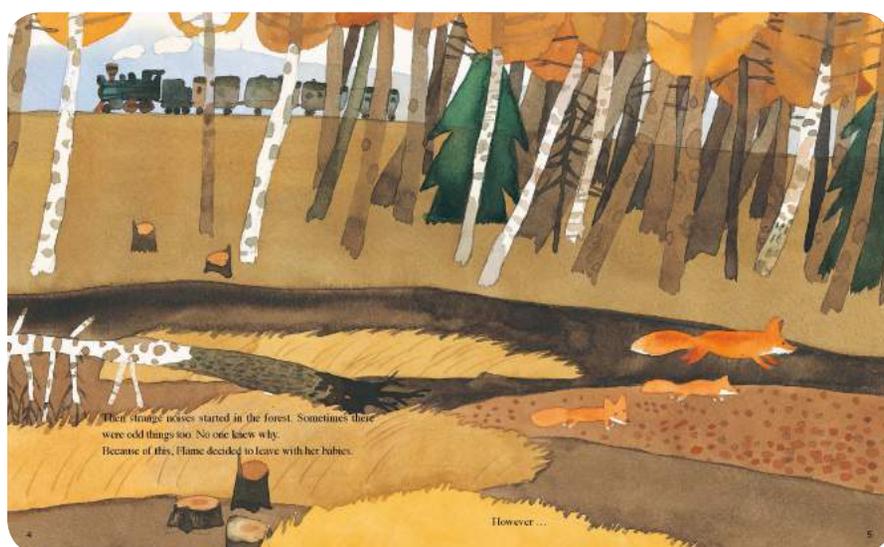
## Sharing and exchange activities:

On October 28, 2016, Zhu Chengliang participated in the online class of 100,000 teachers' reading action in basic education system launched by the WeChat Public Account "San Ye Cao Gu Shi Jia Zu (Clover Story Family)", sharing the process of creating *Sweet Laba Congee*.



## Caring about children reading in remote and poor small cities:

On January 14, 2017, at the report hall of Xingtai Library in Hebei, Zhu Chengliang and Wang Yage held a presentation conference for their new book  *Holding a Lantern*, with the theme of "Lighting up Childhood". The sponsors were Xingtai Library, Rainbow Tree Children's Library and Beijing Poplar Culture Development Co., Ltd.



## Zhu Chengliang

In January 2017, at the official WeChat platform of *Children's Illustrated Magazine*, Zhu Chengliang shared the creation process with parents, encouraging parents to read with their children.

On March 11, 2017, a sharing session themed by "I and Picture Books" was held at Futian District Library in Shenzhen, Guangdong, in which Zhu Chengliang shared his story with picture books and the creation process of *Flame*.

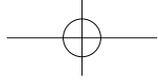
On March 12, 2017, Zhu Chengliang attended a sharing session held at Baoan District Library in Shenzhen, Guangdong, with the theme of "The





Childhood in Traditional Culture -- Reading *Reunion* and  *Holding a Lantern* with Zhu Chengliang".

On June 17, 2017, a sharing session was held at Guangzhou Children's Library, with the theme of "The Childhood in Traditional Culture -- Reading *Reunion* and  *Holding a Lantern* with Zhu Chengliang", in which Zhu Chengliang shared the little-known creation process, inspiration sources and painting skills, and improvised with the young readers at the site.



## Zhu Chengliang



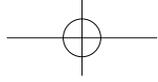
On June 18, 2017, Zhu Chengliang participated in the sharing activity themed by "Reading Classics with Picture Book Masters" at Foshan Library in Guangdong.

On July 20, 2017, Zhu Chengliang attended the Picture Book Forum at Nanshan Museum, the parallel session of the 28th National Book Expo in Shenzhen, Guangdong, sharing his stories and opinions under the theme of "The Journey of Picture Books".

On June 2, 2018, at the Illustrators Exhibition of Bologna Children Book Fair 2018 in Shanghai, Zhu Chengliang participated in the sharing activity on drawing cattle held at Duo Yun Xuan Art Museum.

On December 19, 2018, Zhu Chengliang attended the art lecture themed by "Go Travelling with *Old Tyres*", one of the series activities "Nationwide Reading Entering Campus of Jianye District", at Xincheng Primary School of High School Affiliated to Nanjing Normal University. This art lecture was jointly sponsored by Culture and Tourism Bureau of Jianye District in Nanjing and Xincheng Primary School of High School Affiliated to Nanjing Normal University, undertaken by Popular Bookstore and supported by Oriental Babies & Kids Limited.

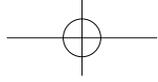




Zhu Chengliang

# Contribution to Children's Literature



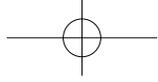


## Zhu Chengliang

I dare not say how much contribution I have made to children's literature. I just love illustrations for children's books and want to draw the best pictures and share them with both adults and children.

I have been fond of listening to stories and drawing since childhood, when art materials were scarce, paperback picture books and comic strips published in China were the main enlightened reading and learning materials for me to develop my own aesthetic taste. As time went by, I came to like picture books. Later, when I grew up, I went to Department of Fine Arts, Nanjing University of the Arts to learn the oil painting. After starting my work, I really admired some great senior artists such as Yu Li and Han Yu whose painting works could be published on books and magazines. Working at a publishing house made it possible for me to draw illustrations and picture books for children, and apply the experience of learning oil painting to the creation of picture books.





## Zhu Chengliang

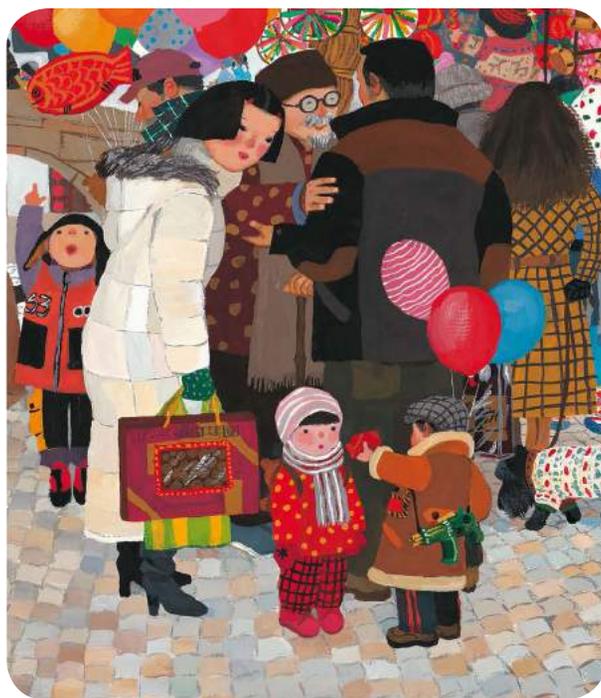
More than four decades have passed since then.

For quite a long time, I worked during the day, and in the evenings and other breaks I painted. Although time was limited, I felt fulfilled. I read large numbers of picture books from China and foreign countries and studied the secrets therein, so as to improve my own drawing ability.

Nowadays, the electronic products are prevailing as never before and children tend to have less and less access to paper books, which, in my opinion, can be ascribable to the lack of really good stories and excellent picture books, which are the key for picture books' sustainable development.

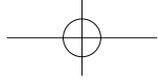
What kind of picture books can be regarded as "Good ones"? When reading some books, children can observe the pictures for a long time, even though they can't read the words. This observation to pictures is quite beneficial to arousing children's interest in reading and imagination. Therefore, as far as I am concerned, an excellent picture book should be the earliest and best artistic





enlightenment for children, and can have a far-reaching impact on children's aesthetic ability in the future. And from my perspective, I hope I can present the most beautiful pictures to children.

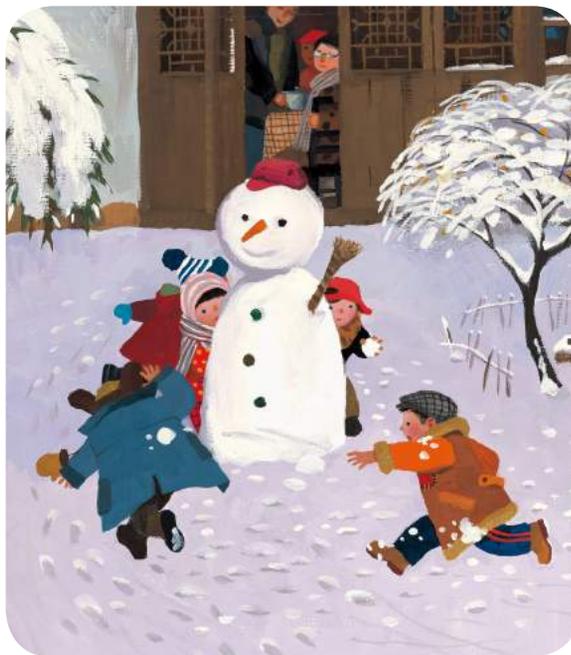
I believe that for a picture book, the most important thing is how to accurately and vividly express the story with pictures. For this reason, I choose different painting styles for different genres of stories. Take a few examples: for *Story of the Kitchen God*, I chose the style of the folk new year pictures, since it is a story about the traditional Chinese festival; for *All in a Day*, I tried to paint the characters like the folk clay figurines, so as to show the Chinese characteristics to the full; and for *Flame*, I used the watercolor, considering that the fluidity of watercolor could render the moods I needed.



## Zhu Chengliang

I majored in oil painting when I was a student, so I often use a variety of materials and western painting skills such as watercolor, gouache and oil paintings, and also prefer depicting those enriched, humane details of life with strong, warm colors and clear, delicate strokes.

I hope that children can learn about those rare rural landscapes and traditional Chinese customs through reading my works. To my point of view, the Chinese elements and style should not be necessarily embodied by the traditional Chinese painting technique. With the yearning for and memories of my childhood, I adopt the western painting skills to integrate the Chinese traditional culture and breath of Chinese modern life into the picture books, hoping that children can feel the different Chinese original picture books. *Story of the Kitchen God*, *Tiger-Head Shoes*, *Flame* and *Reunion* are the picture books of such kind.

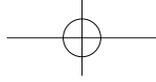




In 1984, on behalf of China, I was selected to draw the pictures for the picture book *All in a Day* published in Japan along with other artists from seven foreign countries. It made me feel that Chinese original picture books had been comparable with the world class.

For the past four decades, I have painted more than 50 books, and in terms of number, I'm not prolific. But I just want to produce excellent works, drawing the picture books like shooting films. I hope that I can bring out the soul of the children literary works, make children not only understand the stories, but also perceive the humanistic feelings of the works, and improve their aesthetic taste as well.

Later, before drawing any piece of work, I would carry out the on-the-spot investigation. For example, to draw the pictures for *Grandpa's Tinder*



## Zhu Chengliang



*Box*, I drove with my friend to see the seaweed cottages in Shandong in a snow-covered winter, so that I can draw the unique scenery and customs of the Taihang Mountains.

Just like for shooting films, it is sometimes nerve-racking to find life props for drawing picture books. In the book *Reunion*, there is a scene in which Maomao accompanies his father to the barber shop for a haircut. I wanted to draw a barber chair of 1940s-60s in this barber shop. I had seen this kind of chair when I was a kid, but I couldn't remember the exact structure. To find the chair, I traveled to two cities, and when I finally took the photo of the chair, I was ecstatic.

I hope that such details of life in my works can bring different feelings to children, making them feel that what they are presented with are living people and scenes, and allowing them to feel simple and warm emotions through the plots in the books. Certainly, I would be more appreciated if my pictures can be artistic enlightenment for children.

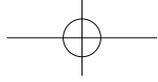
Over the years, I have visited many kindergartens, reading institutions, primary schools, vocational middle schools and universities, such as Nanjing Experimental Kindergarten, Fangcaoyuan Primary School,

Suzhou Industrial Park Institute of Vocational Technology, Suzhou Park International School and Nanjing Foreign Language School Xian Lin Campus. Based on my years of experience in creation, at the kindergartens, I told parents and teachers how to do parent-child reading, how to read pictures and inspire their children to find the details and beauty of the picture. At the schools, I told the students majoring in painting how to make a good picture book. As a result, many students are more interested in making picture books.

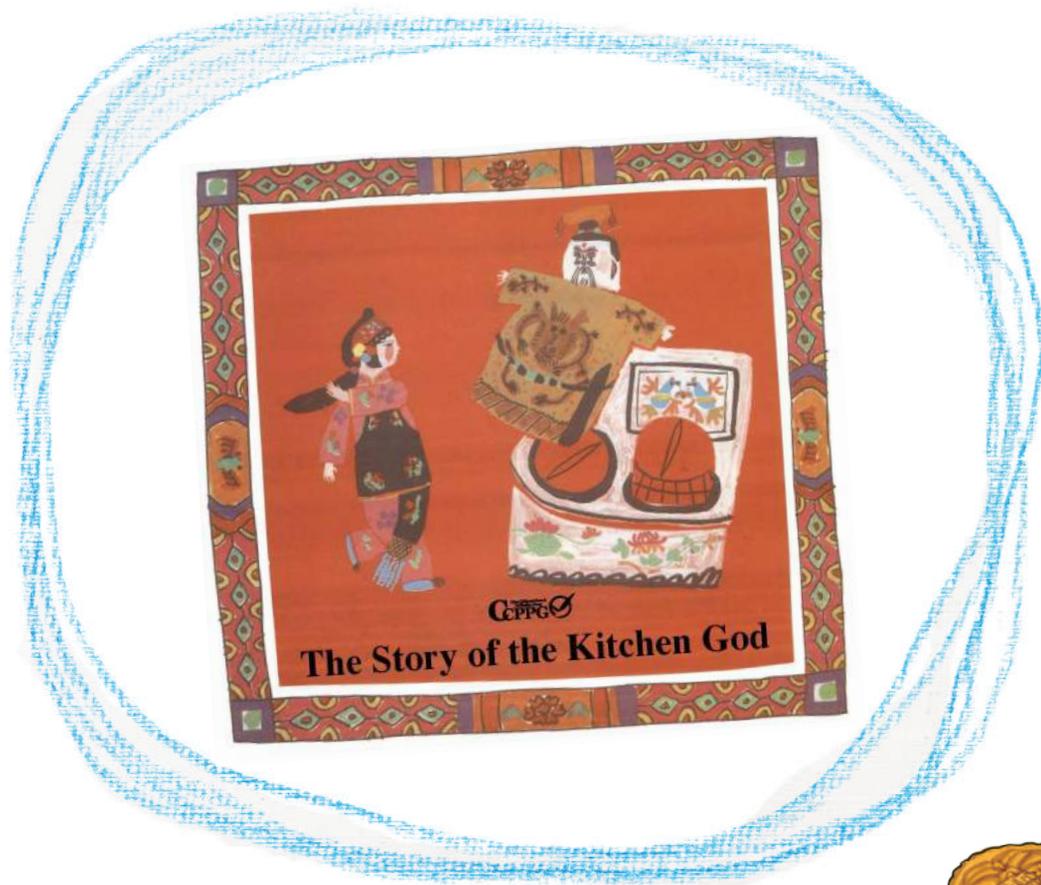


I admire Nature and believe that all things of human beings are given by Nature. Human beings should live in harmony with Nature and all creatures in Nature. I have been working on a picture book with all kinds of leaves for several years. When this book comes out, I will tell children about it, and tell them where each leaf comes from.





# Appreciative Essay

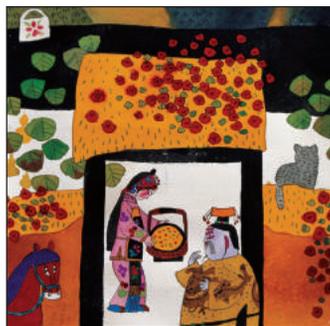


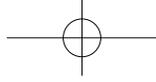
## Wild, Innocent, Carefree— Childhood at its Best!

By Zhu Chengliang

I have always been passionate about Chinese traditional folk art, such as traditional paper cutting, woodcut paintings for New Year, toy embroidery, and others. These art forms are like my personal treasure trove, from where I can borrow various images and other elements to adorn my picture books. I have created a few children's books and illustrations, such as *The Sparkling Rabbit-Shaped Lamp*, *One Day on Earth*, and  *Holding a Lantern*. All my creations are rich in folk elements. After all, folk art is truly magnificent, yet primitive and idyllic.

Recently, Guo Zhenyuan, a young writer of children's literature wrote an interesting story about little animals and the sun. I fell in love with the story after just reading it once. I saw it as an excellent opportunity





## Zhu Chengliang

for me to illustrate Chinese traditional folk elements for the book. Without further ado, I presented my ideas to Ms. Lin, president of China Peace Publishing House. My ideas immediately clicked and she invited me to make illustrations for the book. I was extremely delighted at the opportunity!

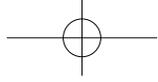
China Peace Publishing House is a highly professional establishment. In order to set the book's format, the editors made two mimic books with blank pages to help me preview the book. This was such a delightful surprise, as it was my second time ever accessing a mimic book. The first time I ever got a blank page mimic book was in Japan. I was working with Mr. Anno on the book *One Day on Earth*.



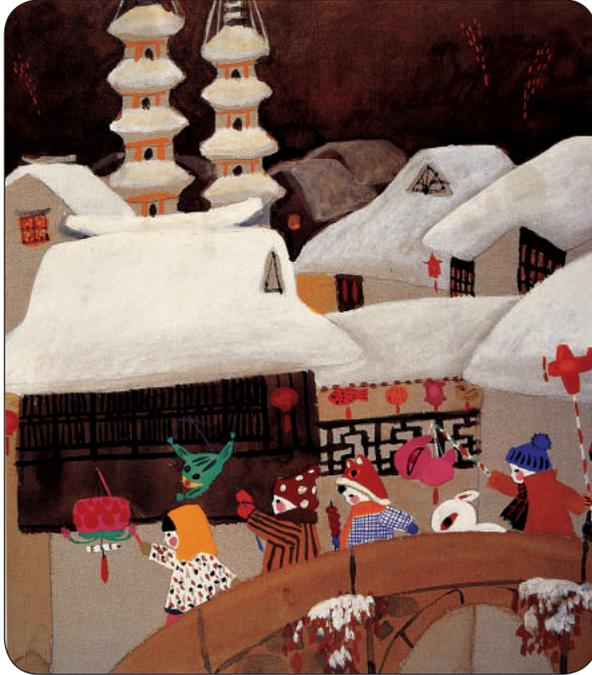
Reminiscent of this beautiful memory and inspired by traditional Chinese lacquer ware, I chose vermilion and gold as the dominating colors for this book. Chinese traditional lacquer ware has several dominant hues: red, black, and gold. Sometimes mineral shades are also added to it, such as shell inlays. However, as this book is about the sun, I thought that red would be the perfect match for the golden sun. Therefore, most of the book has been made in red background, with the sun and mountain woods painted in golden. I have painted the forests in gold and brown, keeping it relatively calm to highlight the colors of small animals.

Small animals illustrated in the book have been inspired from folk toys. The cow is a mud toy from Shaanxi, while illustrations of monkeys, birds, and kittens have been inspired from folk toys in Henan. Although kangaroo is not native to China, yet I made a dress for it with pink and stone green polka dots to add some Chinese flavor, as these two colors are commonly found in traditional Chinese toys. In this way, the





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entire book has an extremely Chinese character. It is a beam of joy for the readers. Moreover, in terms of layout, the pictures are divided into the shapes of square, round, and semi-circle, which features the characteristics of lacquer ware

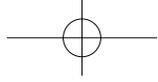
while complementing the image of the magnanimous sun.

This book revolves around small animal's struggle to prevent the sun from falling down. Adding some fun to this idea, I have

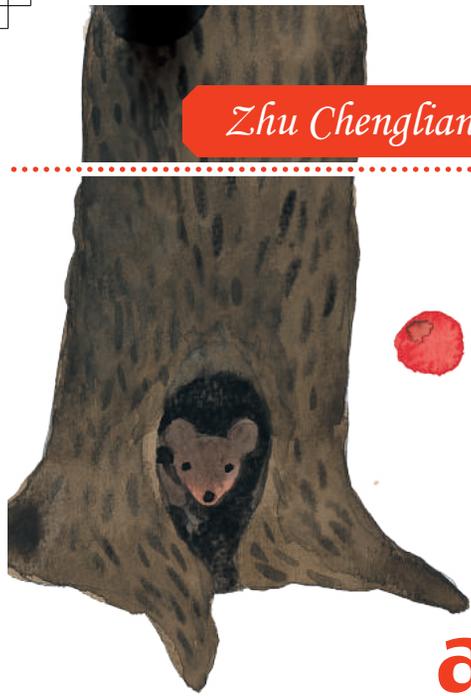


portrayed sun as a glutinous rice dumpling! The birds try to tie it with rattan, but it becomes soft. The monkeys try to lift it with bamboo poles, but it topples over. Finally, the sun falls on top of the cows, who try their best not to puncture it with their horns, and thus end up lifting it with their feet upside down... *Don't Let the Sun Fall* has once again made me experience the charm of the folk arts. It is very enjoyable indeed.





Zhu Chengliang



# List of Awards and Distinctions

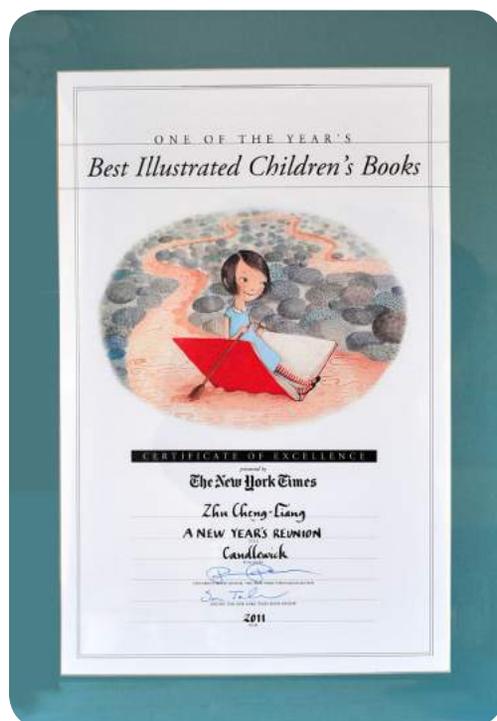


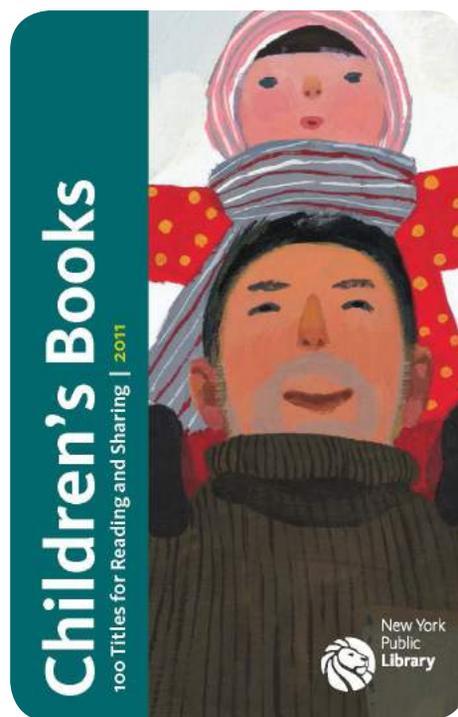


## Illustrated Books

- ◆ In 1980, *Twin Brothers* won second prize in the Jiangsu children's literary and artistic creation awards.
- ◆ In 1984, *Flashing Rabbit-Shaped Lamp* received an honourable award in UNESCO's Noma Concours.
- ◆ In 1991, the illustration for *The Story of the Kitchen God* was awarded second prize in the Fourth National Picture Story Book Contest.
- ◆ In 1993, *Tiger-Head Shoes* was awarded first prize in the Second National Good Books for Children. The *Old House* series of atlases were nominated in the Third National Books Award.

- ◆ In 2010, *A New Year's Reunion* was awarded first prize in the Feng Zikai Children's Picture Book Award. At the end of the same year, the English version was sold to Walker Books, UK.
- ◆ In 2011, the *New York Times Book Review* listed *A New Year's Reunion* (English version) as one of the Ten Best Illustrated Children's Books of 2011. This was the first book from mainland China to be selected for this list. It was also chosen as one of the 100 Children's Books of 2011 in the New York Public Library.
- ◆ In 2014, *Grandpa's TinderBox* was nominated for the Honorable Mention of International Board on Books for Young People.





- ◆ In 2015, *The Sleepless Granny Mian* was named the 4th Feng Zikai Chinese Children's Picture Book Award.
- ◆ In 2015, *Grandpa's Tinderbox* was shortlisted for the 4th Feng Zikai Chinese Children's Picture Book Award.
- ◆ In 2016, *Mr. and Mrs. Candy's Trip* was selected for Bologna Children's Book Fair Illustrators' Exhibition.
- ◆ In 2016, *Talking Hand* won the Silver Prize at the First Picture Book Times Award.

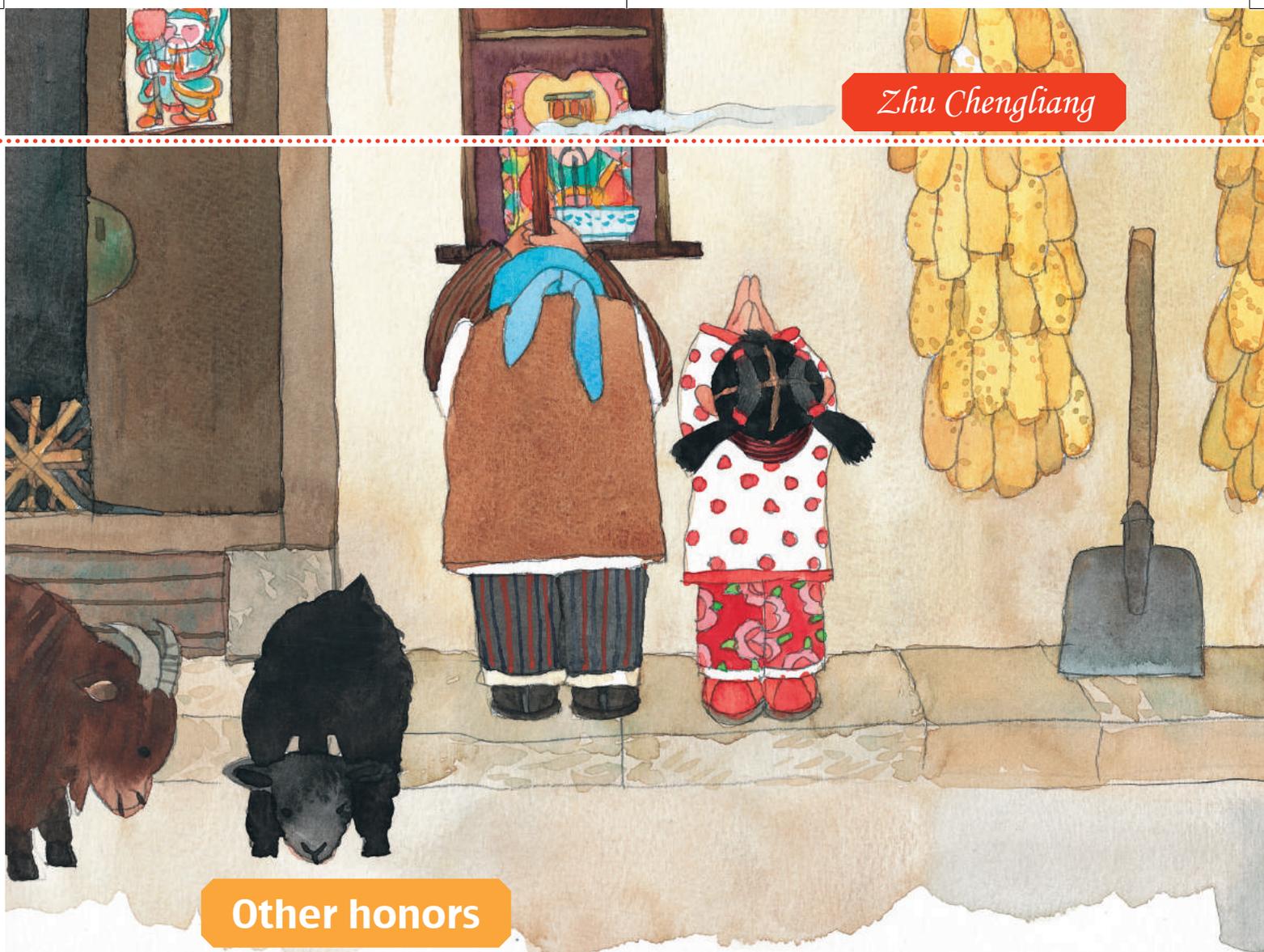


## Zhu Chengliang

- ◆ In 2016, *Old Tyres* won the Book (Picture Book) Prize at Chen Bochui International Children's Literature Award.
- ◆ In 2017, *Laba Congee under the Eaves* won the Book (Picture Book) Prize at Chen Bochui International Children's Literature Award.
- ◆ In 2017, *Sweet Laba Congee* was named the 2017 Bing Xin Children's Literature Award.
- ◆ In 2017,  *Holding a Lantern* was ranked among Top 10 Original Picture Books in 2017.

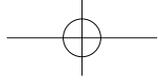


Zhu Chengliang



### Other honors

- ◆ In 1984, he was selected to represent China in the co-authored illustrated book *All in One Day*, published by Japanese Press.
- ◆ In 1992, he attended the Second International Exhibition of Picture Book Illustrations for Children.
- ◆ In 1992, he provided the original illustrations of contemporary China for the twentieth anniversary of the Normalization of China-Japan Diplomatic Relations.



## Zhu Chengliang



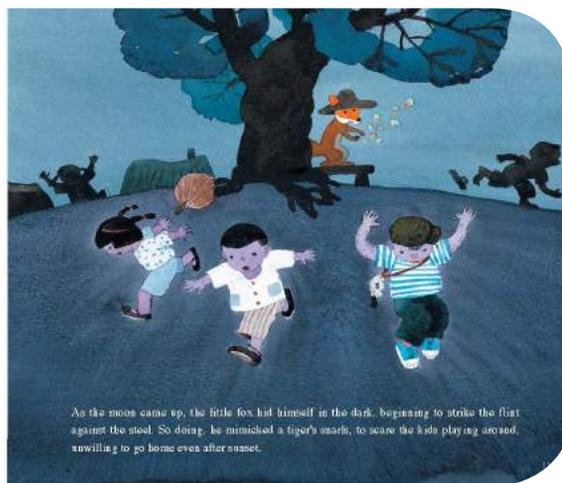
- ◆ In 2009, he attended the Exhibition of Contemporary Chinese Children's Illustrators in Mainz, Germany.
- ◆ In 2012, he provided the original illustrations for the fortieth anniversary of the Normalization of China-Japan Diplomatic Relations.

- ◆ In 2013, he was a jury member for the Sin Yi Picture Book Award.
- ◆ In 2013, he attended the Twenty-Fourth Bratislava Children's Illustration Show.
- ◆ In 2014, he was a jury member for the Chen Bo-Chui International Children's Prize for Literature.
- ◆ In 2016, Zhu Chengliang was named the Writer of the Year of Chen Bochui International Children's Literature Award.

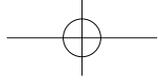


Every time Grandpa went out on patrol, he left the tinderbox in the cottage, because he was not allowed to make the slightest spark in the woods. But, once, a little fox sneaked into the wooden cottage and stole Grandpa's tinderbox. As he had often seen how Grandpa used the flint and the steel, he was intrigued.

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As the moon came up, the little fox hid himself in the dark, beginning to strike the flint against the steel. So doing, he mimicked a tiger's roar, to scare the kids playing around, unwilling to go home even after sunset.



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# Complete Bibliography of the Books for Children



- *Twin Brothers*: 1979, Jiangsu Children's Publishing House, Nanjing.
- *The Little Monkey Looking for Ginseng*: 1982, Jiangsu Children's Publishing House, Nanjing.
- *Flashing Rabbit-Shaped Lamp*: 1983, Jiangsu Children's Publishing House, Nanjing.
- *Kind-Hearted Wolf*: 1984, Hunan Children's Publishing House, Changsha.



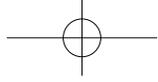
## Zhu Chengliang

- *A Red Carp*: 1984, Jiangsu Children's Publishing House, Nanjing.
- *Variagation (English version)*: 1986, Zhaohua Press, Beijing.
- *A Small Carp's Adventures*: 1986, China Children's Press & Publication Group, Beijing.
- *A Bo Looking for Mother*: 1987, Jiangsu Children's Publishing House, Nanjing.
- *Wonderful Zoo*: 1988, Jiangsu Children's Publishing House, Nanjing.





- *The Story of the Kitchen God*: 1988, China Children's Press & Publication Group, Beijing.
- *Tiger-Head Shoes*: 1990, China Children's Press & Publication Group, Beijing.
- *The Story of Birds*: 1992, Juvenile and Children's Publishing House, Shanghai.
- *The Story of Dunhuang*: 1992, Juvenile and Children's Publishing House, Shanghai.
- *Two Farmers Compete for One Deer*: 1992, Hsin-Yi Foundation Press, Taiwan.
- *Animal Diary: Penguin*: 1999, China Children's Press & Publication Group, Beijing.
- *Peeseweep*: 2000, Hebei Education Press.

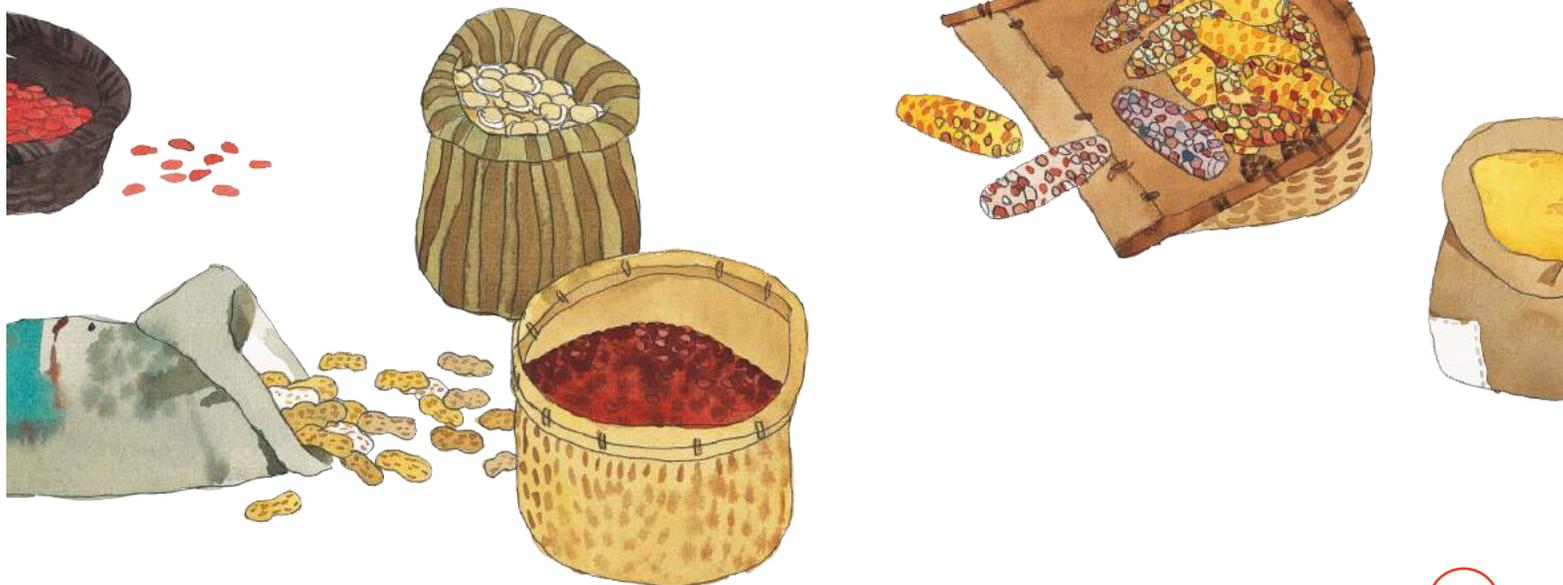


## Zhu Chengliang



- *Miss Mom* : 2000, Shanghai Education Press, Shanghai.
- *Zebra* : 2000, Shanghai Education Press, Shanghai.
- *Falling Snow* : 2002, Jiangsu Children's Publishing House, Nanjing.
- *Two Friends Headed for the North* : 2003, Jiangsu Fine Art Publishing House, Nanjing.
- *The Tail of Ding-DANG* : 2003, Jiangsu Fine Art Publishing House, Nanjing.
- *Whose Food ?* : 2004, Jiangsu Fine Art Publishing House, Nanjing.
- *Huoyan (Flame)* : 2007, The 21st Century Publishing House, Nanchang.
- *Hiding Eggs* : 2008, Anhui Children's Publishing House, Hefei.
- *A New Year's Reunion* : 2008, Tomorrow Publishing House, Beijing.

- *Grandpa's Tinderbox*: 2013, China Children's Press & Publication Group, Beijing.
- *Mr. and Mrs. Candy's Trip*: 2013, China Children's Press & Publication Group, Beijing.
- *Remember Things*: 2014, Tomorrow Publishing House, Jinan.
- *The Old Tyre*: 2014, The Oriental Doll, Nanjing.





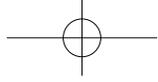
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- *Talking Hand*: 2015, Comic Books Publishing House, Beijing.
- *The Sleepless Granny Mian*: 2015, Tomorrow Publishing House, Jinan.
- *Old Tyres*: 2015, Phoenix Juvenile and Children's Publishing House, Nanjing.
- *Holding a Lantern*: 2017, Comic Books Publishing House, Beijing.

- *Sweet Laba Congee*: 2017, China Children's Press & Publication Group, Beijing.
- *Mr. and Mrs. Candy's Trip II*: 2017, China Children's Press & Publication Group, Beijing.
- *Don't Let the Sun Fall*: 2018, China Peace Publishing House, Beijing.
- *Xiao Wei on the Mid-Autumn Festival*: 2018, China Children's Press & Publication Group, Beijing.





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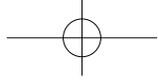


# List of the Most Important Books



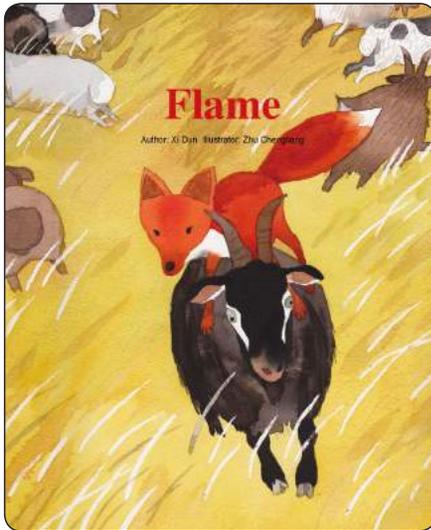
- *The Story of the Kitchen God*: China Children's Press & Publication Group
- *Two Farmers Compete for One Deer*. Taiwan Hsin-Yi Foundation Press
- *Huoyan (Flame)*: The 21st Century Publishing House
- *A New Year's Reunion*. Tomorrow Publishing House
- *Grandpa's Tinderbox*, China Children's Press & Publication Group
- *Mr. and Mrs. Candy's Trip*: China Children's Press & Publication Group.
- *The old tyre*: The Jiangsu children's Publishing House
- *Holding a Lantern*: Comic Books Publishing House, Beijing
- *Sweet Laba Congee*: China Children's Press& Publication Group, Beijing
- *Don't Let the Sun Fall*: China Peace Publishing House, Beijing



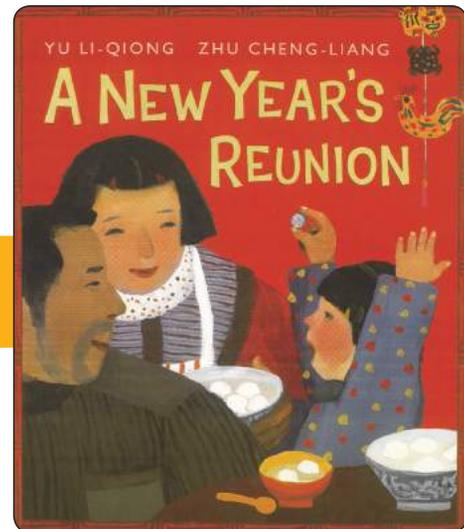


Zhu Chengliang

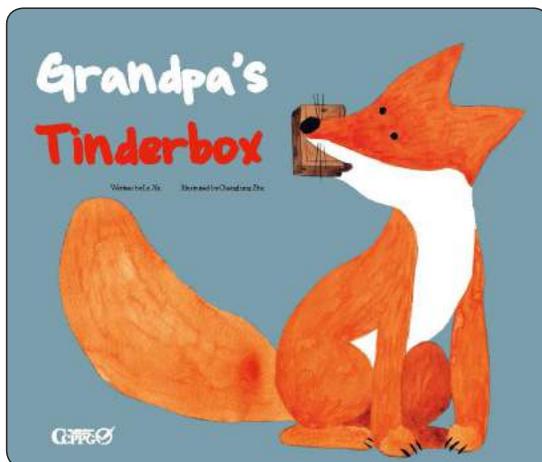
## List of the Books Sent to the Jurors



*Huoyan (Flame)*

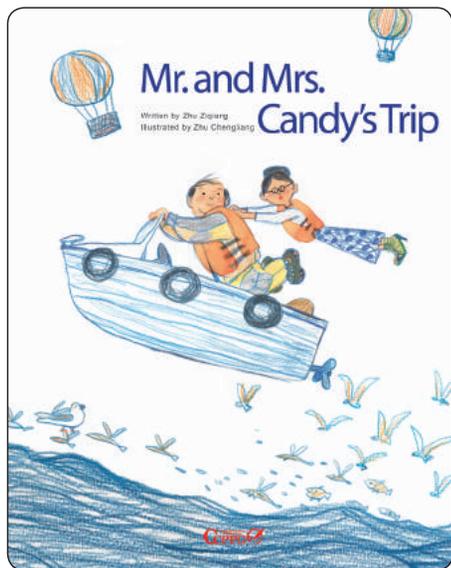


*A New Year's Reunion*

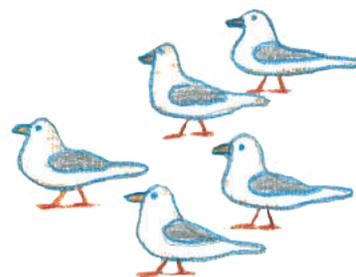


*Grandpa's Tinderbox*

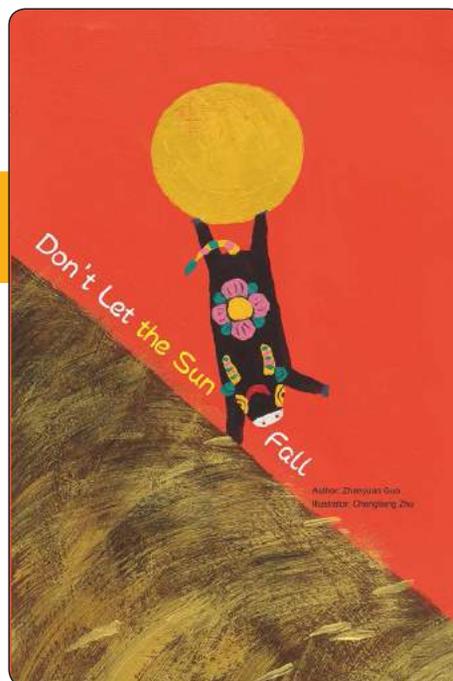
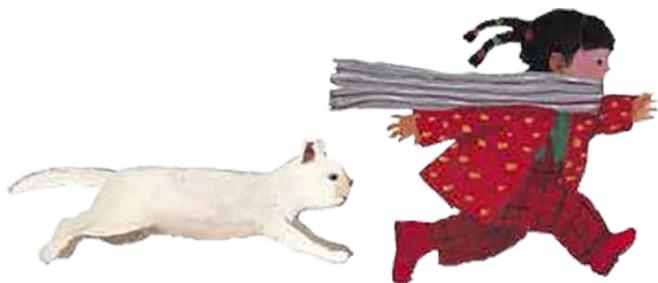


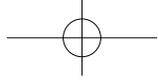


*Mr. and Mrs. Candy's Trip*



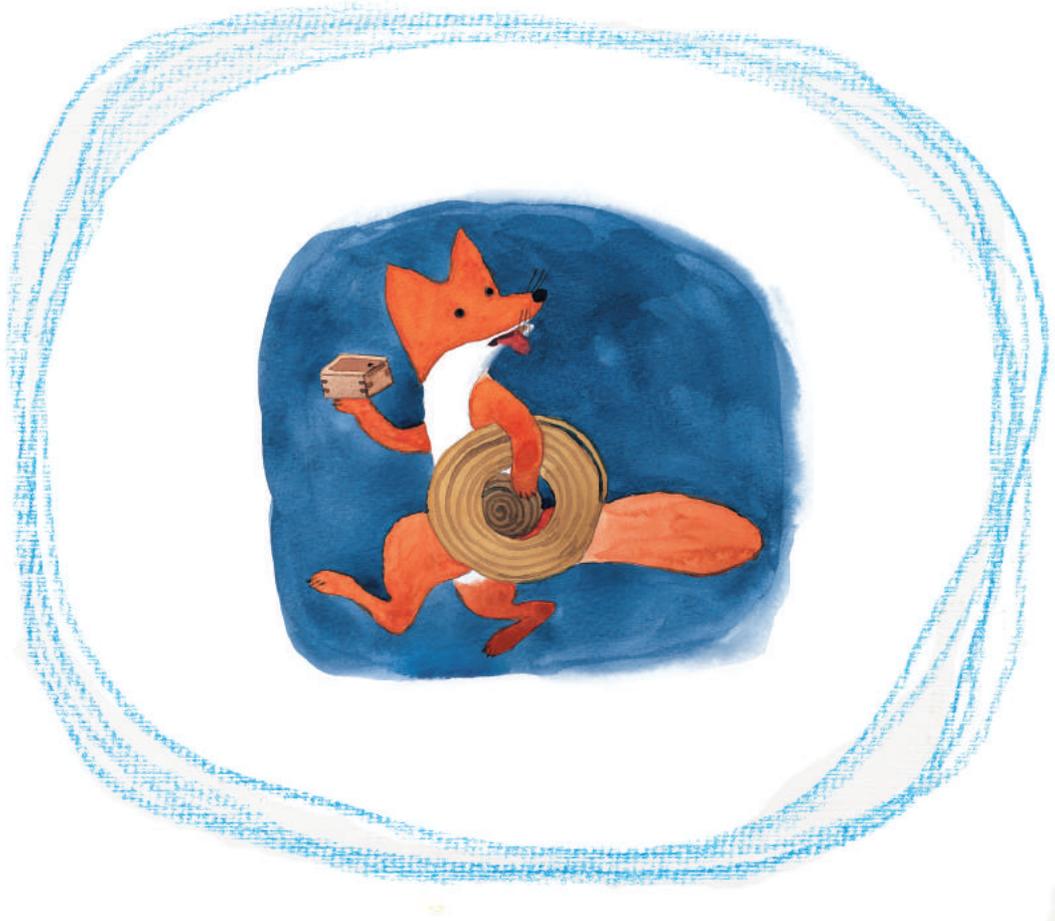
*Don't Let the Sun Fall*





Zhu Chengliang

# List of Translated Editions



*A New Year's Reunion :*

Traditional Chinese (Hsin-Yi Foundation Publications)

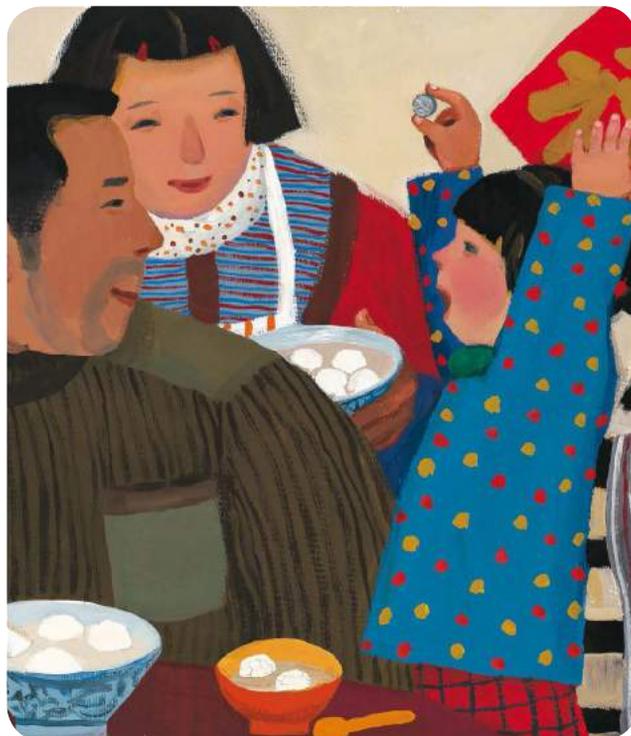
Spanish (Castillo)

English (Walker Books)

French (Hongfei)

Japanese (Light Village Educational Books Publishing)

Korean (totobook)

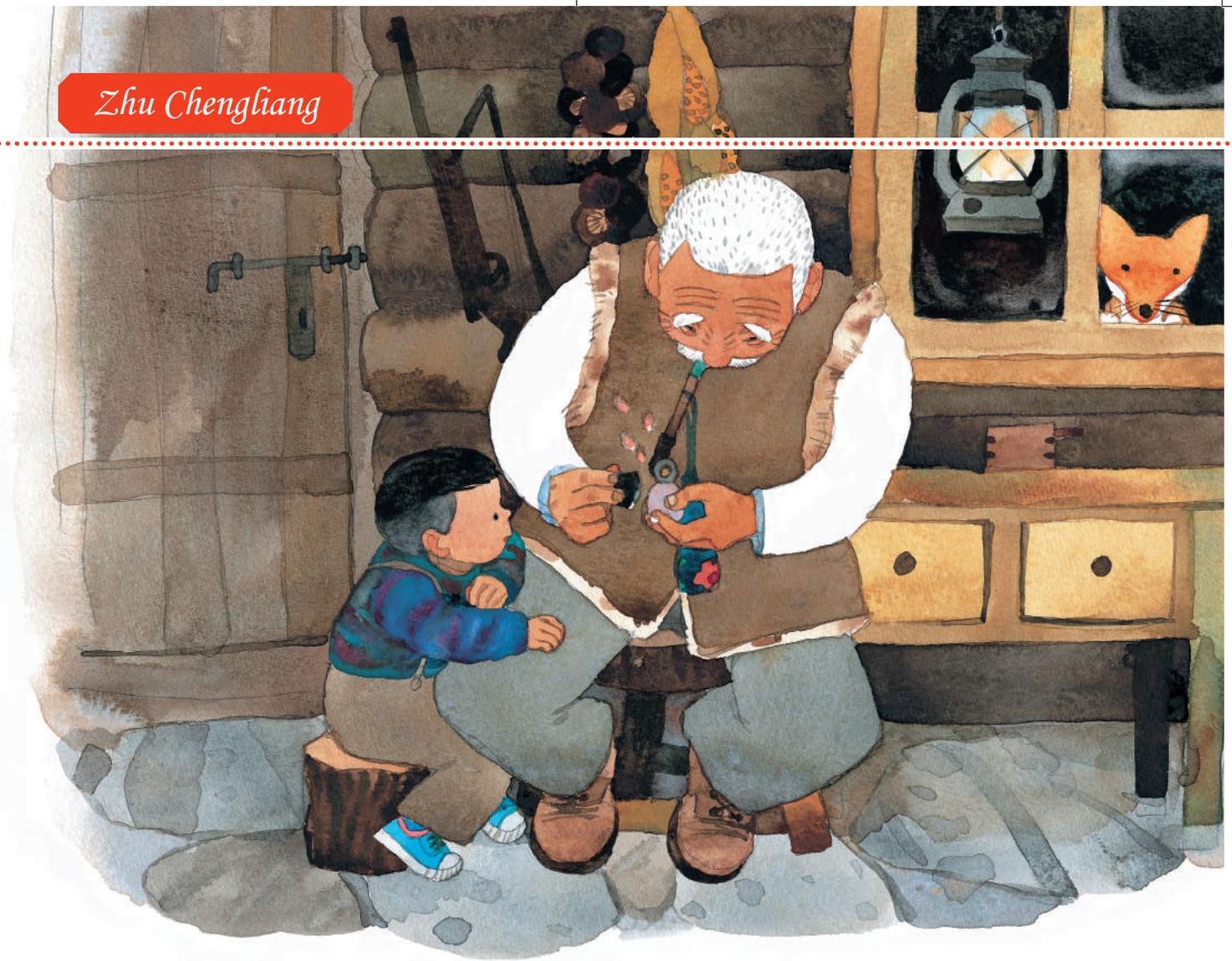


*Variegation:*

English (Blossom Press)



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## *Grandpa's Tinderbox:*

Swedish (Natur&Kultur)

Cambodian (EDITION SIPAR)

Japanese (WORLDLIBRARY Corp.)

French (Les Editions FEI)

German (Flieder-Verlag GmbH)

Korean (JEI Corporation)

English (Malaysian Yus of Gajah Lingard Literary Agency SdnBhd)

*Mr. and Mrs. Candy's Trip :*

Korean (Sangsangschool)

Laotian (Meedee Books Publishing c/o PankhamJampaCo., Ltd)

Nepali (Current Publication Pvt. Ltd)





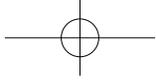
Zhu Chengliang



*Sweet Laba Congee :*

Nepali (Current Publication Pvt. Ltd)

English (Benchmark Education Company)

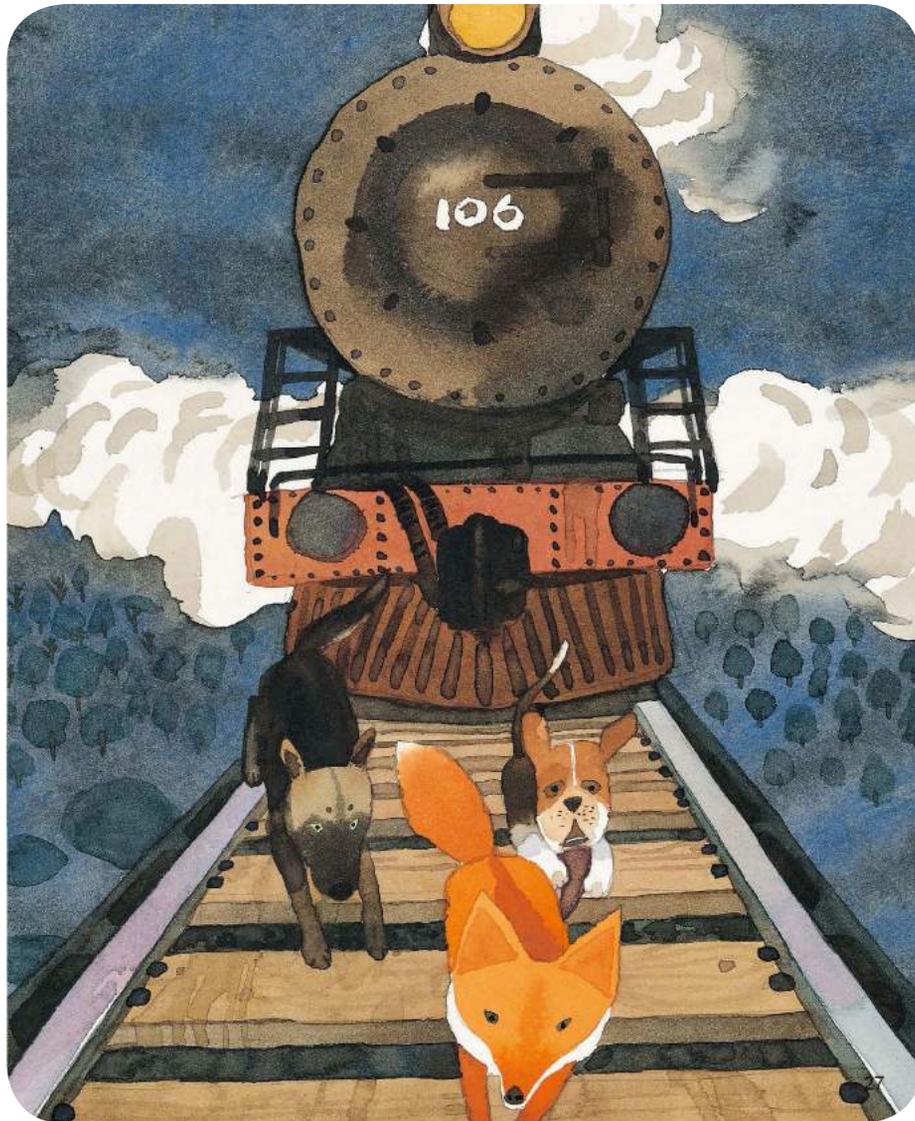


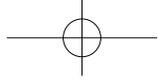
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*Flame:*

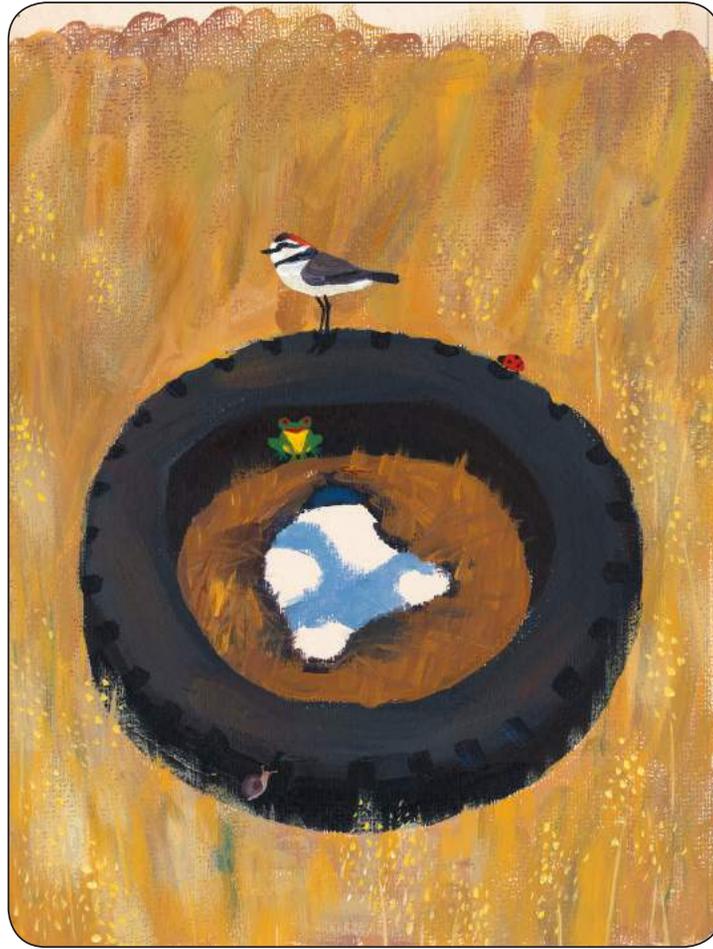
French (Hongfei)

English (Candied Plums)





*Zhu Chengliang*



*Old Tyres:*

Korean (Noransangsang)

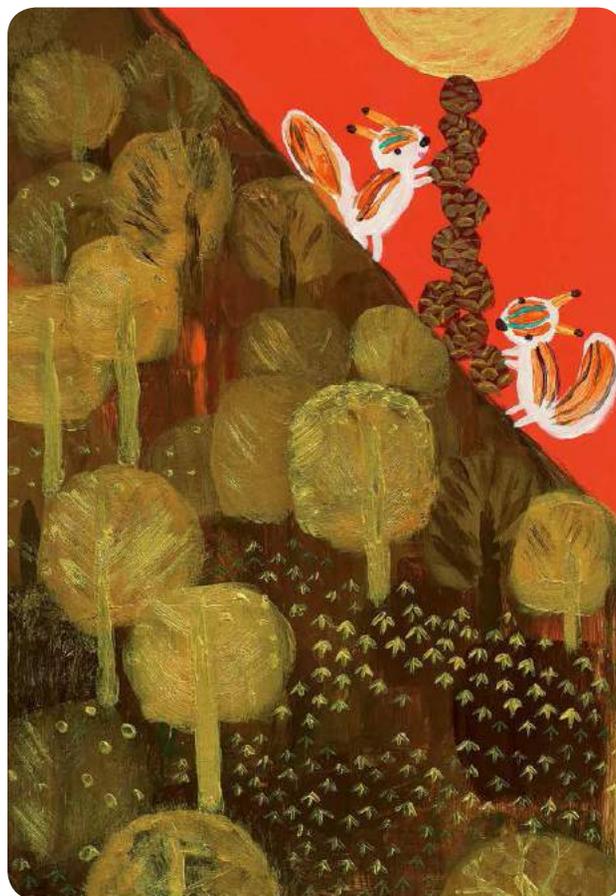
*The Sleepless Granny Mian:*

Traditional Chinese (Hsin-Yi Foundation Publications)

French (Hongfei)

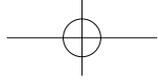
*Don't Let the Sun Fall:*

French (Hongfei)



*Holding a Lantern:*

French (Hongfei)

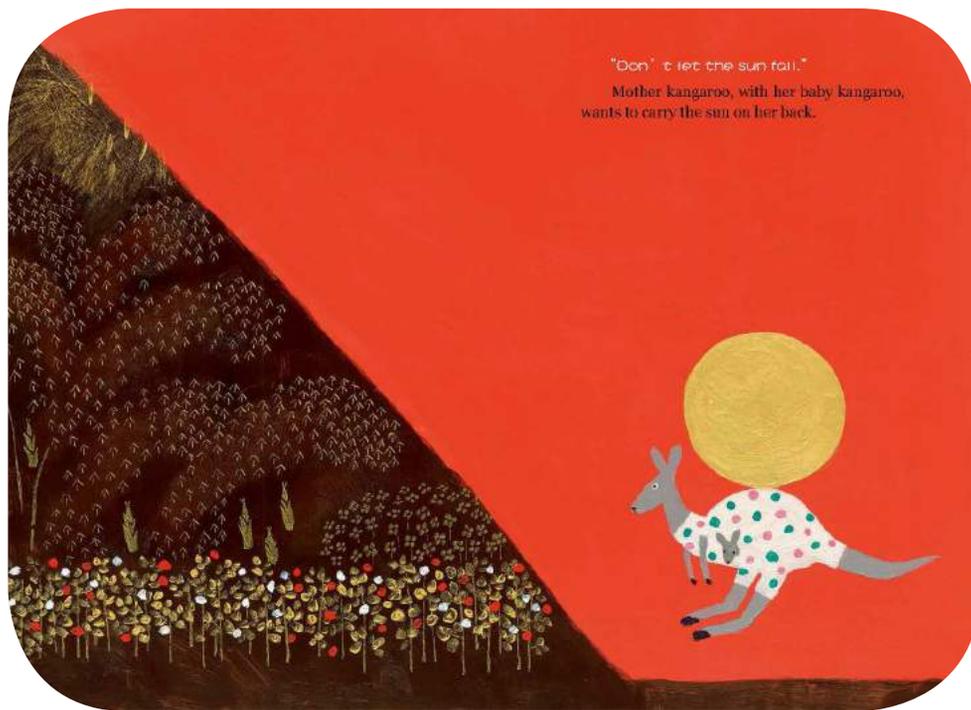


Zhu Chengliang



# Reviews of the Books Submitted to the Jury

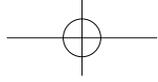




## Review of *Don't Let the Sun Fall*

by Ajia,  
Prominent Advocate of Reading

Reading the freshly baked *Don't Let the Sun Fall* (Story by Guo Zhenyuan, Illustration by Zhu Chengliang, Peace Publishing House 2018) was truly a fun-filled experience! It was just as the author described it: "It is like a story that descended from the sky." It also reminded me of *A Taste of the Moon*, but it is a lot more interesting. Zhu Chengliang's illustrations are undoubtedly the most enjoyable part of this book. They are truly a masterpiece! I feel that this is the best picture book he has ever made.

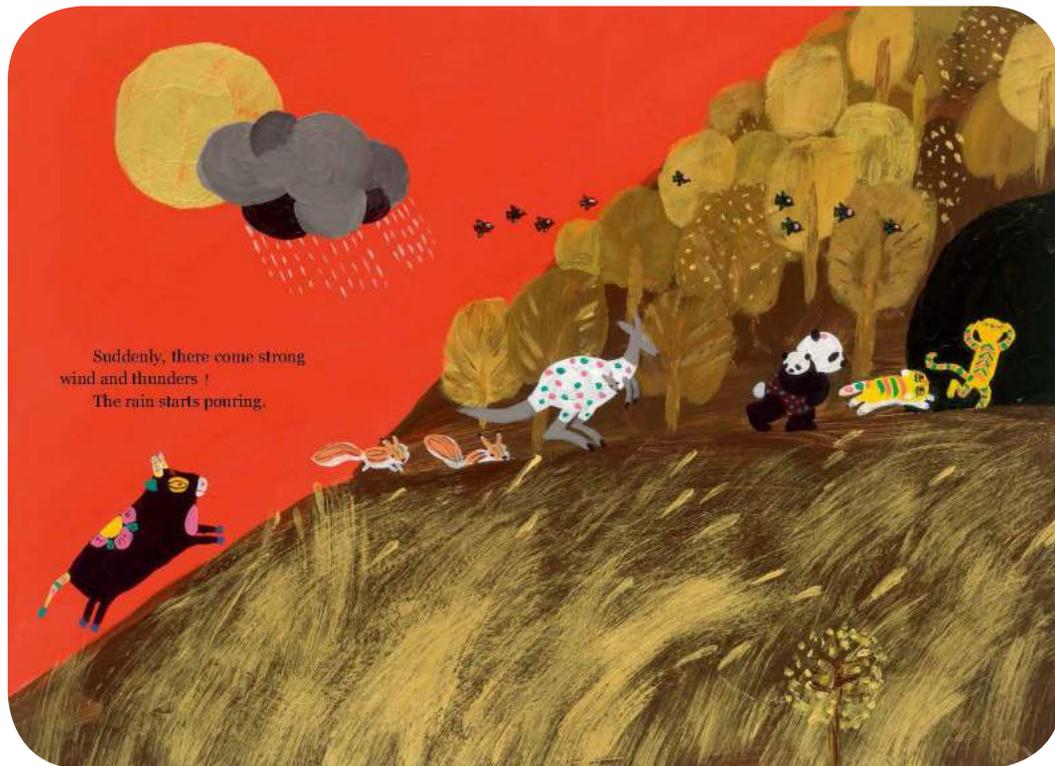


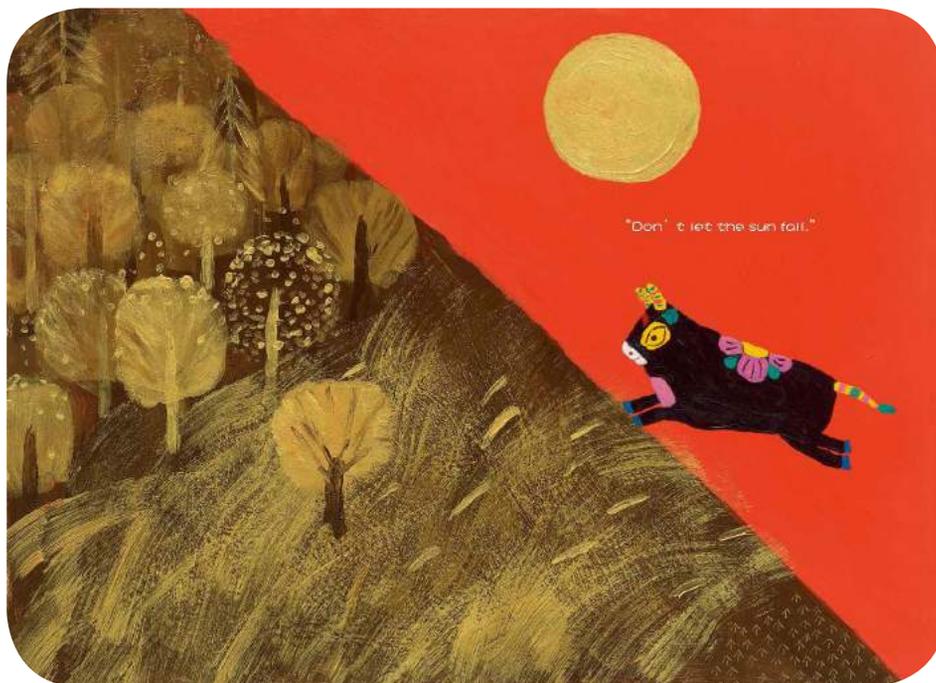
## Zhu Chengliang



The artist's vibrant projection of images truly touches children's hearts.

The images of animals in this book have been inspired from Chinese folk toys. It seems that he had premeditated the "playful" use of these toys. Meanwhile, the processing and selection of colors have been inspired by traditional Chinese lacquer ware, with red and gold being the dominating colors. Unfortunately, gold color was a bit misprinted in the copy I got. Moreover, the artist has treated the shapes in his illustrations in a very





interesting manner: circle comes from the lacquer ware plate and square has been inspired from the lacquer ware box. The circular shape in the frame constantly changes position as you go through the book, creatively depicting the movement of the sun as it sets.

I think this book is worthy of being a part of everyone's book collection, even if it is just for the sake of these remarkable illustrations. In addition, this book acquaints children with China's unique folk toys. I am sure that after reading this book, when children travel around in China, they will be more willing to buy these seemingly "old native toys" and find pleasure

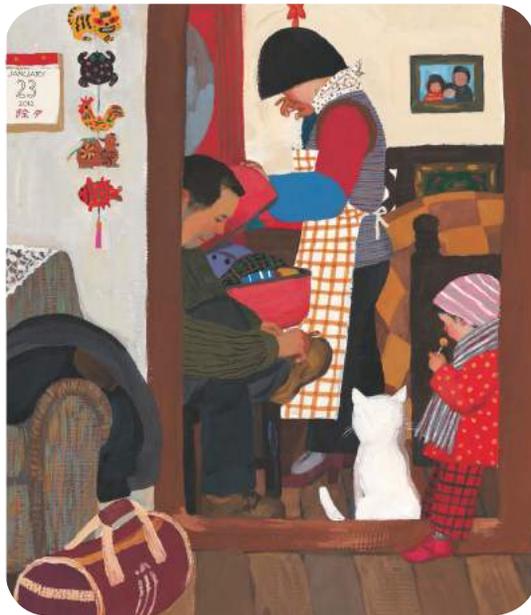


## Zhu Chengliang



in the unique charm of folk colors. It also depicts an organic connection between the children's wild color preferences and the Fauvist color philosophy. Per Mr. Zhu, he truly enjoyed the experience of folk art during the creation of this book. However, I believe that this book also renders a remarkable experience of modern art!

Most importantly, this book is the embodiment of ingenuousness and cheerfulness. I believe it will capture the hearts of children. It is also one of the most eye-catching original picture books published in recent years. I can't help but admire it from the bottom of my heart!



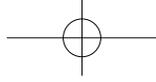


## Review of *Don't Let the Sun Fall*

by Wang Yu  
Associate Professor,  
Department of Preschool Education, China  
Women's University

*Don't Let the Sun Fall* is full of ingenuousness and happiness from the inside out. It is also one of the few most eye-catching original picture books published in recent years.

This story portraying a “fall from the sky” has been inspired from a kid's fleeting emotions. The illustrator has used folk art to create different animals representing unique characteristics of children, such as innocence, robustness, and cuteness. In



## Zhu Chengliang



this way, the artist has aptly portrayed the optimism and positivity of the characters.

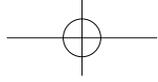
The story's re-creation in the language of pictures has given it a richer three-dimensional appeal. In addition, the choice of colors has enabled the readers to experience the profound heritage of traditional Chinese culture, wherein folk arts, such as lacquer ware and clay sculpting, rule supreme. The artist has truly breathed a new life into folk art in modern times. This book has meaningfully inherited traditional culture through the depiction of modern content in a classical way.



Moreover, *Don't Let the Sun Fall* is full of spiritual connotations, as all its characters, including birds, monkeys, and cows, exhibit the spirit of “getting it done even when it is impossible”. In this way, the artist has embedded in this book children’s fearless, nonchalant, and idyllic character. Furthermore, it is interesting to see how all the animals, ranging from birds to kangaroos, unite in a relay race to save the sun from falling down. As they all do their part between the mountain peak and the foothill, one wonders if a similar effort is being put up by someone else on the other side of the horizon in some other time...

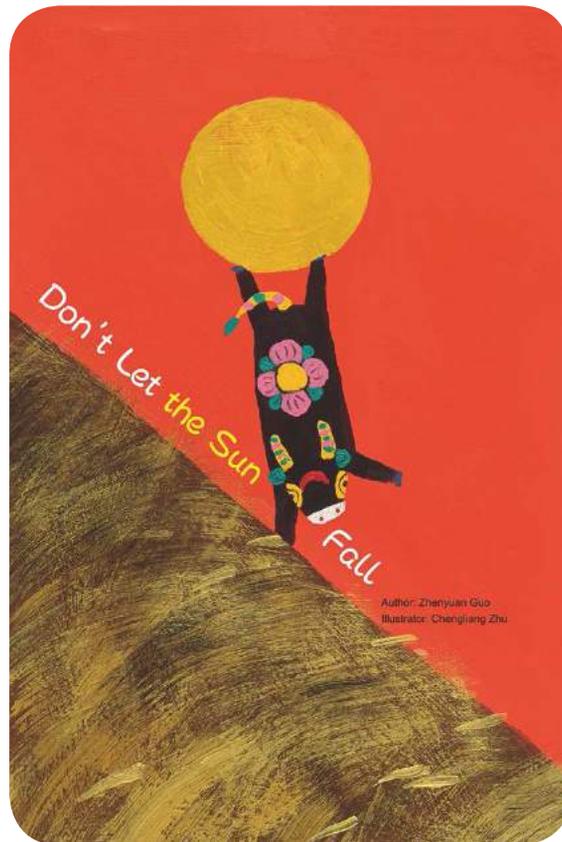
In this way, this story is not limited to China, but has a much broader universal appeal.

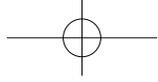




Zhu Chengliang

*Don't Let the Sun Fall* has already been introduced out of China, with its readers spread across France, New Zealand, Australia, and other countries. I am glad that the children around the globe are gaining access to this remarkable book. I recommend studying *Don't Let the Sun Fall*!





Zhu Chengliang

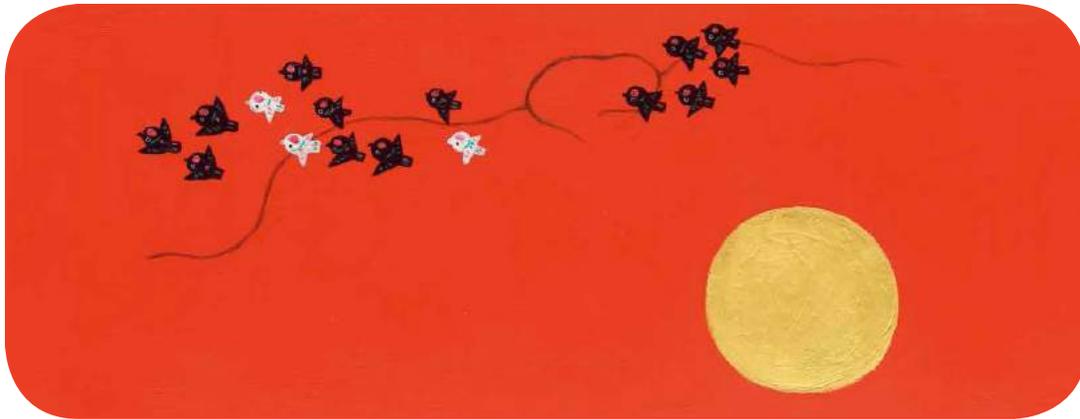




Zhu Chengliang

## Review of *Don't Let the Sun Fall*

by Wang Zhigeng,  
Director of the Children's Section of National Library of China



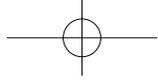
*Don't Let the Sun Fall* offers a distinctive taste and exclusive charm for children. Its vivid scenes meticulously portray life experiences in a childlike manner, while the artist's innovative usage of traditional art forms add abundant "Chinese flavor".

The book portrays the innocent struggle of cute little animals to rescue the sun. It has a remarkable screenplay that vividly shows the unique abilities of animals as they try to push, head, carry, or lift the sun. The artist has used animal's naive efforts to portray children's innocence, simplicity, and perseverance.

In addition, the illustrator has deliberately based the book's characters on traditional Chinese folk toys: cows have been inspired from Shaanxi Fengxiang's clay toys while monkeys, birds, and kittens depict the "Nigugu" toys from Henan's Jixian County. All these are intangible cultural heritage of China, representing the honest and innocent appeal of folk art.

Although pandas, kangaroos, squirrels, and cocks are not replicas of folk toys, yet they have been painted in a way that they look like clay sculptures. At the same time, the selection of colors for these characters has an immensely folk appeal: kangaroos feature pink and greenish polka dots while the pandas sport green ones.





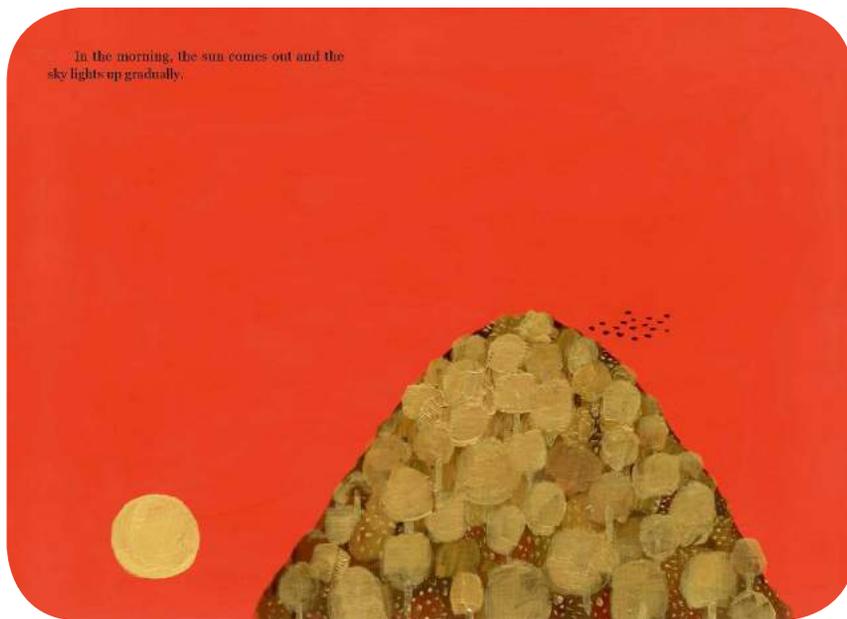
## Zhu Chengliang

Moreover, the usage of the three most common colors of folk lacquer ware – red, black, and gold – has made the entire work extremely rich and glossy, making the visuals highly attractive for the readers. In this way, this book is a valuable source for tasting rich Chinese folk art.

Furthermore, while the book's visuals represent Chinese folk art, the story reflects childlike innocence and fun. This combination of powerful visuals with a naturally childlike storyline makes

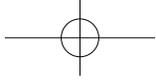


In the morning, the sun comes out and the sky lights up gradually.



*Don't Let the Sun Fall* not only an aesthetically rich depiction of Chinese folk art, but also a remarkable read for readers from around the globe.

I recommend reading *Don't Let the Sun Fall*, hoping that it will help in telling the Chinese stories and passing on Chinese culture!



Zhu Chengliang

## Review of *Mr. and Mrs. Candy's Trip*

by Patricia Aldana  
President of the Hans Christian Anderson Award Jury

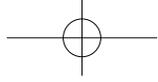
Mr. and Mrs. Candy's trip is a marvellously illustrated and funny book about the dangers of too much information and the perils of the internet age. As Mr. and Mrs. Candy try to find a perfect spot for their vacation, they search and search the web. But even the most perfect spot seems to be revealed as undesirable as they look at users' comments. In the end it's just easier to... But you have to read this true and amusing book about the age we live in to find out what happens. Children will have a great time laughing at the foolishness of their elders but they may also think twice about trying to understand the world just by looking at a computer.





Zhu Chengliang





Zhu Chengliang

