

Helen Oxenbury

Hans Christian Andersen Awards 2019

UK Illustrator Nomination



Helen Oxenbury Biography

Helen Oxenbury is one of the United Kingdom's best-loved and critically acclaimed picture book creators. In a prolific and versatile career lasting half a century she has interpreted stories by many of the country's best authors for younger children, as well as producing original work of her own, which, while often innovative in concept is always rooted in the lives of the young families who are her audience.

As a child, she enjoyed drawing and was encouraged by her architect father who recognised her early talent. She trained at Ipswich School of Art and then at the Central School of Art and Design in London, where she met her future husband, John Burningham. At this time, she was studying to be a theatre set designer, and, after graduation, followed John to Israel, where she worked for the Habimah Theatre in Tel Aviv. After they returned to Britain, she worked in TV and film production for a while and then, like John, began to illustrate children's books. She quickly established herself. Her first book was published in 1967 and, two years later, she was awarded the UK Library Association's Kate Greenaway Medal for the two books she published that year: illustrations to Edward Lear's poem *The Quangle Wangle's Hat* and Margaret Mahy's *The Dragon of An Ordinary Family*.

Helen continued to illustrate through the 1970s while bringing up a young family and in the following decade she was at the forefront of a new movement in publishing. These were books about babies, for babies. She began developing a new style of drawing which was simple, with a minimum of background, foregrounding her young characters with energy, warmth and humour but avoiding caricature. The elements of this first appeared in the illustrations which she did for Marie-Agnes Gaudrat's *Léo and Popi* (1980), the tale of Popi, a stuffed monkey, who comes to life in the imagination of his young owner. This was first published in France, where the characters remain popular today, and was later published in English as *Tom and Pippo*.

The first of Helen's own books for babies began to appear in 1981. They were published as robust "board books" for use by the smallest hands, an entirely new idea then. The first series featured double page

spreads, with an object from the baby's world on the left hand page and a baby interacting with it on the right. Later, Helen published Big Baby Board Books, in which groups of babies from diverse backgrounds were shown in joyful play and exploration. Bookstart, the very first book gifting project for young families, was founded in the UK in the 1990s and made extensive use of Helen's titles.

The 1980s and 1990s saw Helen calling on all her gifts to produce a variety of prize winning and popular books which have become modern classics. This included her illustrations for Michael Rosen's *We're Going on a Bear Hunt* (1989), Martin Waddell's *Farmer Duck* (1991), Eugene Trivizas's *Three Little Wolves and the Big Bad Pig* (1993), and Trish Cooke's *So Much* (1994). In 1999 she was awarded her second Greenaway Medal for her illustrations to an older classic, Lewis Carroll's *Alice's Adventures in Wonderland*. These titles, whether featuring people or animals (real or imaginary), showed Helen's ability to take an author's text and bring it to life with her unique voice, observation, attention to character, and subtle, playful drama. In the new century, among other work, she completed her interpretation of Alice's adventures with *Alice Through the Looking Glass* (2005); and, memorably, illustrated a story by John Burningham, *There's Going to be a Baby* (2010), their one and only husband and wife collaboration. In 2018, they jointly received a BookTrust Lifetime Achievement Award for their contribution to children's literature.

Helen's work has been adapted for screen and stage. An animated version of *Léo and Popi* was screened on French TV from 1994-1997. The stage musical version of *We're Going on a Bear Hunt* has been a highly successful touring show both nationally and internationally from 2008 - 2018. And in 2016 the book was made into an animated film for Channel 4 in the UK.

Helen Oxenbury A Critical Statement

“The light here is special”¹

Light in Helen Oxenbury’s art is special. This special quality possibly derives from the particular landscape of her childhood in the east of England. Born in 1938 in Ipswich, she was eight when the family moved to Felixstowe, another coastal town. This is Suffolk, lovely in summer, bleak in winter; beaches to explore, mud-flats and wide skies. It is the landscape that features so precisely in *We’re Going on a Bear Hunt*, (1989) the traditional rhyme reimaged by Michael Rosen. But bears are not normally found on the Suffolk coast. Indeed Rosen, himself, had imagined a more traditional, humorous approach featuring a king, jesters and a court.² The result would have been conventional. Helen’s illustrations not only represented a very new direction for her art – the introduction of landscape, one she knew and loved, but the design too was bold – a large format picture book with alternate soft pencil sketches and sweeping watercolour spreads, incorporating a variety of formats for the illustrations, each bringing a different dimension to the visual storytelling, changing the pace as the story moves along. The rhyme takes readers on a jaunty ride, inviting interaction. The illustrations create a narrative in which we see a family – one we recognise perhaps, though we may not see the children are with older siblings and not with parents – setting off for an enjoyable expedition. The pencil spreads present the reality but then the imagination, in gloriously coloured illustrations takes over, until the end when imagination and reality merge in the rush to get home. But it is not just a jolly game. There is real emotional impact in the final spread as the bear walks home alone as night falls over the sea. We are invited silently, to think about him; was he really so fierce? It is no surprise that *We’re Going on a Bear Hunt* won the 1989 Nestlé Smarties Book Award and in 2011 was the winner of the Mumsnet Best Award.

These accolades recognise Helen’s gift, in the words of Leonard Marcus, “for crafting words and pictures that brought adult and child closer together”¹. This gift was never better demonstrated than in her series about *Tom and Pippo*, originally published in France, which appeared throughout the 1980s. Her innovative board books, *Clap Hands* (1987), *All Fall Down* (1987), *Tickle Tickle* (1987) and *Say Goodnight* (1987) demonstrate this

skill even further. Here, in uncluttered images, babies bounce, giggle, wriggle and eventually fall asleep, their presence spilling off the pages. Her ability to capture real babies, real people is not chance. Just as her landscape came from her own experience, so do her people. Her invariable practice is to visit her local coffee shop in the mornings, where she quietly observes the mothers, children and families. The result is a completely inclusive portrayal of a community and marked a very early and significant example of the representation of ethnic diversity in picture books for the very young. This is dramatically presented in *So Much* (2008) where the focus is exclusively on a family of Caribbean origin. Groundbreaking at the time, it is very different from those earlier board books; a vibrant, full colour picture book. Once again we see the world from the child’s perspective; bold colours – here gouache rather than watercolour, are used for greater impact to accompany Trish Cooke’s lively text with its joyous repetitions and skilful rhythms. Pencil vignettes record the toddler’s moods with precision and affection.

It is, perhaps, this inclusive child-centred vision that has seen so many of her picture books and board books published around the world in languages ranging from Japanese to Afrikaans. As she herself says, “It is impossible to be too much on the side of the child”¹. As a result humour will always be an important element – and not just for her young audience but for the adults who will be reading the book as well. It is not slapstick, rather it is subtle with an edge waiting to be discovered. *Farmer Duck* (1991), in which the author Martin Waddell treats the theme of injustice, is a perfect example. Once again we are in the wide Suffolk countryside as we open the book. Then we meet the Duck, slave to the lazy farmer’s demands. As with all the animals, he is presented accurately as a duck – but as the story demands he and the other farm animals are allowed human emotions and feelings suggested expertly through line and posture. They inhabit the narrative with complete conviction. The rhythm of the illustrations shifts between the full spreads where the mud of the farmyard is everywhere echoing the mood of the animals, to crisp vignettes conveying the duck’s activity leading to the final brilliant sunshine of the conclusion. Here the visual storytelling not only matches the text but enhances and expands it to create a satisfying whole.

Helen has never been satisfied to rest on her laurels, always keen to find a new challenge. This came in the form of a suggestion from Liz Attenborough at Puffin that she might like to illustrate a “classic”. But which? Initially reluctant, Helen offered *Alice in Wonderland*.¹ (p.191). This was a bold choice. While Tenniel’s illustrations have become the benchmark, many other eminent illustrators have applied their vision to Carroll’s text, nearly always emphasising the surreal elements of the story. Nor was it easy. Helen struggled to identify how she wanted to portray Alice – until one day she saw her model; a little girl, all legs in a short blue dress and long hair. Yet again, her art springs from her own experience; the result, an Alice who does not live in the past, but is a modern child who can engage a modern reader. The surrealism becomes less important. Rather, this is an adventure spun from a child’s imagination – as Carroll himself makes clear at the end of the book. However, *Alice* is a long text, not a picture book. Helen brings variety and humour to her illustrations drawing on cartoon and caricature to enliven her images. These range from the drama of the Duchess’ kitchen (pp. 94-95) to the pathos of the Dodo receiving his Thimble (p. 47), the humour of guinea pigs restoring lizard (p. 67) to the quiet of the final end papers. An instant classic in illustration, *Alice in Wonderland* (Walker 1999) won Helen her second Greenaway Medal.

From the beginning of her career, Helen has shown her skill in working with the words of other authors. Indeed it was her illustrations for Edward Lear’s nonsense poem *The Quangle Wangle’s Hat* (1969) and those for *A Dragon of an Ordinary Family* (1969), the short story by Margaret Mahy, that brought a first Greenaway Medal. Texts by Ivor Cutler, Phyllis Root, Ruth Krauss and Mem Fox have all been brought to vivid life by Helen’s clarity of vision. In 2010 she collaborated with her husband, John Burningham for the first time to create a picture book. Although surprising that they had not worked together before, there is evidence in all their work of an ongoing artistic conversation. *There’s Going to Be a Baby* (2010) again demonstrates Helen’s personal quest for fresh ways to communicate with young readers. It is a narrative that comes from real experience and presents a situation that many in her audience recognise. Burningham’s text is presented as a conversation between mother and son

imagining what the new sibling will be like. Here Helen creates simple, uncomplicated spreads that focus on the relationship between the mother and the child. But how to convey the child’s ideas? She takes a completely different approach drawing on the conventions of comics like the Beano, employing a very limited colour palette and comic storytelling strips. There is no need for extra words or extra images. At the end, the reader suddenly realises there has been no mention of the father – but this brings no sadness, reflecting rather a contemporary reality, subtly drawing attention to another important relationship; the relationship between grandfather and grandson.

Helen Oxenbury trained at Ipswich School of Art where the course provided a rigorous introduction to sculpting, architecture, still life and life drawing. She worked as a stage set designer as well as period designing post cards for Gallery 5, the initiative of her friend, the illustrator Jan Pieńkowski. She herself acknowledges her debt to the past – Randolph Caldecott, Beatrix Potter and especially Edward Ardizzone. All of these have contributed to her own unique style characterised by a fluidity of line, an ability to capture character and situations from life, a sense of theatre and design, unerring rhythm and movement. There is the sense of fun and an ability to adapt. Above all there is the passion to create quality books that stand out. She says “There are millions and millions of mediocre children’s books, I hope we are not part of that”³

¹ Marcus, L. 2018. *Helen Oxenbury, a life in illustration*. London. Walker Books p.248
Marcus op. cit. p. 19
Marcus op. cit p. 114

² Tims, A. 2012. The Guardian. <https://www.theguardian.com/books/2012/nov/05/how-we-made-bear-hunt>

³ JRank. 2019. Helen Oxenbury. [Online] [Accessed 17 January 2019] Available from: <http://biography.jrank.org/pages/322/Oxenbury-Helen-1938-Sidelights.html>

Ferelith Hordon

Helen Oxenbury Interviews

I don't read many texts these days that excite me enough to want to spend at least a year illustrating them.

Helen Oxenbury on illustrating *Big Momma Makes the World* when accepting the Boston Globe-Horn Book Picture Book Award 2003

...A few years ago, my editor at Walker Books, David Lloyd, invited me to lunch at a lovely little French restaurant just round the corner from my studio in Primrose Hill. You're probably thinking this sounds quite a promising start, but I've come to know David well over the years and I knew exactly what was coming...there is always an ulterior motive to these little rendezvous.

About three-quarters of the way through the meal, he paused, mid-crème brûlée, and said, "Helen, I've brought along a text that I would like to read to you." Now, the last time he did this, he read me the text of *So Much*, to the great delight of the waiter and a few nearby customers. This time it was the text of *Big Momma*. Now I have to say, David has a way of telling stories that even *Big Momma* would approve of, and when he came to the end I looked at him and said, "Good — that's real good!"

I don't read many texts these days that excite me enough to want to spend at least a year illustrating them. When I think about the books I've illustrated in the past — *We're Going on a Bear Hunt*, *So Much*, *The Three Little Wolves* and the *Big Bad Pig*, *Farmer Duck*, and *Alice's Adventures in Wonderland* — each one has been very different from the others. And each presented me with new visual and anatomical problems to solve, such as: how to make a rather large pig, who has been a rotten bully all his life, suddenly look genteel and benign and daintily hold a tea cup? How to make a humble duck look tired and weepy? How to draw a group of farm animals sitting round listening to a cow holding forth? And how to make them convincing, without resorting to giving them human hands, legs, and facial features, and not dressing them in human clothes, which hides a multitude of sins and bad drawing? (Having said this, I *have* put some animals in clothes in *Alice in Wonderland*, but this is because Lewis Carroll has described their dress and there's no way out.)

So you can understand that the story of *Big Momma* made me sit bolt upright, for here again was something completely different. What a wonderfully imaginative story, unlike anything else I'd ever read! It was joyful, humorous, and thought-provoking. I immediately told David that I'd love to have a go at illustrating *Big Momma*. We clinked our glasses and the deal was done...

Wow! What had I done? What a challenge, portraying a female creator — with a baby, no less!

And it was so completely different from my own childhood images of God. I was convent-educated. God was definitely male — authoritative, judgmental, and dominating — and we young girls were surrounded by horrific images of suffering and sadness. There wasn't anything joyful about our scripture lessons — just learning the catechism from cover to cover without understanding a word of it. Thou shalt not commit adultery? What on earth was that? But I can still remember most of it to this day.

So there I was, raring to go, with my pencil poised, as it were, when reality hit. *How on earth was I going to do it?* I'd taken on a subject that was really difficult, if not impossible, to illustrate — unless, of course, you happened to be Michelangelo. How could I cope with painting these monumental scenes?

The *vast scale* of everything. How to convey the scale without making the wonderful characters insignificant?

After much thought and angst and planning how to tell David I couldn't do it after all, I decided I just had to concentrate on the two characters, especially the baby, and simplify the background right down to a scale that I could manage, and which would make it more accessible to young children.

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Now, how did I decide what *Big Momma* would look like? She was quite a problem. There was, of course, the question of her color. I didn't want to, and indeed I couldn't, decide on any particular race or ethnic group.

Like many people, one of my greatest pleasures in life is people watching. I do this, weather permitting, in any pavement cafe. You're probably thinking, When on earth does she do any work? She seems to spend half her life in cafes and restaurants! But with a big mug of coffee

beside me, I'm working hard: I wonder what he does for a living?... I wonder what the relationship is between those two? Is that her husband or lover? Is that his wife or his girlfriend?... and, What on earth was she thinking when she put that skirt on this morning? Dreadful thoughts that are totally based on appearance but are filed away for characters to come.

So *Big Momma* slowly emerged. I began to notice the strong, capable, down-to-earth young women coping with babies, pushchairs, shopping bags, and dogs, all pushing and pulling in different directions — and on top of all this, some of them were probably holding down demanding jobs and running a home as well. In fact, just like *Big Momma*.

Of course, sometimes there is a character that doesn't present a problem at all. They are just there and have been from the very beginning. This was the case with *Big Momma's* baby. Mind you, I am quite well practiced in drawing babies doing almost anything you could mention.

But again, with the baby, I came up against the problem of the color. So I decided the solution would be to let both of them take on the color of whatever *Big Momma* was creating at the time, so they became one with the water, or light, or mud, or grass, etc.

I felt it would be wrong to put the baby in clothes. I wanted him/her to look brand-new and innocent. Perhaps representing some hope for the future of *Big Momma's* world — because I do wonder what she would say, if she looked down now and saw what a dreadful mess we've made of her beautiful world. Half of all those wonderful creatures she created with the one big bang are now endangered or on the brink of extinction. We are warned about the dangers of her sun's rays. Her earth is becoming more and more polluted, and her people no longer have the time, inclination, or ability to tell stories. What would *Big Momma* say?

Probably, "Bad — that's real bad."

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I'm always interested in the process illustrators go through prior to the finished book. My system is to sketch out the whole book in dummy form first, to get the feeling of how it's going to look when the pages are

turned, and to get variety and tension in the pages. Then I start over again with the color illustrations.

It is only when I began finishing the color illustrations for *Big Momma* that I realized there were rather a lot of cold gray, blue, and white pictures in the beginning section of the book. This was because *Big Momma* was just taking too long to create the sun. So, with great trepidation, we asked Phyllis if she could possibly find a way to bring forward the creation of the sun. Phyllis, being Phyllis, agreed at once, and I was extremely grateful and relieved that I could, at last, start using warm earthy colors and vibrant oranges, pinks, and reds.

Before all this, though, I had to decide what medium to use. I mostly work in watercolor, but somehow this didn't seem appropriate for such a monumental subject. I wanted the color far more bold and intense. So, in the end, I used gouache paint, which I have, surprisingly, come to enjoy as much as watercolor. And, of course, the advantage of using gouache is that one can add and take away color at will. Watercolor allows only one shot, and if it doesn't work, forget it: you have to start all over again. Hence, I usually end up with a pile of rejects larger than the pile of artwork to be used.

The cover and inside of *Big Momma* was carefully and beautifully designed by Amelia Edwards from Walker's design department. She has always played a big part in the design of all my picture books, and I dread the day she retires.

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Another joy of Phyllis's text is *Big Momma's* particular, lilting, rhythmic language, which I found utterly charming. But it was thought too different for the English market, so we have an English edition called *Big Mama*, and in our version she concludes each creation by saying, rather primly, "Good — that's very, very good," which is quite a relief for me, I must say, when I read it in schools and to groups of children, as I don't have to attempt any sort of accent. It is a lovely story to read out loud.

Thank goodness Phyllis Root has both the time and ability to tell such truly inspiring stories that give us all so much pleasure. It was great fun, if a bit nerve-wracking, working on *Big Momma*, and I'd like to thank Phyllis for giving me this wonderful opportunity.

And to emphasize the power of words, I'd just like to finish by reading you a verse from a beautiful poem called "Speak" by the Swedish artist and poet Helga Henschen. It was read at the memorial service for the Swedish foreign minister, Anna Lindh, who was assassinated in September.

words can become suns
words can become rivers
words can open gates
and build bridges
words can overthrow tyrants
if enough of us
arm ourselves with words

Thank you all very much.

From the January/February 2004 issue of The Horn Book Magazine

Horn Book Magazine

<https://webcache.googleusercontent.com/search?q=cache:pRu1uQdbCuQJ:https://www.hbook.com/2015/09/helen-oxenburys-2003-bos-ton-globe-horn-book-picture-book-illustrator-award-acceptance/+&cd=14&hl=en&ct=clnk&gl=uk>

'I love to get across what people are feeling'

Helen Oxenbury, winner of the Book Trust Lifetime Achievement Award is interviewed by Emily Drabble

For the first time, BookTrust has handed out *two* Lifetime Achievement Awards in one year, to picture book legends Helen Oxenbury and John Burningham.

How does it feel to win the BookTrust Lifetime Achievement Award?

It's particularly lovely as we have been awarded this honour jointly – and to get an award from BookTrust who know everything there is to know about children's books.

How did you become a children's illustrator?

I've drawn all my life. I was pretty ill when I was a child so I was at home a lot. I used to get paper and crayons and draw all the time. My father was an architect and encouraged me. When I was a teenager, I really wanted to be a tennis player, but I went to Ipswich School of Art and in the holidays I used to work in the theatre. So after that foundation course, I went to London and did a course in theatre design at Central School of Art, where I met John. So I had another career in theatre design until we started a family. It wasn't a job you could easily do with young children. I would have gone mad if I hadn't had some sort of work whilst at home with small children, and I used to work when they were in bed at night. And illustration was perfect for me.

It started off with cards for Gallery Five, run by a dear friend of ours, Jan Pieńkowski, and it developed from that. It was down to the same woman who took John's work to Tom Maschler, Ann Carter. She took mine to Heinemann. Although John was very supportive, I didn't want to go to the same publisher as I wanted to work independently from his contacts.

I did two books: *The Dragon of an Ordinary Family* and *The Great Big Enormous Turnip*. Then I won the Kate Greenaway.

There was this great surge of people who decided they wanted children's books. There was Raymond Briggs,

Quentin Blake, John of course, Shirley Hughes and me. And all of us are still creating books now; it must be because we love it (never mind what John says, he does enjoy it!).

I'm always saying to my friends: weren't we lucky to have been born in the time we were? Everything was opening up. We had a blank canvas!

Tell us about your process of illustrating children's books.

I always start with the text. When I read a text I always see how I would draw it and interpret it. Funnily enough, I can almost see it immediately. Then the difficult thing is matching up my drawing with what's in my head. Practice helps. Sometimes I rip up the paper that I'm drawing on because it looks so wrong. Or I can't get to sleep thinking about it. You just have to keep on. I suppose you have to compromise a bit. I can hardly look back at my early work. Sometimes I hate drawing, but it gets under my skin. That is what I want to do. And if I'm not doing it, I'm horrid!

Do you do a lot of observational drawing to capture the wonder and warmth of everyday life, like the surprise party in *So Much*?

Yes, but I don't go around with my sketchbook. I go round looking, and put it in my brain. I don't do observational drawing as such, I close my eyes and see it. For me, I find if I'm drawing while I'm looking, I miss a lot. I never draw from photographs because I find them awfully misleading. I spend a lot of time drawing and sketching. I have a great pile of drawings for the books I illustrate: many, many more than I actually need. What I love to do is to get across what people are feeling. And that takes some time.

Do you work closely with the author of the books you illustrate?

No. When I illustrated *We're Going On A Bear Hunt*, I didn't know Michael Rosen at all. I had the text to do with what I wanted, and I've almost always worked like that. *Bear Hunt* is a wonderful text for an illustrator. Nothing is pinned down!

How was illustrating *There's Going to Be a Baby with someone you know rather well* – your husband, John?

He gave the text to the publisher and I worked with the publisher. I saw it, and from then on, I worked as if he was someone else. He left me to my own devices. Then I came and showed him the (almost) finished project. So it's a collaboration only in as much as I collaborated with Trish Cooke on *So Much* or Michael Rosen on *Bear Hunt*. We didn't sit up in bed and chat it out! In general, John doesn't really come to my studio. I bring stuff back for him if I know there's something wrong with it. And he only shows me stuff if there's something wrong with it. If we're both fine, we don't have to show each other. That's always been the case.

We don't sit for dinner going on about our books. We would never discuss ideas for books or anything like that. We really work completely separately!

Where do you work?

I have a separate studio down the road from where we live – a studio flat. It started off when my parents moved next door. It was lovely but my mum kept popping in for a coffee as if my work was a bit of a hobby for me. I thought, "If I'm going to get any work done, I'll have to get away". Sometimes I draw at home, but I do like going there where nobody can get at me.

***So Much* written by Trish Cooke was one of the first books showing a diverse family. Did you feel like a pioneer for racial diversity in children's books?**

It's interesting and awful that this should seem in any way revolutionary in a book published in 1993, which sounds very recent to me. But actually, it was.

Before we published *So Much*, you got the odd black child in illustrations, but rarely (or perhaps never?) a black family. An awful lot of people were talking about that in the late 80s and 90s. The book didn't sell very well. I remember hearing about salesmen going into bookshops and being told: 'Well, we don't get a lot of black customers in our bookshop, so we don't need

many copies.' That was the attitude. Some people said, when I illustrated *So Much*, 'What's that white woman doing trying to capture a black family?' And I did say to Walker [the publisher], is there not a black illustrator to do this? But there wasn't at that time. We have such a huge tradition of illustration in the UK, I can't understand why there wouldn't be more black British illustrators. But I'm so glad I did *So Much*.

If you had to save three of your books from being wiped off the earth, which would they be?

Certainly *So Much* would be one of them. I so enjoyed doing that book. I love the characters. In a sort of different way, I did enjoy doing *Alice in Wonderland*. My mum loved Alice, and used to read it to me a lot. She used to laugh her head off about it. They are such lovely characters. I'm a sucker for strong characters. I suppose number three might be *Bear Hunt*, but maybe it's a little too familiar!

There's also a book I've made that didn't sell well. It's called *Big Momma Makes The World*, written by Phyllis Root. It was a very difficult book to do and I think I cracked it. It was saying that the creator was a woman. She's up there in the clouds; she's a strong woman with a baby on her hip.

It won a Boston Globe Award but Middle America didn't think much of it – nobody did, really.

You are famed for your board books and books for babies. Why do babies and young children need amazing books?

When I started illustrating, people really thought babies were just vegetables until they were at least one. Little Em, our daughter, had this terrible infantile eczema and we used to put these little cotton gloves on her, and she'd be so itchy and bothered all night. I used to show her a catalogue of babies' high chairs and potties, with babies doing this, babies doing that, to take her mind off it. She would go all sort of stiff with excitement when she was four or five months old. She could look. And I did this series of board books for her, really. It was almost a necessity for me.

What's your favourite book by John Burningham?

I agree with William Morris who said things should be beautiful and practical. So I think *Husherbye*: it's beautiful and it does the work!

www.booktrust.org.uk/news-and-features/features/2018/february/lifetime-achievement-award-winner-helen-oxenbury-i-love-to-get-across-what-people-are-feeling/

Helen Oxenbury Awards, Honours and Adaptations

1969	<i>The Quangle Wangle's Hat</i> (Edward Lear) and <i>The Dragon of an Ordinary Family</i> (Margaret Mahy)	Library Association's Kate Greenaway Award
1989	<i>We're Going on a Bear Hunt</i> (Michael Rosen)	Nestlé Smarties Book Prize winner in the 0-5 age category and overall. Library Association's Kate Greenaway Award Highly Commended.
1991	<i>Farmer Duck</i> (Martin Waddell)	Nestlé Smarties Book Prize winner in the 0-5 age category and overall. Library Association's Kate Greenaway Award Highly Commended. British Book Awards Illustrated Children's Book of the Year.
1993	<i>Three Little Wolves and the Big Bad Pig</i> (Eugene Trivizas)	Library Association's Kate Greenaway Award Highly Commended.
1994	<i>So Much</i> (Trish Cooke)	Nestlé Smarties Book Prize winner in the 0-5 age category. Library Association's Kate Greenaway Award Highly Commended. Emil Maschler Award.
1999	<i>Alice's Adventures in Wonderland</i> (Lewis Carroll)	Library Association's Kate Greenaway Medal. Emil Maschler Award. Also named in the Kate Greenaway Medal's 50 year celebration top 10 (2007).
1999	<i>Tickle, Tickle</i>	BookTrust Early Years Award.
2003	<i>Big Momma Makes the World</i> (Phyllis Root)	Boston Globe Horn Book Awards, picture book (USA).
2013	<i>King Jack and the Dragon</i> (Peter Bentley)	Shortlisted for Library Association's Kate Greenaway Award.
2016	<i>Captain Jack and the Pirates</i> (Peter Bentley)	Shortlisted for Library Association's Kate Greenaway Award.

Honours

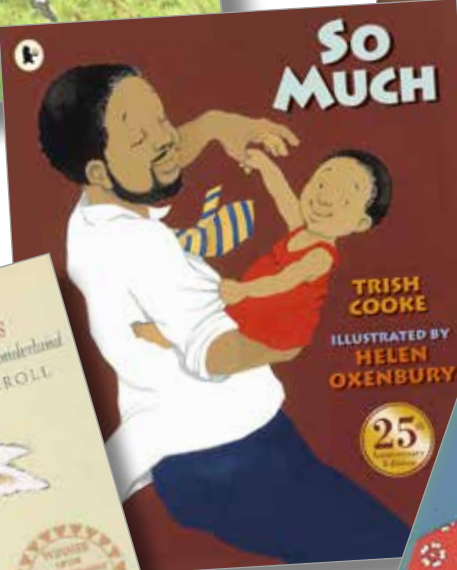
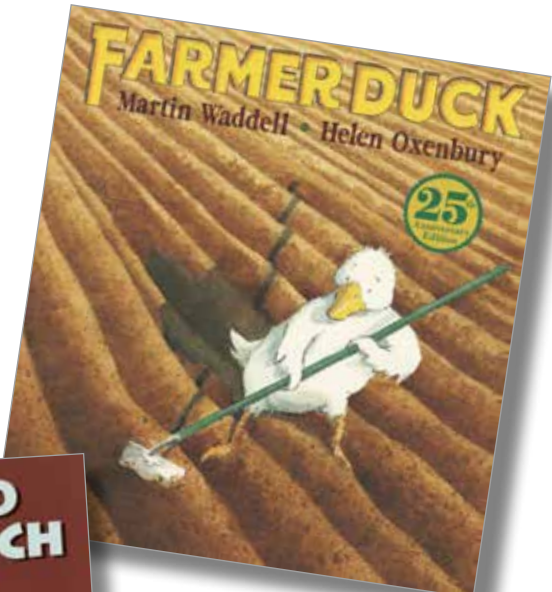
2018 (with John Burningham) BookTrust Lifetime Achievement Award

Adaptations

1994-1997	Leo and Popi France 3 TV, animated series, produced Serge Rosenzweig.
2008-2018	<i>We're Going on a Bear Hunt</i> touring stage musical for children adapted and directed by Sally Cookson
2016	<i>We're Going on a Bear Hunt</i> Channel 4 TV film animation, directed by Joanna Harrison and Robin Shaw

Books for consideration by the Jury : First five

<i>We're Going on a Bear Hunt</i> (Rosen/Oxenbury)	Walker
<i>Farmer Duck</i> (Waddell/Oxenbury)	Walker
<i>So Much</i> (Cooke/Oxenbury)	Walker
<i>Alice's Adventures in Wonderland</i> (Carroll/Oxenbury)	Walker
<i>There's Going to Be a Baby</i> (Burningham/Oxenbury)	Walker



Five more titles that reflect Helen's work

Quangle Wangles Hat (Lear/Oxenbury)

Heinemann

Tickle Tickle

Walker

Tom and Pippo read a story

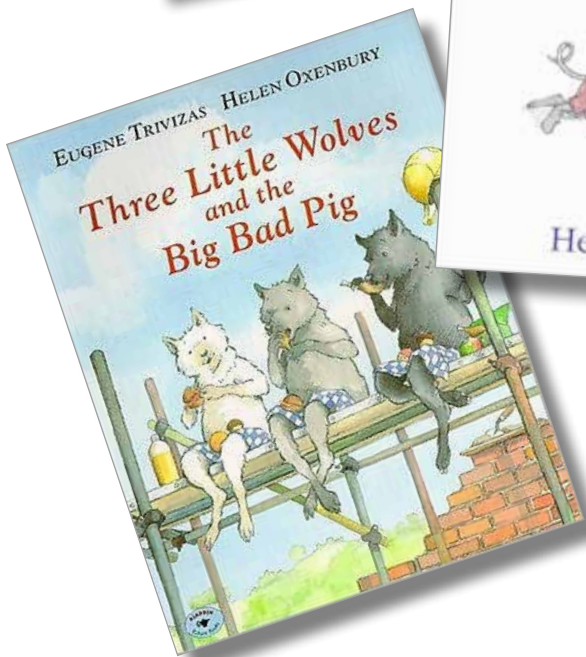
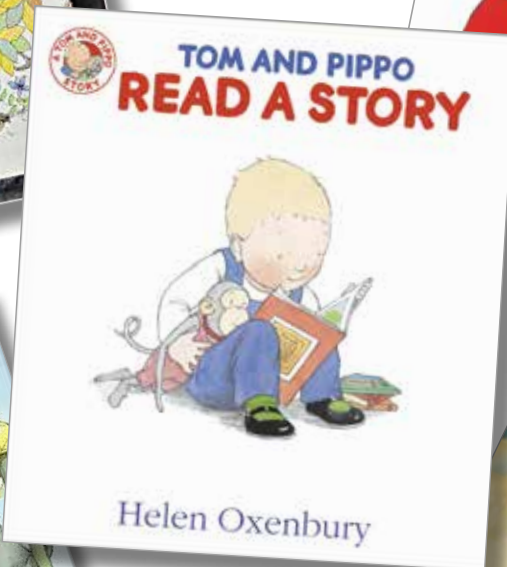
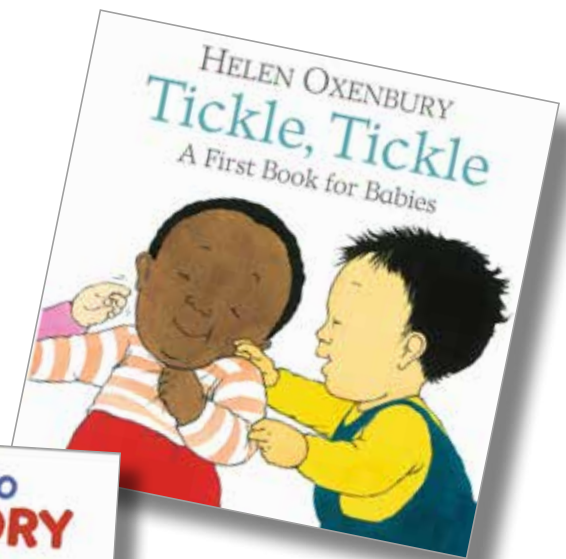
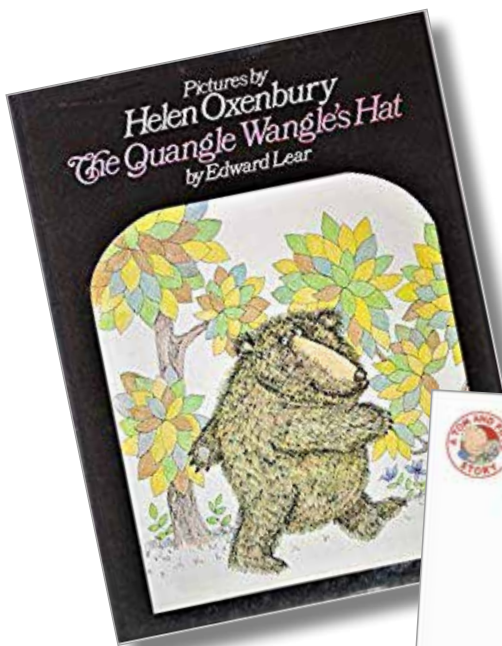
Walker

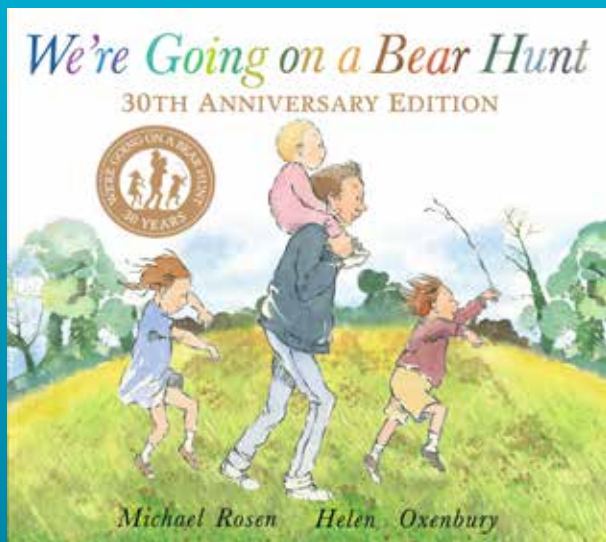
Three Little Wolves and the Big Bad Pig (Trivizas/Oxenbury)

Heinemann

Big Momma makes the world

Candlewick Press





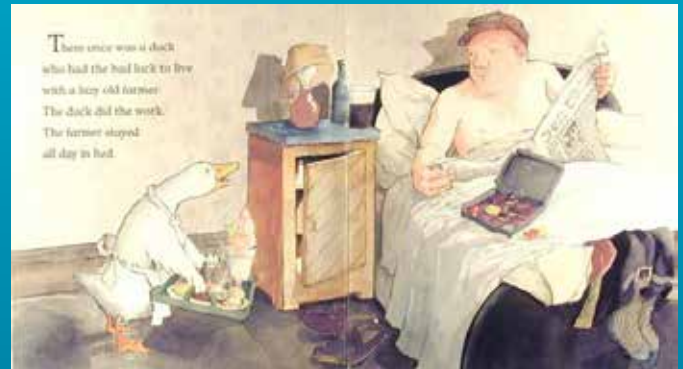
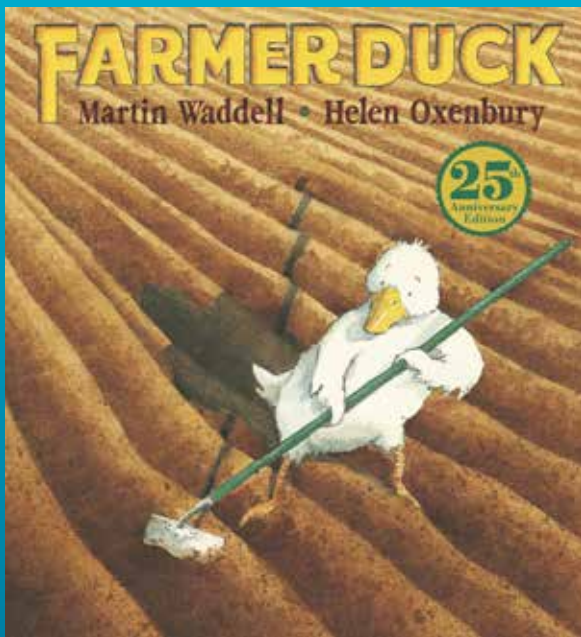
We're Going on a Bear Hunt

Nicholas Tucker In *The Rough Guide to Children's Books 0 – 3 years*. Nicholas Tucker. Penguin 2002 pg. 146

One reason so many small children make their way to the parental bed on weekend mornings is the chance of a really good imaginative game played either with each other or, if they are lucky, with a parent. This charming picture book is about exactly such a game, with dad leading three small children on an imaginary bear hunt involving crossing cold rivers, muddy fields, and thick forests before finally arriving at a dark cave. All these imaginary encounters are reproduced in this picture book by Helen Oxenbury as if they actually happened. Colour watercolours alternate with black-and-white illustrations, both perfectly capturing that mixture of delight and mild apprehension characterising the kind of game in which the child never quite knows what's going to happen next. When the bear is finally confronted there is a mad rush home, finishing up with everyone hiding under the duvet on the double bed where the whole story has been acted out all the time. Michael Rosen, a brilliant children's poet, here creates a minimal but highly imaginative text, which includes some lively, made-up words for the various sound effects. Dramatic and comic at the same time, this prize winning book is a constant delight

M.C. Junior Bookshelf , Volume 53, No 5, October 1989 p. 217
<https://www.publishersweekly.com/978-0-689-50476-1>

The first adult reaction to *We're Going on a Bear Hunt* must be that here is a book for collectors. The second is that it is a book for the whole family to keep and pass on to the next generation or two. Michael Rosen shows great restraint in playing with a familiar popular rhyme, putting in just enough variations to give it body. His partner is Helen Oxenbury who has a keen eye for the nice oddities of human behaviour. In alternate colour and monochrome (on the whole I prefer the latter) she follows the jolly family as they splash, squelch or stumble through natural obstacles on the way to an appointment with their ursine prey. Their retreat is much quicker, no less messy. The big page suits Ms. Oxenbury very well, and her strong drawings are full of sharply observed detail. Fine printing, excellent colour, a large format, all ensure the price will be high, but it is fully justified. Here is a book to keep.



Farmer Duck

Kirkus Reviews Issue: March 15th, 1992

Review Posted Online: May 20th, 2010

<https://www.kirkusreviews.com/book-reviews/martin-waddell/farmer-duck/>

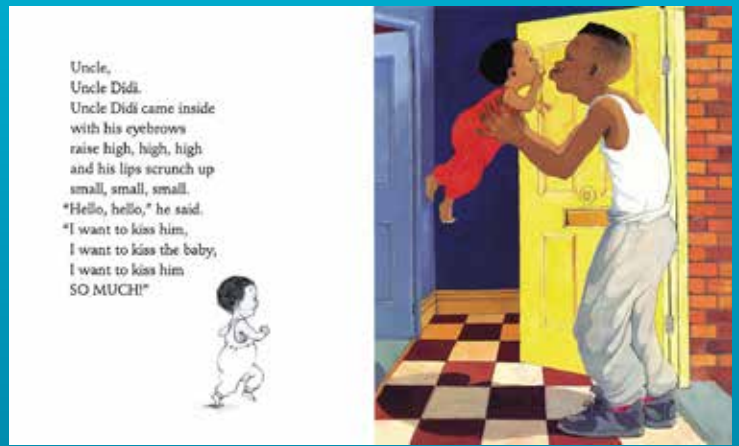
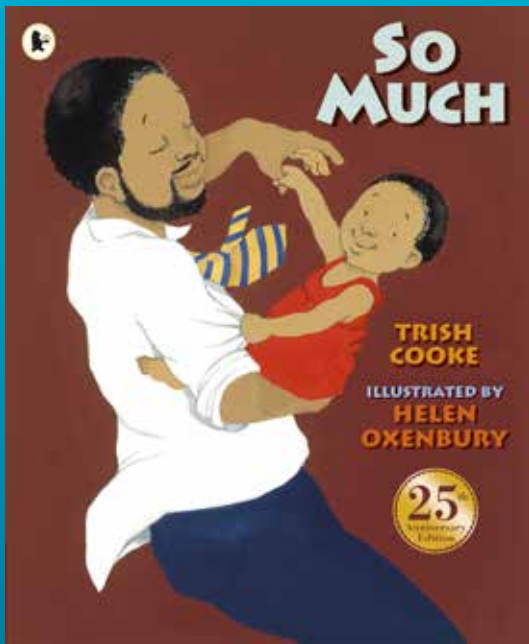
A faithful duck labors while the indolent farmer lazes in bed, eating candy and occasionally inquiring, “How goes the work?” -to which the duck replies, “Quack!” When the duck grows “sleepy and weepy and tired,” the other animals hatch a plan, succinctly expressed: “Moo!” “Baa!” “Cluck!” They enter the house, climb the stairs, tip the sleeping farmer out of his bed and chase him away forever. Come morning, the duck arrives to slave alone as usual but finds the other animals eager to pitch in. The sanctimonious moral of *The Little Red Hen* gets a salutary restructuring here, with the focus on the duck’s uncomplaining toil and the other animals’ generosity. Waddell’s narration is a marvel of simplicity and compact grace; Oxenbury’s soft pencil and watercolor illustrations have the comic impact of masterly cartoons, while her sweeping color and light are gloriously evocative of the English farm scene; a book with all the marks of a nursery classic.

Marya Jansen-Gruber for *Through the Looking Glass Children’s Book Reviews*.

<http://lookingglassreview.com/books/farmer-duck/>

On a farm that could be just about anywhere, there is a duck who has a truly dreadful life. This poor animal has to work all day, taking care of the entire farm by itself while the farmer lies in bed all day. All day long the farmer yells out “How goes the work?” and all day long the duck answers “Quack!” It is hard to imagine an animal more taken advantage of than this duck. Luckily the other animals living on the farm decide that enough is enough and they take matters into their own hands, or rather into their own hooves and claws. Their love of the duck drives them to do what they can to help

Helen Oxenbury manages with some of her artist’s magic to give the poor duck just the right droop in its shoulders so we know just how tired and fed up it is. Oxenbury gives each of the animals a character without making it cute, or humanlike. The animals are still very animal-like, and at the same time, they have thoughts and opinions of their own. With a “Moo!” and a “Baa!” and a “Cluck!” this is a book that will be read over and over again



So Much

Denis Hamley for School Librarian, Volume 43, Number 1, February 1995 pg. 16

Mum and the baby are doing nothing – then Auntie Bibba, Uncle Didi, Nannie and Gran-Gran, Cousin Kay-Kay and Big Cousin Ross come in and squeeze and kiss and eat and fight the baby SO MUCH. But then Daddy comes in and it's a surprise birthday party for him. When the baby is taken tired to bed, he remembers how everyone wanted him SO MUCH

A marvellous text, rhythmic, cumulative, echoing – a model of its kind. Trish Cooke's ear is faultless. Helen Oxenbury's illustrations capture the text's buoyant life exactly, with the same combination of broad-brush zest and detailed accuracy of observation. Text and pictures complement each other in a memorable, unreservedly recommended work.

Book Trust

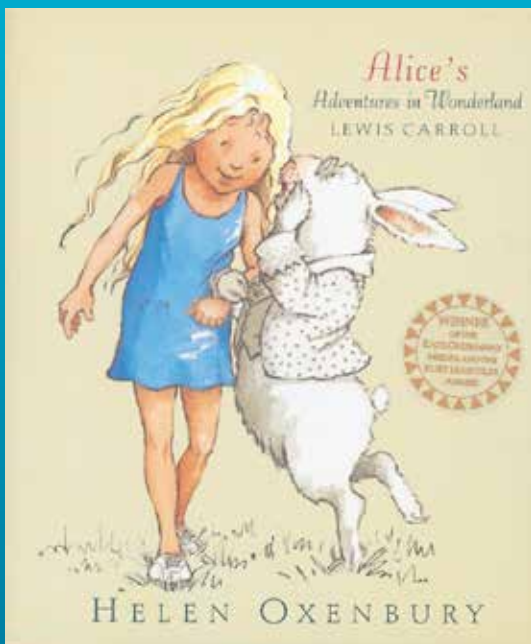
<https://www.booktrust.org.uk/book/s/so-much/>

One by one, family members drop by on a mum and her tot – all wanting to squeeze, kiss and give undivided attention to the baby. When Dad finally homes home to a surprise birthday party, the house erupts in celebration and love. It's a night that the baby never wants to end...

This picture book is adorable: from the wonderful palette of autumnal colours (browns, taupes, russet and oranges) to the baby realising that everyone wants him 'Because they loved him so much'. It really gets to the joyful essence of a new baby and all the ways an arrival brings together a family. The double-page spread of everyone dancing with Daddy just overflows with happiness.

The text is also brilliant – written in an easy, sing-song rhythm that is fun to say aloud. It's refreshing to see it capture the cadence of an Afro-Caribbean family, with Trish Cooke writing the language as it would be spoken. It's a brilliant way for all parents and carers to talk about different cultures with children.

High-spirited, vibrant and fun.



Alice's Adventures in Wonderland

From the review by Lyn Linning for *Magpies*
Volume 14 Number 5, November 1999 p. 22-23.

Charles Dodgson, mathematician and Oxford don, wrote under the name of Lewis Carroll the much-loved children's literature classic *Alice's Adventures in Wonderland* (1st edition 1865). This new edition with Helen Oxenbury's superb illustrations will, I feel sure, make Alice in Wonderland accessible even to young children today and in the future...

There has been a need for an illustrated edition which combines artistic integrity with appeal for today's younger children. Oxenbury's illustrations complement Carroll's text with warmth, communicative interaction, gentle humour and unsentimental charm. Alice in her simple blue shift and sneakers (without socks) is a slightly untidy little girl, active and unselfconscious about her posture, modern in a way that will not quickly date. Her eloquent facial expressions and body language reveal her feelings about the situations and the characters involved. Some pictures are composed in such a way that Alice is the object of our gaze, but, by cleverly using a range of profile and back views, Oxenbury often draws the eye to see other things from her point of view.

This 208-page edition is lavishly illustrated in watercolours and soft charcoal drawings on matte-finished cream paper, including seven double-page spreads and numerous whole-page pictures. Few illustrations are framed, the most notable exceptions being the Cheshire Cat's disappearing act and the

four verses of *You are Old Father William*. Extensive white space surrounds some images, while the colour washes extend to the very edges of the page in others. Some pictures are designed to be read from left to right, others from right to left, and the point of view also changes frequently – the cumulative effect creates an illusion of being surrounded by the story.

Every picture moves. With perfect perspective and proportion, Oxenbury has depicted Alice's shrinking and growing experiences in five full-page illustrations for Chapter 1. By lingering over this section, she equips children to cope with these phenomena throughout the story. Some minor characters and incidents with strong child appeal have been selected for whole-page illustrations, for example the two guinea pigs reviving Bill after his fall from the chimney (p 66). Every detail is perfect – the guinea pigs' concerned gaze, the limpness of Bill's paw, the careful way one supports his head and the other pours the medicine into his mouth, the pipe and cap on the grass...

The picture of Alice with the flamingo/croquet mallet exemplifies the extra dimension of characterisation which Oxenbury's illustrations have contributed to the story. Alice is communicating with the flamingo, who is "sizing her up" in return. The hedgehog runs off apprehensively. Without departing too far from the Tenniel images which Carroll approved of, such illustrations make Wonderland a far friendlier place than many young children would previously have imagined it. (p. 139)

Who needs this edition of *Alice's Adventures in Wonderland*?
A valuable resource for primary school libraries and classrooms,



it is ideal for adults to share with children at home. Helen Oxenbury's illustrations are a key which will open the doors to enjoyment of this classic for children fortunate enough to own or to be able to borrow it

Image and Imagination.

50 years of the Kate Greenaway Medal.

Ian Dodds and Sue Roe

CILIP Youth Libraries Group 2007, p.43

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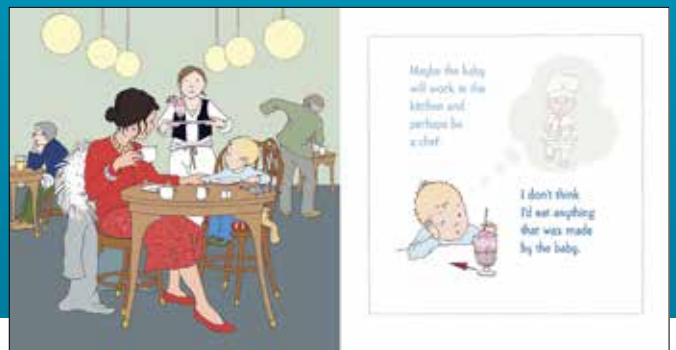
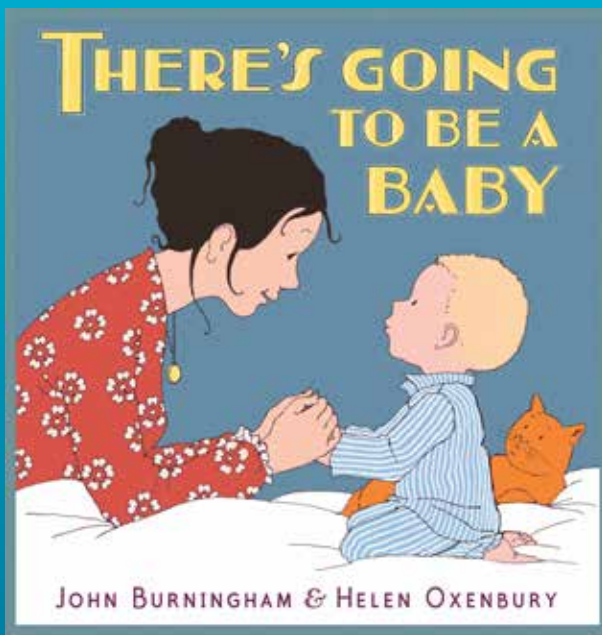
Thirty years after winning her first Kate Greenaway Medal, Helen Oxenbury successfully modernised Lewis Carroll's *Alice's Adventures in Wonderland* to win the award for the second time. In Helen Oxenbury's hands, Alice is a child of today: casually dressed, personable, mischievous and charmingly curious. Her spirit is perfectly captured: she's drawn with a hand on her hip and a defiant gait as she meets the Queen of Hearts and is given a furtive look as she eyes a plateful jam tarts.

The logic and lunacy of Wonderland is depicted in a series of soft pencil drawings and watercolour paintings reproduced on thick cream paper. Full single- and double-page illustrations are combined with detailed pencil vignettes at the start of each chapter. The large colour illustrations are bright with colour giving a real sense of the warm skies and lush grass.

The sense of scale is perfectly achieved with perspective shifting from page to page: a tiny Alice sits slumped against a table leg with a vast expanse of black and white tiled floor in the background; while a giant Alice is crammed into the frame of a double-page spread with her head pushed against the ceiling and her foot stuck up the open fireplace.

A particular strength of Helen Oxenbury's interpretations the life that she gives to the diverse cast of supporting characters. The Caterpillar, the Gryphon, the Mock Turtle and the Cheshire Cat are each given their own peculiarities and quirky charm. It's the Mad Hatter that most obviously demonstrates the artist's playful sense of humour, since he bears a striking resemblance to David Lloyd the Chairman of Walker Books.

This abundantly illustrated edition of *Alice's Adventures of Wonderland* is lovingly crafted by an illustrator who captures the spirit and freedom of childhood bringing Lewis Carroll's classic story to a new readership while retaining all of its original charm.



There's going to be a baby

Katharine England for *Magpies*, Volume 25 Number 5
November 2010 p. 26

<https://www.magpies.net.au/>

Two great picture book talents have collaborated for the first time on this book-with-a-purpose – but much more besides. *There's going to be a baby* a pretty, patrician young woman tells her little son, and from then on, in exquisite retro art work, reminiscent both of Maurice Sendak's *In the Night Kitchen* and the covers of the *New Yorker* as the baby bump grows and the two pass the time with visits to the art gallery, the zoo, the café for a cup of tea and a Knickerbocker Glory, the beach and the gardens, the bank and the doctor, they ponder idly what this baby might grow up to be – idly on the young mother's part, with comical intensity on her son's. Each suggestion blossoms in the boy's mind into a two-page cartoon-style dream-spread where the imagined baby, often dressed in its little stretch suit, carries out the duties of a particular trade, exuberantly covering the kitchen with pancakes (I don't think I'd eat anything that was made by the baby...), covering walls as well as canvas with paint, and, in more positive moments, growing a great crop of beans or showering its elder brother with money. Doubts surface: We don't really need the baby, do we? And dire warnings: Mrs Anderson's baby was sick all over their new carpet... but by the end of the nine months these have given way to urgent curiosity and a sense of ownership: Grandad (as they approach the hospital door bearing gifts) the baby will be our baby. We're going to love the baby, aren't we?

Pitch perfect in tone and child-observation, without a skerrick of the over-earnest moralising or saccharine sweetness that mars many of the books purpose-built for preparing the sibling-to-be, this is a beautifully shaped and brilliantly illustrated journey into the imagination to share, whether there's a new baby in the offing or not.

Chris Stephenson in *Carousel*
Issue 46, Autumn/Winter 2010, pg 6

Two outstanding picture book creators, husband and wife, collaborate for the first time, and the result is a master-class in observation, characterisation and technique. Mum tells small son another child is on the way. Son, on outings with his mother to the cafe, the art gallery, the zoo, the park, speculates on just what this expected baby will be like, whether it will be a girl or boy (I think it should be called Peter or Spiderman), what it will do, be like, whether, in fact, they really want it (We don't really need a baby, do we?). Strong, positive, colourful scenes from the daily life of mother and son are accompanied by airy, delicate dream pictures of the latter's musings about what the anticipated new arrival will get up to – disastrous experiments with paint in the kitchen, lolling about on the high seas, and even accumulating piles of dosh, but only to knock over and scatter. Bold, clean, uncluttered, confident artwork; astute and witty storytelling that rings true. A book for any family but especially one with a second child on the way. Shouldn't be missed.

Helen Oxenbury : Bibliography

1967	Numbers of Things	Heinemann
1968	The Great Big Enormous Turnip, written by Alexei Tolstoy	Heinemann
1969	The Dragon of an Ordinary Family, written by Margaret Mahy	Heinemann
	The Quangle Wangle's Hat, written by Edward Lear	Heinemann
	Letters of Thanks, written by Manghanita Kempadoo	Collins
1970	The Hunting of the Snark, written by Lewis Carroll	Heinemann
1971	The ABC of Things	Heinemann
	Meal One, written by Ivor Cutler	Heinemann
1973	Pig Tale	Heinemann
1974	Cakes and Custard, edited by Brian Alderson	Heinemann
1975	Balooky Klujypop, written by Ivor Cutler	Heinemann
1976	The Animal House, written by Ivor Cutler	Heinemann
1978	The Queen and Rosie Randall	Heinemann
	A Child's Book of Manners, written by Fay Maschler	Jonathan Cape
1980	Animal Allsorts	Walker
	Curious Creatures	Walker
	Puzzle People	Walker
1981	Tiny Tim: Verses for Children, edited by Jill Bennett	Heinemann
	Friends	Walker
	Working	Walker
	Family	Walker
	Playing	Walker
	Dressing	Walker
1982	Animals	Walker
	Holidays	Walker
	Bedtime	Walker
	Helping	Walker
	Shopping	Walker
1983	The Drive	Walker
	The Dancing Class	Walker
	The Birthday Party	Walker
	Eating Out	Walker
	The Check-up	Walker
	Playschool	Walker

1984	Our Dog	Walker
	Grandma and Grandpa	Walker
	The Visitor	Walker
1985	The Helen Oxenbury Nursery Story Book	Heinemann
	I see	Walker (first published for J Sainsbury plc)
	I hear	Walker (first published for J Sainsbury plc)
	I can	Walker (first published for J Sainsbury plc)
	I touch	Walker (first published for J Sainsbury plc)
	Big Baby Book	Walker (first published for J Sainsbury plc)
1986	The Helen Oxenbury Nursery Rhyme Book, edited by Brian Alderson	Heinemann
1987	Say Goodnight	Walker
	Clap Hands	Walker
	All Fall Down	Walker
	Tickle, Tickle	Walker
1988	Tom and Pippo in the Garden	Walker
	Tom and Pippo Go Shopping	Walker
	Tom and Pippo See the Moon	Walker
	Tom and Pippo Make a Mess	Walker
	Tom and Pippo and the Washing Machine	Walker
	Tom and Pippo Read a Story	Walker
	Tom and Pippo Go for a Walk	Walker
	Tom and Pippo's Day	Walker
1989	We're Going on a Bear Hunt, written by Michael Rosen	Walker
	Pippo Gets Lost	Walker
	Tom and Pippo and the Dog	Walker
	Tom and Pippo in the Snow	Walker
	Tom and Pippo Make a Friend	Walker
1991	Farmer Duck, written by Martin Waddell	Walker
	The Helen Oxenbury Nursery Treasury, edited by Brian Alderson	Heinemann
1992	Tom and Pippo on the Beach	Walker (first published for J Sainsbury plc)

1993	The Three Little Wolves and the Big Bad Pig, written by Eugene Trivizas	Heinemann
	Tom and Pippo and the Bicycle	Walker (first published for J Sainsbury plc)
1994	It's My Birthday	Walker
	So Much, written by Trish Cooke	Walker
1995	At Home with Tom and Pippo	Walker
	Out and About with Tom and Pippo	Walker
	One day with Mum	Walker
	A Bit of Dancing	Walker
	A Really Good Time	Walker
1999	Alice's Adventures in Wonderland, written by Lewis Carroll	Walker
2001	Franny B. Kranny, there's a Bird in Your Hair, written by Harriet Lerner & Susan Goldhor	Walker
	There's a Bird in Your Hair, written by Harriet Lerner & Susan Goldhor	Walker
2002	Helen Oxenbury's Big Baby Book	Walker
	Big Momma Makes the World, written by Phyllis Root	Walker
2003	The Helen Oxenbury Nursery Collection	Egmont
2005	Alice Through the Looking Glass, written by Lewis Carroll	Walker
2007	The Growing Story, written by Ruth Krauss	Harper Collins
2008	Ten Little Fingers and Ten Little Toes, written Mem Fox	Walker
2009	The Complete Alice, written by Lewis Carroll	Walker
2010	There's Going to Be a Baby, written by John Burningham	Walker
2011	King Jack and the Dragon, written by Peter Bently	Puffin
2012	Charley's First Night, written by Amy Hest	Walker
2013	When Charley Met Grandpa, written by Amy Hest	Walker
2015	Captain Jack and the Pirates, written by Peter Bently	Puffin
2016	Time Now to Dream, written by Timothy Knapman	Walker
2017	The Giant Jumperee, written by Julia Donaldson	Puffin

Translations (chronological order)

Working	Walker, 1981 Japanese (Sekai Bunka Publishing Inc) Spanish (Editorial Juventud)
Family	Walker, 1981 Japanese (Sekai Bunka Publishing Inc) Spanish (Editorial Juventud)
Friends	Walker, 1981 Japanese (Sekai Bunka Publishing Inc) Spanish (Editorial Juventud)
Playing	Walker, 1981 Japanese (Sekai Bunka Publishing Inc) Spanish (Editorial Juventud)
Dressing	Walker, 1981 Japanese (Sekai Bunka Publishing Inc) Spanish (Editorial Juventud)
Animals	Walker, 1982 Spanish (Editorial Juventud)
Bedtime	Walker, 1982 Spanish (Editorial Juventud)
Holidays	Walker, 1982 Spanish (Editorial Juventud)
Helping	Walker, 1982 Spanish (Editorial Juventud)
Shopping	Walker, 1982 Spanish (Editorial Juventud)
The Birthday Party	Walker, 1983 Dutch (Christofoor Publishers) Korean (Woongjin Think Big Co. Ltd.) Japanese (Iwasaki Publishing Co. Ltd.) Spanish (Editorial Juventud)
The Dancing Class	Walker, 1983 Dutch (Christofoor Publishers) Japanese (Iwasaki Publishing Co. Ltd.) Spanish (Editorial Juventud)
Eating Out	Walker, 1983 Dutch (Christofoor Publishers) Korean (Woongjin Think Big Co. Ltd.)

	Japanese (Iwasaki Publishing Co. Ltd.) Spanish (Editorial Juventud) Swedish (NorstedtsForlagsgrupp)
The Drive	Walker, 1983 Spanish (Editorial Juventud)
The Check-up	Walker, 1983 Spanish (Editorial Juventud)
Playschool	Walker, 1983 Spanish (Editorial Juventud)
The Visitor	Walker, 1984 Spanish (Editorial Juventud)
Gran and Grandpa	Walker, 1984 Spanish (Editorial Juventud)
Our Dog	Walker, 1984 Dutch (Christofoor Publishers) Japanese (Iwasaki Publishing Co. Ltd.) Korean (Woongjin Think Big Co. Ltd.) Spanish (Editorial Juventud) Swedish (Norstedts Forlagsgrupp)
I See	Walker, 1985 Dutch (Uitgeverij Gottmer Becht) English and Simplified Chinese (Hsinex) French (Editions Albin Michel) Japanese (Dowakan Shuppan) Korean (Bir Publishing Co.) Portuguese (Ana Paula Faria Editora) Spanish (Circulo De Lectores) Swedish (Norstedts Förlagsgrupp)
I Touch	Walker, 1985 Dutch (Uitgeverij Gottmer Becht) English and Simplified Chinese (Hsinex) French (Editions Albin Michel) Japanese (Dowakan Shuppan) Korean (Bir Publishing Co.) Portuguese (Ana Paula Faria Editora) Spanish (Circulo De Lectores) Swedish (Norstedts Förlagsgrupp)
I Hear	Walker, 1985 Japanese (Dowakan Shuppan) Portuguese (Ana Paula Faria Editora)

Korean (Bir Publishing Co.)
Spanish (Circulo De Lectores)
English and Simplified Chinese (Hsinex)
Dutch (Uitgeverij Gottmer Becht)
Swedish (Norstedts Förlagsgrupp) – REVERTED
French (Editions Albin Michel) – REVERTED

I Can

Walker, 1985
Dutch (Uitgeverij Gottmer Becht)
English and Simplified Chinese (Hsinex)
French (Editions Albin Michel)
Japanese (Dowakan Shuppan)
Korean (Bir Publishing Co.)
Portuguese (Ana Paula Faria Editora)
Swedish (Norstedts Förlagsgrupp)

Tickle, Tickle

Walker, 1987
Australian English (Reed Books Australia)
Canadian English (Douglas And McIntyre)
Dutch (Uitgeverij Gottmer Becht)
French (Editions Casterman)
Korean (Hansol Gyoyook Co. Ltd.)
Spanish and Catalan (Editorial Juventud)
US English (Macmillan Publishing Company)
US English (Simon & Schuster Inc) – resized edition

Say Goodnight

Walker, 1987
Australian English (Reed Books Australia)
Canadian English (Douglas And McIntyre)
Dutch (Uitgeverij Gottmer Becht)
French (Editions Casterman)
Korean (Hansol Gyoyook Co. Ltd.)
Spanish and Catalan (Editorial Juventud)
US English (Macmillan Publishing Company)
US English (Simon & Schuster Inc) – resized edition

All Fall Down

Walker, 1987
Australian English (Reed Books Australia)
Canadian English (Douglas And McIntyre)
Dutch (Uitgeverij Gottmer Becht)
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Clap Hands Walker, 1987
Australian English (Reed Books Australia)
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French (Bayard Editions)
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US English (Discovery Toys)

Tom and Pippo Read a Story Walker, 1988

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Finnish (Ottava Publishing)
French (Editions Du Centurion)
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Norwegian (Gyldendal Norsk)
US English (Discovery Toys)
US English (Macmillan Publishing Company)
US English (Simon & Schuster Inc.)

Tom and Pippo Make a Mess Walker, 1988

Dutch (Uitgeverij Gottmer Becht)
French (Editions Du Centurion)
Italian (Edizione E. Elle)
Japanese (Libro Port)
Norwegian (Gyldendal Norsk)
US English (Discovery Toys)

Tom and Pippo Go For a Walk Walker, 1988

Dutch (Uitgeverij Gottmer Becht)
Finnish (Ottava Publishing)
French (Editions Du Centurion)
Italian (Edizione E. Elle)
Japanese (Libro Port)

Japanese (Dowakan Shuppan)
Norwegian (Gyldendal Norsk)
US English (Discovery Toys)
US English (Macmillan Publishing Company)

Tom and Pippo Go Shopping

Walker, 1988

Afrikaans (Human And Rousseau (Pty) Ltd)
French (Bayard Editions)
Norwegian (Gyldendal Norsk)

Tom and Pippo's Day

Walker, 1988

Afrikaans (Human And Rousseau (Pty) Ltd)
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Norwegian (Gyldendal Norsk)
US English (Macmillan Publishing Company)
US English (Simon & Schuster Inc.)

Tom and Pippo and the Washing Machine

Walker, 1988

Dutch (Uitgeverij Gottmer Becht)
Finnish (Ottava Publishing)
French (Editions Du Centurion)
Italian (Edizione E. Elle)
Japanese (Libro Port)
Norwegian (Gyldendal Norsk)
US English (Discovery Toys)
US English (Macmillan Publishing Company)

Tom and Pippo See the Moon

Walker, 1988

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French (Bayard Editions)
Norwegian (Gyldendal Norsk)

We're Going on a Bear Hunt, written by Michael Rosen

Walker, 1989

Basque (Kalandraka Editoria)
Breton (Réseau Canopé-TES-Ti-Embann ar Skolioù)
Catalan (Ekare Europa SL)
Chinese – complex (Hsinex Int)
Chinese – simplified (Beijing Cheerful Century Co Ltd)
Danish (Gyldendal Forlag)
Dutch (Gottmer Children's Books)
French (Kaleidoscope)
Freisian (Algemeine Fryske Underjocht Kommisje)
Galician (Kalandraka Editoria)

German (Fischer Kinder- u Jugendbuch Verlag gmbh / Sauerlander Verlag)
 Greek (Patakis)
 Jerriais (Jersey dialect) (Jerriais)
 Pennsylvanian German (Edition Tintenfass)
 Hebrew (Kinneret-Zmora-Dvir)
 Italian (Mondadori Libri spa)
 Japanese (Hyoronsha Dainippon Kaiga)
 Korean (Sigongsa)
 Maori (Huia NZ Ltd)
 Norwegian (Mangschou AS)
 Polish (Wydawnictwo Dwie Siostry)
 Portuguese (Editorial Caminho)
 Romanian (Cartea Copiilor)
 Russian (Pink Giraffe Publishing)
 Scots (Floris Books)
 Scots Gaelic (Storlann Naiseanta Na Gaidhlig)
 Slovenian (Mladinska Kniga)
 Spanish (Ekare Europa SL)
 Welsh (Dref Wenn)
 Dual Language editions – English and Albanian / Arabic / Bengali / Chinese / Czech / Farsi /
 French / Gujerati / Punjabi / Portuguese / Spanish / Somali / Serbo-Croat / Tamil / Turkish /
 Urdu / Vietnamese (Mantra Publishing)

Tom and Pippo and the Dog

Walker, 1989

 French (Bayard Editions)
 US English (Macmillan Publishing Company)

Tom and Pippo in the Snow

Walker, 1989

 French (Bayard Editions)
 US English (Macmillan Publishing Company)

Pippo gets Lost

Walker, 1989
 French (Bayard Editions)
 US English (Macmillan Publishing Company)
 US English (Simon & Schuster Inc)

Tom and Pippo Make a Friend

Walker, 1989

 French (Bayard Editions)
 US English (Macmillan Publishing Company)

**Farmer Duck, written
by Martin Waddell**

Walker, 1991

Afrikaans (Human And Rousseau)
Chinese – Complex (Taiwan Mac Educational Co.Ltd)
Chinese –Simplified (Beijing Dandelion Children’s Book House Co., Ltd.)
Danish (Gyldendal Forlag)
Dutch (Uitgeverij Gottmer Becht)
French (Pastel, L’Ecole des Loisirs)
French (L’ cole Des Loisirs)
French (Editions Ouest)
German (Sauerl nder Verlag)
German (Orell F ssli Verlag)
Irish Gaelic (An Gum)
Italian (Mondadori Libri)
Japanese (Hyonsha Publishing Co Ltd)
Korean (Sigongsa Co. Ltd.)
Norwegian (Uitgeverij Gottmer Becht)
Portuguese (Editorial Caminho)
Scottish Gaelic (Acair)
Spanish and Catalan (Editorial Juventud S.a)
Swedish (Bonnier Carlsen Bokf rlag)

**Tom and Pippo on the
Beach**

Walker, 1991

German (Ravensburger)

**Tom and Pippo and
the Bicycle**

Walker, 1993

German (Ravensburger)

It’s My Birthday

Walker, 1994

Afrikaans (Protea Bookhouse)
Danish (Gyldendal Forlag)
French (Editions Ouest France)
German (Verlag Sauerlander)
Japanese (Hyonsha Publishing Co Ltd)
Korean (Woongjin Think Big)
Portuguese (Editorial Caminho)
Spanish and Catalan (Editorial Juventud)
Swedish (Bonnier Carlsen Bokf rlag)

**So Much, written by
Trish Cooke**

Walker, 1994

Brazilian Portuguese (Editora Atica Sa)
French (Flammarion Jeunesse)
French (Atelier Du Pere Castor)
Korean (Hansol Gyoyook Co. Ltd.)
Korean (Woongjin Think Big Co. Ltd.)

**Alice's Adventures in
Wonderland, written
by Lewis Carroll**

Walker 1999

Chinese – complex (Classic Communications)
Chinese – complex (Mandarin Daily News)
Chinese – simplified (Beijing Cheerful)
Danish (Forlaget Apostrof APS)
Dutch (Uitgeverij Gottmer Becht)
Finnish (Otava Publishing)
French (Flammarion Jeunesse)
German (ArsEdition GmbH)
Italian (Rizzoli)
Japanese (Hyoronsha)
Korean (Woongjin Think Big Co. Ltd.)
Norwegian (Imprintforlaget AS / Omnipax)
Portuguese (Editora Moderna Ltda)
Russian (Eksmo Publishers)
Spanish (Circulo De Lectores)
Spanish (Editorial Lumen)
Swedish (Bonnier Carlsen Bokförlag Ab)

**Big Mama Makes the
World, written by
Phyllis Root**

Walker 2002

Danish (Forlaget Apostrof)
French (Flammarion)
Korean (BIR Publishing)
Spanish (Kokinós)

**Alice Through the
Looking Glass, written
by Lewis Carroll**

Walker, 2005

Chinese – complex (Sharp Point Publishing Co. Ltd)
Chinese – complex (Mandarin Daily News)
Chinese – simplified (Beijing Cheerful)
Danish (Forlaget Apostrof APS)
Dutch (Uitgeverij Gottmer Becht)
Norwegian (Imprintforlaget A/S)
Portuguese (Editora Moderna Ltda)
Russian (Eksmo Publishers)

**There's Going to Be A
Baby,
written by John
Burningham**

Walker 2010

Brazilian Portuguese (Editora Paz E Terra)
Chinese – simplified (Beijing Cheerful Century Co. Ltd.)

Chinese – complex (Hsinex)
Danish (Forlaget Flachs)
Dutch (Uitgeverij Gottmer Becht)
Finnish (Nelostuote Oy / Tactic Publishing)
French (Editions Flammarion)
German (Carlsen Verlag)
Hebrew (Kinneret)
Italian (Mondadori Libri S.p.A)
Italian (Giunti Editore)
Japanese (East Press Co. Ltd.)
Korean (Woongjin Think Big Co. Ltd.)
Portuguese (Editorial Caminho, SA)
Spanish and Catalan (Editorial Juventud S.a)

Charley's First Night

Walker, 2012
Chinese – complex (Hsinex)
Danish (Forlaget Flachs)
French (Flammarion Jeunesse)
German (Aladin Verlag GmbH)
Italian (Officina Libraria SRL)
Korean (Sigongsa Co. Ltd.)
Japanese (Iwasaki Publishing Co. Ltd.)

**When Charley Met
Grandpa**

Walker, 2012
Chinese – complex (Hsinex)
Chinese – simplified (Beijing Cheerful)
Danish (Forlaget Flachs)
Dutch (Christofoor)
French (Flammarion Jeunesse)
German (Aladin Verlag GmbH)
Italian (Officina Libraria SRL)
Japanese (Iwasaki Publishing Co. Ltd.)
Korean (Sigongsa Co. Ltd.)

**Time Now to Dream,
written by Timothy
Knapman**

Walker, 2016
Chinese – simplified (Beijing Cheerful Century Co. Ltd.)
Dutch (Christofoor Publishers)
French (Kaleidoscope)
Italian (Mondadori Libri S.p.A)
Korean (Sigongsa Co. Ltd.)
Japanese (BL Publishing Co. Ltd)
Spanish (Ekare Europa SL)

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