

Anne PIKKOV

Hans Christian Andersen Award 2026

for an Illustrator

Candidate for the Estonian Section of IBBY



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Statement on the Candidate's Contribution to Literature for Young People

For Anne Pikkov, the key components of illustration are personality, conveying emotions, and technical execution. For each book, she looks for the one and only way to be an equal partner to the text. The artist feels it necessary to point out that her graphic design studies have influenced her a great deal: why do something, how to recognize needs, how to grow a sphere of influence, what can be said with minimal means, etc.

Pikkov was born in 1974. Her father was an amateur artist and there was a constant smell of paint at home. She herself was an avid crafter and experimenter. Already as a child she was able to tell stories through pictures. When Pikkov was in high school, an experimental class with a design focus was started, a kind of breeding ground for design teachers for the art academy. After graduating, Anne Pikkov indeed went on to study graphic design at the Estonian Academy of Arts. She chose book design as her thesis. Gathering up her courage, Pikkov asked the then already famed writer Andrus Kivirähk for a children's story she could illustrate. Thus "Konna Musi" [The Frog Kiss], the picture book for young children, was born. After graduating the Academy in 1994, Pikkov worked in an advertising agency, at the Estonian Academy of Arts as a visiting lecturer from 1998, then as an associate professor (2004-2014) and director of the Open Academy (2006-2014), and vice-rector for academic affairs since 2015.

Anne Pikkov has created façade and infographic projects, corporate graphics, movie posters, book designs, cover designs for over 70 books, and illustrated 21 children's books. She has done illustrations primarily for Estonian authors, with the exception of Marina Moskvina's "Mis juhtus krokodiliga?" [What happened to the crocodile?], a collection of Hungarian fairy tales "Lilla kuningatütar" [The King's Purple Daughter], and a story from Stanislaw Lem's "Robotite muinasjuttud" [Robot Fairy Tales]. There are

five picture books with minimal text and one book of poetry. With her illustrations, the artist piles on a few extra twists on Joel Sang's playful verses. Most books with Pikkov's pictures are well-suited to be read to preschoolers or for primary school children to read themselves.

The artist herself considers it important to find the right "key" for each work. This searching and waiting may take some time before the joy of realizing that this should be the environment and characters, these shall be the technical means and finally she can start to move along with the text and compose the pictorial world. Pikkov looks for ways to empower the text, to make the overall feel of the book stronger. She manages to bring something into the illustrations that the author hasn't specified, but which still works well. For example, in Andrus Kivirähk's "Konna musi", on the image of the rat which has chewed its way into a plane, the artist has added a robber's mask and a suitcase with stickers for Rovaniemi-Paris as well as the flight path.

Pikkov's illustrations will captivate, delight, and inspire even adults. In Triinu Laan's book "Poiss ja papa" [Boy and Papa], the artist was able to create visuals that so perfectly fit the story and convey the emotional information. These images are memorable and linger for a little while.

Anne Pikkov's work has been repeatedly recognized. In the annual "25 Most Beautiful Estonian Books" contest she has been recognized 4 times and in "5 Most Beautiful Children's Books" competition five times. She received the Estonian Children's Literature Centre's Raisin of the Year award for her work in Triinu Laan's book "Vana katkine kass" [The Old Broken Cat]. She is a recipient of the Edgar Valter Illustration Prize. Her books being translated into other languages have allowed her pictures to travel around the world.

"I believe art can promote understanding and build bridges between people," said Anne Pikkov in an interview.

Krista Kumberg, bibliographer and literary critic

Translated by Chris Reintal



About the Artist

Anne Pikkov is an emotional and unique artist. Her handwriting varies based on the book's content, but it is always distinctly her own. Emotions range from sadness to overflowing joy and she is able to convey all these convincingly. She does this using different techniques, like collage, ink, acrylic, colored pencils, choosing the one that best suits the mood of the text. She is no stranger to computers, but rather it is one of her many tools, never the primary one. A frequent assistant is color which can be restrained and muted, but other times she uses downright harsh colors from bright pink to vibrant yellow. Again, in order to better convey the overall tone and mood of the book. Sometimes there can be more details, but the artist's style is rather laconic. It seems important to her to find the most important details that characterize the situation and avoid "background noise". The images are dynamic and full of momentum. Often with fun twists of humorous details and situations. When it's sad, it really is sad. And when it is joyous, it downright overflows. Even while following the text carefully, she is able to add a lot herself. The pictures are multi-layered, allowing themselves to be opened up little by little and to wonder at what could be found in them. In addition to the humour, her images captivate with their heartfelt nature. The artist is extremely caring towards her characters and observes their actions with sympathy and warmth. With each new work, the illustrator reveals a slightly different side of her, surprises, and makes us look forward to new books.

Viive Noor, art expert at the Estonian Children's Literature Centre

Translated by Chris Reintal

Interview

Anne Pikkov: It's actually a miracle that we have such a rich selection of children's books in Estonian.

Regina Lukk-Toompere's interview with illustrator Anne Pikkov

On September 21, 2021, on the anniversary of Edgar Valter's birth, Anne Pikkov was awarded the Edgar Valter illustration prize at the Estonian Children's Literature Centre. Chair of the jury, Triin Soone described Pikkov as a playful, surprise-filled illustrator who uses both free hand and digital techniques, creating both richly colorful as well as minimally colored graphical solutions. Inspired by the prize, this year's winner was interviewed by the first winner Regina Lukk-Toompere.

REGINA LUKK-TOOMPERE: I received a pleasant proposal to interview you as the winner of the 2021 Edgar Valter illustration prize. It would be great if this could become a tradition: the previous winner interviewing the next one.

There is a big age gap between us – I could be your mother – yet I don't feel any age boundaries or discord between us when we are in the company of our Estonian illustrators. However, I do think there is a difference between the older and younger generations of illustrators in their handwriting and attitude towards illustration. What do you think about that?

ANNE PIKKOV: That's the way it ought to be. Every era has its own possibilities, limits, and aesthetics. I see it as a progression, where one step opens up the possibilities of the next. It is nice to see people in used bookstores looking for their childhood

favorites or picture books that seem retro today. They are becoming collectors' items in personal collections. People look for something of its time, after all. So, I see change as a very natural process.

I look and marvel at how perfect the worlds were in the picture books that ruled my childhood. Wonderful foreign cities, forests, homes; heroes were beautiful and the evil were ugly. Enchanting worlds. Maybe I am already idealizing, but that's the feeling I have.

Just as today's writers have taken upon themselves to discuss more serious topics, depict an everyday life which is not ideal, relationships and situations which stand apart from the canon, so too does the visual language seek to support the message. Sometimes it has to be lighter to compete for attention alongside its peers, sometimes it just has to be simpler in order to offer clarity... all of this can be seen in today's books.

Has an open world, the internet, the ability to travel, visit fairs and international exhibitions shaped your handwriting as an illustrator? Can you recall any exhibits or books which have made you feel that that is what you would want to do yourself?

It was already when visiting the Bologna Book Fair for the first time that I realized the sheer scale of picture book culture. All the opportunities to collect more professional knowledge and broaden my horizons has given me the courage and will to act. It is so interesting to see different countries' attitudes towards their books and their authors. There are those who are more open-minded, where diverse themes and pictorial language coexist with traditions; there are those who only appreciate

tradition and books of high artistic value. And still I find myself drawn to book with rather spare imagery and am amazed how so little can say EVERYTHING.

Your coming to children's book illustration was probably not your childhood dream, you actually studied to be a graphic designer. Please tell us about the influence or support from your childhood, home, family members, that resulted in art being one of your means of expression.

I grew up surrounded by books, reading at least one a day; it was so natural. My father was an amateur artist. On summer mornings, he would take an easel on his shoulder and come back in the evening with a painting and the smell of turpentine on his fingers. He knew how to guide us in how to look and see. He also pointed me to an art club that graphic designer Tiiu Mölder had started at the school at the time on her own initiative. This life and joy of creating things myself, summer camps, visits from creative types, trying out all the different art techniques at school in the evenings, trips and visits to the Hermitage – there was a recognition of where I wanted to belong and the decision to enter the art academy ruled out other options.

How and where did you start your art studies? What subjects were taught in graphic design? How much genuine painting and drawing was there? Did you feel that there was anything missing and have you continued to improve?

All the design students started together and the specialization in graphic design was chosen after the second year. Professor Bruno Tomberg was a great figure who gave us a solid foundation in design-oriented thinking which guides me to this day. We had drawing for a long time with Herald Eelma and painting with Kaido Ole. I got

a lot out of conversations with students in other disciplines. That which was lacking in my own discipline I could peer over the shoulders of others. I was studying at the time when analogue was being replaced by digital; design studios already had computers, but we were still learning to enlarge and retouch images in a photo lab. So, we would go to acquaintances' offices at night to do schoolwork while the owners slept. That's how we learned the digital tools as well.

I first knew your brother Üle Pikkov as a good Estonian animator. At one point, I noticed some super stylish book covers in bookstores, which were done by you. Did you find your way to books through cover design? How did that happen and when did it start?

Ülo ended up studying animation in Finland and when he returned he edited Estonian animations. In this sense, it is still good that even now when we get together, we care about the same things and aren't stingy with honest criticism.

I don't remember how my first contact with publishers came about, but there were offers to do book covers. There were certainly some embarrassing incidents at first, it has been a learning through doing. I started to use my own drawings when designing covers and that's probably how that activity started to grow.

When did you illustrate your first children's book? How many have you done to date?

I chose book design for my university thesis. It was somewhere in the mid-90s when Andrus Kivirähk was writing columns for Päevaleht. He was not yet known as a children's author at the time, but I gathered up some courage and approached Päevaleht. I asked him if he would be willing to write a children's story for me, which

I could use for my thesis. That's how "Konna mus" [Frog's kiss] was born. Perhaps that is where a conscious exploration of picture books and growing along with them began.

Just picture books, there are about 16, many of which have caught the eyes of foreign publishers. It is so nice to see your own pictures alongside hieroglyphic text or in Spanish and Italian bookshops. This is one of the easiest ways to spread culture and I consider it extremely important that our great books reach a wider audience beyond the Estonian-speaking world. I am sincerely delighted every time an Estonian book is published abroad. They are deserving.

As you also work at the Estonian Academy of Arts, how do you divide your time between different jobs? Are there some things that closer to your heart and some that just need to get done?

It's not easy, the transition from one role to another. Usually, I leave picture book work to the summer when I am in more control of my own time. At the same time, both roles keep me in balance: the creative world makes me empathetic to even the strangest things in the bureaucratic world and the regimented nature of my day job makes it easy to navigate within politics of culture and with numbers. The Academy of Arts is unlike any other place to work. It has the highest concentration of creatives under one roof and it is a good feeling working with them.

Tell me about your work at the academy. What is your position and responsibilities?

My role at the academy deals with issues and vision of the curriculum. I support the students, making sure that they are able to utilize everything we have to offer to the maximum. As vice-rector for academic affairs, I report to the Ministry on what

has been done and formulate a vision for the future with the departments. It doesn't leave enough time for teaching. Together with Kertu Sillas, we have created a year-long course in EKA on book illustration. We both felt something was lacking, and we learned a lot through it. More and more people who have already finished their art studies have joined the course to improve their skills in illustration.

Have you had any students you are proud of?

I have been proud of almost everyone. Even if they don't go on to be illustrate books, they have become friends of illustration, skilled observers, and critical thinkers.

Children's books are illustrated by artists from a wide range of disciplines and this greatly enriches the landscape of our picture books. But how do you feel about artists who have never studied art? The question being: is art education necessary?

It is a good question in light of the Edgar Valter prize. He was a self-taught artist. Therefore, the ability to put stories into visual language does come from within, but undoubtedly, he has done a lot of work with himself. I'm sure that if he had had the opportunity, he would have studied art. The necessity of it is obvious: to support and empower people who have the spark of creativity within them. At the university level, it is like a hot crater where disciplines gather together top performers and bright young people whose interaction forms our new cultural layer.

I know you have three sons. How old are they now and which way do their interests lie?

Sometime in my youth, my friends and I used to joke when dreaming about the future. I remember wishing for three sons, like in a Russian fairy tale. And that's

exactly what I got. I have grown along with three boys and the world of little men is familiar to me and cute. My eldest has already gone to university, the middle one is in middle school, and the youngest is still in primary school. Nobody teaches us to be mothers, so I have learned a lot from them and tried to be understanding of their growing pains. I haven't been able to set many boundaries, rather encouraged them to explore the world. It is so wonderful to see them growing up to be men. My eldest has dived into the depths of the internet to study its mysteries, but I actually see how he too balances himself with culture and nature. My middle boy has been in a judo-bubble for a long time which has also got him interested in Japanese culture. His language of expression is definitely visual, he is a big drawer. My youngest wants to be a part of everything that is fast, very fast, and pretty. Everything needs to be taken apart to see what is inside of things. But at the same time, he knows our local birds and their food preferences. It's common to get a message from him, telling me not to forget to bring oatmeal from the store for the crows. A wild and sweet trio.

What kinds of books were your children's favorites when they were little?

Their bookshelves were nice and long. There was a lot of great translated books and lots of comics, but also my old Astrid Lindgren, Tove Jansson and "Seiklusjutte maalt ja merelt" [Adventure stories from land and sea]. The more detailed the pictures and emotional the characters, the more often they were sought out again.

When you are illustrating, do you ever think about which books you liked as a child and which books your sons liked, and have they influenced you in some way?

I am always thinking about what might speak to the viewer. What, in this world of

infinite possibilities, could still capture their attention? I haven't been able to take my former favorites as a basis. I have been enchanted. It seems like an ancient memory, a stack of books under my pillow and me staring at them into the early morning hours. The fact that I can remember the emotions from these pictures is powerful: Jaan Tammsaar, Siima Škop, Ilon Wikland, Edgar Valter. The book illustrations were, appropriately for their time, deeply optimistic. If someone managed to deviate from it, it caught my attention – Priit Pärn for example. As a visual language, I think I was even more influenced by cartoons which told stories through different techniques. The interesting thing is, that they may have not been your favorites as a child, but they made you think and as you gained more life experienced, you ended up coming back to them. In any case, they enriched your view of the world and your ability to read between the lines. For example, Yuri Norštein's "Siil udus" [Hedgehog in the Mist], "Kolmanda planeedi saladus" [Secrets of the Third Planet], "Winnie Puhh" [Winnie the Pooh] and so on.

How do you start illustrating a book? How do you finish? Do you make sketches? Are you satisfied with the first attempt or do you redo it several times? Is your computer your helper or rather not?

I suppose I wait a while and revel in the feeling that soon I will start. Then comes a grumpier period where I am only satisfied with very few details. I scribble a bunch. I often have a feeling that I am missing a tool, that the right image won't come. Actually, in that chaos I look to the text for help and that gives me guidance. Sketches and scribbles are part of it, but I have to be careful not to "wear out" one image too much, because then the result ends up being too dry. It is also a skill to be

able to decided that a picture is done. Computer programs allow you to broaden the spectrum of your tools as well as subtly eliminate some mistakes.

Would you like to name a book that was extremely nice to illustrate? Is there are a writer with whom you work particularly well?

All stories that have some sort of whimsy fit me well: Ilmar Tomusk, Andrus Kivirähk. But also, cases where the text is so ambiguous that you spend a long time searching for an approach. Anti Saar and I spoke a lot and that led us to understand each other. To the point that not a single tree in the forest would have to fall to make a cozy book about a daughter and father growing up together. We chose recycled paper and materials, which allowed us to experience how we can also act more responsibly within our field.

Is there a topic that you would like a children's book author to write about that you could illustrate? Perhaps, you have thought about writing something yourself?

There is always a tendency for egoistic thoughts that I could also make the text myself. The once natural activity of writing down my thoughts is now on pause and is waiting for its time. All the more I pick up good texts; they aren't just for children. Illustrations can accompany short stories, poetry, and other musings.

I've sometimes discovered a book I am passionate about and been envious (in a good way) of the illustrator who was able to illustrate it. Have you ever felt something like that?

When I see something appetizing, I devour it, I study it further, I want to see the author's other works. I'm like a gourmet. But I don't have the desire to be the chef who made that same food. But I might have the appetite for some technique that was

used. Usually, I don't even understand how it was done and have tried to guess using my own tools and create something new. Sometimes this has led me to something new, like buying a new type of pencil to enrich my toolset.

At the same time, I have been given texts that definitely would have suited someone else better. Have you even been in a situation where you had to turn down an offer?

Fortunately, I don't have really ugly stories to offer about illustration. I haven't wanted to illustrate anything political. One time there was such a sad subject that I did not want to put it on my table. I didn't have the mental strength.

Publishing children's books is very expensive due to our small population and books can't be made too expensive for buyers. Do you feel that everything that is published in Estonia finds its buyer? Is there something that the Estonian child misses out on – some topics, some types of images? Is there something you would want to change in Estonian illustration?

It's actually a miracle that we have such a rich selection of children's books in Estonian. Original works with illustrations by Estonian artists. It's great that there are support systems in place to keep the tradition alive. We would only realize its importance if, for whatever reason, it no longer existed. It is for sure a pillar of culture and must be available for every child, giving them confidence and pride that the culture they grow up in is tantamount to other cultures.

I understand the concern in your question, that there are books of questionable value which take up a lot of resources. But it is a law of nature: you need wide growth and competition to have high peaks. It would be oh so easy to work with only the

top five artists and authors, but how can new talent and new direction emerge? The good thing is, that a mediocre book does not appeal to anyone and there is not much desire to work with those authors again.

Books will probably get more expensive in the near future as it competes with the entire cheap digital world. I hope that books will be published with even more care and without compromising on the choice of artist, designer, paper, or binding. Books will be a piece of our culture in every home and a joy to pass on to the next generations.

Finally, congratulations once again on being the recipient of the Valter Prize! I know the recognition is a great joy, but how did you feel when it was announced?

Thank you! It was unexpected, because all the nominees were 100% deserving of the prize. I would like to think that this prize is a great value to the whole field. This is a moment where illustration is talked about more widely, written about in the media. It was great that interviews with all the nominees were published in the ERR news portal and the wider public had the opportunity to get to know a large number of our great illustrators.

Translated by Chris Reintal

Anne PIKKOV's 10 Most Notable Children's Books

Picturebooks

1. Natuke suur – A Little Bit Big (2024)
3. Kop-kop – Tap, tap! (2019)
3. Vana katkine kass – The Old Broken Cat (2016)
4. Konna musu – A Frog Kiss (2013)
5. Mis juhtus krokodilliga? – What Happened to the Crocodile? (2014)

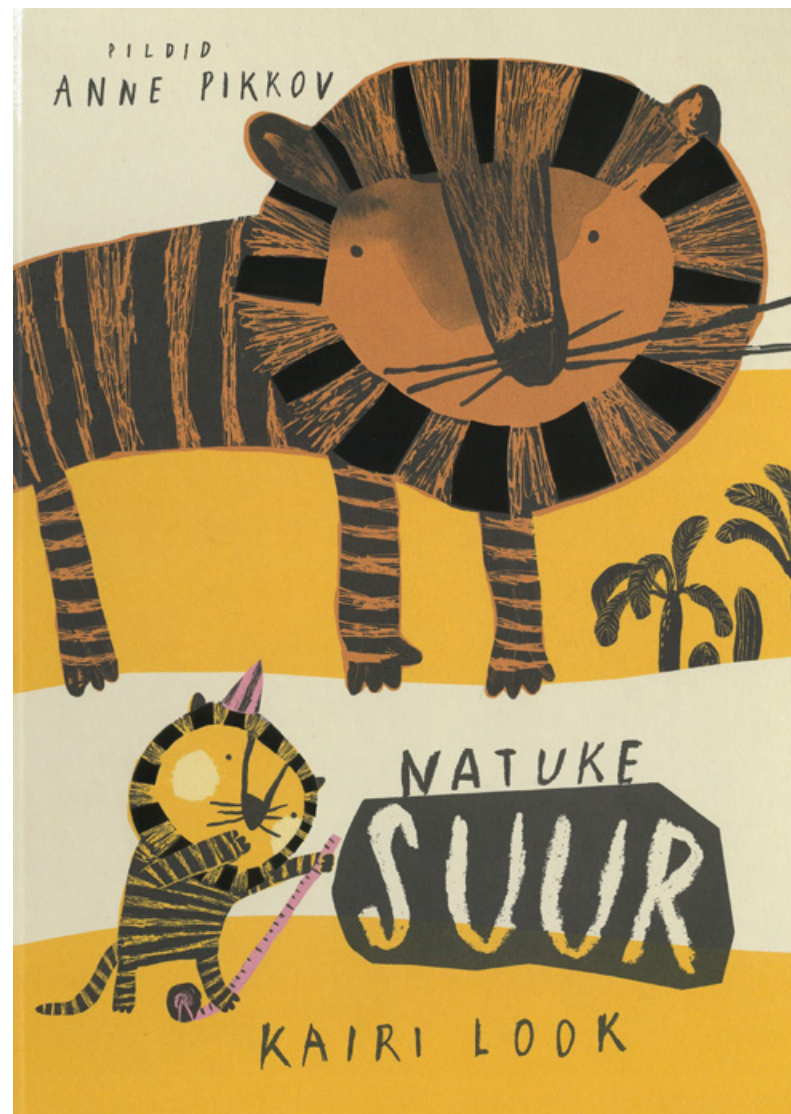
Fiction

1. Poiss ja papa – The Boy and the Papa (2024)
2. Kartuli kuningriik – The Potato's Kingdom (2021)
3. Oskar ja asjad – Oskar and the Things (2015)
4. Kops läks üle maksa - Nettles (2021)
5. Vennad ja Liise – The Brothers and Liise (2022)



Anne PIKKOV's 5 Most Notable Books Presented to the Jury

A Little Bit Big



A Little Bit Big

Written by Kairi Look

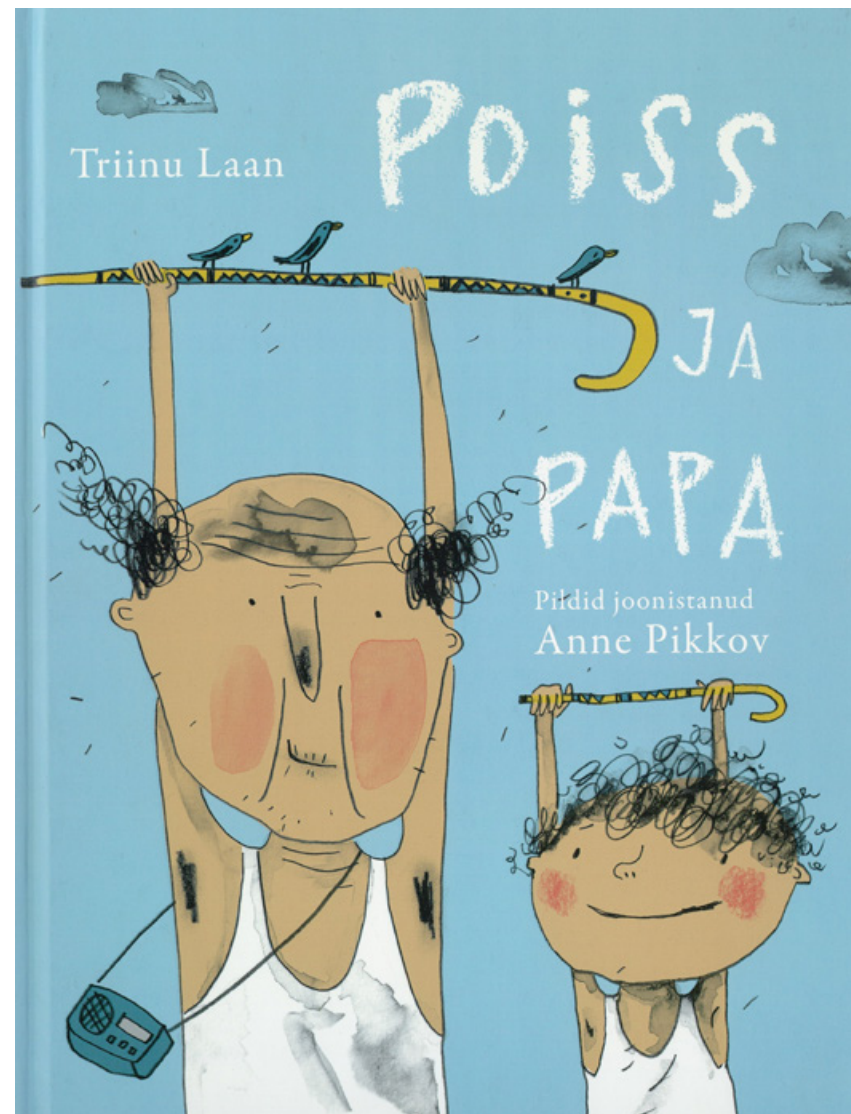
Koolibri, 2024, 32 pp

ISBN 9789985053263

This picture book with minimal text is about growing up, getting older, and will comfort those who aren't in a rush to do so. Mom organizes a fun birthday party for her tiger cub with guests, fun games, and lots of cake. When the party is over, the tigress finds her child in tears. The little tiger is terrified of growing up and just wants to be "a little bit big". The mother makes clever comparisons and her words of comfort are effective. Not only that, she shows in her own mischievous way that growing up does not necessarily mean giving up your childishness and playfulness.



Boy and Papa



Boy and Papa

Written by Triinu Laan

Päike ja pilv, 2024, 64pp

ISBN 9789916630594

This multilayered and sweetly written book describes how enriching intergenerational relationships can be, touches upon the theme of grief, and is full of joy and optimism. The boy doesn't go to nursery school because he is able to spend every day with his grandparents: mama and papa. Mama then passes away and Papa is left alone. The younger folks don't think he can manage on his own. He is able to and, despite the doubts of his grandson's family, he is able to look after the boy well. Together they cry and support each other, exercise, cook "simple bachelor meals", go to the park to listen to nature's orchestra and the leaves dance, go to sauna and the theatre, go ice-skating, and to the cemetery. Mama is not completely gone, if she is remembered and reminisced about. It was as if she was keeping an eye on her family. What makes the book even more special is the fact that the characters talk to each other in Võro dialect with translation to standard language in the footnotes.





The Potato's Kingdom



The Potato's Kingdom

Written by Helena Koch

Koolibri, 2021, 40pp

ISBN 9789985046227

A creative and hilarious collection of stories that takes the reader into the world of garden vegetables, full of dazzling characters reflective of human nature and dramatic events. The vegetables' goal in life is to make it to the dining table, but before they can do that, they hope to fulfil their dreams. The radish would love to go on a trip around the world, while the cauliflower would love to get married. The onion overcomes exclusion by becoming a stand-up comedian. This is another way to bring tears to the audience's eyes, but is not in a bad way. The potato tires of their position as ruler and goes into the cellar for a winter vacation. Unexpected perspectives captivate the reader.



REDISE MAAILMAREIS

„Miks ma peaksin tahtma, et keegi mind ära sööb?“ päris redis kõigilt väiksest peale.

„Nii need asjad siin maailmas käivad, kullake. Selleks me ju kasvamegi!“ püüdsid vanemad talle selgitada.

„Jah, redis, mõtle vaid, kui me kunagi koos salatisse saame!“ rõõmustas redis parim sõber spinat.

Kuid väikesele redisele see mõte ei meeldinud. Tema tahtis hoopis maailma avastada. Ja üks salaunistus oli tal tegelikult veel – ta tahtis lennata! See aga tundus nii ilmvõimatu, et ta ei julgenud sellest iitsatadagi.

Redis püüdis teisi kuulata ja oma saatusega leppida. Ent mida vanemaks ta sai, seda enam lootis ta salaja, et teda ootab ees teistsugune elu.

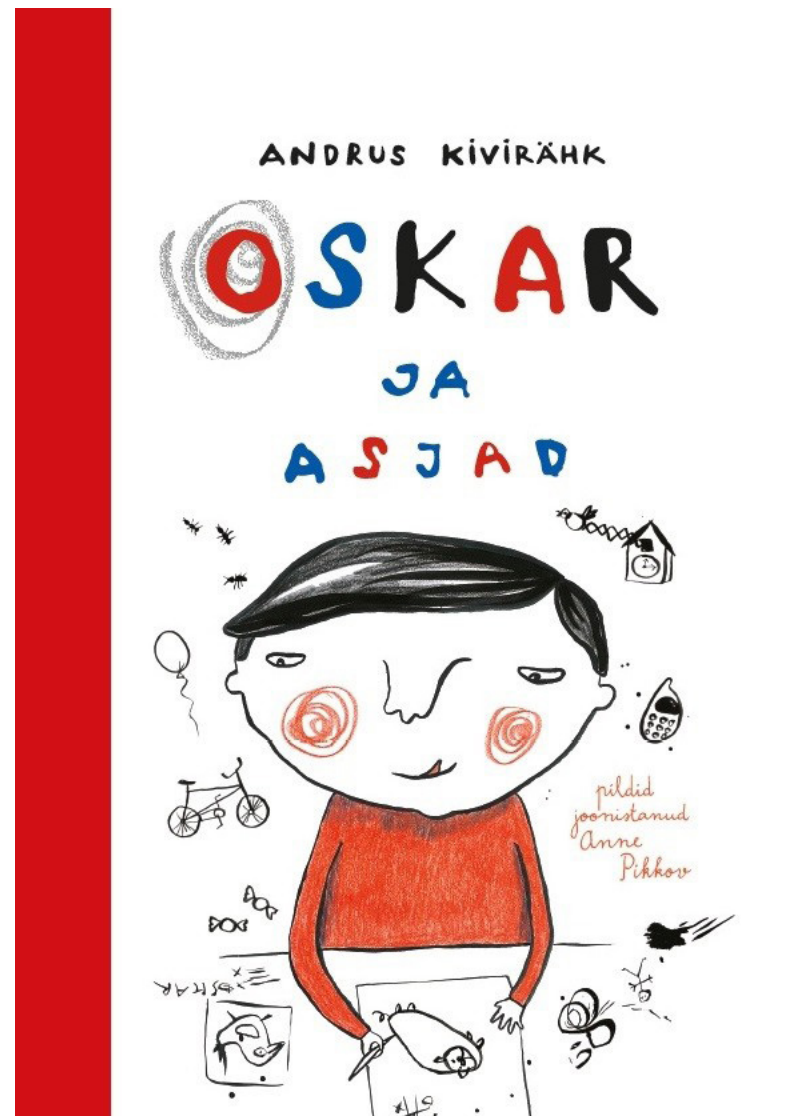
„No kirjuta siis kartulile!“ ärgitas spinat ühel õhtul nukrutsevat sõpra. Redis mõtles veidi ja otsustas semu nõu kuulda võtta.

„Teie Kõrgeausus. Tean, et enamik aedvilju unistab sellest, et nad ära söödaks, aga mina soovin nii väga hoopis maailma näha. Ma ei taha lõpetada salatis!“ seisis redis kirjas. Lendamisest ei olnud seal sõnagi, redis ei tahtnud päris hulluna kõlada.





Oskar and the Things



Oskar and the Things

Written by Andrus Kivirähk

Film Distribution, 2015, 300 p.

ISBN 978-9949-386-45-1

The book is humorous, full of colorful characters, and the stories somersault between descriptions of normal life and imagination. It is made up of dazzling episodes, linked by the title character and his object of admiration: a self-confident and teasing red balloon who acts like a vain girl.

Oskar's parents are so busy with work, that they bring him to his grandmother to spend the summer in the countryside. Life there, from food to entertainment, is drastically different from his life in the city. Even the caring grandmother makes him feel out of place, although, being a good and polite boy, he doesn't let it show.

The boy is shocked to discover that he forgot his smartphone in the city. What's he supposed to do all summer if he can't play on his phone!? The usual summertime boy activities - playing football with the neighbors or building a hut in the woods - cause fear and disgust in Oskar. He prefers to keep to himself. Out of boredom, he makes a phone out of a suitably sized block of wood. It turns out that it can be used to call all the things in grandma's house. The things are filled with all sorts of worries, dreams, and wishes, which Oskar eagerly sets out to solve. After all, he has hands and feet! Most importantly, he has a good heart. The boy finally becomes closer to his grandmother. They begin to understand each other better. This summer in Oskar's life turned out to be an extraordinary one.



24.

Vanaema oli ikka veel poes ja Oskaril vaba voli asju oma tahtmist mööda ümber tõsta. Ta tõi köögist hambaharja ning hambapasta ja sättis nad voodi alla, teineteise kõrvale. Siis viis ta oma tuppä pörandaharja ja kühvli ning lükkas samuti voodi alla, katsudes seda teha nii, et pörandaharja pikk vars paistma ei jääks. Polnud tarvis, et vanaema jälle harjade perekondlikule koosviibimisele peale satuks.

Üks asi korraldatud, läks Oskar õue – ning märkas kohe midagi väga ebameeldivat. Aia taga seisis valged naabripoisid nagu kolm vaimu ja põrnitsesid hoovi. Algul arvas Oskar, et nad vahivad teda. Aga siis märkas ta, et poiste valged silmad on suunatud kõrgemale, üle maja paistva kase poole. Nad jöllitasid punast õhupalli.

Oskar ei teadnud, mida teha. Esimene mõte oli kiiresti tagasi tuppa lipsata, senikaua kuni poisid pole teda märganud. Siis ei saa nad teda ka kuhugi kutsuda, sest vaevalt et nad talle majja järele tuleks. Aga miks vahtisid nad nii ainiti tema õhupalli? Mis plaanid neil tüüpidel olid? Oskar ei saanud õhupalli üksi jätta, ta pidi peale passima, et valged olevused sõbrale häda ei teeks.



Siis märkasid poisid Oskarit.

„Meie õhupall on sinu puu otsas,” ütles üks pisematest.

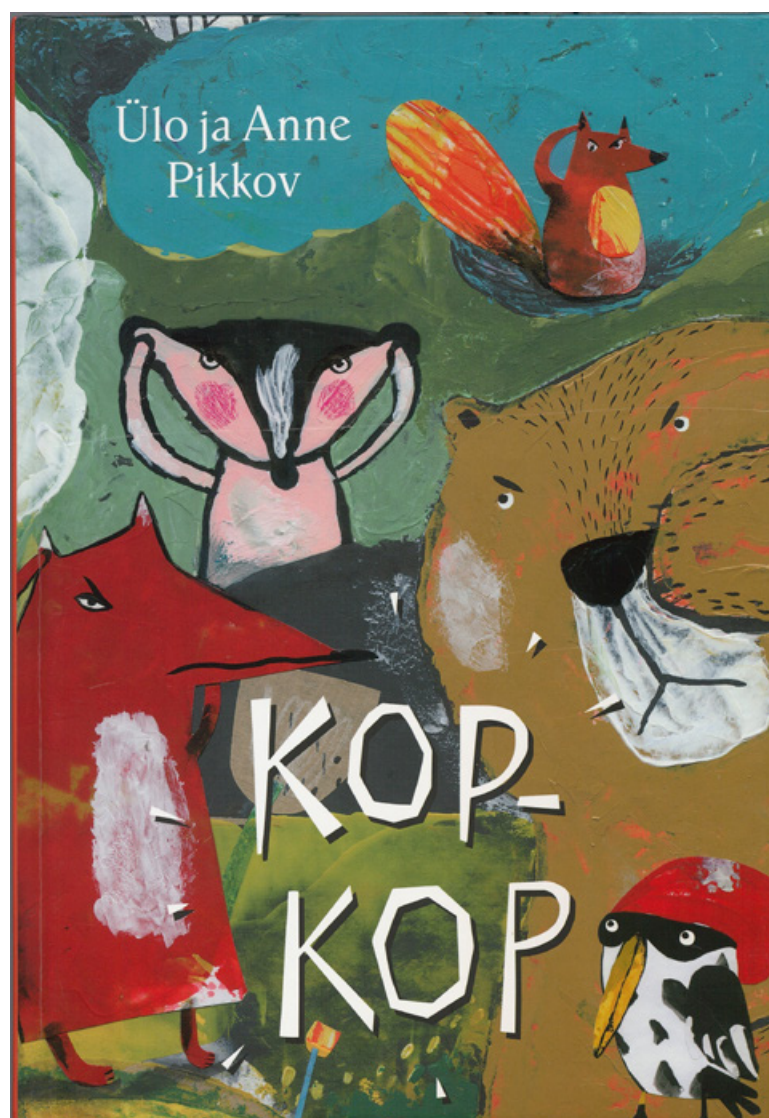
„Kuidas ta teie oma on?” küsis Oskar. Ta seisis ikka veel keset aeda ega kavatsenudki poistele lähemale astuda.

„Ma sain ta sünnipäevaks,” ütles nüüd kõige vanem valgepea. „Tegelikult sain ma palju õhupalle, isa puhus need täis ja sidus lipuvarda külge. Aga see pääses lahti ja lendas minema. On sinu kase otsa kinni jäänud. Päril latva kohe.”

Poiss jäi vait ja kõik vaatasid kase ladva poole. Ka Oskar vaatas. Talle ei meeldinud põrmugi teadmine, et punasel õhupallil on midagi pistmist nende valgete mehikestega. See muutis õhupalli päritolu ja mineviku



Tap, tap!



Tap, tap!

Written by Ülo Pikkov

Päike ja Pilv, 2016, 40pp

ISBN 9789949728596

Unpleasant things can end in something nice. Forest dwellers are forced to endure the young woodpecker's constant knocking. The noise can't let anyone have peace and quiet, but there's nothing to be done. The woodpecker just won't stop pecking holes into the old spruce tree trunk. Some birds fly south, while others try to endure it. When winter comes, however, the woodpecker's work is done. He has turned the tree trunk into a whistle, which makes a wonderful sound when the wind blows. The snow-covered forest turns into a seemingly magical world. In the south, however, a letter sent by the fox excites (so what if he can't read?) the lion so much that he begins to roar incessantly. The birds, stuck under an overhang to escape from the rain, eagerly await their return to their home forest.



Bibliography, Translations, Prizes

Children's Books Illustrated by Anne Pikkov

Poiss ja papa / Triinu Laan ; illustrated by Anne Pikkov. – Saue: Päike ja Pilv, 2024. – 62 p.: ill. – ISBN 9789916630594.

Boy and Papa

Natuke suur / Kairi Look ; illustrated by Anne Pikkov. – Tallinn: Koolibri, 2024. – 36 p.: ill. – ISBN 9789985053263.

A Little Bit Big

Lithuanian: Truputį didelis / Kairi Look; iliustracijos: Anne Pikkov. Vilnius : Misteris Pinkmanas, 2024. –36 p.: ill. – 9786098346008

Vennad ja Liise / Viiru-Marie Fürstenberg ; illustrated by Anne Pikkov. – [Tallinn]: Tänapäev, 2022. – 126 p.: ill. – ISBN 9789916172674.

The Brothers and Liise

2022 25 Best Designed Estonian Books, Certificate of Merit

Üks rott läks rändama / Indrek Rohtmets ; text & photos Indrek Rohtmets; illustrated by Anne Pikkov. – Tallinn: Varrak, 2021. – 271 p.: ill. – ISBN 9789985353158.

A Rat on the Road

Robotite muinasjutud / Stanisław Lem. – [Saue]: Päike ja Pilv, 2021. – 272 p.: ill. – ISBN 9789916951279.

Fables from Robots

Original title: Bajki robotów (includes illustrations of several illustrators)

Kops läks üle maksa / Ilmar Tomusk ; illustrated by Anne Pikkov. – [Tallinn]: Tammerraamat, 2021. – 88 p.: ill. – ISBN 9789949690763.

Nettles

Kartuli kuningriik / Helena Koch ; illustrated by Anne Pikkov. – Tallinn: Koolibri, 2021. – 40 p.: ill. – ISBN 9789985046227.

The Potato's Kingdom

2021 5 Best Designed Estonian Children's Books, Certificate of Merit

2021 Good Children's Book

Latvian: Kartupeļa karaļvalsts / Helena Koch; ilustrējusi Anne Pikova ; no igauņu valodas tulkojusi Maima Grinberga. - [Rīga] : liels un mazs, [2023]. – 38 p.: ill. - 9789934574962

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Anni asjad / Anti Saar ; illustrated by Anne Pikkov. – [Tartu]: Kolm Elu, 2020. – 80 p.: ill. – ISBN 9789949019953.

Anni's Things

2021 The White Raven

2020 Good Children's Book

Latvian: Annas lietas / Anti Saar ; ilustrējusi: Anne Pikkov ; . – Rīga : Zvaigzne ABC, 2023. – 42 p.: ill. – 9789934319419.

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Tap, tap!

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Latvian: Tuk tuk! / Pikovs, Ilo [Pikkov, Ülo] ; māksliniece Anne Pikova; no igauņu valodas tulkojusi Daila Ozola; redaktore Marika Taube. – Rīga: Zvaigzne ABC, 2020. – 36 p.: ill. – ISBN 9789934091315.

Tohuvabohu / Kadri Hinrikus ; illustrated by Anne Pikkov. – Tallinn: Tallinna Keskraamatukogu, 2019. – 48 p.: ill. – ISBN 9789949997152.

Pandemonium

Katariina ja herved / Kadri Hinrikus ; illustrated by Anne Pikkov. – [Tallinn]: Tammerraamat, 2017. – 80 p.: ill. – ISBN 9789949565979.

Catherine and the Peas

2017 25 Best Designed Estonian Books, Certificate of Merit

2017 Good Children's book

Latvian: Katrīna un zirņi / Kadri Hinrikusa ; māksliniece Anne Pikova. – Rīga: Zvaigzne ABC, 2023. – 80 p.: ill. – ISBN 9789934315992.

Tulge eile meile!: salme noortele ja vanadele / Joel Sang ; illustrated by Anne Pikkov. – [Tallinn]: Eesti Keele Sihtasutus, 2017. – 46 p.: ill. – ISBN 9789949604227.

Come Visit Yesterday

2017 5 Best Designed Estonian Children's Books, Certificate of Merit

Vana katkine kass = Vana katskinõ kass / Triinu Laan ; illustrated by Anne Pikkov. – Tallinn: Päike ja Pilv, 2016. – 31 p.: ill. – ISBN 9789949972043.

The Old Broken Cat

2016 Good Children's book

2016 Raisin of the Year Award

Korean: 날아라, 고양이 / [Laan, Triinu; illustreerinud Anne Pikkov; tõlkinud Jeong Cheol Woo]. – Goyang: Pink Whale, 2017. – [32] lk.: ill. – ISBN 9791185876412.

Lilla Kuningatütar: üheksa muinasjuttu / Péter Dóka ; translated from the Hungarian Reet Klettenberg; illustrated by Anne Pikkov. – Tallinn: Varrak, 2015. – 125 p.: ill. – ISBN 9789985334058.

The Violet Princess

2015 25 Best Designed Estonian Books, Certificate of Merit

Hungarian: Dóka, Péter. Lila királylány: 9 mese / Anne Pikkov illusztrációival. – [Budapest]: Móra, 2014. – 123 p.: ill. ISBN 9789631196085.

Oskar ja asjad / Andrus Kivirähk ; illustrated by Anne Pikkov. – Tännassilma : Film Distribution, 2015. – 296 p.: ill. – ISBN 9789949386451.

Oskar and the Things

2015 25 Best Designed Estonian Books, Certificate of Merit

2015 5 Best Designed Estonian Children's Books, Special prize for perfect harmony of form and content

2015 Good Children's Book

English: Oskar and the things / illustrated by Anne Pikkov; translated by Adam Cullen. – Birmingham: The Emma Press, 2022. – 268 p.; ill. – ISBN 9781912915781.

Slovenian: Oskar in govoreči predmeti / Andrus Kivirähk; ilustrirala Anne Pikkov ; prevedla Julija Potrč Šavli. – Ljubljana : KUD Sodobnost International, 2020. – 295 p.: ill. – ISBN 9789617047660.

Russian: Оскар и вещи / Андрус Кивиряхк ; перевод с эстонского: Татьяна Верхоустинская ; рисунки Екатерины Костиной. – Таллинн : Издательство КПД, 2019. – 249 p.: ill. – ISBN 9789949545339.

Latvian: Oskars un lietas / Andruss Kivirehks ; māksliniece Anne Pikova ; no igauņu valodas tulkojusi Maima Grīnberga. – Rīga : Liels un mazs, 2018. – 302 p.: ill. – ISBN 9789934574061

Polish: Oskar i rzeczy / Andrus Kivirähk ; ilustrowała Anne Pikkov ; z języka estońskiego przełożyła Anna Michalczuk-Podlecki. – Piaseczno : Widnokrąg, 2018. – 299 p.: ill. – ISBN 9788394730994.

Mis juhtus krokodilliga? / Marina Moskvina; translated by Ilona Martson; illustrated by Anne Pikkov. – Tallinn: Päike ja Pilv, 2014. – 37 p.: ill. – ISBN 9789949953059.

What Happened to the Crocodile?

Original title: Что случилось с крокодилом

2014 5 Best Designed Estonian Children's Books, Certificate of Merit

2014 Good Children's Book

Dutch: Wat is er met de krokodil gebeurd? / Marina Moskvina ; geïllustreerd door Anne Pikkov ; vertaald door Naomi Tieman. – Amsterdam: Samsara, 2022. – 37 p.: ill. – ISBN 9789493228726

Italian: Cosa è successo al cocodrillo? / Marina Moskvina ; illustrazioni di Anne Pikkov ; traduzione dall'estone di Daniele Monticelli. – Torino: Lindau, 2020. – 37 p.: ill. – ISBN 9788833533483.

Spain: Que le paso al cocodrilo? / Marina Moskvina ; tõlkija Maria Porras Sanchez; Illustreerija Anne Pikkov]. – Madrid: Siruela, 2017. – 37 p.: ill. – ISBN 9788416964413.

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Konna musi / Andrus Kivirähk; illustrated by Anne Pikkov. – [Tallinn]: Varrak, 2013. – 37 p.: ill.; 17,5×24,5 cm. ISBN 9789985326411

A Frog Kiss

2013 Good Children's Book

German: Frösche küssen / Andrus Kivirähk ; illustriert von Anne Pikkov ;
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Russian: Поцелуй лягушку! / Андрус Кивиряхк [Andrus Kivirähk]; перевела
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[Anne Pikkov]. – Таллинн : Varrak, 2014. – 36 p.: ill. – ISBN 9789985332160.

Ta ujub siiski... / Lembit Uustulnd; illustrated by Anne Pikkov. – Tallinn: Varrak,
2011, 2nd ed. 2018. – 185, [3] lk.: ill. – ISBN 9789985324080 ; ISBN 9789985345436.

And Yet It Swims

Tähed ja Kuu / Pikkov, Ülo; illustrated by Anne Pikkov and Ülo Pikkov. – [Tallinn]:
Silmviburlane, 2008. – 36 p.: ill. – ISBN 9789949155385.

Stars and the Moon

2008 5 Best Designed Estonian Children's Books, Special prize for a new and
promising illustrator and designer

Kilplased: kilplaste imevärklikud, väga kentsakad, maailmas kuulmata ja tänini veel
üleskirjutamata jutud ja teod / Friedrich Reinhold Kreutzwald; illustrated by Anne
Pikkov. – [Tallinn]: Varrak, 2004. – 156 p.: ill. – ISBN 9985308344.

The Gothamites

Haruldast tõugu issi / Kalju Saaber; illustrated by Anne Pikkov. – [Tallinn]: Varrak,
2004. – 198 p.: ill. – ISBN 9985309057.

A Rare Sort of Daddy



Honors and Awards

- 2024 Astrid Lindgren Memorial Award nominee
- 2022 25 Best Designed Estonian Books, Certificate of Merit
(Brothers and Liise)
- 2021 Edgar Valter Illustration Award, the biennial biggest award
for illustrators in Estonia
- 2021 The White Raven (Anni's Things)
- 2021 5 Best Designed Estonian Children's Books, Certificate of Merit
(The Potato's Kingdom)
- 2021 Good Children's Book (The Potato's Kingdom)
- 2020 Good Children's Book (Anni's Things)
- 2017 25 Best Designed Estonian Books, Certificate of Merit
(Catherine and the Peas)
- 2017 5 Best Designed Estonian Children's Books, Certificate of Merit
(Come Visit Yesterday)
- 2017 Good Children's book (Catherine and the Peas)
- 2016 Good Children's book (The Old Broken Cat)
- 2016 Raisin of the Year Award (The Old Broken Cat)
- 2015 25 Best Designed Estonian Books, 2 Certificates of Merit
(Oskar and the Things; The Violet Princess)
- 2015 5 Best Designed Estonian Children's Books, Special prize for perfect
harmony of form and content (Oskar and the Things)
- 2015 Good Children's book (Oskar and the Things)

- 2014 5 Best Designed Estonian Children's Books, Certificate of Merit
(What Happened to the Crocodile?)
- 2014 Good Children's Book (What Happened to the Crocodile?)
- 2013 25 Best Designed Estonian Books, Certificate of Merit
(design – Reeli Reinaus. Practical Magic)
- 2013 Good Children's Book (A Frog Kiss)
- 2013 The Knee-High Book Competition, Honourable Mention for
illustrations (In the Land of Bubbles, book is not published)
- 2008 5 Best Designed Estonian Children's Books, Special prize for a new
and promising illustrator and designer (Stars and the Moon)
- 2006 25 Best Designed Estonian Books, Certificate of Merit
(design – David Lodge. Nice Work)
- 2005 25 Best Designed Estonian Books, Certificate of Merit
(design – Silvia Rannamaa. For You, Mum)

Exhibitions

Since 2005, Anne Pikkov has taken part in exhibitions in Estonia, Finland, Hungary, Italy, Latvia, Lithuania, Poland, Russia, Slovakia, the United Kingdom and Komi Republic.

- 2023 Exhibition of the illustrations of Andrus Kivirähk's Oskar and the Things, Iloni Imedemaa, Haapsalu
Biennial of Illustration Bratislava (BIB 2023), Slovakia
- 2022-2023 Solo exhibition "A Trail of Pictures",
Estonian Children's Literature Centre, Tallinn;
Tapa Library, Tapa; Saaremaa Library, Kuressaare
- 2021 Tallinn Illustrations Triennial TIT 2020,
Moscow, Krasnoarmeysk, Russia
Biennial of Illustration Bratislava (BIB 2021), Slovakia
TIT 2020 & "Leafing Through Estonian Children's Books IV",
Mytishchi, Russia
Exhibition "Fables for Robots", Estonian Children's Literature Centre,
Tallinn; Haapsalu, Estonia; Central Library of Lääne County,
Haapsalu; Gdansk, Poland
Spring exhibition of Estonian illustrators, Tapa Public Library
Exhibition of Estonian artists "Christmas Tale", Syktyvkar,
Komi Republic
- 2020 Tallinn Illustrations Triennial (TIT), Estonia
Midsummer spring exhibition of Estonian illustrators, Estonian
Children's Literature Centre

- "Picture World of Tales and Fairy Tales", Central Library of Lääne County
- 2015–2020 International illustration exhibition, "It's Always Tea-Time",
Estonian Children's Literature Centre, Tallinn; Riga, Latvia;
Uusikaupunki, Finland; Gdansk, Wrocław, Toruń, Elbląg, Poland;
Berlin, Germany; Szczecin, Płock, Poland; Budapest, Hungary;
Oxford, the United Kingdom; Moscow, Krasnoarmeysk, Mytishchi,
Vyborg, St. Petesburg, Russia; Kondas Centre, Viljandi
- 2015–2020 Exhibition of Estonian Illustrators, "Once Upon a Time..."
(Grimm's Fairy Tales), Aosta, Anagni, Lagonegro, Bernalda-
Metaponto, Corato, Matera, Roma, Lacco Ameno, Irsina, Siracusa,
Sassari, Roma, Bologna, Italy; Estonian Children's Literature Centre,
Tallinn; Minsk, Belarus; Kraków, Łomża, Białystok, Szczecin, Płock,
Warszaw, Elbląg, Gdańsk, Opole, Poland; Tapa, Estonia; Budapest, Hungary
- 2016 Spring exhibition of Estonian illustrators, Estonian Children's
Literature Centre
- 2015–2016 Travelling exhibition, "Made with the Heart. Estonian Children's
Book Illustration", Moscow, Krasnoarmeysk, Cheboksary, Russia
- 2015 Exhibition of the Works of Children's Books Illustrators, "Baltic
Illustration", Vilnius, Lithuania
- 2014 Solo exhibition, NUKU Theatre, Tallinn, Estonia
1st Riga Picture Book Quadrennial, "Picture Story", Latvia
- 2014–2017 "Tallinn Illustrations Triennial 2013. Estonian Illustrators",
Estonia, Poland
- 2013–2015 Exhibition by Estonian and Hungarian Illustrators, "Crisscross
Stories", Estonia, Hungary, the United Kingdom

- 2013 Biennial of Illustrations Bratislava (BIB), Slovakia
Tallinn Illustrations Triennial (TIT), Estonia
Travelling exhibition of Estonian illustration, “Etelästä tuulee –
Lõunatuul puhub” (The South Wind Blows), Finland
- 2010–2011 Travelling Exhibition of Estonian Book Illustration, Russia, Finland
- 2009 Biennial of Illustrations Bratislava (BIB), Slovakia
Spring Exhibition of Estonian Illustrators, Estonian Children’s
Literature Centre, Tallinn 2008
Two-person exhibition with Ülo Pikkov, Estonian Children’s literature
Centre, Tallinn
- 2006 Tallinn Illustrations Triennial (TIT), Estonia