

Beth Parrocha

2026 Hans Christian Andersen Awards

Official Illustrator Nominee
(Philippines)



*In the midst
"I did it! Than*

Introduction

The International Board on Books for Young People (IBBY) Philippines, through its selection jury, is honored to nominate Beth Parrocha as our official Illustrator nominee for the 2026 Hans Christian Andersen Awards.

Beth Parrocha is a distinguished illustrator and advocate for children's literature in the Philippines, having made significant contributions to the field through her innovative artistry and dedication to storytelling. It came as no surprise when a distinguished panel of stakeholders in the Philippine publishing scene gathered and agreed to name Beth as the official nominee for the Illustrator category of the prestigious awards.

Throughout her career, Parrocha has illustrated numerous children's books, each characterized by her unique ability to blend vibrant visuals with heartfelt narratives. Her work is not merely about creating images; it is about breathing life into stories, allowing readers to engage with the themes and emotions presented. Parrocha believes that "each story, each book has to have its own voice, its own visual theme," a philosophy that guides her artistic process. This approach has enabled her to tackle complex subjects, such as disability, family dynamics, and illness, in a manner that resonates with both children and adults.

One of her notable works, *Sandosenang Sapatos (A Dozen Pairs of Shoes)*, showcases her talent for addressing sensitive topics. Through bold, multi-paneled illustrations, Parrocha invites readers to explore the world of differently-abled individuals, while fostering understanding and

empathy. Similarly, in *Ang Pambihirang Buhok ni Raquel*, she delves into the emotional landscape of illness and secrets, while *Bulul* reflects the longing experienced during the pandemic. Each of these works exemplifies her ability to convey deep emotions through her art, making her a vital voice in contemporary children's literature.

In addition to her illustrative work, Parrocha has played a pivotal role in the development of the children's literary community in the Philippines. In 1991, she co-founded Ang Ilustrador ng Kabataan (Ang INK), the first and only organization dedicated to enriching and elevating children's illustrations in the country. This initiative has provided a platform for artists to collaborate, share ideas, and promote the importance of quality illustrations in children's books. Parrocha's commitment to nurturing the next generation of illustrators is further demonstrated through her workshops and training sessions, where she imparts her knowledge and experience to aspiring artists. Parrocha's contributions have not gone unnoticed, proven by the numerous accolades throughout her career.

IBBY Philippines is indeed honored to nominate Beth Parrocha to the 2026 Hans Christian Andersen Award. Her accomplishments as an illustrator and advocate for children's literature are a testament to her talent, dedication, and vision. Through her innovative artistry, she has enriched the literary landscape in the Philippines, fostering understanding and empathy among readers. As she continues to inspire future generations of illustrators and storytellers, Parrocha's legacy will undoubtedly leave a lasting impact on the world of children's literature.

Maria Kristine E. Mandigma
President
IBBY PHILIPPINES



Statement of Contribution to Children's Literature

Beth-ween Words and Visuals

When Beth Parrocha illustrates, we eat. She invites us to a visual feast, not just to nibble on sweet scribbles and storylines, but to actually sit down, sink our teeth, and savor (un)familiar flavors in storybooks. In *Sandosenang Sapatos* (2002), we taste the spiciness of hurtful words from strangers and the bitterness of disability and people-pleasing. On the other hand, *Ang Pambihirang Buhok ni Raquel* (1999) brings the salty sting of illness and uncovered secrets. Meanwhile, *Bulul* (2021) offers the sourness of longing during the pandemic. When she hands out the menu of *Mga Mata ni Migoy* (2018), we are treated to a heaping serving of lessons on respect and kindness to children who are mentally different.

When we reach out, wanting images, Parrocha extends unexpected creations from her hands. She serves us softness and innocence on every page of *Ayel, the Star Angel*. She embroidered the scenes, captured photographs of them, and then transformed these images into illustrations. This innovative approach showcases her ability to blend different art forms to create a unique and captivating children's book. Her liquid watercolor paintings in *Bulul* mimic carved narra wood, firm and warm. She cooks up relatable characters and abstract concepts, fills our senses with wonder, and leaves us satisfied even with just the backgrounds: the shoemakers' workshop, the playground and trees in the province, the city hospital, the elementary school, the daytime and nighttime skies, and the Ifugao carvers' home.

When Beth Parrocha illustrates, we listen. Every time she utters "Each story, each book has to have its own voice, its own visual theme," she breathes life into the identities of the literal and literary little things—into the nameless nouns and interjections of daily life, the verbs of personal struggles and public issues dismissed as trivial, and the overlooked adjectives of children's literature. But Beth Parrocha also contributes to children's literature like a hand. In an interview with *The Polyglot Magazine*, Parrocha sees "words as prompts that create images" which she tries to capture on paper.

When we ask difficult questions, she answers. What if vibrant illustrations and heartfelt storytelling could transform how we stand on issues such as disability and family dynamics? In *Sandosenang Sapatos* (A Dozen Pairs of Shoes), a story crawling from Dr. Luis Gatmaitan's creativity, Parrocha's big, bright, and bold multi-paneled illustrations leap with narrative and march together with the audience

towards the understanding of the world of the differently abled. Her first few steps into illustrating Karina, Susie, their shoemaker dad, and the characters of their town began as a walk through uncharted territory, with early steps rooted in childhood curiosity and a love for storytelling. Whether crafting stapled picture books in grade school or exploring the profound interplay of images in college, she found a rhythm that felt instinctive as if the process had always been a part of her. Over time, her art evolved. Each step is a playful exploration of visual tools, bringing her closer to stories that resonate deeply with readers, as she firmly believes that "each story has to have its own visual voice, its own visual theme."

When the reality of illustrators in the Philippines turns into inquiry, Parrocha lends out what's in her heart. When we asked, *In your opinion, what is the state of children's storybook illustration in the Philippines?*, she quipped, "Of course this triggers a response of having for us to level up, to square our shoulders and face the challenge and of course this would benefit our local stakeholders, the children, who will somehow be regaled with more experiential picture books, of faces with long noses and orange-brown hair and rich ochre colored eyes, although I hope the local flavor will not be back shelved for these flavors, sights, smell, and sound of our dusty streets, our "eskinitas", our lush countrysides, our sparkling mountains being dug bone deep, our dancing emerald waters not be lost in illustrations looking more foreign and somehow generic like the Chinese ponkan in an orange mesh you see everywhere."

But what about on a global scale?

"Well instead of us being lost in the sea of colonization via children's books where obviously the most vulnerable targets is the kids and us the willing arm equipped with ipads," she elaborated, "I hope it's us who will shake up a storm in the world with our sense of culture and soul and spirituality that is uniquely us. That spirit which is usually lacking in the Western world but is so us that we are so callous in taking it so for granted."

When we ask her where her feet would take her next, Parrocha flashes a smile. "All I can say is, I feel a tug on my shoulders, that I am being invited to give more. That my journey as an illustrator is not over. There is a wider ocean of possibilities to dive into, and I will not evade the challenge."

Beth Parrocha

"There are those who believe that an artist has to have his/her own artistic voice... I do have one. But as a picture book illustrator... I make it a point that each book, each story has to have its own visual voice, its own visual theme."

Beth Parrocha, 22 January 2025

Beth Parrocha was born in 1963 in Caloocan City. She attended the University of the Philippines, and graduated with a Bachelor of Fine Arts in Visual Communication from the University of the Philippines in 1984, earning the Best Thesis award. She began her career as an artist for Red Dwarf, a tax umbrella for National Bookstore, before transitioning into children's book creation. Three more job changes later, Parrocha took the bold move as a children's book creator. Her first full-time freelance book projects with Adarna House landed her *Papel de Liha* and Target: *Odon, ang Higanti ng Maliliit*. In 2016, she won the Samsung KidsTime Authors' Award (SKTAA) Singapore Grand Prize for her illustrations on Grace Chong's book *Look for the Star*. In the US, she also snagged the First Prize of the 2021 International Indie Children's Book Cover Award for *The Pencil Who Would Not Write*. She was also awarded the 2017 Grand Prize for the Asian Festival of Children's Content (AFCC) for her artwork on *Adeline Foo's Tiny Feet, Tiny Shoes*. Recently, the Catholic Mass Media Awards (CMMA) hailed Parrocha as the 2024 winner of the Best Children's Short Story category for her work on *Titser Nanay*.

In 1991, Parrocha and other illustrators launched Ang Ilustrador ng Kabataan (Ang INK), the Philippines' first and only organization of artists dedicated to enriching and elevating children's illustrations. Besides illustrating faith-based themes like in *Ayel, the Star Angel* (2008), she was also courageous and creative in tackling topics difficult to put into images, such as the childhood of the differently abled in *San-dosenang Sapatos* (2002) and in *Mga Mata ni Migoy* (2018), and the effects of illnesses in *Ang Pambihirang Buhok ni Raquel* (1999) and in *Bulul* (2021).

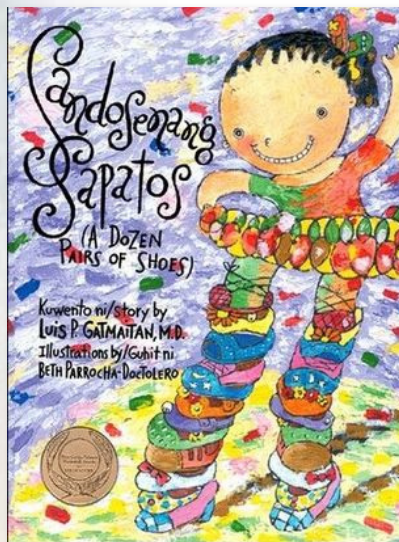
Apart from traveling worldwide and accomplishing personal projects, Parrocha judges literary contests. For five years straight, she has judged the winning works of The Gawad Teodora Alonso, a national competition on storybook writing spearheaded by the Department of Education of the Philippines. She also trains illustrators and conducts illustration workshops for national and regional levels.

You may find more information about Beth Parrocha here:

<https://bethparrocha.com/>



Ten Most Important Works



Sandosenang Sapatos

A Dozen Pairs of Shoes

Text by Luis P. Gatmaitan, M.D.

Mandaluyong City: Hiyas, 2002, 2018, 2023



Ang Pambihirang Buhok ni Raquel

Text by Luis P. Gatmaitan, M.D.

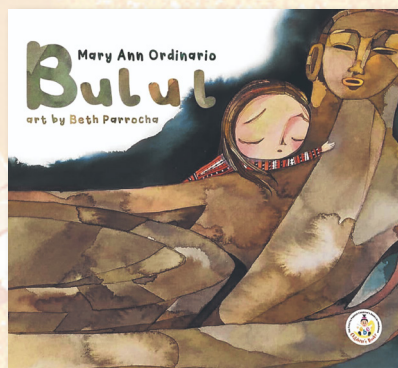
Quezon City: Adarna House, 1999, 2003



Mga Mata ni Migoy

Text by Jesl Xena Rae Cruz

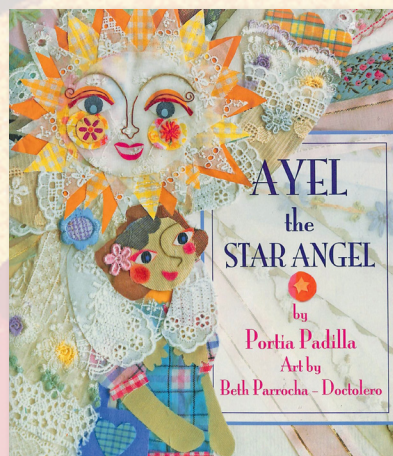
Quezon City: Adarna House, 2018



Bulul

Text by Mary Ann Ordinario

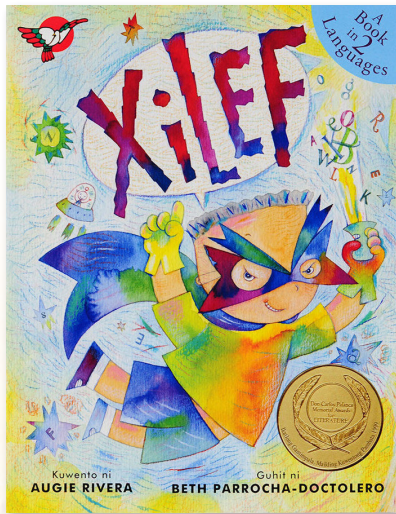
Kidapawan City: ABC Educational Development Center, 2021



Ayel, the Star Angel

Text by Portia Padilla

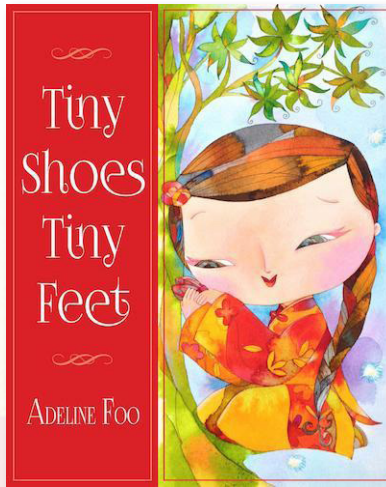
Quezon City: LG&M Corporation, 2008



Xilef

Text by Augie Rivera

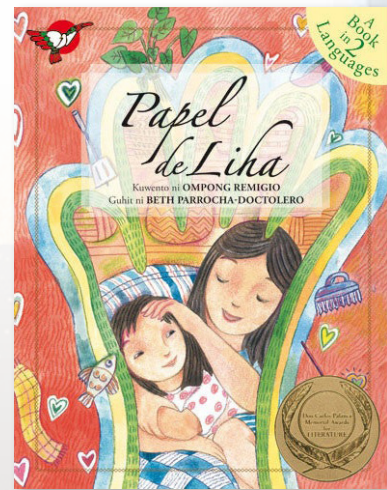
Quezon City: Adarna House, 2000



Tiny Feet, Tiny Shoes

Text by Adeline Foo

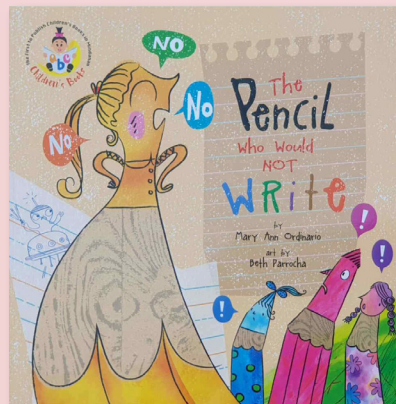
Singapore: Scholastic Singapore, 2016



Papel de Liha

Text by Omping Remigio

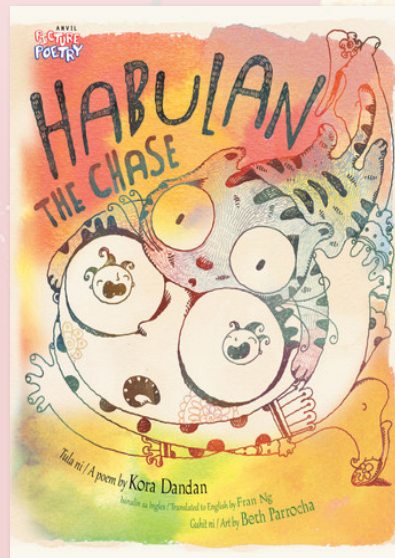
Quezon City: Adarna House, 1996



The Pencil Who Would Not Write

Text by Mary Ann Ordinario

Kidapawan City: ABC Educational Development Center Children's Books, 2019



Habulan

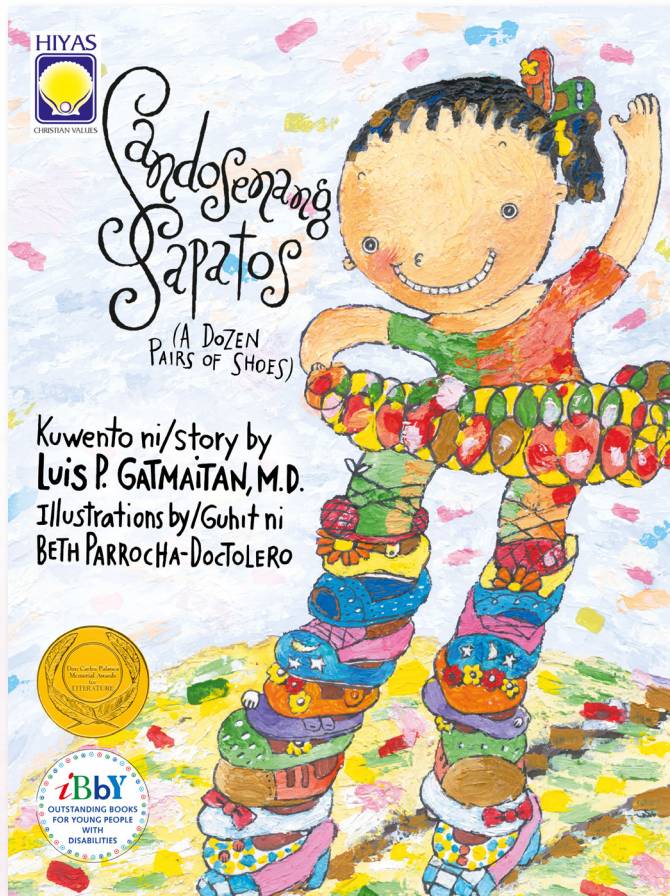
Text by Kora Dandan-Albano

Mandaluyong City: Anvil Publishing, 2016

Five Most Significant Books

Sandosenang Sapatos

A Dozen Pairs of Shoes
Text by Luis P. Gatmaitan, M.D.
Mandaluyong City: Hiyas,
2002, 2018, 2023



Reviews for *Sandosenang Sapatos*

[This] made me cry in only 5 pages. There's truly a place in my heart that only stories written for children can reach. I'll be watching a musical adaptation of this book tomorrow and I have not been this excited in forever!!!

Myka (2023)

<https://www.goodreads.com/book/show/13569478-sandosenang-sapatos#CommunityReviews>

This big book of *Sandosenang Sapatos* is also for big children (adults) who cry at the last spread every single time they read it.

I told this story just once because I always cry in the middle of the story. I tried reviewing this, and I ended up crying.

I included this story in a paper about PWD representation in children's books. (Ang Halaga ng Pagsasakapangyarihan ng Batang May-Kapansanan sa Panitikang Pambata [The Worth of Empowering Children with Disabilities in Children's Literature] might be the title, if I'm right?) Writing that paper made me cry because I had to reread "*Sandosenang Sapatos*" multiple times just to analyze objectively! Even *Ang Madyik Silya ni Titoy* and *Xilef*. The last two aren't even sad books, but I still cry at the final spread because these stories are amazing!

Children's stories are amazing! I hope more parents and teachers can sit down with their kids and read aloud books like these.

Ezjae, zine author (2023)

<https://www.facebook.com/HOYezjae>



Minsan, ginising ako ni Susie. Sabi niya, nanaginip siya ng isang pambihirang sapatos. Napakaganda raw nito sa kanyang mga paa. May paa siya sa panaginip? gulat na tanong ko sa sarili.

"Maniwala ka, Ate, kay ganda ng sapatos sa panaginip ko. Kulay dilaw na tsarol na may dekorasyong sunflower sa harap!"

Magbeber'tday siya noon. At napansin ko, tuwing nalalapit na ang kanyang kaarawan, nananaginip siya ng mga sapatos.

Susie once woke up to tell me about her dream: About a most unusual pair of shoes that looked so good on her feet. She has feet in her dream? I wondered to myself.

"Believe me, Ate, I dreamed of a beautiful pair of shoes. It's made of shiny yellow leather adorned with

gil si Tatay sa paglikha ng sapatos para sa akin. Pero pag sinusukat na niya ang paa ko, napapabuntung- ngkatapos ay titingin sa kuno.

no, di mo maranasang isuat ang magagarang sapatos y... bulong ko kay Susie.

pped making shoes for me. each time he measured lifted towards my

you will never e to wear the rray makes. . . ."





Ang Pambihirang Buhok ni Raquel

Text by Luis P. Gatmaitan, M.D.
Quezon City: Adarna House,
1999, 2003

Reviews for Ang Pambihirang Buhok ni Raquel

I have a hunch on why Raquel has this funky hair and I know you might have that too... but how the story is conveyed and the complimenting artwork makes this book a great read. Buy it.

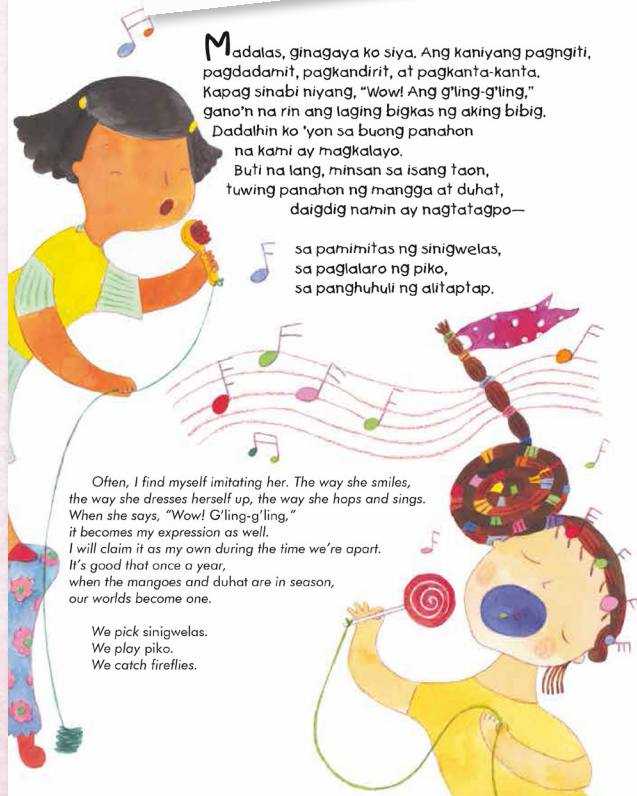
Nitoy Gonzales (2013)

<https://www.goodreads.com/en/book/show/16301080-ang-pambihirang-buhok-ni-raquel#CommunityReviews>

I bought this book as a gift for my nephew, so that she could at least learn to speak Filipino. In the middle of reading it, I noticed that the theme of the book was a bit heavy. I suddenly worried if I should give it to her. But when I finished reading it, I realized that I should still give it to her because it still carries an important lesson and the ending gives hope. It's not tragic or sad, so to speak. I recommend that even adults read this story because it will make us realize that we are blessed in many ways.

May Kathryn (2023)

<https://www.goodreads.com/en/book/show/16301080-ang-pambihirang-buhok-ni-raquel#CommunityReview>



Mga Mata ni Migoy

Text by Jesl Xena Rae Cruz
Quezon City: Adarna House,
2018



Reviews for *Mga Mata ni Migoy*

The EYES OF MIGOY is about a real champion. How beautiful the story and illustration The eyes are the mirror of the soul.

Khristian Ross Pimentel, children's book author (2022)

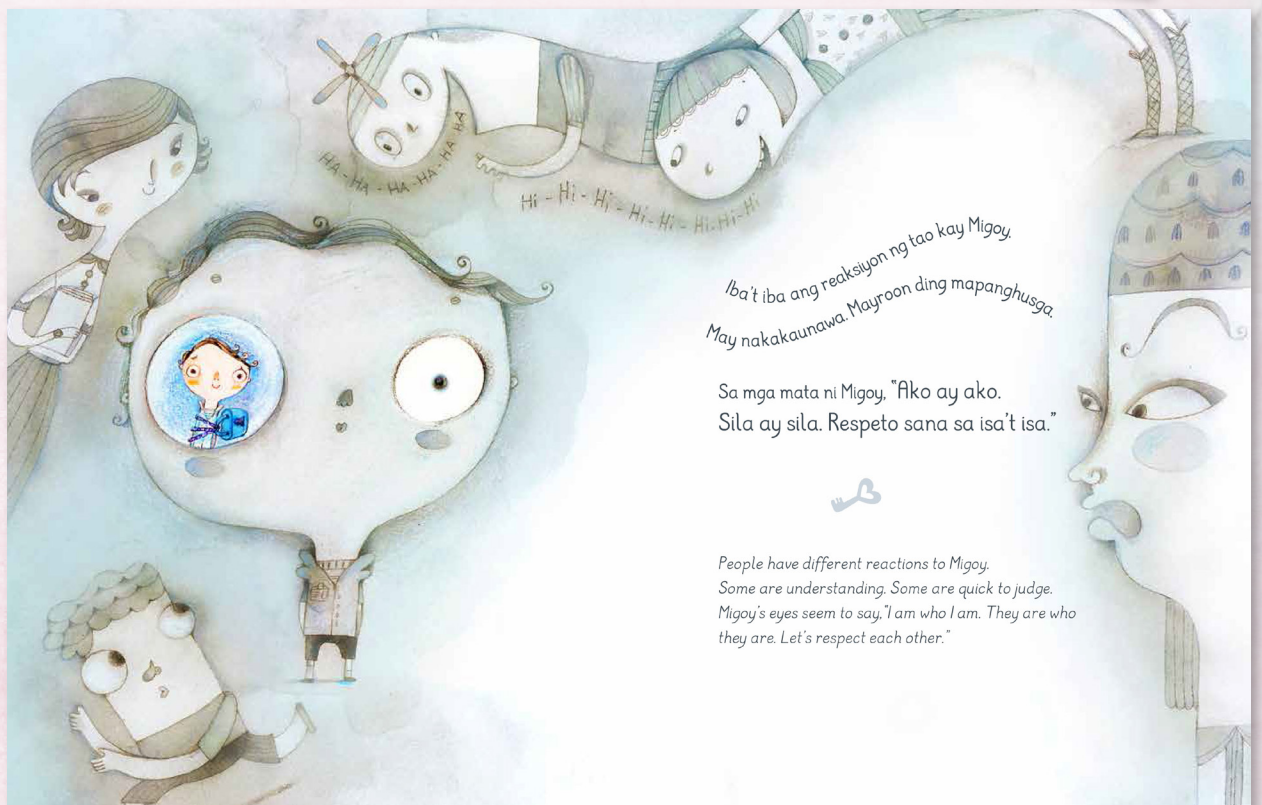
<https://www.facebook.com/photo/?fbid=10226460795161385&set=a.10220939794659823>

It is my honor to introduce and to moderate for the most excellent author and illustrator of children's books. In the said field, the topics of inclusivity and diversity were discussed. Beth Parrocha shared the creative process, strategy, and insights about "Mga Mata ni Migoy" [Eyes of Migoy] (a book about autism). Her use of symbols to let the readers feel the challenge of an autistic kid is commendable.

Eugene Y. Evasco, children's storybook and poetry book author during the Philippine Book Festival (2023)

<https://www.facebook.com/photo/?fbid=10159386495285766&set=a.10150194144840766>

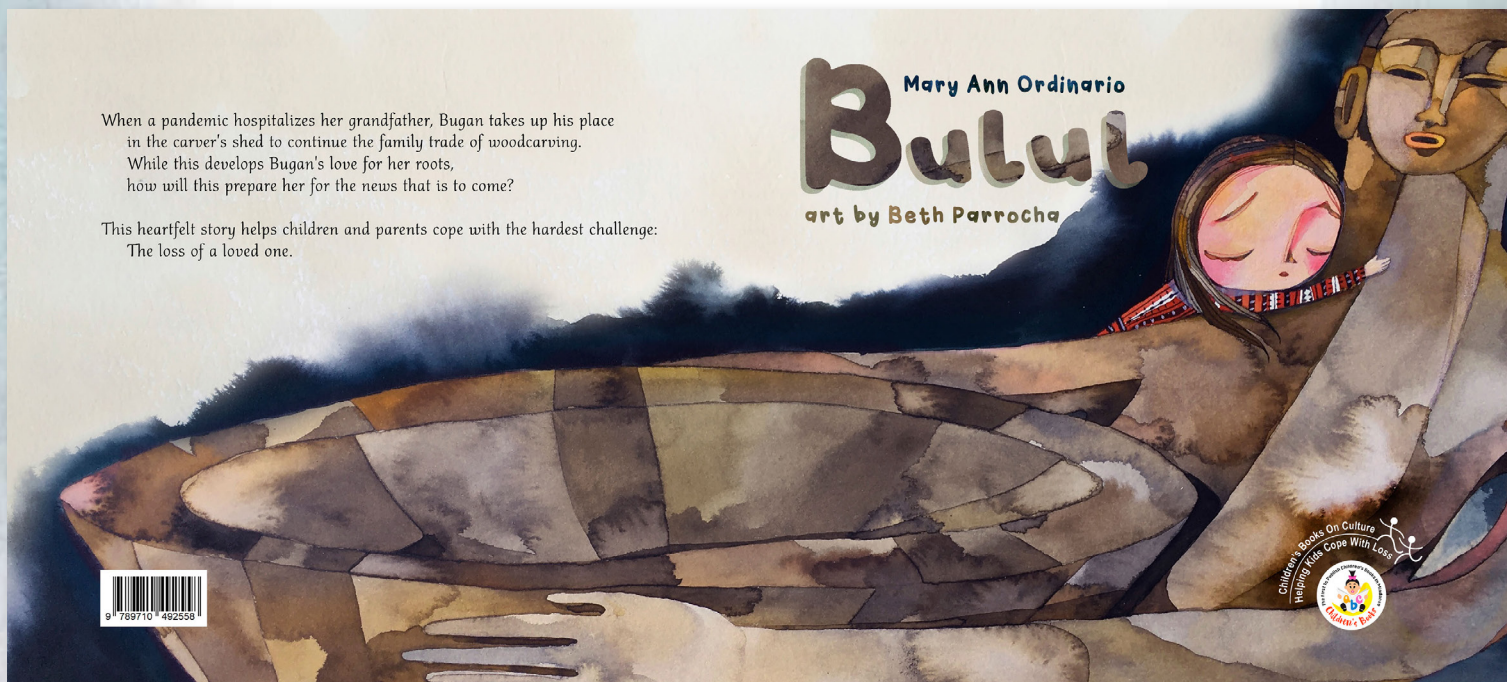




*Iba't iba ang reaksiyon ng tao kay Migoy.
Iba't iba ang reaksiyon ng tao kay Migoy.
May nakakaunawa. Mayroon ding mapanghusga.*

*Sa mga mata ni Migoy, "Ako ay ako.
Sila ay sila. Respeto sana sa isa't isa."*

*People have different reactions to Migoy.
Some are understanding. Some are quick to judge.
Migoy's eyes seem to say, "I am who I am. They are who
they are. Let's respect each other."*



Bulul

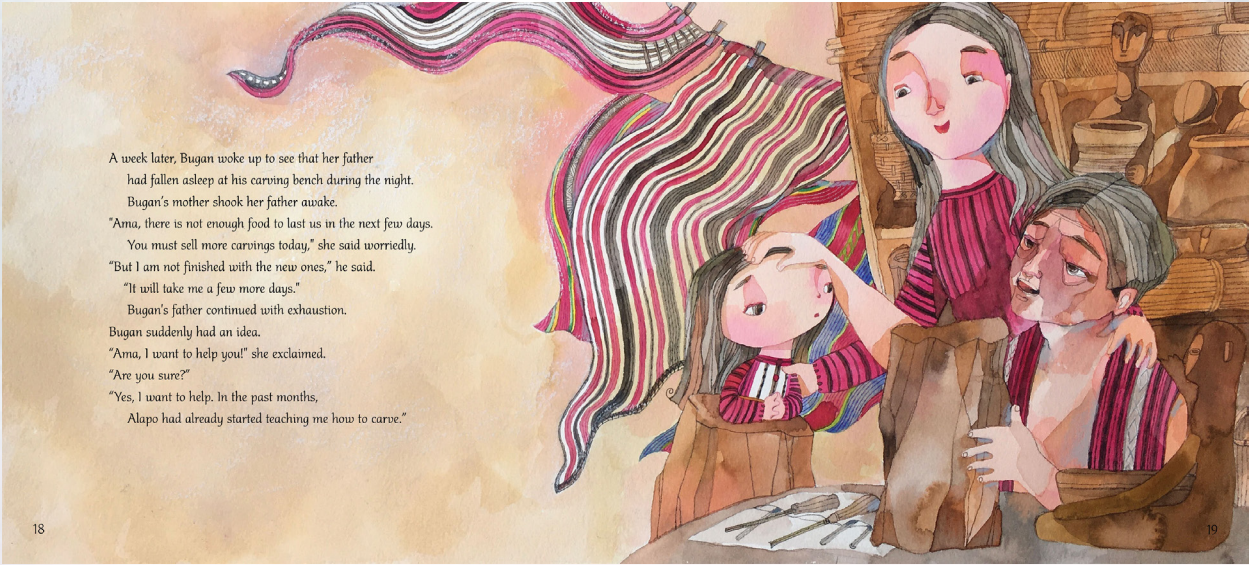
Text by Mary Ann Ordinario
Kidapawan City: ABC
Educational Development
Center, 2021

Review for *Bulul*

BULUL by Mary Ann Ordinario, illustrated by Beth Parrocha deals with the subject of death, one challenging especially for a child to understand and accept. *Bulul* are carved ancestor figures meant to guard the rice crops in granaries. The term also refers to the name of a class of ancestor spirits and also the carvings that serve as sacred vessels to house these ancestors. In the story, the child's grief on the loss of her grandfather is assuaged by the *bulul* that her grandfather had lovingly carved and left behind for her.

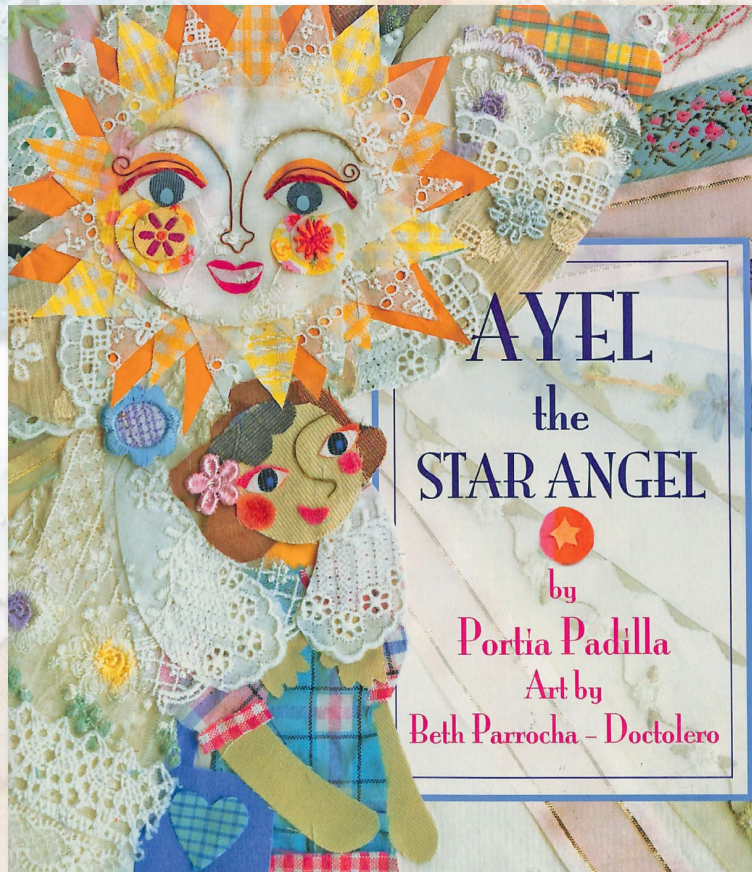
It is published by ABC Educational Center based in Kidapawan City, Cotabato in Mindanao. It boasts of a track record of thirty years with books translated into Hindi, Urdu, Mandarin, Bahasa, Azerbaijani, Nepali, and Thai. Ordinario is the sole author of her publishing house and writes on the culture of Mindanao, aspects of which are shared by many East Asian countries.

Flor Marie "Neni" Sta. Romana-Cruz,
award-winning writer, accomplished educator, children's book critic,
reading advocate and freelance journalist (2024)
<https://afcc.com.sg/2024/stories/not-merely-happily-ever-after/>



Ayel, the Star Angel

Text by Portia Padilla
Quezon City: LG&M
Corporation, 2008



AYEL, THE STAR ANGEL is a touching story by Portia Padilla about selflessness and finding one's purpose. Ayel's journey from being a bright star in the sky to becoming an angel on Earth is told with warmth and simplicity, making it relatable for readers of all ages.

Beth Parrocha's artwork, created with cloth collage, is breathtaking. The layered fabrics bring texture and depth to every page, making the illustrations feel alive and full of emotion. The soft, radiant tones beautifully highlight Ayel's light and her role as a beacon of hope. Each scene feels lovingly crafted, adding a magical, personal touch to the story.

This book is a perfect blend of heartfelt storytelling and stunning art, leaving readers inspired and uplifted.

Rio Brigino (2025)

https://kzdtivp7gid70eab-16037047.shopifypreview.com/blogs/news/articles?preview_key=acf60bcd3811d8e5e03331bf013ff42



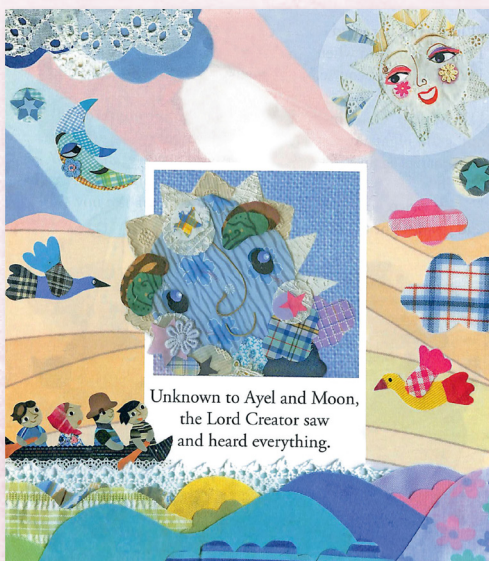
After covering for Moon, Ayel turned to another friend,
 "Hey, Sun! Wake up, you sleepyhead!
 Time to get to work. Rise! Rise! Rise!
 It's your time to shine!"

"Hi, Ayel! Good morning.
 Thanks for waking me up as usual.
 You never fail to give me a chance
 to shine—even when you can do it
 yourself. And so brightly at that."



"What are friends for, Sun? Besides, you're a star like me.
 You are meant to shine. So, rise up and shine!
 It is your time. Your Time."

"Thanks again, Ayel.
 World, here I come!"

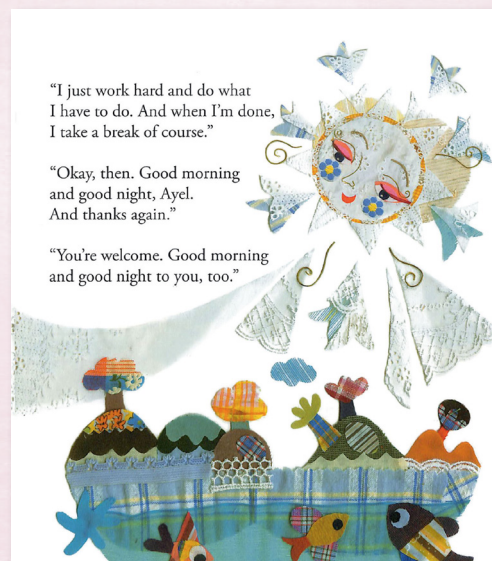


Unknown to Ayel and Moon,
 the Lord Creator saw
 and heard everything.

"I just work hard and do what
 I have to do. And when I'm done,
 I take a break of course."

"Okay, then. Good morning
 and good night, Ayel.
 And thanks again."

"You're welcome. Good morning
 and good night to you, too."





Interview with IBBY- Philippines

Beyond Words and Visuals: Parrocha as the Visual Linguist of Children's Literature

Quezon City, January 15, 2025 – Beth Parrocha has illustrated and collaborated with artists, writers, publishers, and various organizations. To gain deeper insight into her work, IBBY-PH conducted an in-depth interview with her.

IBBY-PH: *Could you tell us about your journey in becoming a children's book illustrator?*

PARROCHA: Ah, how will I answer that? I don't know how the journey actually started. Was it when I was in grade 4 when me and my classmates saw a picture of a Tasaday and created a story out of it, with me cutting bond paper into small sheets and stapling them together and drawing images? I was in a school where the love for reading was encouraged in lots of ways, where we even have a small library inside our classroom and our main library had an access to a huge variety of books. Or was it in college, when I grew enamored with all the images that I have around me and being taught that you can string them together and form a medium so profound that the process can follow you for the rest of your life. Whatever it was, the process did follow me, and like a peg in a hole that's meant for it, I fitted well. Very well, that it was like a second skin. Looking back at my earlier works, they were like finer versions of what I am doing now. My art is more intimately in line with the stories that I was given. More sensitive to the nuances that need to be visualized so that I would be able to communicate my story more to the reader through my visuals. It wasn't like the process grew on me, it was like it was already there in the beginning. I already knew what the process was all about, it was fully entrenched and functioning even in my earlier works as a children's book illustrator. And my growth sort of looks like I was in a playground and I played and toyed with all visual tools that were around me. It was lateral rather than vertical.

I was in my fourth year in Fine Arts when I saw a note posted on our college board, Ramon "Rayvi" Sunico was looking for illustrators. I applied as an artist for Red Dwarf, a tax umbrella for the National bookstore, and held office at the old Carmelo and Bauermann building in Boni Avenue, which has long been demolished. It was there that I did activity books, kid's journals and learned to work directly with writers and printers.

There were three more job changes before I settled into being a full time Children's book creator, a full-time freelancer. The first time I peddled my work was with Adarna House, had me in front of National Artist for Literature Virgilio Almario, and landed me 2 book projects, *Papel de Liha* and *Odon, ang Higanti ng Maliliit*.

During that time, there were literally only a handful of us children's book illustrators, and the available children's books in the market were almost all foreign.

And it was also during that time that *Illustrador ng Kabataan* was born—INK.

And it had been a joyful journey of me getting to know the industry. Working with different printers, publishers, writers, and stories.

IBBY-PH: *Why do you illustrate for children?*

PARROCHA: Because I love stories. Because I have been for too long immersed in stories written in words during my elementary and high school years, I have this need to pour out myself in the language that somehow I had always been comfortable with -- visuals. Because there is this child inside of me that needs to speak. My formal education to be an artist in the University of the Philippines College of Fine Arts has helped immensely with giving me the necessary tools that I would need for that child in me to speak out, using colors, lines and that which I have been gifted with—a visual thought process. And the medium which was Children's book illustration was perfect for that to play out.

IBBY-PH: *What is your creative process in illustrating a story? Do you start with a topic, a character, an idea? How do you collaborate with writers to bring their stories to life visually? Where do you get your inspiration?*

PARROCHA: It is only recently that I had been collaborating with writers, it had always been a lone process for me early on. I find now that alone time was more crucial in developing images that speak rather than with finding out what the other is thinking. I was looking at my earlier works, the visual stories have more clarity.

I always start with the idea that the child in me needs to be entertained. That the imagination needs to be ignited and that it is the main purpose of a visual narrative.

IBBY-PH: *Are there any recurring topics or themes that come up often in your work?*

PARROCHA: That what the characters are going through may not be visually separate from the characters themselves. What they are going through, the landscape, their experiences can show up in their body parts, their eyes, their clothes. Every aspect of who they are can show up in unexpected places. Like their emotions need not be shown on their faces, their expressions can be stoic but the surroundings or their clothes can be very expressive visually on how they feel.

IBBY-PH: *Which of your books explore themes that differ from your typical subjects? (Can you tell us about these books and their themes?)*

PARROCHA: Most of my books have very difficult topics that differ from each other. How to make an enjoyable and very entertaining story of a child having cancer like I did with—*Ang Pambihirang Buhok ni Raquel*. How to make something very taboo an acceptable reading for a child —*Ako ay May Kiki, Ako ay May Titi*. How to make the story of child molestation memories palatable—*Don't Take My Colors Away*.

IBBY-PH: *Throughout your careers illustrating children's books and teaching how to illustrate children's books, what notable changes, new challenges, or emerging issues have you witnessed? Are there any topics or themes that have remained evergreen or timeless?*

PARROCHA: It has always been and should always be for me about the visual sentence from page one to page thirty-six. That these pages in the continuum should be one visual sentence. Everything else is simply part of the story that needs to be played out. With the ever increasing numbers of illustrators with each having a visual language of their own and AI generated images, the question in my mind is how to clear away the space so that my visual voice can be heard amidst the noise of other visual languages. Should I see my visuals in relation to theirs? Fighting for my own visual noise to be heard? Or should I simply move on my merry way, simply enjoying myself, regardless of what every other artist is doing.



Emotions are timeless, how a child should navigate in and out of emotions, the visual play is endless.

IBBY-PH: *What topics or themes would you like to illustrate or do you plan to explore in your future projects?*

PARROCHA: I would like to do more comics for early readers and wordless picture books.

IBBY-PH: *As a multi-awarded illustrator, how do you view the role of artistic recognition and awards in shaping the landscape of children's literature and inspiring young readers and illustrators?*

PARROCHA: Anybody in general if recognized, if awarded for his or her efforts will give his or her best to the endeavor on hand. And if that happens, people will recognize this, they will be drawn to it. And in the case of picture books, more care in their development and of course in their eventual excellence. Excellence in anything draws people to it. And thus more children will be inspired to read and seeing this cycle of affirmation, more illustrators will make more effort to be better.

IBBY-PH: *What do you see as the role of children's book illustrators in helping address the literacy crisis said to be affecting Filipino children?*

PARROCHA: Early readers are drawn to visuals. They are able to read the visual story first, the words usually are just being read to them, but it is the visuals they read. If the illustrations that they see are that good then they will start enjoying their experiences with books, and once thus engaged, they will be attracted to learning how to read the words as well, eventually and through that literacy.

IBBY-PH: *What is the most inspiring feedback you've ever received from a co-illustrator? From a young, aspiring artist?*

PARROCHA: From a co-book creator: Take on a book that I did that won an award -- that the only reason it won an award is because of the art, the words themselves do not merit it.

From an aspiring artist: Little Celeste, a Singaporean who her mom said, when she saw my book as a little girl in a store, never wanted to let it go. She proceeded to copy my illustrations for the book. When I attended the AFCC last year, we met and she has grown into a young woman, and she still has my book and she still is very much the artist. She had this llama doll she illustrated and hand sewn and gave it to me.

IBBY-PH: *How do you hope your work will impact your readers?*

PARROCHA: That my visuals can add a layer to the story that the writer has written. That my visuals have added value to the story. That even if my reader does not know what the words mean, the story can still be understood fully through my visuals. And most especially that they have been entertained through the whole process.

IBBY-PH: *Is there a message that you would like young readers to get from your books?*

PARROCHA: The only message that I would like them to have is the clear message of the story through my visual narrative.





Illustrator of the Month: Beth Parrocha

Friday, April 26 2019

<https://lovealibarian.blogspot.com/2019/04/illustrator-of-month-beth-parrocha.html>

Illustrator and woman of wonder, Beth Parrocha lent me her time for this blog feature. I have heard her talk on several occasions but in this interview, Ms. Parrocha speaks from a wellspring of love and dedication for her chosen craft. Read her insights on the book industry, especially on the illustrator and publisher relationship, her creative process and the benefits of curiosity and play for the growth and the development of the artist.

1. *In your years as a children's book illustrator, name three things that have changed PH Children's Literature and three things that have remained the same since you started out. These changes and constants may vary from the stories you worked on, the community that supports you as an artist, the publisher-illustrator partnership and opportunities beyond the archipelago.*

Three things that have changed:

- ☐ There are more children's book illustrators now.
- ☐ More picture book stories that are relevant to what is happening with children in the Philippines.
- ☐ International publishers are recognizing Filipino illustrators a lot more.
- ☐ Three things that have remained the same:
- ☐ There are still some publishers that are unaware that to nourish their place in children's book publishing, they will have to nourish the people that are a part of the industry like the writers and the illustrators.
- ☐ IPR and copyright laws still need to be established in people's minds.
- ☐ I still illustrate for children's picture books.

2. *You have an amazing and wonderful body of work. I find them playful and whimsical. Quiet, cozy and comforting too. What keeps you going?*

What keeps me going is that I'm curious. I'm curious as to how the main character would look like. How the visual elements would conspire to make the story come alive to the reader. Whenever a publisher gives me a story to illustrate and would tell me of their excitement to see the illustrations. I always reply, "I'm excited too!" For me, I don't really know what would come out until the book has been printed.

More than anything else, I am a storyteller; the picture book is where I am free to express my narrative.

It's not an easy process, but worth it. To undergo with each new story the process of exploration and the thrill of seeing everything connect together at the end. Illustrating a book is an adventure; I will not deprive myself of that.

I love it when publishers give me stories, it's like they are kids themselves and they are asking me to play.

3. *What is your take on awards and recognition as an artist?*

When people, especially your fellow artists acknowledge your work, express your gratitude but don't let the trophy or the recognition define you. There are a lot of other artists that are better than you. It's just that at this moment, you are the one that is being recognized. That thinking will keep you grounded, or else that trophy can destroy you, by making you complacent. So you wonder why you've reached a plateau with your art? That is the reason why.

The sense of wonder and enjoyment that you will feel, whenever you create something that you can actually see and touch out of an idea, that feeling, that is what you should work on. Only you can give that to yourself.

4. How does play factor in your work and in the life of an artist, in general?

A circle is just a circle until the artist decides that it is something else, stretches it, twists it on one end, and calls it a fish. That decision is the spirit of play.

A line is just a line until the artist grapples with it, chases it around with a pen, a pencil, brush or even a mouse and it becomes anything that the artist wants it to be. That is play.

A story becomes interesting when you have toyed with it enough to see through the tiniest of ant holes just so you can look at it from a different perspective.

Play is important to the artist or else everything about his work would look static.

5. Give your five recommended activities for artists and children's book illustrators.

There are lots of things that you can do to make yourself a better artist and illustrator that you will have to discover for yourself. I cannot limit your experience based on what I know. But perhaps I can help you with how you can conduct yourself while you are having those experiences.

- ☐ Be curious.
- ☐ Suspend judgment. Do not conclude in the beginning what may or may not happen at the end.
- ☐ Hold your emotions in check. You might miss something important by indulging in your emotions.
- ☐ Clear your mind of clutter so that the experience flows in to you unhampered.
- ☐ Be firm in the belief that you will be learning something.



Awards and Recognitions

- Best Thesis. Fine Arts Graduating Thesis Class in Visual Communication 1984
- Manila Critic's Circle National Book Awards for Best in Book Design 1994: Philippine Picture Postcards, 1900–1920 by Jonathan Best, published by Bookmark
- Manila Critic's Circle National Book Awards for book design 1997 for Papel de Liha, published by Adarna House
- Gintong Aklat Award for Fruits of the Philippines by Doreen Fernandez, published by Bookmark, for Book Design and Illustration
- Manila Critic's Circle National Book Awards in Book Design 2000: Xilef, published by Adarna House
- Grand Prize SKTAA Singapore 2016: Look for the Star with Grace Chong, published by OMF
- Second Place, SKTAA Singapore 2016: Why is a Pig's Nose Flat with Mary Ann Ordinario published by ABC Educational Development Center
- Grand Prize, AFCC Asian Children's Book Award for Tiny Feet, Tiny Shoes together with Adeline Foo and Scholastic Asia, Singapore
- 5th National Children's Book Awards Best Reads by the PBBY and the NBDB for 2016 and 2017 for Habulan" together with Kora Dandan Albano published by Anvil Publishing
- First Prize, 2021 International Indie Children's Book Cover Award, 2021 International Indie Children's Book Cover Award for The Pencil Who Would Not Write, USA
- 7th National Children's Book Awards Best Reads 2020 - 2021 for "BULUL" together with Mary Ann Ordinario published by ABC Educational Developmental Center; and "Ako ay May Kiki" with Glenda Oris published by Lampara Books
- 2023 Lampara Books Bestseller for "Ako ay May Titi"
- AFCC Singapore BIG Curator 2023
- Key Visual Artist for Philippine Book Fair 2024
- Key Visual Artist for AFCC Singapore 2024
- 2024 Winner, (CMMA) Catholic Mass Media Awards, for "Titser Nanay", Best Children's Short Story
- 2024 Lampara Books Bestseller for "Ako ay May Titi", "Ako ay May Kiki"

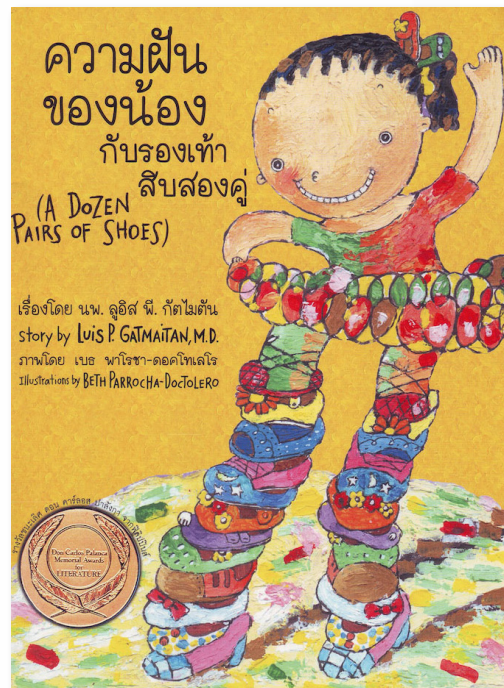


Translated Editions



Ako ay May Kiki

Text by Glenda Oris
Quezon City: Lampara Books, 2020
Translate to Italian



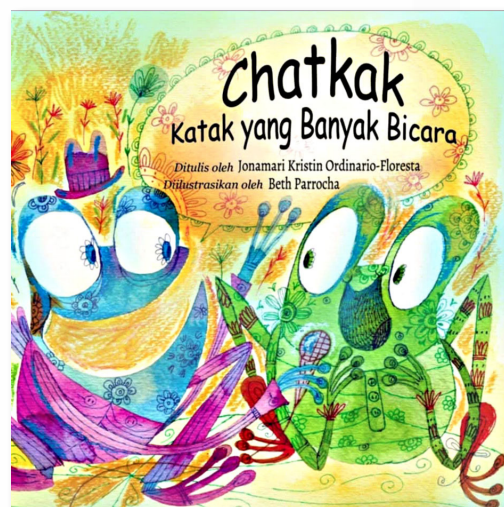
Sandosenang Sapatos

Text by Luis P. Gatmaitan, M.D.
Mandaluyong City: Hiyas, 2002
Translate to Thai, Danish, and Bahasa Indonesia



May Mga Lihim Kami ni Ingkong

Text by Luis P. Gatmaitan, M.D.
Mandaluyong City: Hiyas, 2001.
Translate to Nihongo and Bengali



Chatkak: The Talking Frog

Text by Jonamari Kristin Ordinario-Floresta
Kidapawan City: ABC Educational Development Center, 2017
Translate to Bahasa Indonesia



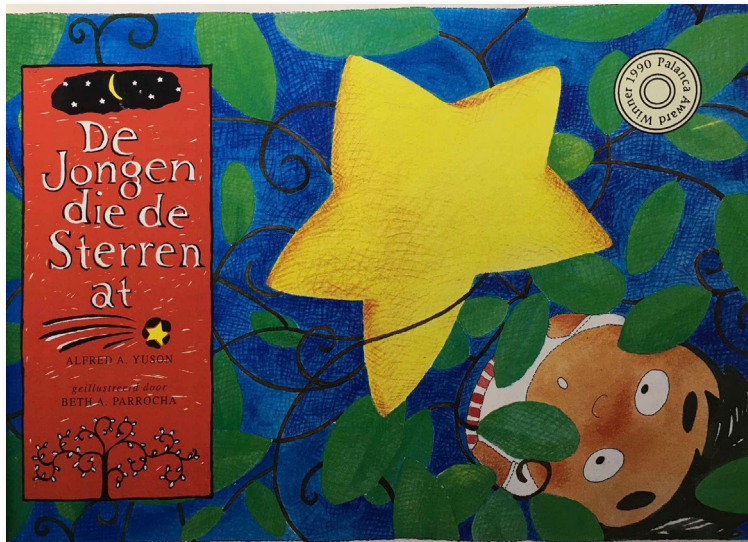
Maaanghang Na Salita

Text by Rhandee Garlitos
Mandaluyong City: Anvil Publishing, 2021
Translate to Braille and English



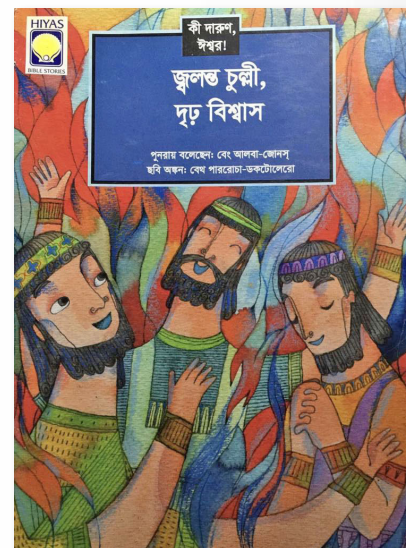
The Pencil Who Would Not Write

Text by Mary Ann Ordinario
Kidapawan City: ABC Educational Development Center, 2017
Translate to Hindi and Khmer (Cambodian)



The Boy Who Ate Stars

Text by Alfred A. Yuson
Mandaluyong City: Anvil Publishing, 1991
Translate to German



Flaming Furnace, Fiery Faith (Wow God Series)

written by Beng Alba
Translate to Bengali
Hiyas Books

Published Works

2024

Beth Parrocha. **Sabik**. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.
Cruz, Abet B. **Ang Batang Si Nena at ang Sabi Niyang Um-Ah-Um-Ah-Ah**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

2023

Chong, Grace D. **All Aboard with Five Lolas (Big Book)**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.
Chong, Grace D. **Half and Half (Big Book)**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.
Cultural Center of the Philippines. **Himig Himbing: Mga Heleng Atin. A Collection of Cradle Songs From the Philippines**. Illustrated by Beth A. Parrocha. Pasay City: Cultural Center of the Philippines.
Evasco, Eugene Y. **Ito Ba Ang Aming Bahay**. Illustrated by Beth A. Parrocha. Bulacan: Victorious Publication Inc.
Evasco, Eugene Y. **Kami'y Super Bata**. Illustrated by Beth A. Parrocha. Bulacan: Victorious Publication Inc.
Evasco, Eugene Y. **Magtanim Tayo ng mga Kulay**. Illustrated by Beth A. Parrocha. Bulacan: Victorious Publication Inc.
Evasco, Eugene Y. **Mga Bantay Sa Tindahan**. Illustrated by Beth A. Parrocha. Bulacan: Victorious Publication Inc.
Gatmaitan, Luis P. **Sandosenang Sapatos (Big Book)**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.
Gojo Cruz, Genaro R. **Titser Nanay**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.
Ordinario, Mary Ann. **Don't Take My Colors Away**. Illustrated by Beth A. Parrocha. Kidapawan City: ABC Educational Development Center.
Ordinario, Mary Ann. **I Love Tnalak**. Illustrated by Beth A. Parrocha. Kidapawan City: ABC Educational Development Center.

Oris, Glenda. **Ako ay May Kiki (Big Book)**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

Rivera, Augie. **Alamat ng Sibuyas**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

2022

de la Cruz, Rey E. **Cecile Guidote Alvarez: The Philippines Is A Stage**. Illustrated by Beth A. Parrocha. California: Carayan Press.
Rivera, Augie. **May Sungay Ang Hari**. Illustrated by Beth A. Parrocha. CANVAS.

2020-2021

Garlitos, Rhandee. **Maaanghang Na Salita**. Illustrated by Beth A. Parrocha. Mandaluyong City: Anvil Publishing.
Ordinario, Mary Ann. **Bulul**. Illustrated by Beth A. Parrocha. Kidapawan City: ABC Educational Development Center.
Oris, Glenda. **Ako ay May Kiki**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

2019

Gojo Cruz, Genaro R. **Ako ay May Titi**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.
Ordinario, Mary Ann. **The Pencil Who Would Not Write**. Illustrated by Beth A. Parrocha. Kidapawan City: ABC Educational Development Center.

2018

Bravo, Becky. **Green**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.
Bravo, Becky. **Inhale, Exhale**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.
Cruz, Jesl Xena Rae. **Mga Mata ni Migoy**. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.
Gatmaitan, Luis P. **Sandosenang Sapatos (Premium Edition)**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.



2017

Ordinario-Floresta, Jonamari Kristin. **Chatkak: The Talking Frog**. Illustrated by Beth A. Parrocha. Kidapawan City: ABC Educational Development Center.

Ordinario, Mary Ann. **Meaningful Values for God's Children**. Illustrated by Beth A. Parrocha. Kidapawan City: ABC Educational Development Center.

Ordinario, Mary Ann. **The Opposite Jars Posi and Nega**. Illustrated by Beth A. Parrocha. Kidapawan City: ABC Educational Development Center.

Ordinario, Mary Ann. **Why is a Pig's Nose Flat?**. Illustrated by Beth A. Parrocha. Kidapawan City: ABC Educational Development Center.

2016

Dandan-Albano, Kora. **Habulan**. Illustrated by Beth A. Parrocha. Mandaluyong City: Anvil Publishing.

Foo, Adeline. **Tiny Feet, Tiny Shoes**. Illustrated by Beth A. Parrocha. Singapore: Scholastic Singapore.

2015

Gonzalez, Fernando Rosal. **Munting Opisina ni Nanay**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

Spillman, Ken. **All-Time Favourite Fairy Tales 5-In-1 Volume 2**. Illustrated by Beth A. Parrocha. Haryana: Scholastic India.

2013-2014

Alba-Jones, Beng. **Flaming Furnace, Fiery Faith**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.

Evasco, Eugene Y. **Ang Beybi Naming Mamaw**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

Joaquin, Nick. **Gogita de Dragon and Other Stories**. Illustrated by Beth A. Parrocha. Mandaluyong City: Anvil Publishing.

Spillman, Ken. **All-Time Favourite Fairy Tales 5-In-1 Volume 1**. Illustrated by Beth A. Parrocha. Haryana: Scholastic India.

Malabed, Liwliwa N. **The Girl Who Always Looked At People's Shoes**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

2012

Chong, Grace D. **A Flood of Kindness**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.

Chong, Grace D. **Quiet Time with Mateo: 52 Weekly Devotions for Children**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.

Matias Jr., Segundo D. **Alamat ng Langaw**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

Pacana-Lumbao, Annie. **Wishing Well**. Illustrated by Beth A. Parrocha. Muntinlupa City: Insular Foundation.

Papa, May Tobias. **Little Miss Didi Match-A-Lot**. Illustrated by Beth A. Parrocha. Manila City: Liwayway.

Pastor, Boots S. Agbayani. **Ang Munting Princesa ng Dagat**. Illustrated by Beth A. Parrocha. Quenzon City: Lampara Books.

2011

Chiong, Charlotte M. **A Sound Hope: An Anthology on Cochlear Implantation in the Philippines**. Illustrated by Beth A. Parrocha. Manila City: Manila Otolaryngological Foundations Inc.

Chong, Grace D. **Tree for All**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.

Gatmaitan, Luis P. **Ang Ambisysong Istetoskop**. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.

Papa, May Tobias. **Making Paperboats with Papa**. Illustrated by Beth A. Parrocha. Manila City: Liwayway.

Papa, May Tobias. **My Name is Gus Gastos and I Have a Monster in My Room**. Illustrated by Beth A. Parrocha. Manila City: Liwayway.

2010

Chong, Grace D. **Angel with One Foot**. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiyas.

Hidalgo, Portia. **Ayel, the Star Angel**. Illustrated by Beth A. Parrocha. Quezon City: LG&M Corporation.

Matias Jr., Segundo D. **Sexy Ang Mommy Ko**. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.



2009

Villanueva, Rene O. *Blip*. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

Ballesteros, Carmelita A. Cochingco. *The Fourth Little Pig*. Illustrated by Beth A. Parrocha. Panday-Isip.

Chong, Grace D. *Crying Children*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Papa, May Tobias. *Once I Was Rich: The Confessions of a Nine-Year-Old Big Spender*. Illustrated by Beth A. Parrocha. Manila City: Liwayway.

2008-2007

Chong, Grace D. *Big Brother*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Chong, Grace D. *Teo's Cockatoo*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Roceles-Jimenez, Gidget. *Can We Plug Into Lightning?: A Book About Electricity*. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.

2006

Chong, Grace D. *Money Mystery*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Chong, Grace D. *The Secret Ingredient*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Ocampo, Dina. *Going Back*. Illustrated by Beth A. Parrocha. Quezon City: LG&M Corporation.

Villanueva, Rene O. *The Boy Who Lost A Father and Found The Sun: The Life of Maestro Fernando Amorsolo*. Illustrated by Beth A. Parrocha. Makati City: Ayala Museum.

2005

Chong, Grace D. *All Aboard with Five Lolas*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Chong, Grace D. *Look for the Star*. Illustrated by Beth A. Parrocha. Quezon City: Mandaluyong City: Hiya.

Cubangay, Maria Cristina. *The Heirloom*. Illustrated by Beth A. Parrocha. Caloocan City: SMACC Alumni Association, Inc.

2004

Ballesteros, Carmelita C. *The Fourth Little Pig*. Illustrated by Beth A. Parrocha. Bacoar: Panday-Isip Publishing House, Inc.

Chong, Grace D. *The Growling Tummy*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Diaz de Rivera, Lina. *The Proud Little Island*. Illustrated by Beth A. Parrocha. Quezon City: LG&M Corporation.

Eusebio-Abad, Heidi Emily. *Poliwog's Wiggle*. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.

2003

Chong, Grace D. *Big Eyes, Small Eyes*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Chong, Grace D. *Teo's Trash Can*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Gatmaitan, Luis P. *Ang Pambihirang Buhok ni Raquel (Big Book)*. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.

Remigio, Ompong. *Papel de Liha (Big Book)*. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.

2002

Almario, Virgilio S. *Gustong Mag-aral ni Sula*. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.

Chong, Grace D. *Half and Half*. Illustrated by Beth A. Parrocha. Mandaluyong City: Mandaluyong City: Hiya.

Chong, Grace D. *When Flowers Bloom*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Gatmaitan, Luis P. *Sandosang Sapatos*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Popple, Paula. *Ducky is a Dog*. Illustrated by Beth A. Parrocha. Quezon City: Lampara Books.

2001

Chong, Grace D. *The Magic of Apo Mayor*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

Gatmaitan, Luis P. *May Mga Lihim Kami ni Ingkong*. Illustrated by Beth A. Parrocha. Mandaluyong City: Hiya.

2000

Rivera, Augie. *Xilef*. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.

Timbancaya-Urbaneke, Jane. *Pista y ang Kageban*. Illustrated by Beth A. Parrocha. Palawan: Infolink.



1999

- Gatmaitan, Luis P. **Ang Pambihirang Buhok ni Raquel**. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.
- Gatmaitan, Luis P. **Lolit Mosquito Brings Terror**. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.
- World Wide Fund for Nature Philippines (WWF-Philippines). **Wonderful World of Whales**. Illustrated by Beth A. Parrocha. Quezon City: Kabang Kalikasan ng Pilipinas Foundation, Inc.
- Remigio, Ompong. **Papel de Liha**. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.
- Anonuevo, Victoria. **Target: Odon, Ang Higanti ng Maliliit**. Illustrated by Beth A. Parrocha. Quezon City: Adarna House.
- Paterno, Ma. Elena. **I Can Do It Myself**. Illustrated by Beth A. Parrocha. Mandaluyong City: Cacho Publishing House, Inc.

1990-1991

- Tan, Marlou de Vera. **Alphabet Tan**. Illustrated by Beth A. Parrocha. Mandaluyong: Cacho Publishing House.
- Yuson, Alfred A. **The Boy Who Ate Stars**. Illustrated by Beth A. Parrocha. Mandaluyong City: Anvil Publishing.
- Chorengel, Marla Yotoko. **The First Cashew. Vol. 1 of Marla Yotoko Chorengel of A Philippine Folktale**. Edited by Melissa Y. Moran and Illustrated by Beth A. Parrocha. Manila: Bookmark.

2024 Design and/or Work with Other Artists

- Parrocha, Beth, cover art. **Alagwa 2.0**.
- Parrocha, Beth, cover art. **Alagwa 2.5**.
- Parrocha, Beth, cover art. **Estrangerong Walang Kahon** by Teddy Griarte Espela, Alagwa.
- Parrocha, Beth, cover art. **The Amazing Beasts of Philippine Mythology** by Ang INK, Tuttle.
- Parrocha, Beth, cover art. **Zinesaglit Mga Tula ng Puso**, Alagwa.

2022-2023

- Parrocha, Beth, cover art. **Alagwa 1.0**.
- Parrocha, Beth, cover art. **Sansaglit** by Lean Borlongan, Alagwa.
- INK Story: 30 Years of Ang Ilustrador ng Kabataan**. Quezon City: Ateneo.

2016-2018

- Awit at Laro**. Tukod Foundation.
- Almario, Ani Rosa, Neni Sta. Romana, and Ramon C. Sunico, editors. **Bumasa at Lumaya 2 [Interview]**. Mandaluyong City: Anvil Publishing.

2009

- Almario, Emelina S., and Virgilio S. Almario, editors. **101 Filipino Icons Volume II (Art)**. Quezon City: Adarna House.
- Mga Tambay sa Tabi-Tabi: Creatures of Philippine Folklore**. Edited by Ang INK. Mandaluyong City: Anvil Publishing.

2006-2008

- The Night Monkeys: More Palanca Prize Winners for Children**. Makati City: Tahanan.
- Almario, Ani Tosa, and Virgilio S. Almario, editors. **101 Filipino Icons (Art)**. Quezon City: Adarna House.
- Hale, Hale, Hoy: Mga Laro, Kanta, Tugma, at Bugtong ng Batang Filipino**. Edited by ang INK, Quezon City: Adarna House.

1997-1999

- Kuwentong Kalikasan Katha ng Kabataan: Prize-winning Nature Stories Written by Children**. Makati City: RCBC, 1999.
- Fernandez, Doreen G., author. **Fruits of the Philippines**. Makati City: Bookmark Inc.
- The Golden Look: Palanca Prize Winners for Children**.

1996

- Pacis, Carla M., editor. **Water in the Ring of Fire: Folktales from the Asia-Pacific**. Quezon City: CASA San Miguel.
- Parrocha, Beth, designer. **Ihip**. Makati City: Bookmark Inc.
- Parrocha, Beth, designer. **Kwerdas**. Makati City: Bookmark Inc.
- Parrocha, Beth, designer. **Teklado**. Makati City: Bookmark Inc.

1994

- Almario, Ramon C., et al., editors. **Bumasa at Lumaya [Interview]**. Mandaluyong City: Anvil Publishing.
- Best, Jonathan, author. **Philippine Picture Post Cards 1900–1920**. Designed by Beth Parrocha, Makati City: Bookmark Inc.

1989-1992

- Parrocha, Beth, designer. **Philippine Wildlife**. Makati City: Bookmark Inc.
- Parrocha, Beth, designer. **Lupang Hinirang Alay ni Amorsolo**. Metropolitan Museum.





Special thanks to *Kristine E. Mandigma*, President of IBBY Philippines. Gratitude is also due to the selection jury for undertaking the challenging task of choosing the nominees. This esteemed panel included *Flor Marie "Neni" Sta. Romana Cruz*, an award-winning writer, educator, reading advocate, journalist, and former chair of the National Book Development Board; *Manolo Silayan*, pioneer of storytelling guilds, educator, and literacy advocate; *Ani Almario*, children's book publisher and educator; *Frances Ong*, children's book publisher; and *Will Ortiz*, children's book writer, creative writing educator, and children's literature researcher. Their expertise and commitment have greatly contributed to the advancement of Philippine children's literature. The IBBY Philippines' Nomination Committee also expresses appreciation to Joshua Sarno and Rudie Pelaez for their invaluable work in preparing this dossier. *Mabuhay ang Panitikang Filipino!*