

Emily Gravett



Hans Christian Andersen Award 2026

IBBY UK | Illustrator





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Biography

Emily Gravett was born in Brighton in 1972, where she later studied a BA Illustration Course at Brighton University. She now lives in Wales. Emily both writes and illustrates her books, considering both pictures and words to be equally as important.¹ She has said that “For me the beauty of picture books is that they have to work on so many different levels, with text and illustration often playing different roles, and an audience that can range in age from age 0–100! It’s a fantastically challenging medium, and one that I love.”²

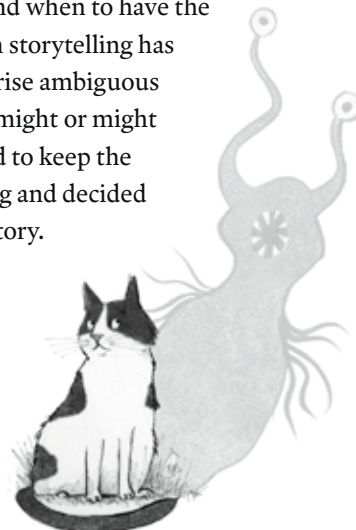
Her father was a printmaker and her mother was an art teacher, so Emily grew up surrounded by art materials and a lot of encouragement to pursue art and experimenting with it.³ This influence is notable in Emily’s style: it includes the use of various media – such as felting or making ceramics – and a unique collage approach where she scans items and includes them in her illustrations for a sense of realism and relatability for younger readers and humour for older readers as well.

Her first book, *Wolves*, won the Macmillan Prize for illustration, the Kate Greenaway Medal and a *Boston Globe Horn Book* Honor Award for Illustration.⁴ She later won the Kate Greenaway Medal again for her book *Little Mouse’s Big Book of Fears*, and also won the Nestlé Children’s Book Prize Bronze Award for both of these books.⁵

Wolves was a college project for Gravett. She left education at the age of 16 to travel around the UK, and throughout those years met her partner and worked in various places. She didn’t settle down again until her late twenties when she had her daughter. This is when she decided to study at Brighton University, an experience that wasn’t easy for her. “I didn’t see eye-to-eye with most of the other students or, occasionally, with the tutors.[...] But it taught me when to listen, and when to have the confidence not to listen.”² This confidence in her own storytelling has led to unique and praiseworthy choices, like the surprise ambiguous ending for *Wolves* where the rabbit reading the book might or might not have been eaten by a wolf. While she first planned to keep the rabbit alive, she found the mysterious ending amusing and decided to keep it in, trusting it was the right ending for her story.

Her other books, like *Little Mouse’s Big Book of Fears*, have been praised for the artwork and for helping people identify the signs of fear in the body. Or her book *Monkey and Me* is the perfect book to have kids be a part of the storytelling process even before they are reading. Uniquely talented, she

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has a multitude of award-winning and critically acclaimed books to her name, including *Orange Pear Apple Bear*, *Monkey and Me*, *The Odd Egg* and *Blue Chameleon*. She has made a career of creating innovative and original stories and characters continuously, and presenting these stories in creative and fun ways for both the child and the adult reader.

Maria Jarero Madero



1. Reading Rockets: Balancing pictures and words youtu.be/pq7ayak7Di8
2. University of Brighton: The History of Arts Education in Brighton blogs.brighton.ac.uk/artsbrighton/the-history-of-arts-education-in-brighton/emily-gravett-author-and-illustrator
3. Reading Rockets: Draw, think Experiment youtu.be/e-H_HEB0RW8
4. Reading Zone: Emily Gravett www.readingzone.com/authors/emily-gravett
5. BookTrust: Emily Gravett www.booktrust.org.uk/authors/g/gravett-emily

Emily Gravett – A Critical Appreciation

Over the last twenty years, Emily Gravett's influential body of work with its exuberance, inventiveness and humour has established her as a significant figure in children's literature, especially illustration. Gravett burst onto the illustration scene in 2005 in the most impressive of ways – her debut *Wolves* won the CILIP Kate Greenaway Award. Since then, her exceptional talent for illustration as well as storytelling incorporating themes with cross-generational appeal has seen her create an oeuvre of work consisting of many titles hailed as instant modern classics. Gravett's works offer playful, creative and, often, subversive juxtaposition of the visual and the verbal. The books she creates are artefactual entities in their own right, full of tactile surprises with each turn of the page. Her distinctive and endearing characters drawn using a variety of media range from unique counting and rhyming books to powerful themes of companionship, emotional self-awareness, and environmental conservation.

The daughter of a printmaker and an art teacher, a love of the arts was nurtured throughout Gravett's childhood. She describes her parents' educational stance as valuing "artiness over academic subjects" (interview with Nikki Gamble, 2024). After leaving school at 16, she travelled for years and tried different jobs but eventually, when her daughter was still young, followed her dream to train in the arts and started an Art degree at the University of Brighton. Here she explored different forms of bookmaking, artistic media and had early success in her course work and projects – she had found her métier. The book *Wolves*, created as an end-of-course project, won the prestigious Macmillan Prize for Illustration securing her a publishing contract, thus launching her career as an illustrator and author. She later reflects, "The book they published is almost exactly the same as the hand bound book I entered into the competition" (The Guardian, July 2015). The notion of the book as an artefact was evident early on: the editorial director of Macmillan recognised this when awarding her the Prize mentioning that she was "a bookbinder as well as an artist; a real creator of books."

Looking back on the 10th anniversary of *Wolves*, Gravett attributes the success of the title to a series of serendipitous accidents of inexperience and the paucity of time (The Guardian, July 2015). However, *Wolves*, when it was published, departed from every major convention in the picturebook form – the use of a limited colour palette, extensive white spaces that evoke a sense of foreboding, using a book-within-a-book technique, an alternative ending for 'sensitive readers,' action packed endpapers – all centring two of, what some would consider, the most ubiquitous of children's literature animal characters – a rabbit and a wolf. Rabbit's walk home, while engrossed in reading a factual book about wolves, turns dangerous as the wolves escape from the book into real life and stalk the oblivious rabbit. The book is reminiscent of *Rosie's Walk* by Pat Hutchins (1967), someone Gravett admired. The book, which a 2008 review called "wickedly funny, with a dark, unsettling edge to it, *Wolves* was a startlingly brilliant debut," which thrilled booksellers, librarians and readers, and was received with instant critical acclaim (The Guardian, June 2008).

More critical success followed as she found herself appearing twice on the 2008 Greenaway shortlist. *Little Mouse's Big Book of Fears* was nominated alongside *Monkey and Me*. The award went to *Little Mouse...* beating titles from the likes of



Jane Ray and Chris Riddell. Using a similarly limited colour palette as in *Wolves*, Gravett explores the many phobias that threaten to overwhelm the eponymous mouse. Again, it straddles the conventions of fiction and non-fiction, presenting fear-inducing scenarios in a human world (complete with their Latin names and medical definitions). We empathise with the brilliantly emotive hand-drawn mouse as it cowers and shies away from each page till the last page shows a pair of human feet jerking in fear from the mouse. The underdog turns the tables, and we cheer for the mouse! Tricia Adams, chair of the Greenaway judging panel 2008, praised Gravett for the richness and diversity in her approach to illustrating *Little Mouse's Big Book of Fears*. "Every time you read [it]", she said, "you discover something new: there's so much going on, so much to explore. The attention to detail is astounding" (The Guardian, June 2008).

Her titles were trend setting and trailblazing, doing seemingly impossible things within the two-dimensional bounds of the double spread with characters leaping out, and escaping through holes in the pages. While the books were usually not 'pop up' books in the established sense, they were tactile, demanding to be touched, held, felt and

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explored. Take for instance *Little Mouse's Big Book of Beasts*: our friend the mouse, from the previous Little Mouse book, is afraid of all things scary and dangerous: lions, snakes, wasps, hippos, crabs, etc. Each page is a riot of graffiti and layered collage, with the mouse using every trick to divest the animals of their dangerous features; de-fang them, as it were. It uses irreverent humour, ingenious paper engineering, intertextual references and a central character drawn to evoke our empathy. We cheer the little guy on and in the end when the mouse creates a mythical creature, we eagerly help piece together the collage so as to make the mouse invincible. This transformation of the puny mouse into this fearsome creature through the collaboration with the reader is a unique and astonishing feat that was unparalleled in picturebooks when the book was

published. Gravett pushes the boundaries of postmodernism in picturebooks that break the fourth wall, subvert expectations and invite the reader's interaction without which the reading experience is indeed incomplete.

Gravett attributes her drawing style, with her characterful, anthropomorphic protagonists and cast of creatures, to her art teacher mother. She has created a range of memorable characters, many of whom reappear intertextually in multiple titles within her own corpus. Her initial works favour the sepia tones of and retro, hand-drawn style of the 1950s and 60s. As she began to study art in earnest, she found inspiration in the naturalistic and detailed style of Edward Ardizzone (Greenaway Medal winner, 1956) especially in titles he illustrated like *Stig of the Dump* (written by Clive King, 1963). In her 2024 interview with Nikki Gamble, she mentions *The Giant Jam Sandwich* (1972) illustrated by John Vernon Lord as one of her favourites. Lord was Professor Emeritus at the University of Brighton

when Gravett was a student. She found herself influenced by his quirky, wiry sketches that illustrate the outlandish adventure in the enduring children's books.

Gravett's style appears to become seemingly simpler and slicker as her art matures. In 2017 she published *Tidy*, starring an over-zealous badger who cleans and cleans till the whole forest is barren. The character is reminiscent of the golden age of children's literature like Badger in Kenneth Grahame's *The Wind in the Willows* and Beatrix Potter's Tommy Brock. *Too Much Stuff!* (2022) – a follow up from *Tidy* – is a book that has a moral at the heart of the story. The themes are reflective of modern society where we frantically seek to own more and more stuff, at the risk of losing sight of what is important. Our homes hoard unused and unnecessary objects which should be ideally shared with the needy. Recycle, reuse and repurpose is the message – but in authentic Gravett style, it is told through the improbable and ridiculous heists of two thieving magpies while a bewildered array of animals of the wood watches on in growing alarm. Yet again, the drawings are central: the expressive characters propel the story along buoyed by the rhyming words. The illustrations are dynamic, and the text placements at odd angles impart a sense of motion and energy in the outlandish tale of magpies that try to steal and hoard Silver Cross buggies, cuckoo clocks and Morris Minor cars ending in a predictably almighty crash.

The visual art is wonderful, gripping and has an irresistible warmth. Nature is a key inspiration full of the glorious trees and the woodland creatures. In recent years, Gravett has diversified beyond her sepia palette and as her art matures, the colours are brighter and bolder – the acid green, the bright autumnal hues, all trying to capture a feeling of being in the woods. Every rereading and minute exploration of the page reveals hidden rewards to the reader: an intertextual reference, a character familiar from a previous title, a visual pun or a joke – managing to challenge the “polemical understandings” of didacticism (Beauvais, 2021, p.57) to offer instead a gentle, entertaining and moral message.

A keen observer of the rituals of childhood, Gravett touches the hearts of young and adult readers alike. Indeed, her 2011 title *Again!* is possibly more popular with parents who are only too familiar with the bedtime routine of “one more story” and “again!” A young dragon is ready for his bedtime story and his mum reads his favourite book about Cedric the Dragon and the Princess. But he wants it read “Again!” Here we see the use of a ‘framing technique’ of embedding a story-within-a-story. Over the next few double spreads we see the little dragon insisting on the book being read to him over and over again. The mum who is nearly dropping off to sleep now, reluctantly gives in, reads a truncated version of the story each time and the little dragon realizes that something is not right because the story keeps changing. Finally, after the third re-reading, she just falls asleep, which makes the little one, literally, hopping mad: he starts to jump on his mother, turning redder and redder, shouting ‘Again!’. In the end, when the mother does not respond, he takes the book (which he is shown holding upside down, making the characters in the story tumble around the borders), fumes at it in frustration and eventually, unable to read the words, he snorts fire, burning holes in the next few pages.

The young readers of a project that read several of Gravett's titles including *Again!* noted that “Baby dragon is getting angry...because look, eyes are red” while also agreeing that

“you can’t jump on Mumma!” even if you are angry (Dey, 2019). Indeed, the invitation to participate and perform the story was too hard to resist: the 6–7 year olds identified with the protagonist and *became* the baby dragon, demanding to be read to, imitating his growing anger, and pretending to breathe fire, giving way to rambunctious stomping and marching. The dynamic and anarchic energy within the pages creates meaning-making opportunities that expand the possibilities of what a picturebook can do and be.

The use of white spaces stands out in Gravett’s art. “It’s always about the white spaces – about the gap in between. What we are working with is gaps; we are working with children’s imaginations and gaps. It’s not really what we have done, it’s about what we have left out or what the child is going to make of what they see put together in that space in their head.” (Interview, 2024). Gravett says that she is always trying to find the gaps between the words of a book and the readers’ arcs of imagination and situate her art in those spaces. Picturebook critics and scholars emphasise the importance of the gaps in the reading experiences – the spaces in between the visual and the verbal, in between the recto and the verso, the gaps between the margins of an image and the edges of the page, the gap between finishing of one page and turning into the next page: and here is an author who does exactly that – plays with the gaps and subverts expectations; creating a surprising synergy that leads to a complex reading experience that challenges the reader. As John Vernon Lord famously said, “What marks you make on the paper are as important as the marks you don’t make... The edition and selection of gap making is fundamental to drawing. Nothingness allows something else to exist.” In a publishing scene that is often filled with cosy cuteness or bright primary colours that present the obvious, Gravett’s offerings of marks and gaps are edgy, thought-provoking and push critical thinking in young readers.

Soumi Dey

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Awards

- 2005 **Macmillan Prize for Illustration**
- 2005 **Kate Greenaway Medal**
Wolves
- 2007 **Booktrust Early Years Award for Best Emerging Illustrator**
Monkey and Me
- 2008 **Kate Greenaway Medal**
Little Mouse's Big Book of Fears
- 2017 **Independent Bookshop Week Picture Book Award**
Tidy

Shortlistings

- 2005 **Bronze runner-up for the Smarties Prize, 0–5 years**
Wolves
- 2006 **Shortlist for the Booktrust Early Years Pre-School Award**
Orange Pear Apple Bear
- 2007 **Kate Greenaway shortlist**
Orange Pear Apple Bear
- 2007 **Bronze runner-up for the Smarties Prize, 6–8 years**
Little Mouse's Big Book of Fears
- 2007 **Shortlist for the Hampshire Illustrated Book Award**
Wolves
- 2007 **Honor Book for Boston Globe-Horn Book Award**
Wolves
- 2008 **Kate Greenaway shortlist**
Monkey and Me
- 2012 **Kate Greenaway shortlist**
Wolf Won't Bite!
- 2013 **Shortlist for Indie Book Awards**
Matilda's Cat
- 2022 **Kate Greenaway shortlist**
Too Much Stuff!



Ten Important Titles

Wolves

London: Macmillan 2005

Little Mouse's Big Book of Fears

London: Macmillan 2007

Monkey and Me

London: Macmillan 2007

The Imaginary

Text by A.F. Harrold

London: Bloomsbury 2014

Island of Whispers

Text by Frances Hardinge

London: Two Hoots 2023

Orange Pear Apple Bear

London: Macmillan 2006

Meerkat Mail

London: Macmillan 2006

The Rabbit Problem

London: Macmillan 2009

Quidditch through the Ages

Text by J K Rowling

London: Bloomsbury 2001

Tidy

London: Macmillan 2016





Five Representative Titles Sent to the Jurors



1

Wolves

London: Macmillan 2005

London: Two Hoots 2015

2

Little Mouse's Big Book of Fears

London: Macmillan 2007

3

Monkey and Me

London: Macmillan 2007

London: Two Hoots 2018

4

The Imaginary

Text by A.F. Harrold

London: Bloomsbury 2014

5

Island of Whispers

Text by Frances Hardinge

London: Two Hoots 2023

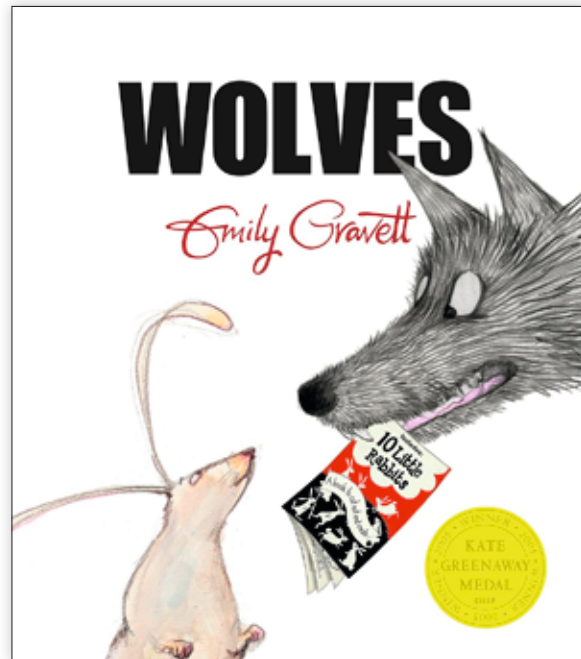
Wolves

BfK 152, May 2005. Rosemary Stones

booksforkeeps.co.uk/review/wolves

When Rabbit goes to the library (West Bucks Public Burrowing Library) he borrows an information book, *Wolves*, and soon becomes engrossed in reading the many interesting facts about those creatures ('An adult wolf has 42 teeth.') whilst remaining oblivious to the danger signs that surround him as he wanders, nose in book. This is *Rosie's Walk* without the happy ending (nothing but the book remains) although 'for more sensitive readers' Gravett supplies an alternative in which rabbit and (now vegetarian) wolf become friends. Her use of a collage made of torn up bits of previous illustrations for this afterthought underlines its unconvincing nature...

This extraordinarily assured book about a book pays witty homage to the public library service – there is even a letter reminding Rabbit that his book is overdue on his doormat at the finis that serves as a poignant reminder of his fate. With his elongated ears and innocent absorption Rabbit appears rather tremulously serious – no match for wolf who is depicted with a vigorous bristly pencil line. The cover of Rabbit's library book is red and this colour serves to inform us of rabbit's fate. Thus story is created by the interplay of text, colour and line to dynamic and accomplished effect. Quite superb! Hard to believe that this is Gravett's first picture book.



This extraordinarily assured book about a book pays witty homage to the public library service



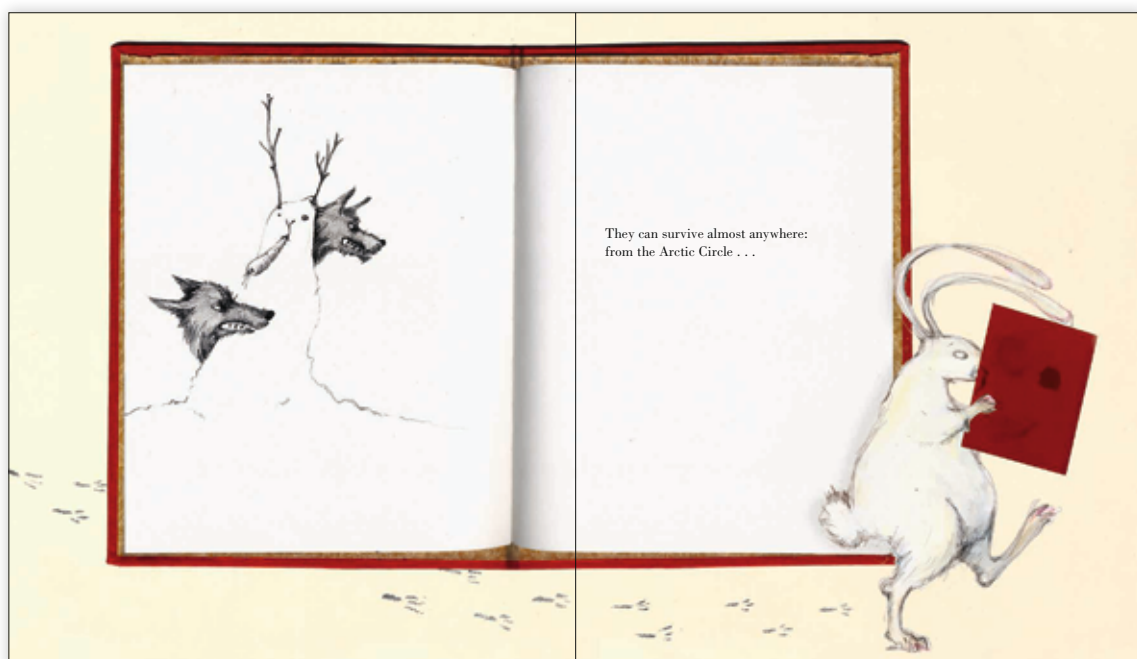
New York Times, Sept. 10, 2006. J. D. Biersdorfer

www.nytimes.com/2006/09/10/books/review/Biersdorfer.t.html

From hiding in Grandma's bed to demolishing pig houses, the wolf is a stock character in children's stories. The wily one also headlines the bill in *Wolves* (Simon & Schuster, \$15.95, ages 4 to 8), a picture book written and illustrated by Emily Gravett. Although full of facts about wolf physiology and habitat, "*Wolves*" isn't exactly a feel-good book for bedtime reading. The thin narrative follows a rabbit that borrows a volume on wolves from the local library and as he strolls along reading, he learns about the species.

What makes "*Wolves*" most entertaining, however, is its design. Gravett uses an eye-catching collage of hand-drawn sketches and photography to create a kind of a modern trompe l'oeil effect — complete with 3-D shadows and playful shifts in scale and perspective of the rabbit and the wolves he's reading about. The bunny reads until he gets to the line "They also enjoy smaller mammals, like beavers, voles and ... rabbits." A scarred book cover on the next page doesn't leave much doubt about the harsh reality of the food chain, but for sensitive readers Gravett includes an alternate happy ending of interspecies friendship and shared jam sandwiches.

...an eye-catching collage of hand-drawn sketches and photography



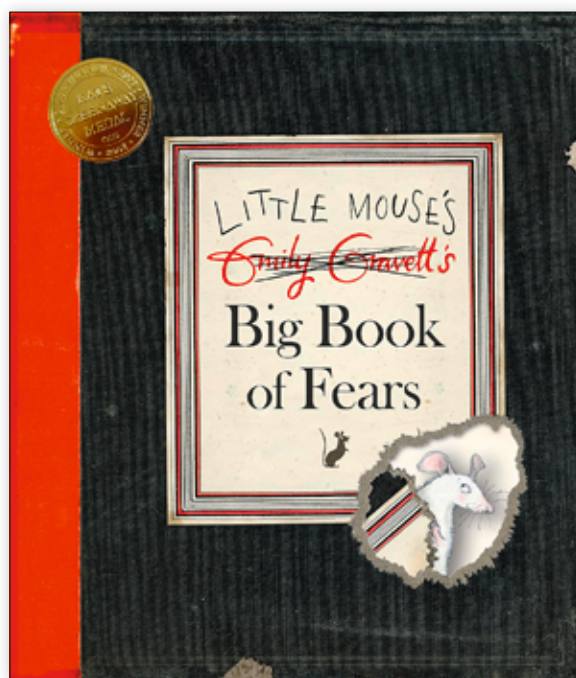
Text and illustrations © Emily Gravett

Little Mouse's Big Book of Fears

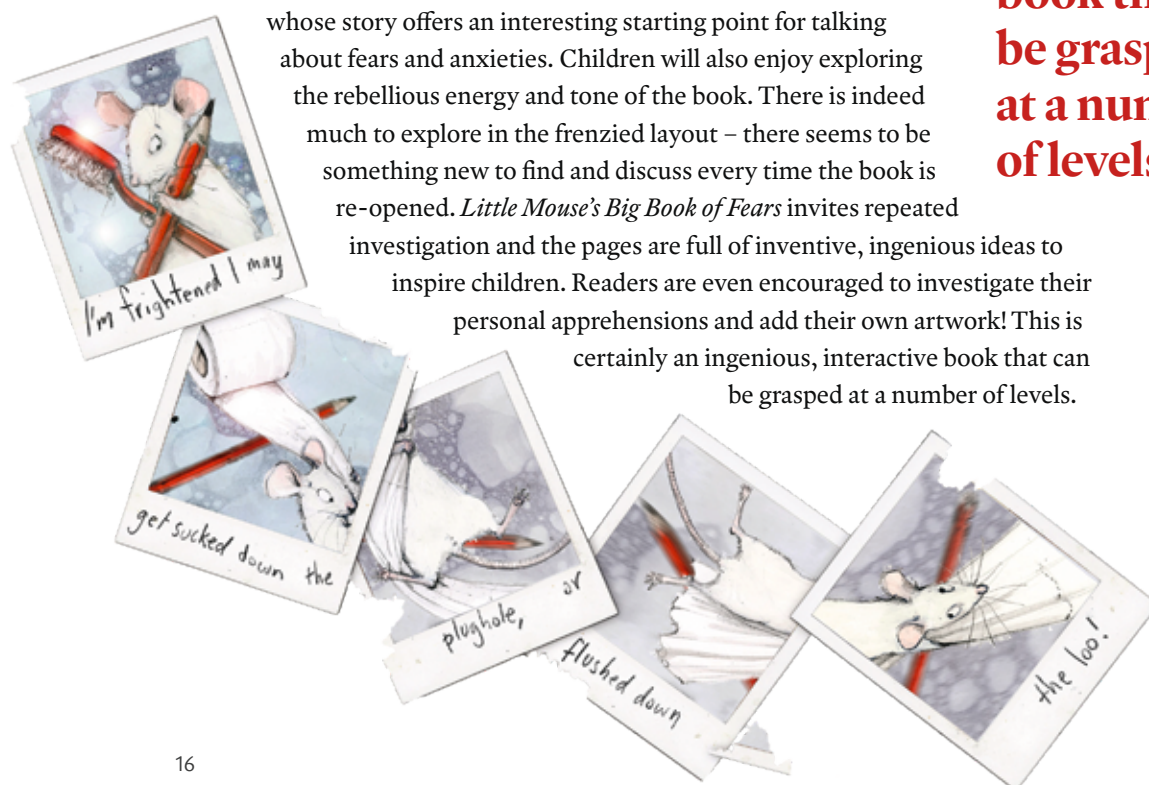
Just Imagine Book Guide, Aug. 2016

justimagine.co.uk/wp-content/uploads/2016/08/Little-Mouses-Big-Book-of-Fears-1.pdf

It can be difficult and scary being small, especially if you're Little Mouse, who has a long list of concerns, fears and worries. Little Mouse has found and doctored Emily Gravett's *Little Mouse's Big Book of Fears* to document and show his own anxieties, such as loud noises, cats, getting lost and even bathing! The pages of this delightful book (complete with nibbled holes) amusingly, and wisely, reveal his suspicions about the world, until – on the final page – we learn that he is still able to scare someone much bigger than himself, despite his tiny build. Emily Gravett's book satirically places itself in the "self-help" category and promises to help readers tackle their own fears. This is a witty, informative and snappy book that will encourage less enthusiastic readers with its novelty elements, including die-cuts, an intricate fold-out map and lift-up flaps. The book won the Kate Greenaway Medal in 2008 and highlights Gravett's trademark digital collage technique to stylish effect, bringing together pencil drawings, muted colours, torn pages, newspaper cuttings and photos. Young children will identify with the charming, cheeky rodent, whose story offers an interesting starting point for talking about fears and anxieties. Children will also enjoy exploring the rebellious energy and tone of the book. There is indeed much to explore in the frenzied layout – there seems to be something new to find and discuss every time the book is re-opened. *Little Mouse's Big Book of Fears* invites repeated investigation and the pages are full of inventive, ingenious ideas to inspire children. Readers are even encouraged to investigate their personal apprehensions and add their own artwork! This is certainly an ingenious, interactive book that can be grasped at a number of levels.



...an ingenious, interactive book that can be grasped at a number of levels.



Kirkus Reviews Issue, Aug. 1, 2008

www.kirkusreviews.com/book-reviews/emily-gravett/little-mouses-big-book-of-fears

Under the guise of a self-help book whose instructions are obediently followed by a mouse taking notes on the pages, Gravett takes readers on an intense exploration of fear. Each page features one phobia. Carrying a full-sized (not mouse-sized) pencil, Little Mouse confronts various angsts (*clinophobia*, fear of going to bed; *ablutophobia*, fear of bathing), some tweaked for mouse-relevance (*aichmophobia* becomes fear of knives, as a circus is cancelled due to an unfortunate incident with a farmer's wife). Most existential are *whereamiophobia* (fear of getting lost) and *isolophobia* (fear of solitude and, here, fear of the darkness of a solid-black page). Creative multimedia artwork with a frenetic vibe includes collage, foldouts (maps, newspapers), cutouts (nibbled page corners abound) and expressive and aptly wild pencil strokes. Myriad details—such as a receipt on the back cover listing the book's condition as “Poor, scribbled in, rodent damage”—reinforce the setup. Timorous Mouse doesn't vanquish the worries but does weather the dangers, revealing a tiny final smile at an unexpected turnabout. (*Picture book. 3–7*)

Gravett takes readers on an intense exploration of fear

Review Posted Online: May 19, 2010



Text and illustrations © Emily Gravett

Monkey and Me

BfK 164, May 2007. Jill Bennett

booksforkeeps.co.uk/review/monkey-and-me-2



‘Monkey and me, /Monkey and me, /Monkey and me. /We went to see, /We went to see some...’

Reading this simple repetitive text on the first double spread gives no hint of the animals to be revealed when the page is turned. Read the pictures and it's a different story. The impish little girl with bunches and her long limbed cuddly toy companion give clues aplenty as they cavort their way through the book capturing the very essence of the penguins, kangaroos, bats, elephants and monkeys that follow.

Gravett clearly loves to draw and her drawings, tinted minimally in shades of red and brown, are animated, dynamic and an object lesson in acute observation. The whole book is minimalism perfected yet its potential is enormous. Be ready to hear it being read and reread, followed not only by children's own illustrations, but also by actions, movement and mimicry of the animals too.

Text and illustrations here and on p.19 © Emily Gravett



Kirkus Reviews Issue: Feb. 1, 2008

www.kirkusreviews.com/book-reviews/emily-gravett/monkey-and-me



Monkey and me, / Monkey and me, / Monkey and me, / We went to see, / We went to see some.../ PENGUINS!" An ebullient little girl plays with her toy monkey, imagining visits to penguins, kangaroos and monkeys, of course, among others in this joyous tribute to the preschooler's imagination. The bouncy text never varies, except for the payoff line, which is set up by a spread of the two friends' playing at animal imitations.

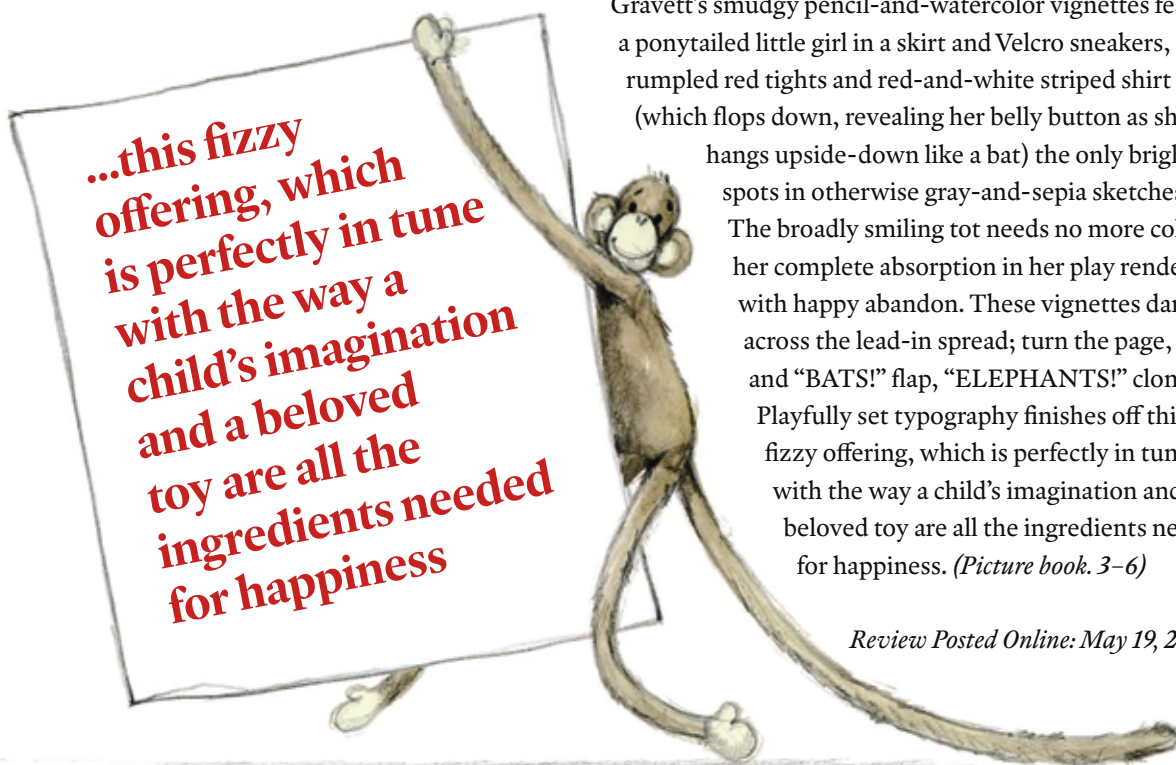
Gravett's smudgy pencil-and-watercolor vignettes feature a ponytailed little girl in a skirt and Velcro sneakers, her rumpled red tights and red-and-white striped shirt (which flops down, revealing her belly button as she

hangs upside-down like a bat) the only bright spots in otherwise gray-and-sepia sketches.

The broadly smiling tot needs no more color, her complete absorption in her play rendered with happy abandon. These vignettes dance across the lead-in spread; turn the page, and "BATS!" flap, "ELEPHANTS!" clomp.

Playfully set typography finishes off this fizzy offering, which is perfectly in tune with the way a child's imagination and a beloved toy are all the ingredients needed for happiness. (*Picture book. 3-6*)

Review Posted Online: May 19, 2010



The Imaginary

Bibliomaniac book blog

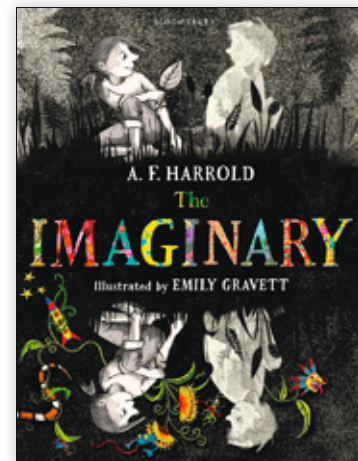
thebibliomaniacbookblog.com/2014/11/20/book-review-the-imaginary-by-a-f-harrold-illustrated-by-emily-gravett

Goodreads Synopsis:

Rudger is Amanda's best friend. He doesn't exist, but nobody's perfect. Only Amanda can see her imaginary friend – until the sinister Mr Bunting arrives at Amanda's door. Mr Bunting hunts

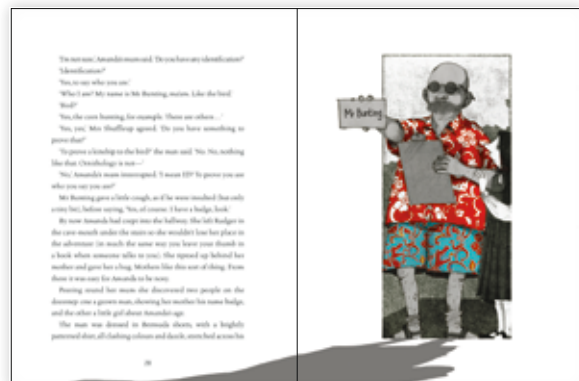
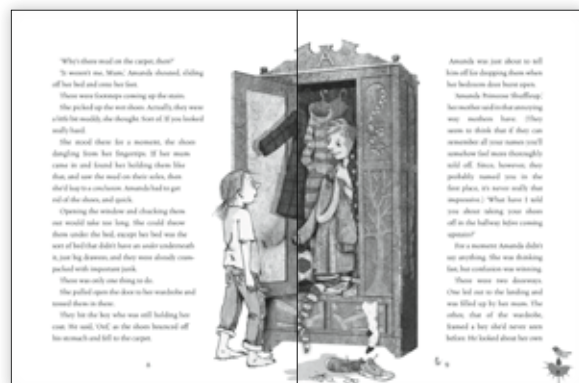
...this beautiful book is astoundingly illustrated with integrated art and colour spreads by the award-winning Emily Gravett

imaginaries. Rumour says that he eats them. And he's sniffed out Rudger. Soon Rudger is alone, and running for his imaginary life. But can a boy who isn't there survive without a friend to dream him up? A brilliantly funny, scary and moving read from the unique imagination of A.F. Harrold, this



beautiful book is astoundingly illustrated with integrated art and colour spreads by the award-winning Emily Gravett....

The story was captivating by itself, but Emily Gravett's illustrations brought it to life. The character depictions were just as I would have seen them in my mind if the story wasn't illustrated. I loved poring over the gorgeously detailed spreads. The use of Black and White versus colour was a very clever and pretty way of depicting normality/reality versus imagined worlds, too. I hadn't seen any of Emily Gravett's work before but after *The Imaginary* I'd love to read more MG books with her illustrations!



Text © A.F. Harrold | Illustrations © Emily Gravett



Bookloverjo

bookloverjo.wordpress.com/2016/01/01/the-imaginary-a-f-harrold-emily-gravett

**...a wonderful
collaborative
partnership
which works
magnificently**

This fantastical tale '*The Imaginary*' by A.F. Harrold with sublime illustrations by Emily Gravett is a joy to behold. We are taken into a world of possibilities where the only limits are our imaginations. It tells the story of Amanda and her friend Rudger, there is only one small problem nobody else can see Rudger because he doesn't exist. He is Amanda's imaginary friend who she stumbled across in her wardrobe one day, as we know wardrobes are magical places. They are enjoying a seemingly idyllic summer when a shadow is cast upon them when the sinister Mr Bunting knocks at the door. Unlike everyone else he can see Rudger and is on a mission to hunt him and the other imaginaries down. His problems are only just beginning when he finds himself abruptly left all alone in the world. How can he survive without Amanda and can he evade the dastardly Mr Bunting?

There are some significant themes running through the story, the importance of love and friendship, the pain of loss and the power of imagination and belief. As the story progresses the narrative becomes increasingly dramatic and there are some exceptionally eerie and scary moments which certainly had me on the edge of my seat. A.F. Harrold and Emily Gravett manage to cast shadows of light and dark throughout and there is a real contrast between scenes of real joy and that of real terror which prevents the book from being overly frightening. Beautifully and thoughtfully written it truly is a compelling tale which you won't to put down. He has managed to craft a magnificent tale that is incredibly poignant and heart warming.



A special mention has to go to Emily Gravett for her illustrations which beautifully enhance this book. She manages to open up the world of the imaginaries and let us glimpse at places we could only dream of seeing. They are simply stunning and perfectly capture all the emotions you feel when reading this book of fear, wonder and despair. Without spoiling the experience of this book for you she manages to create this vivid world which you are totally drawn into and become attached to the lives of the characters. It is a wonderful collaborative partnership which works magnificently, it is an absolute gem and I loved it.

Text © A.F. Harrold | Illustrations © Emily Gravett

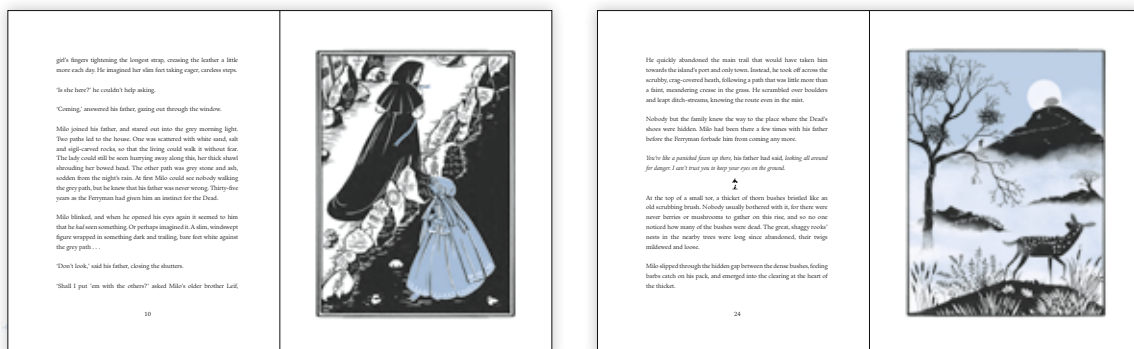
Island of Whispers

BfK 264, Jan 2024. Clive Barnes

booksforkeeps.co.uk/review/island-of-whispers

This seems to me to be something of a departure for Frances Hardinge, at least in its presentation. It's a relatively short book in large format, and Emily Gravett's illustrations pull an almost equal weight in telling the story. Hardinge's prodigious imagination is harnessed and put in the service of a mysterious reverberating folk-like tale of life and death, story and memory, greed and grief, that shudders and shimmers in and out of shadows and light, like a boat at night. Milo is the son of the ferryman whose task is to carry the ghosts of the newly dead to the island of the Broken Tower. This is not an easy task and is governed by rituals as unquestionable as death itself: the collection of the shoes of the dead and the hooding of the ferryman's ghostly passengers (for to look on the face of death is itself fatal). Milo is the younger son who is not expected to inherit this onerous responsibility, but on this dreadful night, a series of events, which include his father's death, force it upon him. The events are driven by the actions of the local lord, the ghost of whose fourteen-year-old daughter (the same age as Milo) is aboard the ferry, and who her grieving father is determined to bring back to life, even if it can be done only by magic. Milo sets sail but is pursued by the lord, with two magicians in his service, determined to wrest his daughter from Milo's care. The theme, and Hardinge's treatment of it, is deep, dark, strange, and ultimately hopeful. It seems as if it might be rooted in some real ancient beliefs and ceremonies about the passage from life to death, but which have undergone their own strange alterations over time. In the hands of another illustrator, (why do I think of the late Charles Keeping?) this could have been, for most of its telling, quite disturbing. Emily Gravett, however, takes a cool, objective approach, introducing an equal amount of white space into her pictures from the very start, even for the action which takes place at night, and her depiction of the lord and his magicians mixes up historical and cultural references to a degree that reassuringly emphasises the fictional nature of the tale. Even the magician's headless birds with their monkey claws are made to look like ingenious creations rather than diabolical grotesques. It's a brilliant tale, which deals profoundly and movingly with mortality and, like the folk tales that are its origin and model, will fascinate, excite, and finally comfort its young readers.

Emily Gravett's illustrations pull an almost equal weight in telling the story.



Text © Frances Hardinge | Illustrations © Emily Gravett

Kirkus Reviews Issue: June 15, 2024

www.kirkusreviews.com/book-reviews/frances-hardinge/island-of-whispers

What happens when an unlikely hero must transport the Dead to their final destination?

Fourteen-year-old Milo's not cut out to work with dead people, or so his father is quick to tell him. Though his dad is the Ferryman, entrusted with taking the newly deceased by ship from their island, Merlank, to the Island of the Broken Towers, where they can move on, Milo lacks the right disposition. But right or not, that's precisely what he'll have to do when his father is slain by a man working for the Lord of Merlank, who's desperate to keep his daughter in the land of the living. What follows is a chase across the sea. In the front is Milo, piloting his father's ship, the *Evening Mare*, and trying to remember all the rules involved in this voyage. In hot pursuit are the lord and his magicians, all attempting to keep one dead girl from leaving.



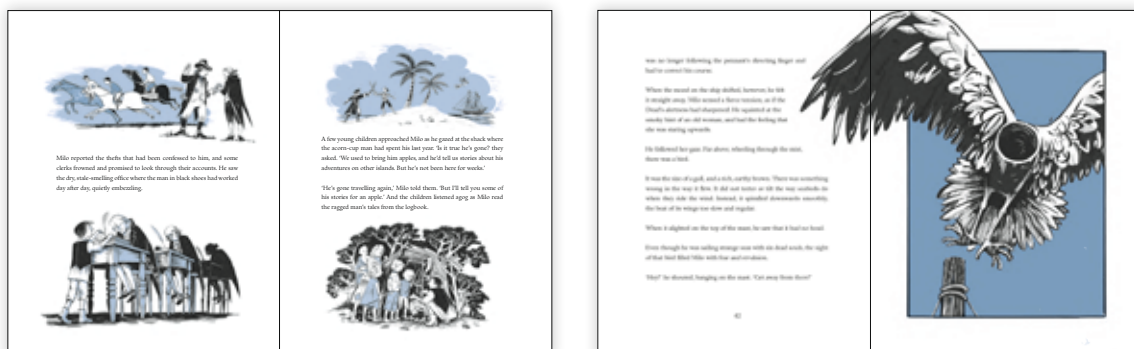
Gravett's pen-and-ink art taps perfectly into the book's tone

Hardinge treads a delicate line between horror and hope. Milo's abilities shine through his doubts, even as he faces trial after trial. The result is part fairy tale, part contemplation of life, death, grief, and the comfort that comes when others listen. Accompanying Hardinge's poignant prose, Gravett's pen-and-ink art taps perfectly into the book's tone,

highlighting moments both big and infinitesimally small. Most characters have skin the white of the page.

A deftly told, bittersweet story of loved ones lost and remembered, tinged with hope and courage.

Review Posted Online: May 17, 2024



Text © Frances Hardinge | Illustrations © Emily Gravett

Authorgraph No. 188, Books for Keeps

Interview by Clive Barnes. May 2011

The injunction pinned above Emily Gravett's desk in her small attic studio urges, 'Think harder'. You might be forgiven for believing that she must be thinking and working quite hard already. When I point out that there have been 12 books in the six years since the publication of her first book *Wolves*, she says, 'I don't feel like I'm producing a lot. It's only when you look back, you think, oh god, there's a big list there.' Not only a big list but a stack of awards, including two Kate Greenaways, which ranks her with some of the foremost picture book creators of the last half century, and no-one has more than two.

The one thing that you are likely to know about Emily's life is that she spent eight years from the age of 16 outside conventional society, travelling in Britain, living first in a bender, then a caravan, then an old army bus. There she met her partner Mik, and became pregnant with Oleander, their daughter. It was Oleander's arrival that changed their lives. They moved into a cottage in West Wales. Mik trained as a plumber and Emily did an Art Foundation Course at the local college. She recorded this time in a remarkable pictorial journal, created partly as her final project for the Foundation year but also as a gift for Oleander: 'It seemed like quite a big turning point in our life that year. We were changing the way we were living.' The journal's pages, displayed around the room at her interview, helped her entry into the art degree course at Brighton University. Now loosely bound together, its arrangement of text, significant objects (it begins with Emily's positive pregnancy test) and narrative drawing, suggest the interests and skills to be found in her subsequent picture books: not least in its touches of humour.

Studying at Brighton University was a homecoming for Emily. She had spent her early years in the city, where her mother was an art teacher and her father a printmaker. 'There was always lots of drawing going on in my house,' she remembers. And she was drawing 'right from when I was little'. Her only good grade at GCSE came in Art, she says, and she continued to draw even on the road: 'Doodling mostly. Lots of drawings of wherever we were. I used to draw out of the window. Drew the dogs a lot.' Although she must have had picture books read to her as a child and, born in 1972, she now realises that 'my generation was the first generation to have a lot of them', it was only when cooped up in that isolated cottage, reading to Oleander that she began to have an inkling of their potential for her.

It was a potential that she realised to a surprising degree even as a student, producing two published books at Brighton: *Orange Pear Apple Bear*, and *Wolves*, which won the Macmillan Prize for Children's Book Illustration in 2004.

These books show the different sides of her creative personality. *Orange Pear...* is inspired by Lynne Truss's *Eats, Shoots and Leaves*. It uses only five words, with one watercolour illustration to each page; and introduces a charmingly ingratiating bear who juggles with fruit, and changes shape and colour according to the vagaries of punctuation. It is a small masterpiece, which remains Emily's own favourite among her

**It's simple
and I like that**

books: 'It's simple and I like that.' *Wolves*, by contrast, is a sophisticated interplay of text and illustration. The book in your hand, complete with its own library card and date label, is exactly the same as the book about wolves which the rabbit borrows in the story and from which a wolf emerges to devour him (or maybe not) on the final pages.

Wolves shows her interest in the book as an object, an interest which extends to different forms of text that appear or are inserted in subsequent books: postcards and newspaper clippings in *Meerkat Mail*; and a ration book, knitting pattern, baby book, seed packet and recipe book in *The Rabbit Problem*, a book which is itself in the form of a calendar of the rabbit year. Alongside this fascination with the book as object is

**Reference books
are a bit scrummy.
I really like them.
They're the kind
of books I keep**

an inclination to mutilate and reform it. Holes and ragged pages feature in several books, often nibbled by her rodent characters; an alternative happy ending to *Wolves* is made out of scraps of illustration from the book ripped up by the wolf, and *Spells* features a frog who, having torn up a witch's spell book, attempts to put it back together in various ways to turn himself into a prince. All Emily's books are complete acts of creation in which covers, endpapers, title pages, and publishing details are often drawn into the theme. In *Dogs*, for instance, the publishing details are in the

form of a bone. Her next book, *Again*, due out in October, is once more a book that looks like the book within it, and has a hole burnt through the book and cover by a little dragon in a temper tantrum.

Many of the texts that form the basis of her stories are information texts. *Wolves* is based on a paragraph about wolf behaviour; *Little Mouse's Big Book of Fears* lists a range of phobias, many with obscure names; and, most ambitious of all, and most troublesome to its creator, *The Rabbit Problem* – 'it's a maths problem and I'm rubbish at maths' – was suggested by a calculation by the medieval thinker, Fibonacci. She says, 'Reference books are a bit scrummy. I really like them. They're the kind of books I keep'; and all of these texts, transformed into something funny and thought provoking in Emily's hands, convey her wonder at the world's variety and nibble away at the distinction between fiction and reality. Talking to Emily, I have the impression of someone who, in the process of drawing her characters, comes to have a personal relationship with them: 'I'm fond of Little Mouse. I like him as a character. That little mouse is appealing to me. Wolves are lovely as well.' As for the pigs in *Wolf Won't Bite*, who exploit a long-suffering wolf beyond endurance: 'They are nasty pieces of work those pigs. I don't like them at all. The wolf looks like my dog. That's Edith.' Sometimes she explicitly identifies herself with her characters: *Wolves* is written by Emily Grrrabbit, who could be both a wolf and a rabbit, and, on the cover of *Little Mouse's Big Book of Fears*, Emily's name is crossed

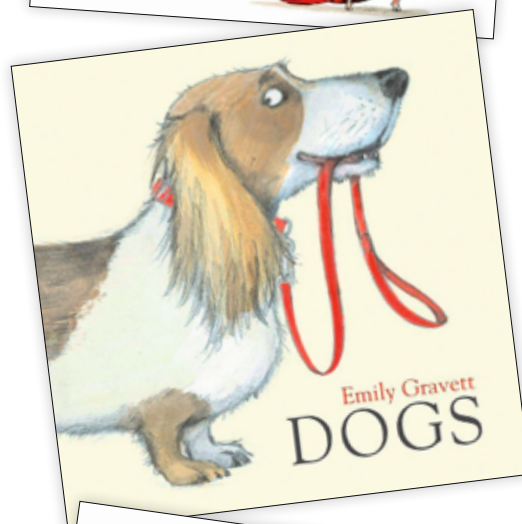
**You want the
reader to feel
I'm part of this.
I can join in.
I can affect this.**

out to be replaced by Little Mouse. If you have this book signed by Emily, Little Mouse's name in turn will be crossed out and your name added. She wants to 'include' the reader: 'I think it is conscious. You want the reader to feel I'm part of this. I can join in. I can affect this.'

The process of creation is as painstaking as it is playful, and each book, as it grows, has to be negotiated by Emily and her designer and editor, within technical and cost constraints. Her interest in the book as a complete creation has meant that she found her one experience of illustrating someone else's text, Julia Donaldson's *Cave Baby*, too constricting: 'I enjoyed it and I'm pleased with the way the book looks but it's not as fulfilling as doing my own thing.' Even here, she played with the form of the book, in a way that very few people would realise unless let into the secret as I was. She drew each double page so that, if extracted from the book, they would fit together and make one long picture.

The form of her books is made possible by Emily's use of the computer, which enables her to scan in and manipulate both found or created objects and her own drawing. She doesn't use it to draw, however; and a sketch book is open on her desk, its double pages covered with drawings of a mouse (perhaps Little Mouse in a new adventure?). Whatever Emily's liking for the cut and paste aspect of book making, in which pastiche and parody are the basis of her humour, equally important to her are observation, line, colour, character and its pathos and comedy.

Her books always feature animals. Only *Monkey and Me* has a central child character, a hyper-active little girl, based on the daughter of one of Emily's friends, and even here she is acting out the shape of the animals she has seen at the zoo. Although Emily's animals are never exactly naturalistic, they are closely observed and it is no surprise to learn

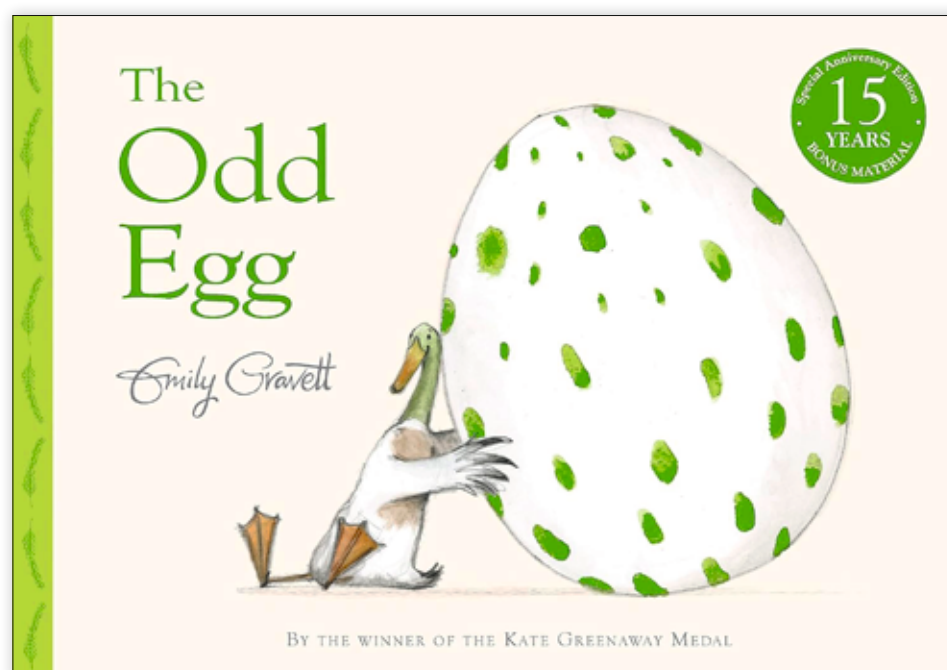


that, at a book festival in Berlin, when she found her hotel was next to the zoo, she spent two of her afternoons and evenings there: 'I don't really approve of zoos but you can't see animals close up anywhere else.'

She explores human fears and aspirations through her animals, their stories sometimes emerging from her contemplation of the character she has created. Originally, the duck in *The Odd Egg* looked as though he might have trouble flying, but, as Emily worked out this idea, an egg appeared in one of her sketches and an entirely different story suggested itself. In *Blue Chameleon*, the eponymous hero's longing for a friend and his capacity to take on different shapes and colours, lead to his surreal and hilarious attempts to emulate and fit in with, for instance, a banana, a cockatoo, a snail and a sock.

Alongside the humour and celebration of life in her books, there's also recognition that life can be hard, scary and sometimes dangerous for a rabbit, a mouse or even a wolf. Before I leave, I ask her if she feels that her years as a traveller have fed into her books at all. She thinks for a moment: 'Probably, yes. I think my books are slightly more... I don't even know what the word is, not anarchic, but a bit less staid than they probably would have been. I would have been a bit more scared to be individual, follow my own path. I'm not so worried about what people think of me. I was quite a shy person. I am not so shy any more.' For that, all of us should be grateful.

booksforkeeps.co.uk/article/authorgraph-no-188-emily-gravett



Author Interview, The Bookseller

Interview by Fiona Noble. July 10, 2020

Author-illustrator Emily Gravett caps off a busy 12 months with her new picture book *Too Much Stuff!*, a tale about how less can often be more.

“The older I get the more I like trees,” laughs author-illustrator Emily Gravett. Her new picture book, *Too Much Stuff!*, is a sequel of sorts to 2016’s *Tidy*, a quirky story about the perils of being too neat, which was shortlisted for the Kate Greenaway Medal.

Gravett loved *Tidy*’s woodland environment and was keen to set more stories there, with different characters. Step forward the magpies, Meg and Ash, with their predilection for collecting shiny objects to furnish a nest for their perfect eggs. From humble beginnings of mud, sticks and grass, their need for stuff escalates until the nest teeters high with everything from plastic pegs to a cuckoo clock, a mop and bucket, a fancy pram and a car. “They’re a bit like all of us nowadays, with too much stuff and internet shopping habits,” she admits. Fortunately, the other animals are on hand to help when things get out of hand and a community effort saves the day. “We’ve been over-consuming at a mad rate since the 1960s, and the general feeling is that we’ve got to stop.”

Gravett speaks to me over the phone from the studio at her Brighton home. We pause briefly as her young dog Dilys appears, in pursuit of illicit treasures. “Pencils are not safe,” Gravett says, darkly, as the dog is taken downstairs.

Dealing with our stuff is certainly a resonant theme for 21st-century life, and while the book does serve as a cautionary tale, the message is secondary to the energetic storytelling, brilliantly characterful creatures and abundance of visual wit, so typical of Gravett’s art. “I didn’t want it to be a preachy book,” she stresses. “It does sometimes feel that everything has to be worthy

Sometimes I’ll write the text and then start illustrating, some start with a character, some with a vague concept

and have a message. There’s a place in picture books for all kinds of things, but it’s not what I want to do with my work.”

I find the evolution of picture books fascinating, and always ask creators if images or words come first. For Gravett the process differs each time. “Sometimes I’ll write the text and then start illustrating, some start with a character, some with a vague concept.” *Tidy* began life as an animal treasure-hunt

story, until Pete the Badger emerged as a star and completely changed the trajectory. *Too Much Stuff!* was more deliberate in that she already had the woodland setting. Gravett rummages around for her little sketch book, the starting point for new ideas. “I had loads

It does sometimes feel that everything has to be worthy and have a message. There’s a place in picture books for all kinds of things, but it’s not what I want to do with my work

of pictures of chickens and, aha, then it's magpies, talking instantly about stuff. Once I had the magpies it came quite quickly, drawing and writing at the same time." Gravett draws, paints or inks onto thick watercolour paper, then scans those elements in and collages them together in Photoshop. Her techniques have, she explains, got slicker over the years, like her style itself. "It's got slicker and clearer and smoother. It's not necessarily a good thing, but when you draw every day for 15 years you can't really help it."

She looks back at her 2005 début *Wolves*, and can see what she would do differently—though, she suspects, possibly to the detriment of the book. "You become more fluent, but sometimes that ends up looking slightly more generic." *Wolves* won the Kate Greenaway Medal (she has won the prize twice) and Gravett still describes it as her most original and defining work. "The further back in time they are, the more I like them," she muses.

Her third book, *Meerkat Mail*, became a big commercial success and last year a sequel, *Meerkat Christmas*, was published, which comes into paperback this October. "It's a funny one," she confesses, "because when I did *Meerkat Mail* I didn't like it at all." Gravett's first two books had evolved from college projects; *Meerkat Mail* was her first contracted commission. "It was really stressful and I couldn't really look at it for quite a few years." Playing with some ideas around creating Christmas cards and decorations, she realised how well it would fit the novelty format of *Meerkat Mail*, and the sequel was born. Happily, revisiting Sunny and family proved "a much more pleasurable experience!"

October is an exceptionally busy month for Gravett: her third new book is an illustrated gift edition of J K Rowling's *Quidditch Through the Ages* (Bloomsbury, £25). The Harry Potter companion book was first published as a slender Comic Relief charity title in 2001, but is now transformed into a 160-page spectacular. When she was first approached by

I was really able to play with different styles, different ways of working

Bloomsbury, Gravett was nervous about the scale of the project and the level of commitment involved ("it was such a massive thing") but a sample chapter sealed the deal. "As soon as I started it, I knew I was going to love it."

Unlike other illustrated tomes from the Wizarding World, *Quidditch...* doesn't include beloved characters, which gave her much more creative freedom. "I didn't have to worry about what, say, Hermione was going to look like. This is more of a museum book, with lots of different artefacts."

She worked eight hours a day for a whole year, finishing just as lockdown began, but found she didn't ever get bored because every chapter, every page was a completely different thing. "I was really able to play with different styles, different ways of working. I could do a 16th oil painting one day, a newspaper article the next day, and then make an actual broomstick. It was really, really enjoyable."

www.thebookseller.com/author-interviews/emily-gravett-talks-about-her-picture-book-too-much-stuff-the-prelude-to-a-busy-upcoming-year

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London: Two Hoots 2017 (board)

Leighton Buzzard: Access2Books 2012

(Giant Print & Braille)

Meerkat Mail

London: Macmillan 2006

London: Macmillan 2007 (pbk)

London: Two Hoots new edition 2015

Little Mouse's Big Book of Fears

London: Macmillan 2007

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The Odd Egg

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Dogs

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The Rabbit Problem

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Wolf Won't Bite

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Leighton Buzzard: Access2Books

(Giant Print & Braille)

Blue Chameleon

London: Macmillan 2011 (hbk&pbk)

London: Two Hoots 2017 (board)

London: Two Hoots 2018 (pbk)

Again!

London: Macmillan 2011

London: Macmillan 2012 (pb)

London: Two Hoots 2016 (pb)

Matilda's Cat

London: Macmillan 2012

London: Two Hoots 2013 (pbk)

London: Macmillan 2014 (board)

London: Two Hoots 2017 (board)





Little Mouse's Big Book of Beasts

London: Macmillan 2013

London: Two Hoots 2014 (pbk)

Meerkat Christmas

London: Two Hoots 2019

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10 Cats

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- Fudge-a-Mania
- Double Fudge

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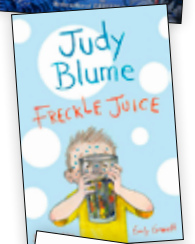
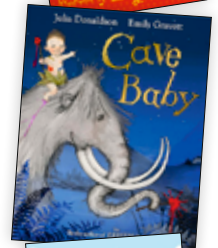
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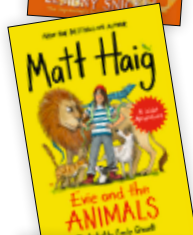
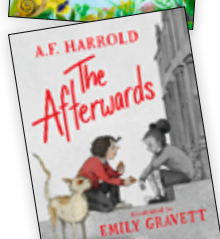
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The Ogre Who Wasn't

Text by Michael Morpurgo

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The Forest of a Thousand Eyes

Text by Frances Hardinge

London: Two Hoots 2024

A Series of Unfortunate Events

Text by Lemony Snicket

London: Farshore 2024 25th anniversary

editions of the series



Translations

Books illustrated and written by Emily Gravett

10 Cats

Breton, Bulgarian, Castilian Spanish, Danish, French, German, Hebrew, Italian, Japanese, Korean, Polish, USA, Bilingual Chinese/English

10 Dogs

Bulgarian, Castilian Spanish, Danish, French, German, Italian, Korean, Gaelic (Scottish), USA, Bilingual Chinese/English

Again!

Basque, Catalan, Chinese (Simplified), Chinese (Complex), Dutch, French, German, Greek, Italian, Japanese, Korean, European Portuguese, Romanian, Spanish, Turkish, USA

Bear and Hare Go Fishing

Castilian Spanish, Catalan, Chinese (Simplified), French, Italian, Russian, USA

Bear and Hare: Mine!

Castilian Spanish, Catalan, Chinese (Simplified), Dutch, French, Italian, Korean, USA

Bear and Hare: Snow!

Castilian Spanish, Catalan, Chinese (Simplified), Danish, French, Italian, Korean, USA

Bear and Hare: Where's Bear?

Castilian Spanish, Catalan, Chinese (Simplified), Danish, Dutch, French, Italian, Korean, USA

Blue Chameleon

Arabic, Castilian Spanish, Chinese (Simplified), Chinese (Complex), French, Galician, USA

Bothered by Bugs

Bulgarian, Castilian Spanish, Catalan, Chinese (Simplified), Croat, Dutch, French, German, Italian, Korean, Luxembourgish, European Portuguese, Slovene, Turkish, USA

Cyril and Pat

Castilian Spanish, Chinese (Simplified), Chinese (Complex), Danish, Dutch, French, Greek, Italian, Japanese, Korean, Lithuanian, Luxembourgish, Russian, Slovene, Turkish, USA

Dogs

Castilian Spanish, Catalan, French, Italian, Korean, Slovene, Turkish, USA

Little Mouse's Big Book of Beasts

Chinese (Simplified), French, Italian, USA

Little Mouse's Big Book of Fears

Arabic, Catalan, Chinese (Simplified), Danish, Dutch, French, Galician, German, Italian, Korean, Portuguese, European Portuguese, Spanish, USA

Matilda's Cat

Dutch, French, German, Korean, European Portuguese, Spanish, Thai, USA

Meerkat Christmas

Chinese (Simplified), French, German, Greek, Korean, Latvian, USA

Meerkat Mail

Chinese (Simplified), Dutch, French, German, Hebrew, Italian, USA





Monkey and Me

Arabic, Castilian Spanish, Catalan, French, Korean, Turkish, USA

Old Hat

Brazilian Portuguese, Castilian Spanish, Catalan, Chinese (Simplified), Dutch, French, Italian, Korean, USA

Orange Pear Apple Bear

Catalan, French, Turkish, USA

Spells

Castilian Spanish, Catalan, Chinese (Simplified), European Portuguese, French, Italian, USA

The Odd Egg

Arabic, Castilian Spanish, Chinese (Simplified), Chinese (Complex), Danish, Dutch, French, Frisian, German, Hebrew, Japanese, Korean, Slovene, USA

The Rabbit Problem

Catalan, Chinese (Simplified), French, USA

Tidy

Brazilian Portuguese, Bulgarian, Castilian Spanish, Catalan, Chinese (Simplified), Chinese (Complex), Croat, Danish, European Portuguese, French, German, Greek, Hebrew, Italian, Japanese, Korean, Latvian, Luxembourgish, Norwegian, Russian, Swedish, Turkish, Ukrainian, USA, Welsh

Stage adaptation by Lee Lyford, Theatr Iolo



Too Much Stuff!

Castilian Spanish, Chinese (Simplified), Chinese (Complex), Croat, Danish, Dutch, Esperanto, European Portuguese, French, Frisian, German, Greek, Italian, Japanese, Korean, Lithuanian, Luxembourgish, Slovene, Turkish, US, Welsh

Wolf Won't Bite!

Brazilian Portuguese, Castilian Spanish, Catalan, Chinese (Simplified), European Portuguese, French, German, USA

Wolves

Chinese (Simplified), Danish, Dutch, French, German, Japanese, Korean, Spanish, USA



Books illustrated by Emily Gravett, written by other authors

Cave Baby

Text by Julia Donaldson
Chinese, Spanish, Welsh

Evie and the Animals

Text by Matt Haig
Arabic, Catalan, Simple Chinese,
Dutch, Finnish, German, Greek,
Hungarian, Italian, Japanese, Korean,
Lithuanian, Portuguese, Romanian,
Russian, Spanish, Swedish, Turkish,
Ukrainian, Vietnamese

Evie in the Jungle

Text by Matt Haig
Turkish, Ukrainian, Vietnamese

Island of Whispers

Text by Frances Hardinge
Castilian Spanish, Catalan, Danish,
Italian, Japanese

The Forest of a Thousand Eyes

Text by Frances Hardinge
Chinese (Simplified)

The Afterwards

Text by A.F. Harrold
Korean

The Imaginary

Text by A.F. Harrold
Catalan, Chinese (Simplified), Dutch,
Flemish, French, Galician, Italian,
Japanese, Korean, Polish, Romanian,
Russian, Spanish, Turkish, Vietnamese

Quidditch Through the Ages

Text by J K Rowling
Brazilian Portuguese, Bulgarian,
Catalan, Chinese (Simplified), Danish,
French, German, Italian, Japanese,
Polish, Portuguese, Russian, Spanish,
Swedish, Ukrainian, USA



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