



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

IBBY
AUSTRALIA

**NOMINATION
IBBY HANS CHRISTIAN ANDERSEN AWARDS
2020
COUNTRY OF NOMINATION: AUSTRALIA
ILLUSTRATOR CANDIDATE: ANN JAMES**

DOSSIER



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CULTURAL FUND

Acknowledgements

Dossier compiled by Dr Robyn Sheahan-Bright on behalf of IBBY Australia in December 2018

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1. Biographical Information on the Candidate

Ann Catherine Stewart James (6 October 1952–) grew up in Ringwood, Melbourne, Australia. She attended Norwood Primary School and Tintern CEGGS /Girls School. Later she earned the Higher Diploma at Melbourne Teachers College, and became an art teacher – and this gave her a good foundation to later grow into an illustrator of picture books. Her playful approach to making pictures is reflected in the stories she chooses and the way she illustrates them, using a variety of materials and techniques. She taught at both Doveton and Ringwood High Schools in Melbourne, then worked in the Publications Branch of the Ministry of Education in Victoria, as a graphic designer and illustrator of educational publications between 1978 and 1987. Her first book, *A Pet for Mrs Arbuckle*, written by Gwenda Smyth, was published in 1981 after they had entered it in a competition for unpublished creators. As her career developed (with 14 books published by 1988) she left the department and began freelancing. (From 2004 to 2011 Ann also earned a Professional Writing & Editing Diploma from RMIT.) In 1988 Ann and her partner Ann Haddon established Books Illustrated, a gallery promoting picture books and their creators through exhibitions in Australia and overseas. Over thirty years they have collaborated with colleagues from all parts of the children’s book industry and developed close involvement with national and international industry organisations to promote and develop an understanding of visual narrative in picture books in particular, the role of illustrators as authors, and illustration as a literary language. Through exhibitions, hands-on workshops and by participating in seminars, events and festivals, they have endeavoured to promote Australian picture books and their creators nationally and internationally. She and Ann Haddon have organised the *Hello from Australia!* exhibition showcasing Australian illustration at Bologna International Children’s Book Fair since 2009, and also at Taipei International Book Fair in 2015 and at Nami Island and at twenty other venues in South Korea in 2013–2014. Ann helped establish the Society of Illustrators in 1988 and became a director on the Board of The Australian Society of Authors for 20 years from 1996, representing children’s illustrators and authors. In 2003 she coordinated the ongoing ASA initiative, www.thestylefile.com, an online showcase of Australian book illustrators. She is a founding director on the Board of the Australian Children’s Laureate Foundation (ACLF).

In 2000, Ann James and Ann Haddon were awarded the Pixie O’Harris Award for Distinguished Service to Australian Children’s Literature. In 2003, Ann received the Dromkeen Medal, awarded annually for work that makes a significant contribution to the appreciation and development of children’s literature. In 2016, Ann James and Ann Haddon were each awarded the Order of Australia, AM, for services to Children’s Literature. Ann has also been a mentor to many artists, participated in writing workshops in remote Indigenous communities, has been an illustrator in residence, and conducted illustrator workshops at literature festivals in all states of Australia. In her distinguished career, Ann has published more than 80 books, some of which she has written, as well as illustrated. Many have been published internationally, and many are award winners. They include *Little Humpty*; *Lucy Goosey*; *Sadie & Ratz*, the *Audrey of the Outback* series and its prequel picture book, *It’s a Miroocool!* Many have won or been short-listed for the CBCA Book of the Year Awards, including *Bernice Knows Best* by Max Dann (CBCA Junior Book of the Year, 1984), *Hannah Plus One* by Libby Gleeson (which won the same award in 1997) and also in 1997, *The Midnight Gang* by Margaret Wild was a CBCA Picture Book of the Year Honour Book. Ann continues to illustrate and write in her studio at Books Illustrated in South Melbourne, and in her stone cottage in the central Victorian goldfields. She is widely regarded as a national treasure. [See also **4. Awards and Other Distinctions p 11.**]

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2. Portrait Photograph of the Candidate

[See copy in Appendix C. CD-Rom contained in dossier.]



3. Statement of Candidate's Contribution

‘It’s my responsibility to draw out the emotion behind the words on the page.’ Ann James

Ann James is one of Australia’s best loved and most respected picture book artists. She has, since her debut in the early 1980s, been highly regarded for her gloriously joyous and spontaneous artwork and has collaborated with some of Australia’s finest writers including Sonya Hartnett, Margaret Wild, Janeen Brian, Libby Hathorn, and Frances Watts. She has co-created some of Australia’s classic series such as Robin Klein’s *Penny Pollard* series, Christine Harris’s *Audrey of the Outback* series and Libby Gleeson’s *Hannah* series. She wrote and illustrated the two extremely charming books in the *Bird and Bear* series which are bound to become enduring classics. Her artwork is distinguished by a number of qualities:

- **Visual Narratives:**

‘My training as an artist and a teacher has provided me with a good foundation for creating visual narratives. My experience as an art teacher in particular was great for introducing me to art practices of all kinds and started me thinking about art as a conversation, rather than as an end in itself.’ Copyright Agency website

Always, in a very subtle way, Ann tells a story in pictures with a filmic continuity which invites readers to travel forward, but also to question and interpret each image.

- **Intuitive Responses:**

‘I am curious to see what happens when my hand seems to take over the lead from my head. I am excited by the accidents, surprises and tangents that have me seeing new possibilities. I love being asked for solutions and ideas. More and more, I realise how important it is that people are so different in their ways of thinking and working and acting – we fill each others gaps. Though I can be frustrated by those who don’t see or do things my way, the other way is nearly always complimentary and useful in the end.’ Copyright Agency website

Ann James’ drawing has the qualities of a truly intuitive artist. Her loosely drawn figures are capable of conveying immense emotion. They are whimsical and thoroughly delightful in their improvised poses. Her work always surprises. She has consistently continued to innovate, since creating the brilliant designs executed for Robin Klein’s *Penny Pollard* series, in how she translates words into images. She loves to juxtapose the expected against the unexpected. Renowned illustrator, Julie Vivas, has said of her work: ‘Ann James is the illustrator whose work I much admire. The skill of capturing poses that are spontaneous with a simple line that is fresh and alive. To me she catches the humanness or the animal-ness of the characters, her illustrations evoke humour and or tenderness’ ‘Interview with Julie Vivas’ *Read Me: Louise Owen’s Blog* November 21, 2013
<<http://www.readmeblogsite.net/2013/11/21/interview-with-julie-vivas-illustrator-of-possum-magic-scholastic-and-i-went-walking-omnibus-scholastic/>>

- **Astute Observation of Children and the World Around Her:**

Her work celebrates the children’s view of the world in whimsical, delightful fashion and her images are always astutely perceptive.

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- **Curiosity and Wonder:**

Ann has also always been a bowerbird collector of ‘bits and pieces’, and she celebrates these tokens of her everyday experience in her artwork. Ann’s pets, too, often feature in her books, for example in *One Day* (1989); *The Way I Love You!* (2004); *Dog In, Cat Out* (1991), and *Chester and Gil* (2009). Two recent picture books she both wrote and illustrated celebrate childhood wonder and curiosity: *Bird and Bear* (2013), and *Bird and Bear and the Special Day* (2016).

- **Innovative use of Medium:**

Ann uses watercolour, charcoal, pastels, and also a variety of innovative media. One pair of books, written by Janeen Brian, celebrated playfulness. *I’m a Dirty Dinosaur* (2013), was painted with mud from Ann’s dam, and for its sequel, *I’m a Hungry Dinosaur* (2015), Ann used a mixture of chocolate icing, cocoa and flour as her medium. *The Butterfly: from a tiny wingbeat to a tornado* by Roger Vaughan Carr (1996) was a work of pure watercolour genius in its evocative recreation of vibrant scenes of nature and the effect of global elements.

- **Character-Driven Work:**

‘I’m primarily an illustrator, but my style of writing and my style of illustration have lots in common: Character driven and spontaneous, with humour and humanity at heart.’ (‘12 Curly Questions with Author/Illustrator Ann James’ *Kids Book Review* <http://www.kids-bookreview.com/2013/11/12-curly-questions-with_12.html>)

Ann’s drawings of animals and people are invested with the twin themes of empathy and laughter. She enjoys creating her deceptively simple characters with the sleight of hand which is clearly visible in videos of her at work. When asked what classic children’s book character she’d most like to be, she replied: ‘The Ernest Shepard version of Pooh Bear. He’s a beautifully drawn character, has plenty of friends, is endearing, happy, and wise in his bear-of-little-brain way.’ (‘12 Curly Questions with Author/Illustrator Ann James’ *Kids Book Review* <http://www.kids-bookreview.com/2013/11/12-curly-questions-with_12.html>)

Ann has created similarly endearing characters in her drawings of Lucy Goosey, Penny Pollard, Hannah, Bird and Bear, and the Hungry Dinosaur, to name only a few of her creations. A smudge of colour, the placement of an eye, the scale of a figure, the shadows cast by light – these are just some of the techniques Ann employs to convey to a young reader the emotion behind words on a page.

- **Contribution to Australian Children’s Literature:**

Ann James has been a major force in Australian children’s publishing since the early 1980s. Her work has been recognised in multiple awards, and been widely exhibited nationally and internationally. Her advocacy for her fellow illustrators’ work in many forums has also been significant, and has had a profound influence on Australia’s recognition in Asia and Europe, via exhibitions and other initiatives. With her partner, Ann Haddon, they have organised *Hello from Australia!* and numerous other exhibition tours in Asia which have both profiled her art and that of her peers and which have led to significant translation opportunities in those countries. Her exquisite work is more than worthy of further international recognition, and the HCA 2020 nomination is an acknowledgement of that.

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4. Essays, Interviews or Articles:

This dossier **contains copies** of the following **two articles** in **Appendix A**:

Birmingham, Christian '(Conversation with Ann James)' *Magpies*, Vol 12, No 1, March 1997, pp 4–7.

Kim Sung-hee 'Faces of Australia: Photographs and Children's Book Illustrations Curator Ann James of Books Illustrated Melbourne' *Korea Foundation*
<https://en.kf.or.kr/?menuno=3769&type=view&evnt_no=173&pageIndex=12&searchevnt=0>

Other Biographical and Critical Sources Include:

'Ann James (1952–) Biography - Personal, Addresses, Career, Member, Honors Awards, Writings, Sidelights' *JRank Articles* <<http://biography.jrank.org/pages/2136/James-Ann-1952.html>>

'Ann James' *Wikipedia*
<https://en.wikipedia.org/wiki/Ann_James>

'Ann James (AM) *Copyright Agency*
<<https://www.copyright.com.au/profile/ann-james/>>

'Ann James' *AustLit*
<<https://www.austlit.edu.au/austlit/page/A9511>>

Atkinson, Frances 'My Space : Ann James' *The Age*, 4 October 2008 pp 10-11.

'Ann James' in Hamilton, Margaret *The ABC Book of Australian Children's Literature* Sydney: ABC Books, 2005, p 22.

'Ann James' in McVitty, Walter, *Authors & Illustrators of Australian Children's Books* Rydalmere, NSW, Hodder & Stoughton, 1989, pp 103–4.

Books Illustrated
<<http://www.booksillustrated.com.au/>>

'Illustrator Ann James Wins 2002 Dromkeen Medal' *InCite*, March Vol 24, No 3, March 2003, p 25.

'James, Ann (1952–)' in Lees, Stella and Macintyre, Pam *The Oxford Companion to Australian Children's Literature*. Melbourne: Oxford University Press in association with ALIA Press, 1993, pp 236–7.

'James, Ann (Catherine Stewart)(1952–)' in Watson, Victor *Cambridge Guide to Children's Books in English* Cambridge, CUP, 2001, pp 381.

Lawrenson, Diana 'The Illustrated Anns' *The Sunday Age* 20 August 2000, p 10.

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Peterson, Anne 'The Two Anns - Ann Haddon & Ann James' *The Dromkeen Society Bulletin*, July Vol 14, No. 2, 2008; pp 1–2, 6–7.

Prentice, Jeffrey 'The Leila St John Award Goes to Ann James and Ann Haddon' *Australian Children's Literature: Finding a Voice* 2016; pp 69–71.

Ritchie, Emily 'Desert Blooms with Natural Storytellers' *The Australian*, 8 September 2016, p 3.

'12 Curly Questions with Author/Illustrator Ann James' *Kids Book Review*
<http://www.kids-bookreview.com/2013/11/12-curly-questions-with_12.html>

'2002 Dromkeen Medal Winner: Ann James' *The Dromkeen Society Bulletin*, Vol 10, No 2, May 2003, p 1.

Wignell, Edel 'About Books Illustrated' *Magpies: Talking About Books for Children* Vol 9, No 1, March 1994, pp 10–11.

Videoed Interviews:

'Ann James on illustrating emotion' [Video] State Library of Victoria 25 October 2010
<<https://www.slv.vic.gov.au/view-discuss/ann-james-illustrating-emotion>>

'Ann James becoming an Illustrator' *ABC Education*
<<http://education.abc.net.au/home#!/media/1263114/ann-james-becoming-an-illustrator>>

'Illustration Style with Ann James' *ABC Education*
<<http://education.abc.net.au/home?sf176406438=1#!/media/1262992/illustration-style-with-ann-james>>

'Ann James Painting and Drawing' *ABC Education*
<<http://education.abc.net.au/home?sf193810255=1#!/media/1262948/ann-james-painting-and-drawing>>

'Ann James Reflects on her Picture' *ABC Splash Education*
<<http://education.abc.net.au/home#!/media/1262970/ann-james-reflects-on-her-picture>>

'Meet Ann James' Qld Department of Education, 1991.

'Off the Shelf' ABC Radio National, 2011.



5. Awards and other Distinctions

International Awards Arranged per Award Category:

INTERNATIONAL AWARDS

Children's and Young Adult Bloggers' Literary Awards (Cybils) (Early Chapter Book):

- 2013 Winner *Sadie and Ratz*

Nami International Concours Encouragement Prize 2013:

- 2013 *I'm a Dirty Dinosaur* by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2013.

National Council of Teachers of English (NCTE) Notable Children's Book:

- 2013 *Sadie and Ratz* by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.

Parents' Choice Award (USA):

- 1994 *Dog In, Cat Out* by Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books part of the Ashton Scholastic Group, 1991.

School Library Journal Best Book:

- 2012 *Sadie and Ratz*

USBBY Outstanding International Book:

- 2013 *Sadie and Ratz*

White Kite Award (Germany):

- 2008 *Audrey of the Outback* by Christine Harris. Illustrated by Ann James. Richmond Vic.: Little Hare Books, 2008.

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AWARDS FOR PERSONAL ACHIEVEMENT

- 2017 Ambassador to the Indigenous Literacy Foundation (ILF)
- 2016 Order of Australia (AM) Medal for services to Australian Children's Literature.
- 2002 Dromkeen Medal 'for work that makes a significant contribution to the appreciation and development of children's literature'.
- 2001 Jointly with Ann Haddon, awarded The Leila St John Award, CBCA Victorian Branch, 'for service to children's literature in Victoria'.
- 2000 Jointly with Ann Haddon, awarded the Pixie O'Harris Award for 'Distinguished service to children's literature'.

Major International Exhibitions and Residencies:

- **2015** *I'm a Dirty Dinosaur* illustrations included in inaugural NAMI Illustration Concours
- **2013** Guest of Oriental Babies & Kids Publishers, Phoenix, Nanjing, China
- **2011** *Swimming with Stories: Chester & Gil* and Australian picture book illustration exhibition and visit to Children's Museum, Shanghai, China. Books Illustrated artist guests: Sally Rippin, Leigh Hobbs, Alison Lester, resulting in 11 new translations of books by the four artists represented.
- **2008** *The Way I Love You* – Australian picture book illustration China tour: Chengdu, Suzhou, Shanghai
- **2007** *The Way I Love You Exhibition* & picture book promotion, Beijing, China
- **2006** *The Way I Love You Exhibition* Taipei Book Expo, Taiwan
- **2005** Guest Illustrator, Korean Children's Book Fair, Seoul
- **2003** Visiting illustrator, British International School, Tokyo, Japan
- **2001** Guest, Third Australian Children's Book Fair, Seoul, South Korea
- **1996** Represented Australia at a large Australian Book exhibition, Seoul, Korea, with 400 children's titles and 400 adult titles
- **1992** Member of Women's Writers Train

Other Key Public Advocacy Roles:

- **2018** Co-Curator *Hello! From Australia*, Bologna International Children's Book Fair
- **2017** Co-Curator *Hello! From Australia*, Bologna International Children's Book Fair
- **2015** Co-Curator *Hello! From Australia!* at Taipei International Book Fair (TIBE) Books Illustrated with four collaborating publishers on Australian Stand supported by Australia Council & Copyright Agency & AUSTRADE, Taiwan.
- **2014** Co-Curator *Hello! From Australia!* illustration exhibition, Nami Island, Korea – Australia Days Celebration
- **2013–14** Co-Curator Korean tour of *Hello! From Australia!* (2012 Bologna exhibition) to over 20 venues in Korea, including Cultural Centre, Paju Book City, Paju; National Library Seoul; Korean Cultural Centre; Nami Island; many regional libraries.
- **2013** Co-Curator *Hello! From Australia!* – Capital Library, Beijing, China, for Australian Writers Week, Books Illustrated artist guests, Alison Lester, Anne Spudvilas, Amberlin Kwaymullina and Ann James
- **2009 to 2015** Co-Curator *Hello! From Australia!*, Rights and promotional exhibition for Bologna Book Fair, Italy – in partnership with Australian Publishers Association (APA), funded by Copyright Agency
- **2009** Co-Curator with Ann Haddon, Books Illustrated curated the first illustration display

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on the Collective Australian Stand at Bologna Book Fair, in partnership with Australian Publishers Association

- **2008 to present** Board member, Australian Children's Literature Alliance (now Australian Children's Laureate Foundation, 2018+)
- **1996 to 2016** Board member, Australian Society of Authors (ASA); manager of the Stylefile
- **1992 to 1996** Board Director, Nutcote Trust
- **1988** Established Society of Book Illustrators (SoBI) with David Wong & Terry Denton. Co-ordinated SOBI until merger with Australian Society of Authors 1996.
- **1988** Established Books Illustrated with Ann Haddon – gallery for Australian children's book illustration

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CHILDREN'S & YA BOOK AWARDS

Australian Awards Arranged per Award Category:

Children's Book Council of Australia (CBCA) Picture Book of the Year Award:

- **2013 Honour Book** *I'm a Dirty Dinosaur* by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin (Group) Australia, 2013.
- **2004 Honour Book** *Shutting the Chooks In* by Libby Gleeson. Illustrated by Ann James. Gosford, NSW: Scholastic, 2003.
- **1997 Honour Book** *The Midnight Gang* by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus, 1996.
- **1992 Shortlisted** *Dog In, Cat Out*, Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1991.
- **1989 Shortlisted** *Wiggy and Boa* by Anna Fienberg. Illustrated by Ann James. Ferntree Gully, Vic.: Houghton Mifflin Australia, 1989; Melbourne: Dent, 1988.
- **1982 Finalist A Pet for Mrs Arbuckle** by Gwenda Smyth Illustrated by Ann James. Ringwood, Vic.: Puffin Books, 1989; Gosford, NSW: Ashton Scholastic, 1982; West Melbourne: Nelson, 1981.

Children's Book Council of Australia (CBCA) Book of the Year Award: Younger Readers:

- **1988 Honour Book** *Looking Out for Sampson* by Libby Hathorn. Illustrated by Ann James. Melbourne: Oxford University Press, 1987.
- **2000 Shortlisted** *Hannah & the Tomorrow Room* by Libby Gleeson. Illustrated by Ann James. Ringwood, Vic.: Puffin Books, 1999.

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- **1997 Winner** *Hannah Plus One* by Libby Gleeson. Illustrated by Ann James. Penguin, 1996.

Children’s Book Council of Australia (CBCA) Junior Book of the Year Award:

- **1997 Winner** *Hannah Plus One* by Libby Gleeson. Illustrated by Ann James. Ringwood, Vic.: Puffin Books, 1996.
- **1984 Winner** *Bernice Knows Best* by Max Dann. Illustrated by Ann James. (Aussie Bites) Ringwood, Vic.: Penguin, 2004; Rydalmere, NSW: Hodder, 1994; Melbourne, Vic: OUP, 1983.
- **1984 Shortlisted** *Penny Pollard’s Diary* by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Children’s Books, 2004; Sydney, NSW: Hodder Headline, 1999; Sydney: Hodder & Stoughton, 1993; Melbourne: Nelson, 1985; Melbourne, Vic.: Oxford University Press, 1985, 1983.
- **1985 Shortlisted** *Penny Pollard’s Letters* by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Children’s Books, 2004, 1999, 1993; Melbourne, Vic.: Oxford University Press, 1985, 1984.

Children’s Book Council of Australia (CBCA) Book of the Year Award: Early Childhood:

- **2013 Shortlisted** *It’s a Miroocool!* by Christine Harris Illustrated by Ann James. Richmond, Vic.: Little Hare Books, 2012.
- **2009 Honour Book** *Lucy Goosey* by Margaret Wild. Illustrated by Ann James. Richmond, Vic.: Hardie Grant Egmont , 2013, 2007; Surry Hills, NSW: Little Hare Books, 2008, 2007.
- **2004 Honour Book** *Little Humpty* by Margaret Wild. Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2003.

Children’s Book Council of Australia (CBCA) Notables List:

[Note: These are not repeated in the following list by book title.]

- **2018** *A Very Quacky Christmas* by Frances Watts. Illustrated by Ann James. Sydney, NSW: ABC Books, HarperCollins Publishers, 2017.
- **2017** *Bird and Bear and the Special Day* by Ann James. Scoresby, Vic: The Five Mile Press, 2016.
- **2016** *I’m a Hungry Dinosaur* by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2015.
- **2014** *Bird and Bear* by Ann James. Scoresby, Vic: The Five Mile Press, 2013.
- **2014** *I’m a Dirty Dinosaur* by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2013.
- **2010** *Audrey’s Big Secret* by Christine Harris. Illustrated by Ann James. Richmond Vic., Little Hare Books, 2009.

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- **2009** *Audrey Goes To Town*, Christine Harris, Illustrated by Ann James. Richmond Vic.: Little Hare Books, 2008.
- **2009** *Sadie and Ratz* by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.
- **2009** *Chester and Gil* by Carol Faulkner. Illustrated by Ann James. Norwood, SA: Omnibus Books, 2009.
- **2008** *Audrey of the Outback* by Christine Harris. Illustrated by Ann James. Richmond Vic., Little Hare Books, 2008.
- **2008** *Lucy Goosey* by Margaret Wild. Illustrated by Ann James. Richmond, Vic.: Hardie Grant Egmont, 2013, 2007; Surry Hills, NSW: Little Hare Books, 2008, 2007.
- **2005** *Hannah the Famous* by Libby Gleeson, Illustrated by Ann James. Camberwell, Vic.: Puffin Books, 2004.
- **2004** *Jessie & Mr Smith* by Jane Godwin. Illustrated by Ann James. (Aussie Bites) Ringwood, Vic.: Penguin, 2003.
- **2001** *Baby* by Tania Cox. Illustrated by Ann James. Kent Town, SA: Working Title Press, 2000.
- **1999** *A Coat of Cats* by Jeri Kroll. Illustrated by Ann James. Port Melbourne, Vic.: Lothian Books, 1998.
- **1998** *Dog Star* by Janeen Brian. Illustrated by Ann James. (Solos) Norwood, SA: Omnibus Books, 1997.
- **1998** *After Dusk* by Ted Greenwood. Illustrated by Ann James. Ringwood, Vic.: Puffin, 1997.
- **1997** *The Midnight Gang* by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.
- **1997** *Making Pictures: techniques for illustrating Children's Books* by Ann Haddon & Ann James. Gosford, NSW: Scholastic 1996.
- **1997** *The Butterfly: from a tiny wingbeat to a tornado* by Roger Vaughan Carr. Illustrated by Ann James. Newtown, NSW: Walker Books, 2012; Milsons Point, NSW: Random House, 1996.
- **1995** *Skating on Sand* by Libby Gleeson. Illustrated by Ann James. Ringwood, Vic.: Puffin, 1995; Ringwood, Vic Viking Penguin, 1994.
- **1995** *Rockhopper* by Errol Broome. Illustrated by Ann James. St Leonards, NSW: Allen & Unwin, 1994.

Children's Choice Awards:

- **2004 YABBA Hall of Fame** *The Midnight Gang* by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.
- **2004 YABBA Hall of Fame** *Penny Pollard's Diary* by Robin Klein. Illustrated by Ann

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James. Sydney, NSW: Hodder Children's Books, 2004; Sydney, NSW: Hodder Headline, 1999; Sydney: Hodder & Stoughton, 1993; Melbourne: Nelson, 1985; Melbourne, Vic.: Oxford University Press, 1985, 1983.

- **1998 COOL Award** *The Midnight Gang* by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.
- **1998 KOALA Award** *The Midnight Gang* by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.

NSW Premier's Literary Awards, Patricia Wrightson Prize for Children's Literature:

- **2009 Shortlisted** *Sadie and Ratz* by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.
- **2004 Shortlisted** *Shutting the Chooks In* by Libby Gleeson. Illustrated by Ann James. Gosford, NSW: Scholastic, 2003.
- **1997 Shortlisted** *The Butterfly: from a tiny wingbeat to a tornado* by Roger Vaughan Carr. Illustrated by Ann James. Newtown, NSW: Walker Books, 2012; Milsons Point, NSW: Random House, 1996.

Speech Pathology Award:

- **2014 Winner** (Birth to 3 Years) *I'm a Dirty Dinosaur* by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2013.
- **2016 Shortlisted** *I'm a Hungry Dinosaur* by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2015.

Wilderness Society Environment Award for Children's Literature

- **1998 Shortlisted** *After Dusk* by Ted Greenwood. Illustrated by Ann James. Ringwood, Vic.: Puffin, 1997.

International and Australian Awards Arranged per Book Title:

I'm a Hungry Dinosaur (2015) by Janeen Brian. Illustrated by Ann James.

Awards: Shortlisted Speech Pathology Award 2015; Notable Children's Book Council of Australia (CBCA) 2016.

I'm a Dirty Dinosaur (2013) by Janeen Brian. Illustrated by Ann James.

Awards: Winner Speech Pathology Awards (Birth to 3 Years), 2014; Honour Book CBCA Picture Book of the Year Awards, 2013;

It's a Miroocool! (2012) by Christine Harris. Illustrated by Ann James.

Awards: 2013 Shortlisted Book of the Year Award: Early Childhood

Sadie and Ratz (2008) by Sonya Hartnett Illustrated by Ann James.

Awards: 2009 Shortlisted NSW Premier's Literary Award Patricia Wrightson Prize for Children's Literature; a 2012 School Library Journal Best Book; 2013 National IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

Council of Teachers of English (NCTE) Notable Children's Book; a 2013 USBBY Outstanding International Book; and a 2013 Children's and Young Adult Bloggers' Literary Awards (Cybils) Early Chapter Book winner.

Lucy Goosey (2007) by Margaret Wild. Illustrated by Ann James.

Awards: 2009 Honour Book – Book of the Year Award: Early Childhood

Shutting the Chooks In (2003) by Libby Gleeson. Illustrated by Ann James.

Awards: Shortlisted NSW Premier's Literary Award Patricia Wrightson Prize for Children's Literature, 2004.

Little Humpty (2003) by Margaret Wild. Illustrated by Ann James.

Awards: 2004 Honour Book – Book of the Year Award: Early Childhood

Hannah & the Tomorrow Room (1999) by Libby Gleeson. Illustrated by Ann James.

Awards: Shortlisted CBCA Book of the Year Award: Younger Readers, 2000.

After Dusk (1997) by Ted Greenwood. Illustrated by Ann James.

Awards: Shortlisted Wilderness Society Environment Award for Children's Literature, 1998.

Hannah Plus One (1996) by Libby Gleeson. Illustrated by Ann James.

Awards: Winner Book of the Year Award: Younger Readers, 1997.

The Butterfly: from a tiny wingbeat to a tornado (1996) by Roger Vaughan Carr. Illustrated by Ann James.

Awards: Shortlisted NSW Premier's Literary Award Patricia Wrightson Prize for Children's Literature, 1996.

Hannah Plus One (1996) by Libby Gleeson. Illustrated by Ann James.

Awards: Winner CBCA Junior Book of the Year Award, 1997.

The Midnight Gang (1996) by Margaret Wild. Illustrated by Ann James.

Awards: Honour Book CBCA Picture Book of the Year Award, 1997.

Dog In, Cat Out (1991) by Gillian Rubinstein. Illustrated by Ann James.

Awards: Shortlisted CBCA Picture Book of the Year Award, 1992.

Wiggy and Boa (1988) by Anna Fienberg. Illustrated by Ann James.

Awards: Shortlisted CBCA Picture Book of the Year Award, 1989.

Looking Out for Sampson (1987) by Libby Hathorn. Illustrated by Ann James.

Awards: Honour Book CBCA Book of the Year Award Younger Readers, 1988.

Penny Pollard's Letters (1984) by Robin Klein. Illustrated by Ann James.

Awards: Shortlisted CBCA Junior Book of the Year Award, 1985.

Bernice Knows Best (1983) by Max Dann. Illustrated by Ann James.

Awards: Winner CBCA Junior Book of the Year Award, 1984.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

Penny Pollard's Diary (1983) by Robin Klein. Illustrated by Ann James.

Awards: Shortlisted CBCA Junior Book of the Year Award, 1984.

A Pet for Mrs Arbuckle (1981) by Gwenda Smyth Illustrated by Ann James.

Awards: Finalist CBCA Picture Book of the Year Award, 1982.



6. Complete Bibliography

PICTURE BOOKS (SELF-AUTHORED):

Bird and Bear and the Special Day by Ann James. Scoresby, Vic: The Five Mile Press, 2016.

Bird and Bear by Ann James. Scoresby, Vic: The Five Mile Press, 2013.

Finding Jack by Ann James. Sydney: Hodder Headline Australia, 2001, 1995; Melbourne: Oxford University Press, 1992.

One Day: A Very First Dictionary by Ann James. Melbourne: Oxford University Press, 1989.

The A.B.C. of What You Can Be by Ann James. Collingwood, Vic.: Sugar & Snails Press, 1985.

PICTURE BOOKS (WITH COLLABORATOR):

A Very Quacky Christmas by Frances Watts. Illustrated by Ann James. Sydney, NSW: ABC Books, HarperCollins Publishers, 2017.

I'm a Hungry Dinosaur by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2015.

I'm a Dirty Dinosaur by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2013.

It's a Miroocool! by Christine Harris. Illustrated by Ann James. Richmond, Vic.: Little Hare Books, 2013.

Chester and Gil by Carol Faulkner. Illustrated by Ann James. Malvern, SA: Omnibus Books, 2009.

Go Baby Go! by Sally Rippin. Illustrated by Ann James. Crows Nest, NSW: Allen & Unwin, 2008.

Lucy Goosey by Margaret Wild. Illustrated by Ann James. Richmond, Vic.: Hardie Grant Egmont, 2013, 2007; Surry Hills, NSW: Little Hare Books, 2008, 2007.

Ready, Set, Skip! by Jane O'Connor. Illustrated by Ann James. Camberwell, Vic.: Penguin Group (Australia), 2007.

The Way I Love You by David Bedford. Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2004.

Little Humpty by Margaret Wild. Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2003.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

Shutting the Chooks In by Libby Gleeson. Illustrated by Ann James. Gosford, NSW: Scholastic, 2003.

Baby by Tania Cox. Illustrated by Ann James. Kent Town, SA: Working Title Press, 2000.

The Midnight Feast by Margaret Wild. Illustrated by Ann James. Sydney: ABC Books for the Australian Broadcasting Corporation, 1999.

Lizzie and Smiley: five stories for young children by Julia McClelland. Illustrated by Ann James. Ringwood, Vic.: Viking Penguin, 1999.

A Coat of Cats by Jeri Kroll. Illustrated by Ann James. Port Melbourne, Vic.: Lothian Books, 1998.

Pidge by Krista Bell. Illustrated by Ann James. Leonards, NSW: Allen & Unwin, 1997.

After Dusk by Ted Greenwood. Illustrated by Ann James. Ringwood, Vic.: Puffin, 1997.

The Midnight Gang by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.

The Butterfly: from a tiny wingbeat to a tornado by Roger Vaughan Carr. Illustrated by Ann James. Newtown, NSW: Walker Books, 2012; Milsons Point, NSW: Random House, 1996.

Snap! by Margaret Ballinger. Illustrated by Ann James. (Reader Es Level 1, Book 18) NY: Holt McDougal Houghton Mifflin (USA), 1995

The Backsack Bulletin by Rod Quantock. Illustrated by Ann James. (Lift Off Series) Port Melbourne, Vic.: Mammoth Australia, 1992.

Beryl & Bertha at the Beach by Pippa MacPherson. Illustrated by Ann James. Melbourne: Oxford University Press, 1992, 1990.

Alison Gets Told by Morris Lurie. Illustrated by Ann James. (Chase a Tale series) Crows Nest, NSW: ABC Enterprises for the Australian Broadcasting Corporation, 1990.

Dial-a-croc by Mike Dumbleton. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1991.

Dog In, Cat Out by Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books part of the Ashton Scholastic Group, 1991.

Amy the In-de-fat-ig-able Autograph Hunter by Judith Worthy. Illustrated by Ann James. North Ryde, NSW: Angus & Robertson, 1990.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

First At Last; and other stories by Julia McClelland. Illustrated by Ann James. Melbourne: Oxford University Press, 1992, 1991, 1990.

A Hobby for Mrs Arbuckle by Gwenda Smyth. Illustrated by Ann James. Ringwood, Vic.: Viking Kestrel, 1989.

Prince Lachlan by Nette Hilton. Illustrated by Ann James. Adelaide, SA: Omnibus Books in association with Penguin, 1989.

Looking Out for Sampson by Libby Hathorn. Illustrated by Ann James. Melbourne: Oxford University Press, 1987.

Jo Jo and Mike by Jenny Wagner. Illustrated by Ann James. Melbourne: Thomas Nelson, 1982.

A Pet for Mrs Arbuckle by Gwenda Smyth. Illustrated by Ann James. Ringwood, Vic.: Puffin Books, 1989; Gosford, NSW: Ashton Scholastic, 1982; West Melbourne: Nelson, 1981.

ILLUSTRATED FICTION SERIES:

Penny Pollard Series:

Penny Pollard's Diary by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Children's Books, 2004; Sydney, NSW: Hodder Headline, 1999 (reissue new format); Sydney: Hodder & Stoughton, 1993; Melbourne: Nelson, 1985; Melbourne, Vic.: Oxford University Press, 1985, 1983.

Penny Pollard's Passport by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Headline, 2004, 1999 (reissue new format), 1993, 1988; Melbourne, Vic.: Oxford University Press, 1989, 1988.

Penny Pollard's Letters by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Children's Books, 2004, 1999 (reissue new format), 1993; Melbourne, Vic.: Oxford University Press, 1985, 1984.

Penny Pollard's Scrapbook by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Headline, 2004, 1999.

Penny Pollard's Guide to Modern Manners Sydney, NSW: Hodder Headline, 2004, 1999 (reissue new format), 1993; Melbourne, Vic.: Oxford University Press, 1990, 1989.

Audrey of the Outback Series:

Audrey of the Outback by Christine Harris. Illustrated by Ann James. Richmond Vic., Little Hare Books, 2008.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

Audrey Goes to Town by Christine Harris. Illustrated by Ann James. Richmond Vic., Little Hare Books, 2008.

Audrey's Big Secret by Christine Harris. Illustrated by Ann James. Richmond Vic., Little Hare Books, 2009.

The Audrey of the Outback Collection by Christine Harris. Illustrated by Ann James. Neutral Bay, NSW: Little Hare Books, 2011.

Hannah Series:

Hannah Plus One by Libby Gleeson. Illustrated by Ann James. Ringwood, Vic.: Puffin Books, 1996.

Hannah & the Tomorrow Room by Libby Gleeson. Illustrated by Ann James. Ringwood, Vic.: Puffin Books, 1999.

Hannah the Famous by Libby Gleeson. Illustrated by Ann James. Camberwell, Vic.: Puffin Books, 2004.

ILLUSTRATED JUNIOR BOOKS:

Sadie and Ratz by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.

Where's Sunday? by Jane Godwin. Illustrated by Ann James. (Aussie Nibbles) Camberwell, Vic.: Puffin Books, 2010.

Madeline the Mermaid and other Fishy Tales by Anna Fienberg. Illustrated by Ann James. Crows Nest, NSW: Allen & Unwin, 2010; St Leonards, NSW: Allen & Unwin, 1998.

Tai's Penguin by Raewyn Caisley. Illustrated by Ann James. (Aussie Nibbles) Camberwell, Vic.: Penguin Books, 2006.

Muscles by Hazel Edwards. Illustrated by Ann James. South Melbourne, Vic.: Lothian Books, 2005.

Shoo Cat by Ian Bone. Illustrated by Ann James. (Solos) Norwood, SA: Omnibus Books, 2003.

Jessie & Mr Smith by Jane Godwin. Illustrated by Ann James. (Aussie Bites) Ringwood, Vic.: Penguin, 2003.

The Mermaid's Tail by Raewyn Caisley. Illustrated by Ann James. (Aussie Nibbles) Ringwood, IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

Vic.: Penguin Books, 2001.

Missing Mem by Errol Broome. Illustrated by Ann James. St Leonards, NSW: Allen & Unwin, 2000.

Elephant's Lunch by Kate Walker. Illustrated by Ann James. (Solos) Norwood, SA: Omnibus Books, 1998.

Magnus Maybe by Errol Broome. Illustrated by Ann James. St Leonards; NSW: Allen & Unwin, 1998.

Dog Star by Janeen Brian. Illustrated by Ann James. (Solos) Norwood, SA: Omnibus Books, 1997.

Dead Sailors Don't Bite by Anna Fienberg. Illustrated by Ann James. St Leonards, NSW: Little Ark, Allen & Unwin, 1996.

Skating on Sand by Libby Gleeson. Illustrated by Ann James. Ringwood, Vic.: Puffin, 1995; Ringwood, Vic.: Viking Penguin, 1994.

Jessica Joan by Wendy Orr. Illustrated by Ann James. Mascot, NSW: Koala Books, 2000; Port Melbourne, Vic.: Mammoth Australia, 1994.

Rockhopper by Errol Broome. Illustrated by Ann James. St Leonards, NSW: Allen & Unwin, 1994.

Tangles by Errol Broome. Illustrated by Ann James. St Leonards, NSW: Allen & Unwin, 1993.

Wiggy and Boa by Anna Fienberg. Illustrated by Ann James. Ferntree Gully, Vic.: Houghton Mifflin Australia, 1989; Melbourne: Dent, 1988.

Sportsmad by Hazel Edwards. Illustrated by Ann James. Cammeray, NSW: Martin Educational, 1988.

Where's my Shoe? by Pat Edwards. Illustrated by Ann James. Melbourne, Vic: Longman Cheshire, 1987.

Dangers and Disasters compiled by Maurice Saxby and Glenys Smith with various authors. Illustrated by Ann James. North Ryde, NSW: Methuen, 1986.

Snakes & Ladders by Robin Klein. Illustrated by Ann James. St Leonards, NSW: Allen & Unwin, 1994; Melbourne, Vic.: Dent, 1985.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

Jo- Jo and Mike by Jenny Wagner. Illustrated by Ann James. Melbourne, Vic.: Thomas Nelson, 1984.

Bernice Knows Best by Max Dann. Illustrated by Ann James. (Aussie Bites) Ringwood, Vic.: Penguin, 2004; Rydalmere, NSW: Hodder, 1994; Melbourne, Vic: OUP, 1983.

ILLUSTRATIONS IN COLLECTIONS:

Over the Hills & Far Away: A Treasury of Nursery Rhymes from Around the World compiled by Elizabeth Hamill. London: Frances Lincoln Publishers, 2014.

The ABC Book of Nursery Rhymes Sydney: ABC Books, 2006, 2000.

The ABC Book of Lullabies Sydney: HarperCollins, 2012; Sydney: ABC Books, 2008.

The ABC Book of Christmas Re-told by Mark Macleod. Second Edition. Sydney South, NSW: ABC Books, 2018. Pymble, NSW: ABC Books, 2009.

The Hush Treasure Book Sydney, NSW: Allen & Unwin, 2015.

NON-FICTION:

Making Pictures: techniques for illustrating Children's Books by Ann Haddon & Ann James. Gosford, NSW: Scholastic 1996.

The Ding Dong Daily: ideas for writing in the classroom by Kathleen J. Hill. Illustrated by Leigh Hobbs and Ann James. Port Melbourne, Vic.: Rigby Heinemann, 1991, ©1990.

The Ding Dong Daily Extra by Kathleen Hill, Port Melbourne, Vic.: Rigby Heinemann, 1992.

ON THE DRAWING BOARD:

Goodbye House, Hello House by Margaret Wild. Illustrated by Ann James. To be published by Allen & Unwin in 2019.



7. Translated Editions

Note: This list also includes foreign editions in English, and is arranged in order of publication.

I'm a Hungry Dinosaur by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2015.
USA: Kane Miller, 2016.

I'm a Dirty Dinosaur by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2013.
China, Oriental Babies (Phoenix Media) 2014.
USA: Kane Miller, 2014.

Bird and Bear and the Special Day by Ann James. Scoresby, Vic: The Five Mile Press, 2016.
China: Oriental Babies & Kids Limited.

Bird and Bear by Ann James. Scoresby, Vic: The Five Mile Press, 2013.
USA: Little Bee Books / Bonnier, 2015.
Netherlands: Unieboekspectrum.
China: Oriental Babies & Kids Limited.

Sadie and Ratz by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.
Australia: Penguin (Aussie Nibble)
China (Chinese simple): Foreign Language Teaching & Research Press.
UK: Walker Books UK (Walker Stories).
Sweden: Bonnier Carlsen: Arja och Råatiz av Sonya Hartnett; illustrerad av Ann James ; översättning av Helen Ridelberg Sadie and Ratz. Swedish [Stockholm]: Bonnier Carlsen, 2008.
Korea: Printed as a full-size picture book.

Ready, Set Skip by Jane O'Connor. Illustrated by Ann James. Camberwell, Vic.: Penguin Group (Australia), 2007.
Note: Commissioned by US, co-edition with Australia.
USA: Viking.

Australia: Penguin/Viking.

Lucy Goosey by Margaret Wild. Illustrated by Ann James. Richmond, Vic.: Hardie Grant Egmont, 2013, 2007; Surry Hills, NSW: Little Hare Books, 2008, 2007.
France: Minedition France.
Spanish: Loguez Ediciones.
Germany: Atlantis Verlag / Orell Fussli Verlag AG.
Slovenia: Zalozba Skrivnost (Rights Reverted).
China: Anhui Children's Publishing (Expired 2011).Foreign Language Teaching.
Taiwan: Alvita Publishing Co Ltd (Rights Reverted).

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

Indonesia: Penerbit Erlangga.
Thailand: Plan for Kids Co Ltd.

The Way I Love You by David Bedford. Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2004.

China:

Phoenix Juvenile and Children's Publishing Ltd (Expired 2011).
Oriental Babies & Kids Limited.

Taiwan: Big Goat Press Co. Ltd (Bilingual English/Complex Chinese) – Rights Reverted.

France: Editions Lito.

Spain: Ediciones Ekare Europa.

Japan: Kosei Publishing Company (Rights Reverted).

Netherlands: Uitgeverij Hillen bv.

USA: Simon & Schuster (Rights Reverted).

Korea: Korea Hermannesse (previously called Hemingway Korea) – Rights Reverted.
IamBooks (English Language Rights).

Little Humpty by Margaret Wild. Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2003.

Spain: Ediciones Muestras Motivas.

Arabic: Dar Al-Maaref Bookshop.

China: Phoenix Juvenile and Children's Publishing Ltd.

Korea: Jangone Education & Publishing Co Ltd.

USA & Canada: Simply Read Books.

Indonesia: Penerbit Erlangga.

Baby by Tania Cox. Illustrated by Ann James. Kent Town, SA: Working Title Press, 2000.

Korea: Pulbit Publishing, 2000.

Hannah & the Tomorrow Room by Libby Gleeson. Illustrated by Ann James. Ringwood, Vic.: Puffin Books, 1999.

Korea: Joongang Publisher.

A Coat of Cats by Jeri Kroll. Illustrated by Ann James. Port Melbourne, Vic.: Lothian Books, 1998.

Japan: MontovanCo Ltd., Tokyo.

Korea: The ChoiceMaker Pty Ltd – inter Australia Co., I Education, 2003.

The Midnight Feast by Margaret Wild. Illustrated by Ann James. Sydney: ABC Books for the Australian Broadcasting Corporation, 1999.

USA: Published as *Midnight Babies*. NY: Clarion, 1999.

Canada: Published as *Midnight Babies*. Simon & Schuster, Canada.

Korea: The ChoiceMaker-inter Australia Co: Hansol Education. Han pamjung e agidül ün = The midnight feast / kül Magörit Waildū ; kürim Aen Jeimsü; omgim Yi Süng-hye 한밤중에아기들은 = The midnight feast / 글마거릿와일드 ; 그림앤제임스 ; 윽김이승혜 Söul-si : Hansol Kyoyuk,

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

2001 서울시 : 한솔교육, 2001 Segye ch'angjak tonghwa nara festival ; 10.

세계창작그림책동화나라 festival; 10.

Magnus Maybe by Errol Broome. Illustrated by Ann James. St Leonards; NSW: Allen & Unwin, 1998.

Korea: Pulbit Publishing Co.

Pidge by Krista Bell. Illustrated by Ann James. Leonards, NSW: Allen & Unwin, 1997.

Korea: Saetur, 2001.

The Butterfly: from a tiny wingbeat to a tornado by Roger Vaughan Carr. Illustrated by Ann James. Newtown, NSW: Walker Books, 2012; Milsons Point, NSW: Random House, 1996.

Korea: Daseossure Publishing Company, 2003.

The Midnight Gang by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.

UK: Southwood Books Illustrated.

Korea: Joonyang (Ladder) Education Co. Ltd: *K'amk'amhan bame agidülün muösül halkka?* Magörit Waildü kül; Aen Jeimsü kürim; Haetsalgwa Namukkun omgim [Uniform title: *The Midnight Gang.*] Korean by Margaret Wild. Illustrated by Ann James. Söul T'ükpyölsi: Laedö Kyoyuk, c2000.

Madeline the Mermaid and other Fishy Tales by Anna Fienberg. Illustrated by Ann James. Crows Nest, NSW: Allen & Unwin, 2010; St Leonards, NSW: Allen & Unwin, 1998.

Korea: Kookminseokwan, 2000.

Finding Jack by Ann James, Melbourne: Oxford University Press, 1992.

Korea: Moonijin, 2001.

New Zealand: Auckland: Oxford University Press, 1992.

Wiggy and Boa by Anna Fienberg. Illustrated by Ann James. Ferntree Gully, Vic.: Houghton Mifflin Australia, 1989; Melbourne: Dent, 1988.

USA: Boston: Houghton Mifflin, 1990.

First At Last; and other stories by Julia McClelland. Melbourne: Oxford University Press, 1992, 1991, 1990.

UK: Oxford University Press.

Dog In, Cat Out by Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books part of the Ashton Scholastic Group, 1991.

UK: Hodder Children's Books, 1993.

USA: Orchard; Houghton Mifflin Harcourt (HMH).

One Day: a very first dictionary by Ann James. Melbourne: Oxford University Press, 1990, 1989.

UK: Oxford University Press, 1989.

New Zealand: Auckland: Oxford University Press, 1989.

USA: New York: Oxford University Press, 1989.

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

A Hobby for Mrs Arbuckle by Gwenda Smyth. Illustrated by Ann James. Ringwood, Vic.: Viking Kestrel, 1989.

UK: London: Hamish Hamilton, 1989.

Austria: Verlag St Gabriel, 1990, *Ein Hobby Fur Frau Pfefferkorn*.

Prince Lachlan by Nette Hilton. Adelaide, SA: Omnibus Books in association with Penguin, 1989.

USA: New York: Orchard Books, 1990; Simon & Schuster, 1990.

UK: Abe Books.

Penny Pollard's Diary by Robin Klein. Illustrated by Ann James. Hodder Children's Books, 2004, 1999 (reissue new format); Sydney: Hodder & Stoughton, 1993; Melbourne: Nelson, 1985; Melbourne, Vic.: Oxford University Press, 1985, 1983.

UK: London: Oxford University Press.

New Zealand: Auckland: Oxford University Press.

USA: New York: Oxford University Press.

Sweden: *Pennys hemlyga dagbuch*, Wallroth & Brauns Forlag, 1997

Germany: *Penny Pollards Tagebuch* [Ravensburg] Lesen-und-Freizeit-Verlag, 1986.

Japan: Peni no nikki yonja dame / Robin Kurain saku, An Jeimuzu e, Andō Noriko yaku ペニ-の日記読んじゃだめ / ロビン・クライン作 ; アン・ジェイムズ絵 ; 安藤紀子訳 [*Penny Pollard's Diary*.] Japanese Tōkyō: Kaiseisha, 1997 東京 : 偕成社, 1997 Chia Bukkusū; 3. チア・ブックス; 3.

Penny Pollard's Letters by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Children's Books, 2004, 1999 (reissue new format), 1993; Melbourne, Vic.: Oxford University Press, 1985, 1984.

UK: London: Hodder & Stoughton and Oxford University Press.

New Zealand: Auckland: Oxford University Press.

USA: New York: Oxford University Press.

Japan: Peni no tegami minna genki / Robin Kurain saku, An Jamusu e, Ando Noriko yaku ペニ-の手紙「みんな、元気?」 / ロビン・クライン作 ; アン・ジェイムズ絵 ; 安藤紀子訳 Tōkyō : Kaiseisha, 1998.

Germany: *Penny Pollards Briefe* Ravensburg Lesen-und-Freizeit-Verlag, 1986.

Penny Pollard's Passport by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Headline, 2004, 1999 (reissue new format), 1993, 1988; Melbourne, Vic.: Oxford University Press, 1989, 1988.

UK: London: Oxford University Press.

New Zealand: Auckland: Oxford University Press.

USA: New York: Oxford University Press.

Penny Pollard's Guide to Modern Manners Sydney, NSW: Hodder Headline, 2004, 1999 (reissue new format), 1993; Melbourne, Vic.: Oxford University Press, 1990, 1989.

UK: London: Oxford University Press.

New Zealand: Auckland: Oxford University Press.

USA: New York: Oxford University Press.

A Pet for Mrs Arbuckle by Gwenda Smyth Illustrated by Ann James. Ringwood, Vic.: Puffin Books, 1989; Gosford, NSW: Ashton Scholastic, 1982; West Melbourne: Nelson, 1981.

UK: London: Hippo, 1983.

USA: New York: Crown Publishers, 1984.

Austria (in German): Smyth, Gwenda: *Ein Haustier für Frau Pfefferkorn* [German] / Lobe, Mira / Mödling: Verlag St. Gabriel [Austria], 1984. 32 p. A pet for Mrs. Arbuckle [English]

Netherlands: *Mevrouw Beentjes zoekt een huisdier* [Geldermalsen]: Didact Scholastic, cop. 1983.

Canada: *Le Voyage de Mme Cloutinet*, Ontario: Scholastic TAB Publications, 1983.

Germany: *Gesucht: Ein Haustier*, Lesen und Freizeit Verlag GmbH, Ravensburg, 1984.



8. Ten Most Important Books by the Candidate

A Very Quacky Christmas by Frances Watts. Illustrated by Ann James. Sydney, NSW: ABC Books, HarperCollins Publishers, 2017.

Bird and Bear and the Special Day by Ann James. Scoresby, Vic: The Five Mile Press, 2016.

I'm a Dirty Dinosaur by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2013.

It's a Miroocool! by Christine Harris. Illustrated by Ann James. Richmond, Vic.: Little Hare Books, 2013.

Sadie and Ratz by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.

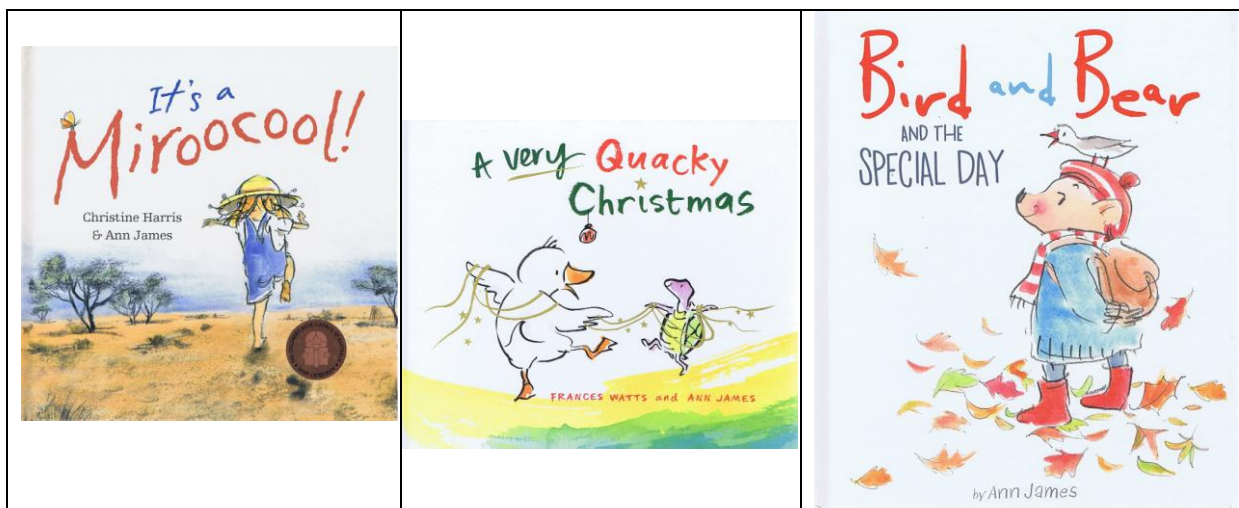
Lucy Goosey by Margaret Wild. Illustrated by Ann James. Richmond, Vic.: Hardie Grant Egmont, 2013, 2007; Surry Hills, NSW: Little Hare Books, 2008, 2007.

The Butterfly: from a tiny wingbeat to a tornado by Roger Vaughan Carr. Illustrated by Ann James. Newtown, NSW: Walker Books, 2012; Milsons Point, NSW: Random House, 1996.

The Midnight Gang by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.

Dog In, Cat Out by Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books part of the Ashton Scholastic Group, 1991.

Penny Pollard's Diary by Robin Klein. Illustrated by Ann James. Sydney, NSW: Hodder Children's Books, 2004; Sydney, NSW: Hodder Headline, 1999; Sydney: Hodder & Stoughton, 1993; Melbourne: Nelson, 1985; Melbourne, Vic.: Oxford University Press, 1985, 1983.



IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

9. List of Five Books Sent to Jurors

I'm a Dirty Dinosaur by Janeen Brian. Illustrated by Ann James. Melbourne, Vic. : Penguin Group (Australia), 2013.

Sadie and Ratz by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.

The Butterfly: from a tiny wingbeat to a tornado by Roger Vaughan Carr. Illustrated by Ann James. Newtown, NSW: Walker Books, 2012; Milsons Point, NSW: Random House, 1996.

The Midnight Gang by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.

Dog In, Cat Out by Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books part of the Ashton Scholastic Group, 1991.



IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

10. Published Reviews of Works:

The following is a list of **ten reviews**, two of each of five books, copies of which are contained in this dossier in **Appendix B**:

I'm a Dirty Dinosaur by Janeen Brian. Illustrated by Ann James. Melbourne, Vic.: Penguin Group (Australia), 2013.

Horsfield, Christine [Review *I'm a Dirty Dinosaur* Janeen Brian, ill. Ann James] *Magpies* Vol 28, No 2, May 2013, p 26.

JL [Review *I'm a Dirty Dinosaur*] *Reading Time* Vol 57, No 3, 2013, p 23.

Sadie and Ratz by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.

White, Kerry 'Hartnett, Sonya *Sadie and Ratz* ill. Ann James' *Magpies* Vol 23, Issue 2, May 2008, p 30.

'*Sadie and Ratz* by Sonya Hartnett & illustrated by Ann James' *Kirkus Reviews* January 15th, 2012 <<https://www.kirkusreviews.com/book-reviews/sonya-hartnett/sadie-and-ratz/>>

The Butterfly: from a tiny wingbeat to a tornado by Roger Vaughan Carr. Illustrated by Ann James. Newtown, NSW: Walker Books, 2012; Milsons Point, NSW: Random House, 1996.
Cheetham, Mandy [Review: *The Butterfly*] *Magpies* Vol 11, No 4, September 1996, p 26.

Hunter, Linnet [Review] *Viewpoint: On Books for Young Adults* Spring Vol 4, No. 3, 1996, p 29.

The Midnight Gang by Margaret Wild. Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996.

Goodman, Jo '(James, Ann '(*The Midnight Gang* - ill.)' *Magpies* Vol 11, No 5, November 1996, p 8.

HN [Review *The Midnight Gang*] *Reading Time* Vol 41, No 1, February 1997, p 13.

Dog In, Cat Out by Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books part of the Ashton Scholastic Group, 1991.

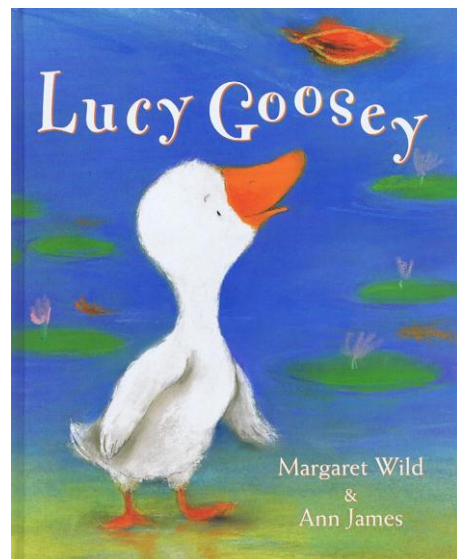
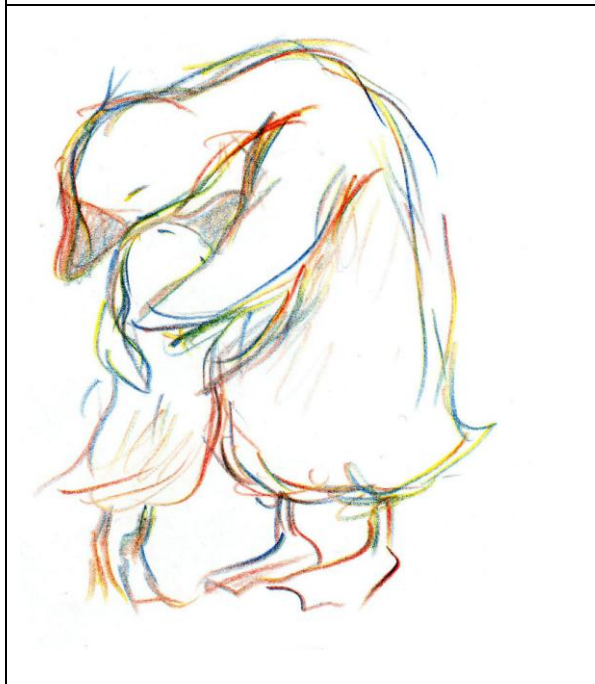
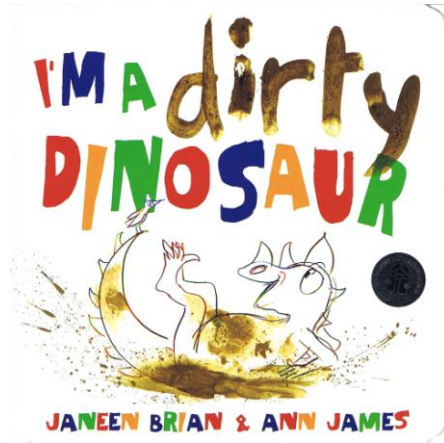
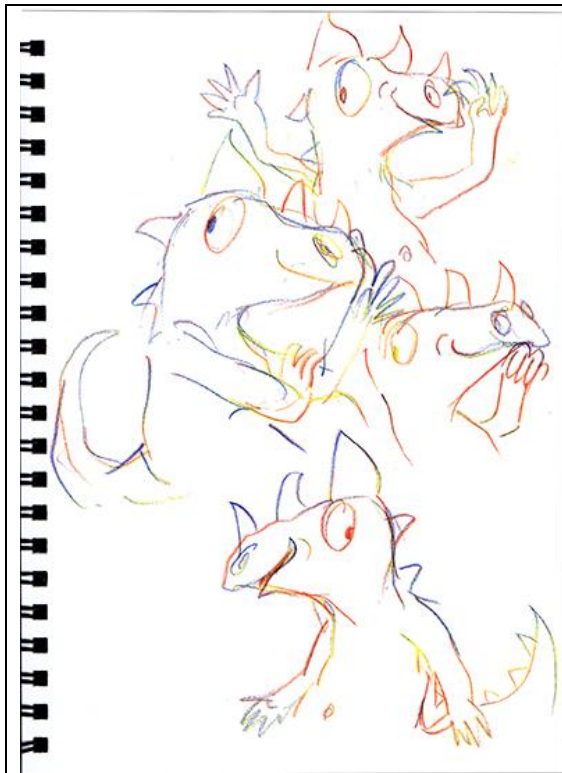
Norman, Felicity 'James, Ann '*Dog In, Cat Out* - ill.' *Magpies* Vol 7, No 2, May 1992, p 26.

Stodart, Eleanor [Review] *Reading Time* Vol 36, No 2, 1992, p 17.



IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

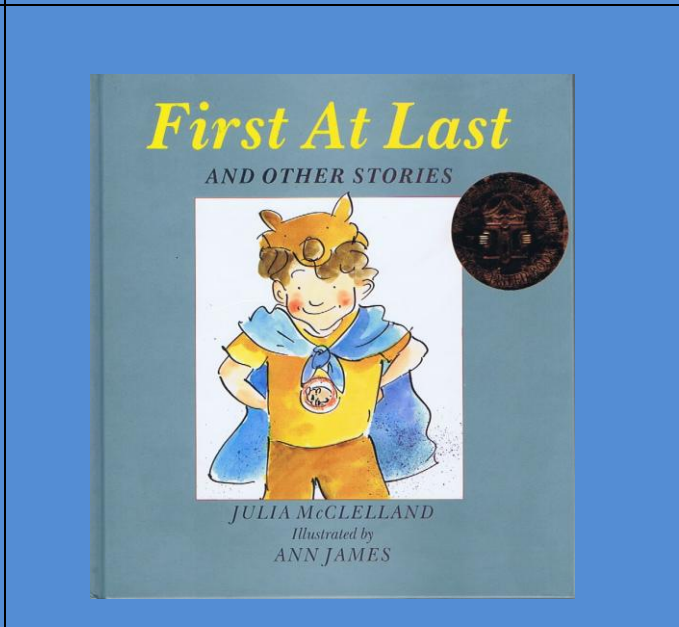
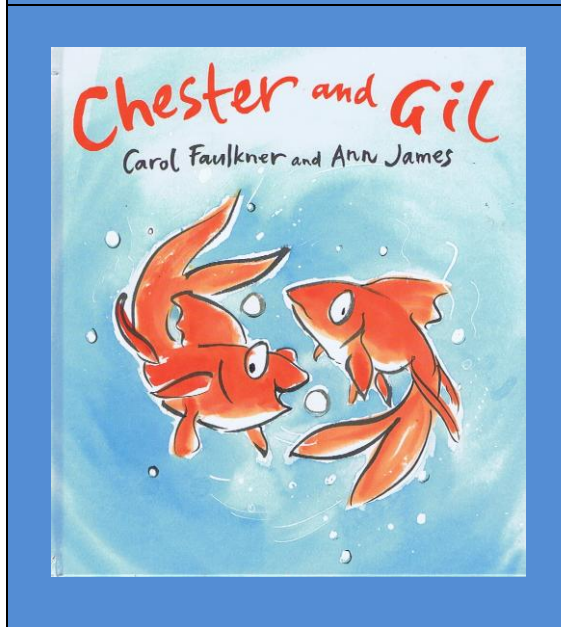
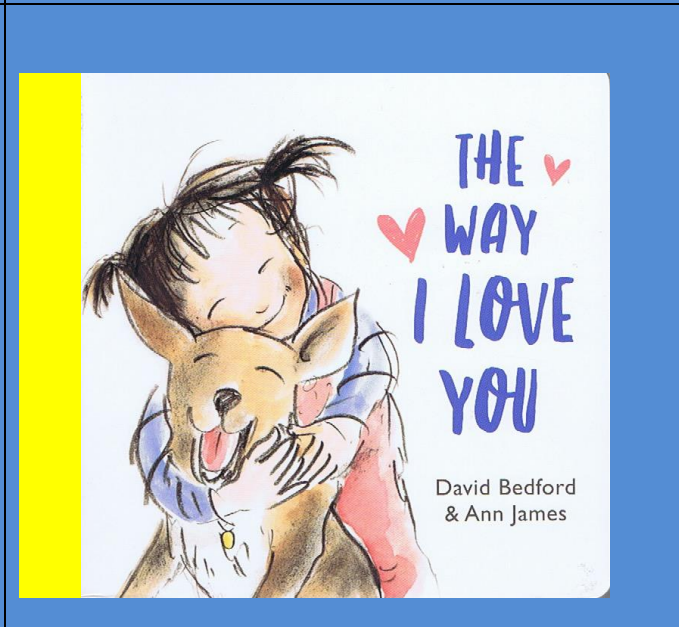
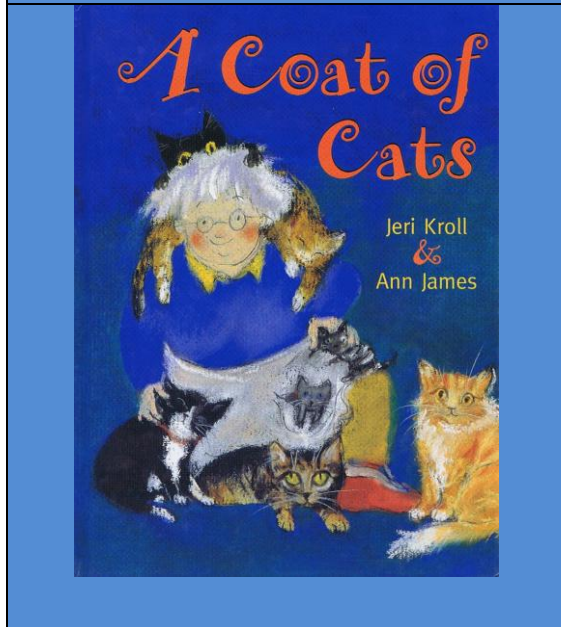
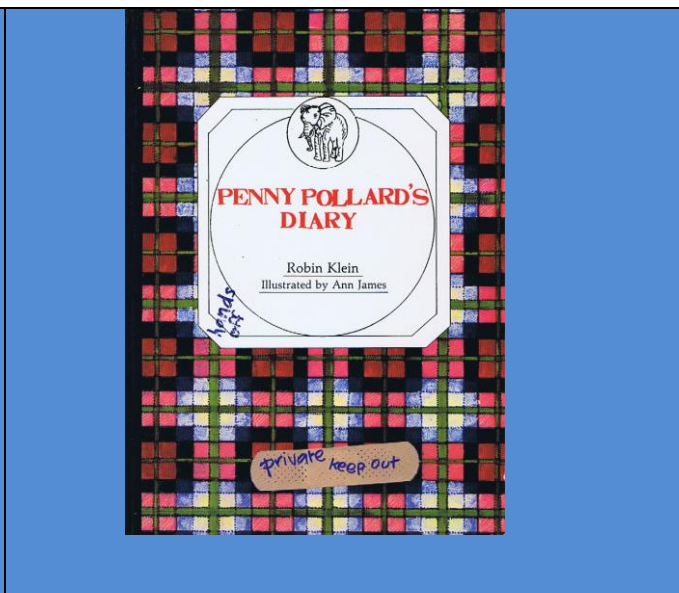
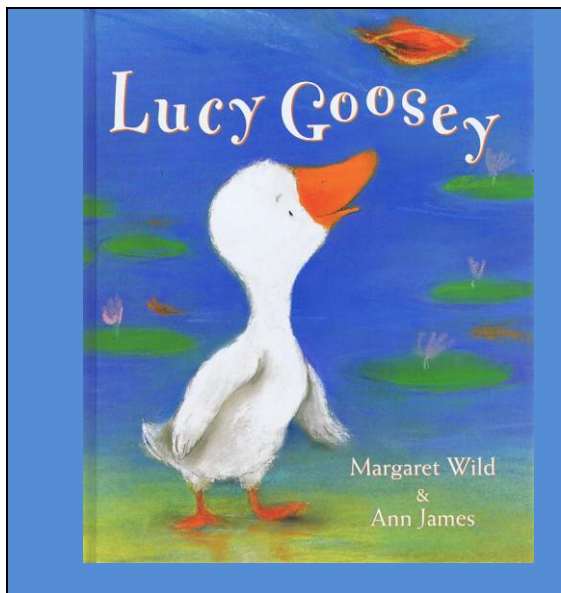
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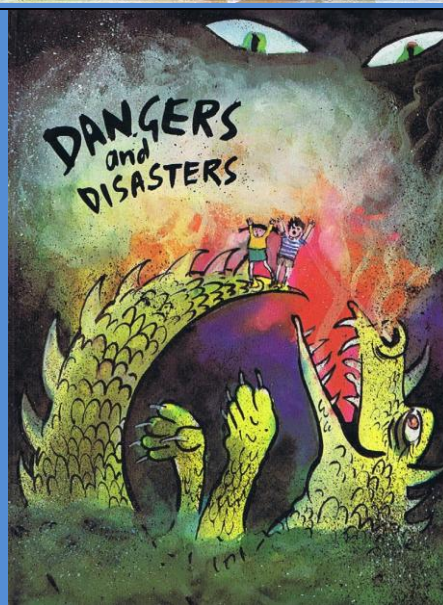
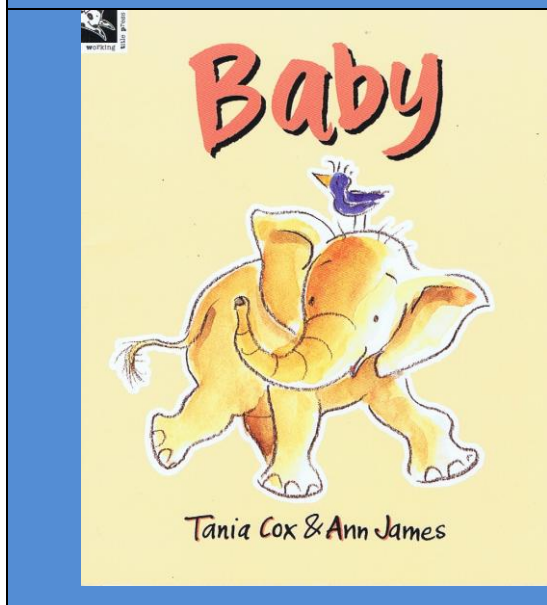
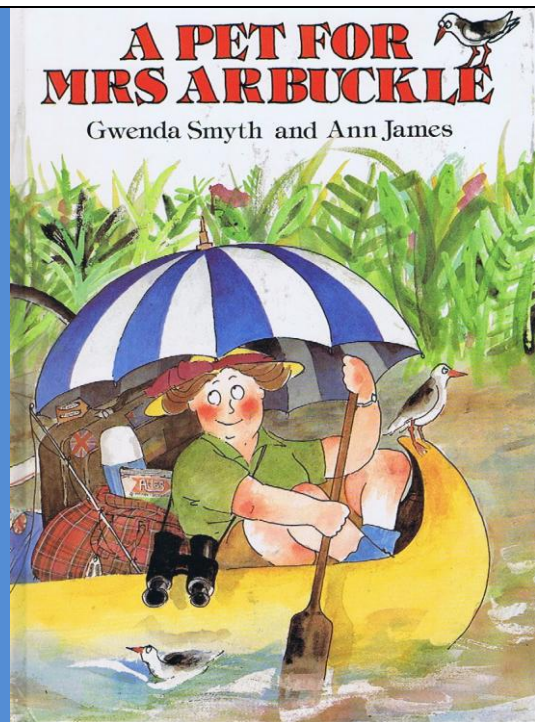
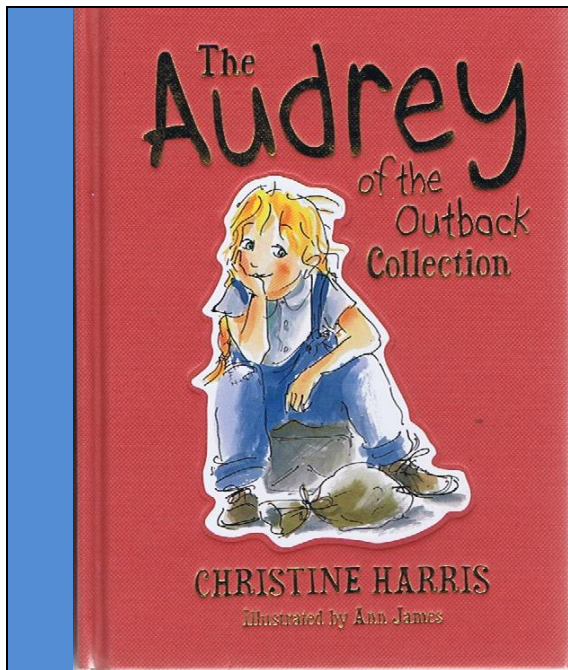
11. Reproductions of Book Covers and Illustrations



IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James



IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James



Appendix A. Articles

Birmingham, Christian '(Conversation with Ann James)' *Magpies*, Vol 12, No 1, March 1997, pp 4–7.

Magpies Volume 12 No.1 March 1997

Conversations

Christian Birmingham & Ann James





Christian Birmingham's illustration of the golden retriever in *The Magic Bicycle*



Discussing illustration with Ann James, Christian Birmingham opened the conversation by commenting on Ann's illustrations in Snakes and Ladders (Robin Klein)

Christian: How did you do the tone in these drawings?

Ann: It was the stick on, cut out Letraset stuff. I had to do black and white illustrations without using washes or tones — so instead I used these patterns and mechanical tone.

Christian: I look at these things in art suppliers and cover them, and I can't think of anything I can do with them — so I go back to the pastel department and pull out drawer after drawer after drawer of fantastic colours — and it sort of makes up for it.

Ann: You always have open compositions — bleeding off the page — apart from the black and white cameos in the novels, even those have ragged edges, so you obviously veer away from borders and lines.

Christian: I like illustrations where you get the impression that there's more going on than meets the eye.

Ann: So it's part of a bigger picture.

Christian: It's something I probably do naturally — I like the idea of a window you're looking through. You get the

impression with fully bled spreads in particular that if you could just look around the corner you'd see the rest of the scene. Whereas with vignettes I feel they're contained by the white paper around them.

Ann: I feel like that too, you're pushing the reader just that bit further — but I don't do it consciously.

Christian: I'm not sure that it's something that benefits from too careful an analysis. It would be very easy to get a sense of artifice.

Ann: I've always been playful with mixing things. If I'd stuck to the one medium I probably would have been given very similar text after text after text. The first books I did were line and water-colour, full of whimsy and light-hearted, and I loved doing them. But if I hadn't pushed my way through that I wouldn't have had the opportunity to do other things. Your style and approach is universal in that you can apply it to lots of different sorts of texts.

Christian: It's probably because I just use one coloured medium and one black & white medium. Because I've devoted myself to a narrow trench it has

probably allowed me to mine it deeper so I can then apply it to other subjects. Whereas I suppose that if you work in various media you have to select the text that's appropriate.

Ann: It works the other way with me. I'm given a manuscript and I think, now, what will work best with this? I was trained as an art teacher who worked in lots of different media and I've always found most things really good fun to work with. I'm not an expert in any one particular area, except maybe line, but there are some texts that just won't work with line. I've got a theory, that your style is more in your thinking than in your technique. Yet some people need, like Bob Graham and Quentin Blake and you, to work in the same medium, and that's fantastic because it's like a musician who's a virtuoso on the one instrument.

Christian: I'm intrigued by what makes an artist's work identifiably theirs. When I look at my work I find it difficult to see what it is that gives people the idea that it's mine.

Ann: What do you think it is?

Christian: The thing that strikes me immediately is the composition. And the tendency, the passion I've got, for cropping things. Working on *The Magic Bicycle* my editor said at one point, *Could you please leave the top of someone's head on.* Again it's this idea that there's more to the image. The focus is so close that there must be a bigger picture.

Ann: How much do you think that film

4



Double-page spread illustrating the little boy walking with the astronauts in his dream the night man landed on the moon from **The Sea of Tranquility**

and TV have influenced our generation into seeing like that. When a group of illustrators gets together we laugh at the terms we use — close-ups, zooming in, bird's-eye view, this frame, that frame . . .

Christian: I'm increasingly trying to use focus. It's another tool. In the new Collins book, about the kestrel, there are background figures out of focus, which is a departure for me. What I love particularly with photography is a very shallow depth of field. If something is focussed in the middle foreground the background and foreground are out of focus and just the centre is highlighted. It's something that seems to be under-used in illustration. Some people who do photographic (for want of a better word) illustration use it, but most illustrators seem to keep in focus.

Ann: Yes, I'm often surprised at people who use that photographically realistic style and don't play around with focus. They manipulate the image so that everything's sharp and it gives it a surreal quality that I find uncomfortable.

Christian: With chalk pastel making things out of focus is easy.

Ann: Yes, just a sneeze . . .

Christian: Just a wandering cat . . .



Ann: Are there particular age levels you feel more akin to?

Christian: Yes, I think five to seven or eight years. That's quite a wide range in terms of the divisions children's books fall into. I think five to eight have a deceptively sophisticated eye and they

can decode things. At the same time they still have their vivid childish imagination and haven't been made to conform or stop daydreaming. A good illustration starts off an imaginative process. Given the power that illustration and text can have over the imagination it's quite a responsibility.

Ann: Have you got a strong memory of your own childhood?

Christian: Yes, I think because it was relatively uneventful and happy. I tend not to draw specifically on my own childhood experiences but it's bound to creep in. For instance, Berlie Doherty, the author of **The Magic Bicycle**, didn't see the artwork until it was finished and then was surprised that I'd depicted the main character as a boy. She'd written it about herself learning to ride, yet I'd visualised a boy when I read the text.

Ann: What stages do you go through developing characters?



Ann James's illustration from **The Butterfly**

Do you go hunting for people to match the images in your head?

Christian: A friend of mine works in a school so I have access to a number of children — the child in *The Sea of Tranquility* is more pensive, a day dreamer, than the child in *The Magic Bicycle*.

Ann: And this *Oliver Twist* is so Oliver.

Christian: My parents are in amateur dramatics — a great place to find not-so-self-conscious people, and this is where I found 'Oliver'.



Ann: Have you ever worked in another job at the same time as being an illustrator?

Christian: I was at the point of getting a day or evening job to keep ends together but then I got taken on by the agency — so they snatched me from the teeth of conventional work.

Ann: In Australia most illustrators and authors do a bit of work in schools and significant income comes from that. Though most would choose to do less of that and more of their writing and illustrating if they could afford to. It's nice though to keep in touch with children.

Christian: It's usual for illustrators at home to have some other form of income but most illustrators I know just do illustration. It sounds a bit like it pays slightly better in Britain — I don't know if that's because of the agents. Sounds like, from my little patch, that it would be unlikely for a British illustrator to work for the amount of time and money common here.

Ann: This is something I'm really interested in. I've got this bee in my bonnet that we should be pushing for higher royalty advances. I think it might keep our books in print for longer and everybody then has the commitment that we do to our books.

Christian: Is the market for illustration as great here as it is in Britain?

Ann: I don't know. Walker Books does something like 380 books a year — well I think there's nobody here doing more than about 6!

Ann: Have you got a direction that you are working towards or are you just growing as you grow?

Christian: More or less. I'd like to do two children's picture books a year, and ideally the rest of the work would be a mixture of things — I've done one set of stamps and am working on another set at the moment. It's a fantastic change, and I've done some packaging as well.



Pencil drawing by Christian Birmingham for *The Butterfly Lion*, Michael Morpurgo, HarperCollins

Ann: *Oliver Twist* is such a classic. Was that a nice thing to do? So different from a picture book.

Christian: The prose couldn't be more different. Particularly comparing it to *The Magic Bicycle* where I was able to put things into the story like a dog, which wasn't in the text — and the gender of the child is not even mentioned. Whereas with Dickens everything is described in the minutest detail, and you're obliged to include a certain number of things mentioned in the text and to do the research to go with it — luckily a passion of mine. (It has earned me this trip to Australia to research wombats and so on for Michael Morpurgo's story.) People tend to think of Victorian London as a whole generic term that sits together, but the period from 1830's when Victoria came to the throne, and the turn of the century when she died, is vast. So it has to be specific costume, and choices like whether or not to have trains or omnibuses. I wrote to the Museum of London for a copy of a policeman's costume and they wanted to know if I wanted Metropolitan police, City of London police or peelers. Then

to illustrate it properly you've got to conjure up the atmosphere. So, for instance, I had to suggest that a particular character was a widow by having a black edged card on the mantelpiece.

Ann: What's a peeler?

Christian: The first official police force was the Metropolitan police with their blue uniform and shiny buttons. Prior to that were the Bow Street Runners — sort of Scotland Yard — peelers was short for the police force set up by Sir Robert Peel. The City of London set up their own force. I think it's still going. To a certain extent it's been the same with wombats. You idly say, *I'd like to see a wombat*, and they say, *Do you want to see a northern hairy-nose or a common . . .* You have to take a step back and *Ah, right, a common please*. I always had a passion for history so doing the research for something like *Oliver Twist* was really interesting.

Ann: Who are your favourite illustrators — traditional and contemporary?

Christian: They might be extremely like me or not at all. Some have completely opposite styles like Quentin Blake and Maurice Sendak.

Ann: What is it that you like?

Christian: I like it because I can't do it! I'm amazed by people who can do that sort of stuff. If I go and see a mixed exhibition I end up looking at the things I couldn't possibly do. I approach each from a different point of view. When I look at Norman Rockwell I look into the picture and I think, *blimey, that's well done* — the craft and the composition. Whereas looking at Quentin Blake or Ralph Steadman . . .

Ann: Is it like looking at another language, or is it like looking at something buried inside you that you've lost touch with?

Christian: It's like hearing something described in another language — if the style of illustration is appropriate to the subject. With Quentin Blake, for instance, it's like hearing something described more eloquently.

Christian: I love period subjects, J. S. Sargent and Degas. When I look at

paintings I always look at hands and hair — and horses — they are so hard to draw. To paint children from life, how did he do it?

Ann: He may have been one of those people who can internalise the subject. I once interviewed the painter Noel Counihan. He was very good at portraits but he never painted with the subjects sitting in front of him. He'd just painted a portrait of the writer Alan Marshall — he'd have Alan come over for a chat now and again, and then, when Alan wasn't there he'd paint him from memory.

Christian: I suppose he had a photographic memory, and the ability to see when something's wrong — one of the most important skills for an artist. I use a mirror. It reverses the image and I can immediately spot mistakes.

Ann: What sort of mistakes are you spotting?

Christian: Things leaning — in one direction.

Ann: Do you have an astigmatism?

Christian: Not that I'm aware of. Your brain compensates for things being crooked as you draw.

Ann: For some reason I orient my drawings from right to left, and often have to reverse them for illustrations and covers. I photocopy them on to acetate and flop them over — and they do look wonky sometimes. I'd always thought it was my astigmatism, but obviously my whole life is skewed.



Ann: I was talking with other illustrators recently about the way we see things. With me it's line. I see the outlines of things and the key lines that give the mood of the body. With Kim Gamble it's shape and a fascination for light. He said I looked like a sausage with a pea on top — that's his approach to drawing in his *You Can Draw Anything* book. *Wow* I thought, *that's really easy, I've never thought of drawing a pigeon like a football.* Anyway there were quite a few of us and we all saw things differently. How do you see? You seem to be a tonal person to me.

Christian: Absolutely — I see things in tone and colour and not in terms of outline or shape at all. Apart from shapes as shape of colour or shape of tone. I'm the opposite of someone who sees in terms of outline. If I see a colour I like I look at it for a while and think *how would I mix that?* The main thing is the light.

Ann: And you always have a sense of where the light is coming from?

Christian: Yes. It's a question of trying to create depth — make the edge of a painting to a window. The tonal difference between near and far and things being placed.

Ann: Do you have an obsession with things being correct, or can you manipulate the light to suit your mood?

Christian: I can manipulate things like light and composition — move things around. What I can't do, and not be nagged at by my conscience, is something like an anachronistic policeman.

Ann: I understand that. When I did *The Butterfly* (Roger Vaughan Carr) I spent so much time researching winds. I went to the Meteorological Bureau to find out about particular trade winds, their characteristics, seasons, El Nino — and I used none of that directly in the pictures I just needed to know my character.

Christian: When I went to wildlife parks and was able to convince the people that I was serious about wombats they were very helpful and willing. Whereas if they'd got the impression that I was going to draw a sausage with whiskers they'd have been more cautious.

Ann: Kim doesn't draw sausages with whiskers, he just sees like that!

Christian: That's what draws me to line — I feel like I'm cheating, trying to put everything in — as if I'm trying desperately to convince myself that it's real. Whereas to reduce something down to an outline requires a tremendous amount of attention and is a real editorial process.

Ann: I think a lot of it too is the way we see the world and that's what fascinated me the other day when we were all talking about it. I'm very short-sighted so I'm probably very much a shorthand person. I can't draw photographically — my work is representational though I have to understand the subject fully before I can simplify it — I have to know a motorbike before I can draw it like I can draw a cat.

Christian: I tend to think that everyone can draw in a representational manner, which is why I find it difficult to see how people can identify my work.

Ann: Everyone probably does have a plane that they have in common and then they take off in different directions. Your work is impressionistic I think. You inject yourself into that moment and make the photographic image the impression of that moment.

Christian: I like the idea that you can render something that is convincingly real, but at the same time people know that it's a picture.

Ann: This dog (in *The Magic Bicycle*) has so much dogginess — because its got what you know about a dog and leaves out a whole lot of other stuff you don't need. That's more or less what I do when I use line I suppose.

Christian: Do you find that the things that you draw that you're familiar with are best? We used to have a golden retriever and I can draw golden retrievers much more convincingly than any other dog.

Ann: That's because you've got your memory to draw from. And that's why I find it very hard to draw a motorbike. I rely on my memory and fill up the gaps using reference.

Christian: And with your sense of crookedness I wouldn't suggest you ride a motorbike.

Ann: I might be pulled up by a peeler.



Illustration by Ann James for *Snakes and Ladders*

Kim Sung-hee ‘Faces of Australia: Photographs and Children’s Book Illustrations Curator Ann James of Books Illustrated Melbourne Korea Foundation’

https://en.kf.or.kr/?menu=3769&type=view&evnt_no=173&pageIndex=12&searchvnt=0

**Faces of Australia:
Photographs and Children’s Book Illustrations**

Ann James of Books Illustrated, Melbourne



Humorous but meticulous. Swirling with vivid colors, rich with mellow pastel tones. Those were my impressions while viewing the works on display at the Faces of Australia exhibition, staged through March 7, 2013 at the KF Cultural Center Gallery. Just before the event’s opening ceremony, I met up with Ann James, the well-known Australian illustrator who contributed a number of her works to this exhibition. James, who turns 61 this year, has been working in the children’s illustration world for more than two decades. With her sparkling eyes, she seemed every bit the friendly, wise grandmother right out of a fairy tale.



IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

On her pride in the quality of the exhibition:

“I brought in works that were shown last year at the Bologna Children’s Book Fair, which is one of the world’s biggest children’s book events. You can see a lot of the top work from recent years, including illustrations by Alison Lester, one of Australia’s children’s laureates.”

On how she came to take part in the exhibition as someone known for her illustrations:

“I was an art teacher for 10 years until 1988, when Ann Haddon and I opened the children’s bookstore/gallery, Books Illustrated, in Melbourne. Books Illustrated took part in the selection of books as co-organizer for this exhibition.”

James has contributed to the publication of some 70 books in the 25 years since she started working in earnest as an illustrator a career she chose because of her love of children and the enjoyment she gets from bringing stories and children together through pictures. for Little Humpty, The Midnight Gang, and I’m a Dirty Dinosaur; she also recalled being asked to contribute to a project by a British writer who loved her work. Explaining that she typically works at the request of publishing company editors, James noted that she has received some inquiries from Korean companies.

On how she comes up with her illustration ideas even when she doesn’t have a chance to meet the writer:

“It’s a bit tough to explain in words, but I try to stay true to the story. I believe that good illustrations are ones that convey the story clearly. I also travel around a lot to exhibitions by other artists.”



Her thoughts on Korean illustration:

“I haven’t seen much of their work, but what I have seen has been very high quality. I believe they won a number of prizes at the Bologna Book Fair. One who does come to mind is Suzy Lee who is well known in the U.S.”

On whether her career as an illustrator has inspired her to take up writing as well:

IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

“I’m not completely uninterested, but artists and writers work in very different ways. I’m also extremely busy with the gallery, which organizes a traveling book fair all over Australia. To be honest, I did try writing a book five years ago, but I gave up after a few months.”

Last year, the traveling book fair made no fewer than three treks around the country, leaving James with little time to think about much else. She is also very busy with professional workshops, which have taken her to such places as China and Korea. Now in Korea for the eighth time, she recalled holding a workshop last year at the Booksori Festival at Paju Publishing Town, in Gyeonggi Province. During this visit, she is scheduled to conduct two workshops for children and aspiring illustrators. She seemed excited to hear from the KF staff about the large number of people who had registered to attend her workshop sessions.

“At its root, illustration is a branch of the arts,” she said, “but it’s also always a challenge, because you’re creating images to spark children’s emotions and help them understand.” It was as though she was sharing the secret of her art, its characteristic sparkling humor, its knack for producing a smile.



Kim Sung-hee

Adjunct Professor of Communication & Media Studies
Sookmyung Women’s University



Appendix B. Reviews

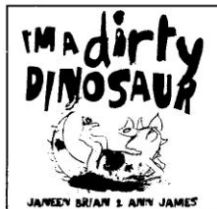
Horsfield, Christine [Review *I'm a Dirty Dinosaur* Janeen Brian, ill. Ann James] *Magpies* Vol 28, No 2, May 2013, p 26.

NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS
MAGPIES VOLUME TWENTY-EIGHT

Before School

Books suitable for children up to 5-years-of-age, although many of the books will be enjoyed by older children.

 Indicates an Australian book  a New Zealand book



I'm a Dirty Dinosaur (2013)
Janeen Brian, ill. Ann James, Penguin, 20pp.
978 0 670 07615 4 \$19.99 Hb

The enthusiastically grubby little dinosaur around whom this tale revolves is a treat. As he cavorts across the pages, proudly proclaiming his delight in all things muddy (and especially his own naked little body), his enthusiasm taps into an unforgettable, and oft forbidden, facet of childhood fun—the endless possibilities offered by a puddle of mud.

Janeen Brian and Ann James have utilised, to great effect, the universal appeal of baby animals, as with low-slung toddler-like tum (complete with belly button), sturdy legs and impudent eyes, the dirty dinosaur's shape, as well as his consummate curiosity, make him an endearing protagonist.

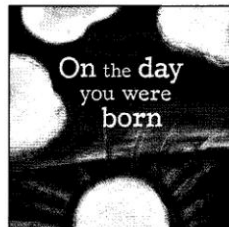
With unbridled glee the little fellow stomps and slides through a series of mud-splattered actions, revelling in his increasingly grubby body and the fun one can have with a catchy rhythm and a nonchalant state of mind. *I'm a dirty dinosaur/ with dirty, dirty feet/ I splash in all the puddles/ and I stamp about the street./ STAMP, STAMP, STAMP, STAMP./ STAMP ABOUT THE STREET!*

The intermeshing text, illustrations, and book design are masterly. There is a dextrous, deceptive simplicity to the whole: Brian's narrative, delivered with verve and wit; James' sure, expressive touch and energetic line with magic pencil, watercolour and actual mud; the interspersing pages with uppercase 'shouting text' in a clear, mostly primary palette—an effective counterpoint to the tertiary tones of the swamp.

There is a swing to the rhyme, matched by the illustrations, which demands attention and involvement.

This is a pre-schooler gem. Made from sturdy stock, with rounded corners, and, like the little dinosaur who 'jumps straight in'—so the end papers have been dispensed with and the story starts immediately. The imprint information sits unobtrusively in the swamp, inside the back cover. The outside of the back cover delivers the unexpected punch line—don't miss it.

Highly recommended.
Christine Horsfield



On the Day You Were Born (2013)

Margaret Wild, ill. Ron Brooks, Allen & Unwin, 24pp.
978 1 74114 754 4 \$24.99 Hb

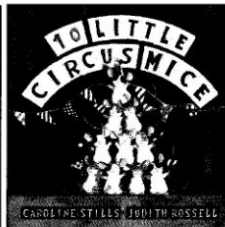
This beautiful book celebrates the arrival of a new baby. The storyline is written some time later from the new child's perspective.

*My daddy said,
On the day you were born, I wrapped you up warm
and took you for a walk to see the world*

*...
My daddy said,
On the day you were born,
falcons and hawks did acrobatics in the sky,
and a feather fell to earth,
right into your hand.*

Margaret Wild's skilfully chosen words envelop the reader whilst the glorious, brilliantly coloured illustrations by Ron Brooks are the right fit for the text. Double pages feature Australia with vivid blue skies, red earth, eucalypts, corrugated iron buildings and colourful parrots. Pre-school children will adore the repetition in this read aloud book, along with an opportunity to extend their vocabulary with text such as *the moon was full and white and sumptuous as it lit our way home.* They will delight in investigating the superb illustrations in detail, searching for ladybirds, crickets and butterflies amongst the wildflowers. This is a feel good book for adults as well, as they too reflect on the emotions experienced when a new life arrives in this wonderful world. A very special picture book has been created by these two highly talented individuals. I cannot wait to read it to my grandchildren and witness the wonderment in their eyes.

Highly recommended.
Patricia Halsall



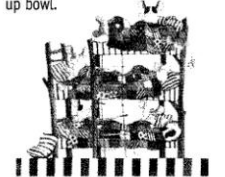
10 Little Circus Mice (2013)
Caroline Stills, ill. Judith Rossell, Little Hare, 24pp. 978 1 9218 9417 6 \$24.95 Hb

It is obvious why the international rights for **10 Little Circus Mice** have already been sold. This picture book for very young readers is a triumphant blend of maths concept book and amusing cyclic story.

*10 mice wake.
9 mice tidy. 1 mouse somersaults.
8 mice cook. 2 ...*

Each sentence is placed on a new page, along with illustrations of the mice demonstrating the described activities.

Number facts for the numeral 10 (such as 8 and 2, 7 and 3) are prominently positioned on each double page, with the responsible, hard working mice representing the larger numeral and the fun-loving mice representing the smaller numeral until we reach 5 and 5 in the middle of the book (where there is an equal number working and playing). So, 6 mice peg clothes on the line, while 4 mice balance on the line like a tight-rope. But after the halfway point, fewer mice act responsibly and more do tricks—4 mice scrub while 6 dive into the washing up bowl.



The pencil, liquid acrylic and collage illustrations add to the joie de vivre. They are colourful without being overly bold and work well on the white and striped backgrounds which suggest perspective whilst subtly evoking a circus. The numerals are also integrated into the circus fun with decorative diagonal stripes and circles.
Joy Lawn



Sleep Like a Tiger (2012)
Mary Logue, ill. Pamela Zagarenski, Houghton Mifflin, 36pp.
978 0 547 64102 7 \$25.00 Hb

There are hundreds of picture books exhorting young children to sleep—a measure of their parents' need and their own unsocialised distinction—but this Caldecott Honor Book must surely be one of the most beautiful, and the antithesis in many ways of the 2011 internet sensation *Go the F... To Sleep*.

These parents, elegant, calm, cultivated, with patrician noses and golden crowns like their daughter and some of the animal characters, make no demands about sleep but quietly insist that the child put on her pyjamas, wash her face and brush her teeth. Meanwhile they answer her question: Does everything in the world go to sleep? with examples drawn from the family pets and a wind-up whale on little wheels, moving on to a curly garden snail, neatly folded bats and a hibernating bear. It is the child herself who volunteers the tiger whose sleep makes him strong, as she hugs her toy replica, and the parents exit, leaving the door ajar and giving the child permission to stay awake (although not up) all night if that's what she wants. Instead the child experiments with the pre-sleep predilections of all the animals, finding the warmest spot like the cat, curling up like the snail, folding her arms like the bat until finally, like the strong tiger, she falls asleep, lapped by the animal's tail and hugging her toy tiger, a match for the little girl doll the wonderful stripy tiger of her imagination clutches in his paws.

There is nothing radically original about this go-to-sleep book, unless it is the leniency of the parents and the compliance of the child character, but author Mary Logue is a poet and illustrator Pamela Zagarenski an artist and it shows in the simple, beautiful

NEW BOOKS NEW BOOKS NEW BOOKS

TWENTY-SIX

NEW BOOKS NEW BOOKS NEW BOOKS

and the reader. The colourful illustrations also imbue a light and playful atmosphere that complements the fun Lukas and the monster enjoy together. The use of double page spreads interspersed with multiple panels on single pages help to maintain the young reader's interest and bring the written text to life. A handwritten style of font contributes to the feeling that this is a personal story that will connect with the world of the young reader. Bollenbach has used humour and originality to create a most appealing text that entertains while confronting a common childhood problem of night time fears. It is an amusing and commendable book suitable for pre-school children. JN

****BOWIE, Sandi (text) S. J. Hutton (illus.)** *The Mystery of the Sixty-Five Roses* Cystic Fibrosis WA, 2012 unpagged \$12.00 pbk ISBN 9780646557250 SCIS 1600647

Jeremy slips into Super Stealth Mode to spy on his neighbour, Darcy. She hasn't been to school lately and Jeremy makes it his mission to find out why. Misunderstanding her explanation, Jeremy thinks Darcy has sixty-five roses. Thinking he might be able to get time off school too if he can find the magic roses, Jeremy investigates further and his imagination gets the better of him.

This is a great little book with an important message. Children can relate to the misguided young protagonist and the humour helps to begin the conversation about Cystic Fibrosis. The illustrations are in a comic Manga style and support the story. There are easy to understand facts at the back and notes about the illustrator and author who is a CF sufferer. Recommended for parents and teachers who wish to create awareness of the disease. SS

****BOYD, Jillian (text) Tori-Jay Mordey (illus.)** *Bakir and Bi* Magabala, 2013 unpagged \$24.95 ISBN 9781921248863 SCIS 1616320

A long time ago, Tam and his younger sister, Lusik, lived with their parents, Bakir and Mar on a beautiful island in the Torres Strait. Bakir dreams that one day his family must leave. The island is abundant in everything the people need for a happy life until the river stops flowing and hard times arrive. People are hungry and fight over food. Bakir discovers a baby pelican when hunting and knows he must protect this bird, his family totem, from the hungry villagers. The family hides the pelican, they call Bi, in a cave where they care for it until it has grown as large as Bakir himself. Bakir knows it is time for Bi to leave and goes to say goodbye. When Bakir does not return, Mar remembers the dream and takes her family in a canoe across the sea. A storm comes and the family are washed out of the boat but with the help of a dolphin, Mar's totem, her family is saved and arrives safely to their new island home. Here food and pelicans are plentiful and Mar feels the spirit of her husband.

Bakir and Bi is a fictional tale inspired by a traditional story about a giant pelican that carries a man across the sea. The author has woven the Torres Strait language, customs and beliefs throughout. The addition of a glossary which explains meanings and pronunciation of the language used is another way of allowing the reader to understand and feel the connection. Included are also author and illustrator notes and an explanation of the Black and Write! Indigenous Project. The simple, contemporary illustrations in a limited colour palette perfectly complement the story. Recommended for school libraries. SS

****BRIAN, Janeen (text) Ann James (illus.)** *I'm A dirty dinosaur* Puffin, 2013 unpagged \$19.99 ISBN 9780670076154 SCIS 1596903

A cheerful, uncluttered front cover opens straight on to the story. Told in a rhythmic, rhyming text, the reader follows a progressively dirtier and dirtier dinosaur. The use of white space further enhances the parts of the text that are written in large, bold colours, begging to be read aloud and engaged with. The appeal of this to very young children is great, the clever round corners of the book, and the thicker shiny pages are evidence of the careful design and attention to detail in the overall production. The illustrations ooze mud and were indeed created using real mud, a magic pencil and watercolour. Recommended for reading to babies, toddlers and pre-schoolers. JL



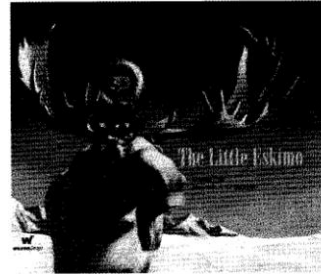
****BROOKE, Cori (text) Sue de Gennaro (illus.)** *Max & George* Viking, 2013 unpagged \$24.99 ISBN 9780670076352 SCIS 1600701

Max is a little boy with an imaginary rabbit friend called George who can only be seen through windows. They share the same feelings – cheerful and smiling or jittery and frowning, although Max always try to cheer George up when he is jittery. Max is particularly jittery because he is starting school but George is there just as long as Max needs him.

Max & George is a great book to help shy children prepare for school. It is also well written with plenty of repetition which is good for preschoolers. The pictures are lots of

fun too – there are plenty of shapes, different textures and even a feeling of movement. KG

CALL, Davide (text) Maurizio A. C. Quarello (illus.) *The Little Eskimo* Wilkins Farago, 2013 unpagged \$26.99 ISBN 9780987109958 SCIS 1594117

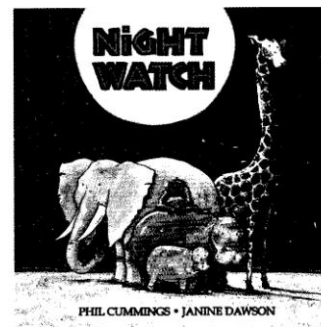


The nameless Little Eskimo is searching for answers. He wants to know if he will be a great hunter when he grows up and what is on the other side of the Great Ice Lake. He asks, in turn, Hare, Fox, Owl, Walrus and Whale and the great white moose who does have a name and each time he gains a little more information.

The pictures are beautiful; particularly the flames of a fire, the shadows cast by the trees, Little Eskimo's foot prints in the snow and the swirling sea. The language is quite sophisticated and poetic such as 'The shadows of the future do not leave tracks in the snow.'

It is also an unusual book for children because it deals with quite adult ideas such as choosing different futures and meeting 'face to face' with Death. *The Little Eskimo* is not for the easily spooked child, but it still a wonderful story. KG

****CUMMINGS, Phil (text) Janine Dawson (illus.)** *Night Watch* Working Title Press, 2013 unpagged \$24.95 ISBN 9781921504365 SCIS 1599944



'Giraffe, Elephant, Hippo and Baboon all lived by the lake' doing the things they do best. The animals live calm and peaceful lives, generally keeping apart from their neighbours, but politely acknowledging them when their paths cross. Until, late one afternoon, Giraffe



Sadie and Ratz by Sonya Hartnett. Illustrated by Ann James. London: Walker Books, 2010, 2008; (Aussie Nibbles) Camberwell, Vic.: Puffin, 2008.

White, Kerry 'Hartnett, Sonya *Sadie and Ratz* ill. Ann James' *Magpies* Vol 23, Issue 2, May 2008, p 30.

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MAGPIES VOLUME TWENTY-THREE

Beginner Readers

Books for young children in the process of gaining confidence in reading — approx 5-8 years of age.  indicates an Australian book.  a New Zealand book.





Aussie Gems
The Three Little Bush Pigs (2008)
 Paul Dallimore, 978 1 86291 726 2

Give Me a Home Among the Gum Trees (2008)
 Bob Brown & Wally Johnson, ill. Ben Wood, 978 1 86291 765 1

Click Go the Shears (2008)
 ill. Charlotte Lance, 978 1 74169 082 8
 Omnibus Books, 24pp.  **\$12.99** each Hb

The three picture books in this series, *Aussie Gems: Great Australian Yarns* reflect an oddly varied content matter. Two are picture books which simply illustrate popular Australian songs. The third is a spoof of the traditional *Three Little Pigs* folktale. **Click Go the Shears** retells, in verse, the familiar old folk song, with the quirky illustrations showing the sheep seated and waiting for their turn, as customers in a barber shop. It is a novel idea. The iconic **Home Among the Gum Trees** is more visually fleshed out, with Ben Woods' larger, full-page watercolour illustrations balancing the familiar song verses amusingly and well.

The Three Little Bush Pigs takes the old traditional folk tale and gives it an Aussie spin, while injecting a little 'daggy' humour into the telling. It is

basically the same tale but instead of a wolf, it is the 'dingrel' (presumably a 'dingo mongrel') who sets out to huff and puff and blow down the first little bush pig's house of prickly pear, then the second little bush pig's house of Weet-a-Brix boxes, and finally the third little bush pig's mud-brick house. The dingrel's final come-uppance is well-deserved and satisfying.

Although there is not a lot here that is new, and the books lack consistency in both content and illustrative style, they are nevertheless, attractively presented, light-hearted and funny. The target audience to which they would most likely appeal, would be lower primary readers.

While the colourful cartoon-type illustrations in all three picture books will amuse most young readers, the picture books which satirise the old folk tales (because of their inherent, embedded humour), will probably appeal more than the straight re-issue of known songs, though music teachers might be interested in using the 'song' books as motivational material for singing lessons.

Russ Merrin



Secrets (2008)
 Beatriz Martin Vidal, Lothian Books, 978 07344 1041 2, 32pp. **\$28.99** Hb

The essence of Vidal's exquisite picture book, **Secrets**, is captured in the front cover image of a young girl swinging high up into the sky about to launch into flight with a flock of birds. With its spare text and detailed, evocative pencil and watercolour illustrations rendered in a limited palette of dusty greys, warm browns and muted greens, **Secrets** explores a child's need for freedom to dream, imagine and discover the world. Tiny hummingbirds buzzing around

children playing in a park are their guides to *strange places ... wonderful things ... interesting people ... secrets*, the world of the imagination. This world, rendered with more colour, is fanciful and beautiful. Most engaging, however, are the expressive faces, full of wonder, curiosity and thoughtfulness, of the diverse range of children depicted throughout this pensive story. The conclusion—that all children have the capacity to dream and imagine—is inspiring. It is also complemented by the final illustration portraying the transformation of a sullen, proper young girl (featured on the title page) to a girl complete with bird mask and wings in conversation and completely entranced by a tiny bird. A book for a quiet time to share and discuss with children from five years of age.

Nola Allen



Sadie and Ratz (2008)
 Sonya Hartnett, ill. Ann James, Puffin (*Aussie Nibbles*), 978 0 14 330355 8, 70pp. **\$12.95** Pb

Sonya Hartnett is as brilliant writing about young children as she is with her young adult characters. Here a little brother, Baby Boy, shows how keenly he wants to be like and be admired by his feisty older sister, Hannah, who would rather he was a dog. Hannah names her hands Sadie and Ratz. Although they look the same Sadie is the boss but both are inclined to toughness and sometimes go on a rampage, especially when Baby Boy does something annoying like using up the texts, *They jump onto Baby Boy's head, and try to rub his ears off.* Things become a bit strange in the household when bad things happen, like a long texta line on the wall and Pip the pet stick insect losing a couple of limbs, and Baby Boy blames them on Hannah. She is 50 angry but then Baby Boy goes a bit too far and

is found out. Still he shifts the blame, very cleverly learning a lesson from his sister's behaviour. The writing here is as sharp as a tack, not a word wasted, and Ann James' illustrations meet the quality of the writing with drawings of the two children that are expressive and beautiful.

An outstanding book for beginning readers or to read out aloud to the very young.

Kerry White

The Faraway Fairies
Quest for the Crown
 978 0 7344 1039 9

The Magic Emerald
 978 0 7344 1038 2

Trouble in Faraway Island
 978 0 7344 1044 3

The Fairy Gold Collectors
 978 0 7344 1045 0

Fairy Glamour
 978 0 7344 1046 7

The Fairy Queen's Magic
 978 0 7344 1047 4

Eleanor Coombe, Lothian Children's Books, 86 pp. **\$12.99** each Pb 








This series is aimed at those newly fluent readers who are caught up in fairy mania. The centrality of Australian fauna and flora, such as the role of the Wollemi Lady as a wise woman, a riddle based around the echidna, and mention of a bunyip, bandicoots and a wattleman in this series distinguishes it from many books of this type; as do the myth tales incorporated into the adventures.

In the first book, Astara gains her role as new fairy queen. The series subsequently follows Astara (who does undergo some character development when she feels her reign is threatened because she is young, and later wishes someone else could take her responsibilities) and her fairies as they solve problems caused by a cast of villains. Some of these trouble-makers are given punishments that transform their characters positively; perhaps a useful model to explore in schools. The villains and the male fairies, including Puck, add an extra dimension to the action and may also appeal to any boys brave enough to open a fairy book. 

Joy Lawn

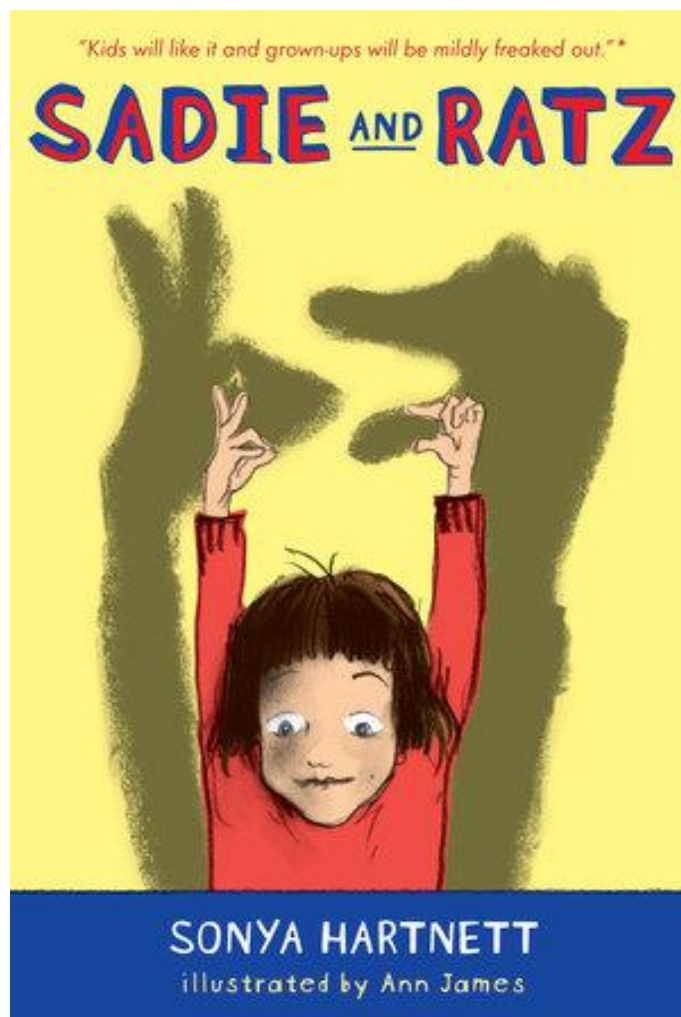
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‘*Sadie and Ratz* by Sonya Hartnett & illustrated by Ann James’ *Kirkus Reviews* January 15th, 2012 <<https://www.kirkusreviews.com/book-reviews/sonya-hartnett/sadie-and-ratz/>>

Sadie and Ratz, Hannah’s menacing hands, help her to handle her sibling rivalry in this piercingly intelligent foray into chapter books by much-awarded teen author Hartnett.

Hannah lives with her parents and her stick insect, Pin. She would like to have a real pet, but all she has is the disappointing Baby Boy, who is the object of Sadie and Ratz’s anger. When he does the things little brothers do (going into her room, changing the channel or using markers), Sadie and Ratz wake up, jump onto Baby Boy’s head and rub his ears off. One day, the game is changed when Baby Boy starts acting like a crafty 4-year-old. He spills milk, writes on the wall and breaks a valuable timepiece but blames everything on his sister’s naughty hands. When Pin is found missing a leg after Hannah sends her hands on vacation, the parents start to see the truth. The tale is accompanied by warm, expressive gestural charcoal drawings on every page that add much to the story, drawing readers’ eyes to the characters’ real feelings. Ending on the hopeful note that Baby Boy’s hands and Hannah’s hands are going to be friends, this is one story of sibling rivalry that seems realistic. The kids might not be friends, but their naughty hands can be! For big sisters and Baby Boys adjusting to each other.

A real slice of family life, the sweet with the bitter. (*Fiction. 5-8*)



IBBY Australia Nomination for Hans Christian Andersen Award for Illustration 2020: Ann James

The Butterfly: from a tiny wingbeat to a tornado by Roger Vaughan Carr. Illustrated by Ann James. Newtown, NSW: Walker Books, 2012; Milsons Point, NSW: Random House, 1996. Cheetham, Mandy [Review: *The Butterfly*] *Magpies* Vol 11, No 4, September 1996, p 26.

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Before School



The Butterfly, Roger Vaughan Carr, ill. Ann James, Random House, 0 09 183032 X, \$22.95 Hb

This splendid picture book is a must for anyone who wants to understand the basic concept of Chaos theory. Inspired by his reading of the work conducted by American meteorologist, Edward Lorenz, into weather forecasting, the author has ingeniously created a fable based on the nitty gritty of that research known as the 'butterfly effect'. In the story, a small girl plays in the forest as her father works with his elephant. As she reflects on the frailty of a pretty butterfly, a small puff of air caused by a beat of its wings meets up with a tiny breeze that gathers in momentum until by the end of the book it has become a full scale tornado. This transition of a tiny, seemingly random occurrence representing order, into a huge erratic flow of air representing chaos, is a graphic description of the theory. Appropriately, the book ends with a homily on the nature of strength.

The illustrations vividly describe the changing weather patterns as the tiny breeze becomes a gale force wind as it travels around the earth, finally returning to the forest as a rampant tornado. Appropriate colour tones and changing scenes splashed across the pages show this dramatic journey in a variety of artistic styles.

The book should not be allowed to languish in a picture book collection. It has the potential to be used with a wide age range to explain the fascinating Chaos theory. Be careful to avoid the National Library of Australia cataloguing-in-publication data which has assigned the single bald subject heading 'Butterflies — Juvenile fiction'. It deserves a heading which will direct potential readers to Chaos theory. Highly Recommended.

Mandy Cheetham



In the Bathroom, In the Bedroom, In the Kitchen, In the Garden, 0 7322 5642 9, 0 7322 5643 7, 0 7322 5641 0, 0 7322 5644 5, (Learn Along Board Books), Debbie MacKinnon, photos Geoff Dann & Bruce Allen, HarperCollins, \$4.95ea

As the series titles suggests this quartet of pint-sized board books (each measure 8.5cm by 8.5cm) is designed for the small child who is beginning to associate words with objects. Each page introduces a word or two with a coloured photograph. The objects have been chosen to fit in with the theme of the particular book. In most cases, toys have been chosen rather than the actual object as the subject of the photograph.

The books fulfil the criteria for the genre in the excellence of the photography, creative use of strong primary colours, cleanable laminated surfaces, small physical format and a pleasing absence of cuteness. Recommended for babies from seven to nine months through to eighteen months. Because of their small format, the books may not be suited to library usage where the addition of stationary items is a necessity. Mandy Cheetham

Mum and Dad and Me, Jan Ormerod, Walker Books, 0 7445 4448 3, \$19.95 Hb

The books first published in 1985 and 1987 as the *Dad and Me* and *Mum and Me* series are here presented in a larger format in one book. The beautifully realised studies of the happy



interactions between the almost walking little child and the young parents are as engaging as ever. They capture perfectly what life is like with such a busy small person for a patient dad and a relaxed and very pregnant mum. Cat lovers will also enjoy the black and white cat who is very much one of the family as it stalks across the end papers and joins the action in the book. The soft freshness of Ormerod's pencil and watercolour drawings set on crisp white pages with the text in large clear typeface is very appealing. The book is a timely replacement for the earlier editions which will surely have been read to bits by now in most collections. It would have a place in Early Childhood classes studying 'Families'.
Joan Zahnleiter



Toddlerobics, Zita Newcome, Walker Books, 0 7445 3262 8 \$19.95 Hb

Hats off, coats off, all rush in, everybody ready for toddler gym! and to a cheerful rap rhythm eight little kids bump bottoms, rub noses, crawl like cats or zoom like planes. Or at least most of them do. Harry, the one

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Booknotes...



Indicates Australian book



Indicates New Zealand book

Prices are recommended retail only

Reviewers: Janet Aumann, Judith Craze, Olivia Craze, Cathrine Harboe-Ree, Linnet Hunter, Stella Lees, Pam Macintyre, Michael McNamara, Glenise Meldrum, William Norris, Jane Ponting, Judy Ridge, Moira Robinson, Kevin Steinberger, Rosemary Worssam

Blacklock, Dyan
Call it Love

St Leonards : Ark, 1996

ISBN 1-86448-091-2 \$12.95

This is an extraordinary, wonderful read for young adults and adults alike. On one level, it is a tight, beautifully crafted set of short stories, written with punch, style and an unerring ability to quickly sketch characters and scenes that are remarkably real. On another level, it is a compelling, challenging exploration of sexuality, love and relationships, filled with humour, surprise and compassion.

Often short story collections have a couple of outstanding moments among the offerings. Not so in Blacklock's work. Each of the sixteen tales has a special place and is remembered well after it has ended. 'Walking Home' and 'Closer to God' are comforting, if a little embarrassing, discoveries of youthful sexuality. 'Just This Once' and 'Dead Love' give very different insights into the prejudices associated with different kinds of love.

The darker side of relationships is explored with brutal honesty in 'Little Red Hen' and 'Monster'. The difficulties of crosscultural dating feature in the story named for the collection's title and the sensuous 'Her Father's Coffee'. 'Call it Love' is about notions of love in all their colours: dark and bright; soft and intense; calm and passionate. This is the evocation of the best and worst in human relationships and provides an engrossing and thoroughly rewarding way to spend some time.

JP

Carr, Roger Vaughan
The Butterfly

Illustrated by Ann James

Random House, 1996

ISBN 0 0918 3032 X \$22.95

When the tiny butterfly flutters its wings a tiny breeze is given impetus. On its journey across continents, over cooling oceans and red-dust deserts it gathers strength and returns to frighten the mighty elephant and threaten the fragile creature who fanned the tempest with a wingbeat.

Esoteric as it may sound this picture book may well be all things to all people. It could be read to a five-year-old and discussed at length in a Year 9 group, and I defy any reader not to be swept with admiration for the brilliance of its illustrations. Ann James's work is very familiar to younger readers - here she has taken flight. Still with her sure yet gentle touch (the great wind is never threatening or horrific in James's hands) she has risen to the challenge of portraying the invisible, of capturing the unseen. Rather than using or working with her chosen medium of watercolour, she has allowed it to be. She has guided its blotches and wavering, blending qualities into trembling leaves, spume-spattered cliffs marked with craggy rivulets of darker line where the paint has run down; a glowing dust-rimmed fireball of a sun; exploding tentacles of tree roots as the gale breaks them off... Every page is remarkable, wondrous. The movement of the wind travels and builds in these pictures giving force and beauty to the poetic, rhythmic cadences of the words. This book has the quality of haiku writ large. My recommendation - BUY IT.

LH

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Visual Delights

Reviewed by Jo Goodman

The Midnight Gang, Margaret Wild, ill. Ann James, Omnibus, 1 86291 298 X \$19.95 Hb

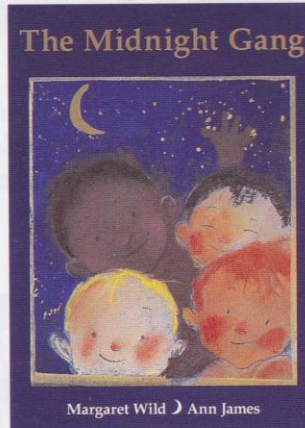
Some books are so enchanting that the receiver cannot wait to share the experience with others. The joyous subversion of young Brenda and her gang demand sharing, especially with preschoolers. What do babies get up to at night, just when grateful parents assume they are safely asleep in their cots? Well, this particular gang tip-toe out for a glorious session at the park, which goes well beyond the slippery-dip and swings and finds them relishing the excitement of playing among the stars, riding the tail of a comet. The ending provides the answer to the nappy riddle, and a satisfying conclusion for readers and listeners.

Margaret Wild has provided a rich text for her simple story, one to read aloud with relish. Clever use is made of different typefaces to convey excitement and action.

The book is a visual delight. Ann James uses coloured chalks, economically and expressively conveying the babies' exuberance. The dark night backgrounds and shadowy shapes allow concentration on the figures, whilst providing an atmospheric setting for their adventures. The multicultural gang are a delight — a range of emotions readily apparent from the expressive depiction of their actions. This classic for pre-schoolers is not to be missed. It is a wonderful example of the art of the picture book — a collaboration of writer and artist which enhances the work of both.

The Discovery of Dragons, Graeme Base, Viking, 0 670 87156 7 \$24.95 Hb

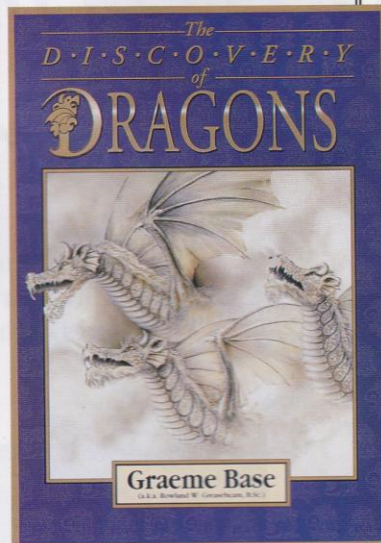
Mr Base has taken the wonderful illustrations from his 1990 calendar **Dragons, Draaks and Beasties** and produced a fabulous book which combines his beautiful paintings with a text full of delights, and with superb book production — the result is an incomparable guide to these legendary beasts. Adopting the persona of Mr Rowland W. Greasebeam, B.Sc., he has edited the accounts of the three explorers credited with the discovery of,



respectively, the European dragons (Bjorn of Bromme, Viking), the Asiatic dragons (Soong Mei Ying, daughter of a 13th century silk trader), and the Tropical dragons (19th century German cartographer and amphibologist, D. E. F. Liebermann).

The letters of these esteemed personages are reproduced, together with editorial notes, location maps and an indication of comparative sizes. A double-spread is devoted to each dragon, and the paintings convey something of the temperament of each beast as well as its preferred habitat. Although many are strikingly beautiful, the dangers of dragon hunting will be apparent to the perceptive reader. A pictorial strip, very finely drawn, illustrates the principal events alluded to in each letter, and will doubtless entertain such readers as have not the patience to read the text as well. True scholars however will pay the closest attention to the primary evidence of the letters, their authenticity is clearly beyond question — regard the texture of the papers used, the letterhead and typefaces, the style of each author. There can be no doubt that Mr Greasebeam, despite the carpings of his erstwhile critic Professor M. G. Fiblewitz, has produced *the* definitive book on the discovery of dragons, and his natural reluctance to reveal the source of the letters must be respected.

Mention must be made of the publishers of this marvellous book, Snoisses and Beiltog; they have



spared no expense and paid admirable attention to every detail. Regard first the sumptuous restraint of the cover, with its rich yet subdued gold lettering and borders, its reproduction of the beautiful painting of the Great Snow Dragons, and the subtle figuring on the blue paper used. These small dragon icons are picked up in the picture strips throughout the book, and, if the reviewer may be allowed an aside, she cannot but wonder if this method of reinforcing a story will gain wider usage — she supposes it can by traced back in time to the Bayeux Tapestry itself. The luxurious marbled paper used throughout the book is pleasing indeed, and the running decorative borders cleverly echo the artistic values of the three major divisions into which the dragon kingdom is herein divided — and which indeed reflects the principal parts of the world itself.

Parents and teachers who are truly sensible of the necessity of informing the minds of the young within their charge will not hesitate to purchase this educational and aesthetically pleasing volume. The lending libraries would be well advised to procure copies also so that those children who are less fortunate shall not be deprived of its delights. Finally attention should be drawn to the portrait of the author, the very epitome of sober Victorian respectability and learning. Well might he serve as a model for the young reader — and some of the older ones could also benefit from his example.

HAWKINS, Colin and Jacqui *Busy ABC* ISBN 0-7322-5663-1; *Baby Boo* ISBN 0-7322-5671-2 HarperCollins (Read Aloud, Read Along, Read Alone), 1996 unpagged \$9.95 ea

For very young children. The print is large, sparse and very clear on the mainly white pages.

The *ABC* provides a name or two for every letter of the alphabet: "Calvin is cooking. Carlos is crawling", "Yoko is yelling". A good range of present continuous action verbs is introduced in this main text while many of the 'characters' have a few words to say in more lightly printed bubble dialogue.

Baby Boo is a lift-the-flap book, relying on rhyme to introduce words and concepts. For example, "Who's in the house, is it a mouse?" accompanies a lift up dolls' house front wall. Inside the reader finds a large teddy bear, saying "Boo", as do all the figures revealed by lifting the flap on each page.

Bright, happy illustrations ensure that these books will be fun to share with early readers. EC

****HOBBS, Leigh** (illus.) **Valerie Thomas** (text) *Around the World with Miss Jones and Miss Brown* Hodder, 1996 unpagged \$22.95 ISBN 0-340-61275-4

A trip around the world with Miss Jones and Miss Brown has them visiting eighteen different countries. At each stop over something disastrous happens. In London they tumble off the tower bridge; in Switzerland the snow was too slippery; at the North Pole, they get isolated on an iceberg and in Hawaii a wave washes them away. Their sorry tale of mishaps end when they return home only to find their house on fire. They decide to go to Africa to live happily in a tree house.

The short simple text has a repeated structure throughout. The new country is introduced along with the disaster, then a common expression. "Mamma Mia", "Ooh la la!" and so on. The cartoon characters in bright colours will draw children in as they slip and slide, tumble and topple, cartwheel and surf their way through the pages. CDW

****JAMES, Ann** (illus.) **Roger Vaughan Carr** (text) *The Butterfly* Random House (Mark Macleod), 1996 unpagged \$22.95 ISBN 0-09-183032-X

A butterfly delights a young girl who accompanies her father and his elephant in the forest. The butterfly flaps its wings, strengthening a dying breeze which joins with another dying puff and another and another. It blows over the sea to northern Africa, then to Brazil, Peru, Australia and back to the girl,

her father and the elephant, but now it is strong and the elephant shakes with fear. The story reads well aloud and creates a vivid picture of winds travelling around the world. The artist has used the understatement than can be obtained with water colours to create simple but powerful images of the wind's work in the different places. The design of a half-page-wide column space for the text with each painting covering the remainder of each opening, is well proportioned. This text, illustration and design all work to produce an outstanding book for 4-7 year olds. ES

****JAMES, Ann** (illus.) **Margaret Wild** (text) *The Midnight Gang Omnibus*, 1996 unpagged \$19.95 ISBN 1-86291-298-X

'On the stroke of midnight, when anything can happen, Baby Brenda climbs out of her cot', makes her way outside to meet her gang and with them goes to the park where they do all those things older people think babies can not possibly do.

This story is fun, working in very well with the wonderfully lively chalk pastel on coloured paper pictures showing Australian children of four races, and the interesting book design. I am not sure how the book would appeal to babies but slightly older children and adults would find it amusing. HN

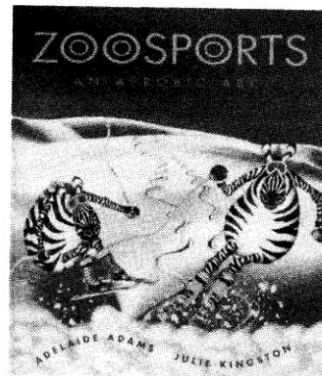
KERR, Judith *Mog and the Vee Ee Tee* HarperCollins, 1996 unpagged \$19.95 ISBN 0-00-198211-7

Mog, the feline heroine of at least a dozen delightful picture books is probably well known to a large segment of picture book readers/lookers who have been enthralled by her various escapades. This time she hurts her paw so badly that they have to spell the word - this will strike a chord in all animal owners whose pets turn into a quivering jelly when the word *Vee Ee Tee* is mentioned. *Mog*, I am sorry to say, disgraces herself at the vet's, by escaping from the surgery, and in her flight through the waiting room manages to take most of the waiting animal patients with her - in hot pursuit. Quite delightful it all is, and a welcome addition to the history of *Mog*. The illustrations as equally as good as the text. PG

****KINGSTON, Julie** (illus.) **Adelaide Adams** (text) *Zoosports: An Aerobic ABC* Hodder Headline, 1996 unpagged \$22.95 ISBN 0-340-62234-2

Kingston and Adams have risen magnificently to the challenge of creating yet another alphabet book. Ranging from ants abseiling to zebras zigzagging, 26 species indulge in whimsically portrayed sporting activities - the ants abseil down a half eaten Crunchie bar and past a discarded Coke can, whilst the jet-skiing jellyfish will induce chuckles from all ages with the terror in their eyes.

Most letters have a page to themselves, sometimes surrounded by white space, sometimes with the illustration taking up the entire page. Some illustrations are monochrome, some are full colour, and we view some scenes via various filters - thus the diving dinosaurs appear on a television screen with dinosaur claws operating the remote control. The fencing frogs appear as a newspaper report, itself an alliterative exercise. At the back of the book is a double page with all the letters accompanied by their illustrations in miniature.



Alphabet books are obviously aimed at children just learning to read, but this is a book which can be enjoyed by all ages because of its complexity, sense of fun, and technical excellence - recommended. MA

****LANE, Cathy** (illus.) **Mary Small** (text) *Knock Knock Who's There Koala*, 1996 unpagged \$17.95 ISBN 1-875846-94-8

A variation on the old game which never ceases to amuse children. In this version a boy and a girl literally knock on a series of doors and peepholes to give a taste of the occupants who are fully revealed on the next double-page spread. Among them are ghosts on a roundabout, witches combing their hair and a dragon eating ice cream. All the creatures thus discovered are scary but there is a surprise on the last page. The bright illustrations are reasonably detailed and capture the humour of the situations. There is minimal text. A small format, hardback book with pasted down cover, one can see where the money was invested in production. ED

****OGILVIE, Sally** *Dempsey* ISBN 1-875597-72-2

****OGILVIE, Daniel & Sally** *Cindy's Special Friends* ISBN 1-875597-75-1 DSAMC, 1996 32pp \$6.95 pbk ea

These are strange little books. There is much about them which would appeal to newly independent readers: small format; large, well-spaced type; lots of colour photographs; and chapters - always the sign of a 'real' book to



Dog In, Cat Out by Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books part of the Ashton Scholastic Group, 1991.

Norman, Felicity 'James, Ann 'Dog In, Cat Out - ill.' *Magpies* Vol 7, No 2, May 1992, p 26.

NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS

and Somebody is a bear. Watercolour sequences mirror the well known story in a whimsical fashion: "This rain is too hot," says Somebody, standing under the shower, while Baby Blair's remarks humorously counterpoint his parents' panic: "It's a monster," said Mrs Blair. "Issa big Teddy," said Baby Blair.

It is amusing and ingenious, but you have to ask whether it is anything more than an elaborate and contrived joke — one to be enjoyed by a parent and child team who enjoy this sort of light-hearted literary game.

Blair MacDonagh

Daddy's Roommate, Michael Willhoite, Alyson Wonderland, 1 55583 178 8, PNA

Daddy's Roommate is a picture book about a boy who spends the week with his mother and weekends with his father and his male lover. A book with a message, it attempts to explore a sensitive issue and say that "being gay is just one more kind of love". The narrative is in "caption style", has a strong American flavour and is bland and somewhat stilted. The illustrations are unappealing.

The publication company, Alyson Wonderland, perhaps deserves a mention as it specialises in books of interest to homosexual readers. **Daddy's Roommate** is one of a series and follows **Heather Has Two Mommies**, which explores the issue of artificial insemination and lesbian parenting. The books are aimed at children from 2-12 years of age. (BR, IR)

Val Elliott

Our Farmyard, Ernest Nister, Collins, 0 00 184679 5, \$19.95

Scenes from a Victorian farmyard come to life in this attractive pop-up book which also features push-out figures to be used in conjunction with the final pages. The paper engineering is simple but effective and the autumn tones which feature throughout the book help evoke a mood of rustic peacefulness. Each page includes a short nursery rhyme type verse about the animals in the scene. A number of verses are rather strained and contrived. These, however, do not detract substantially from the book as a whole. The soft, old-fashioned illustrations provide children with a glimpse of the past and the pop-ups add further interest.

Cathryn Crowe

Lots to Do, John Prater. Dent, 0 460 88073 X, \$18.00

The humour of everyday family life is a popular theme for writers and illustrators of picture books. Here is another version likely to amuse its readers, and to ring true with many parents as they read it with their children. The weekend begins with the children asking what exciting things are planned: typically, the parents answer: "There's lots to do". And so the weekend chores begin. As each mundane task is worked through, on the turn of a phrase the reader is taken into the child's world of imagination. Cleaning the dishes becomes a juggling act in a circus; tidying the room, a game of pirates and smugglers.

Placement of the illustrations adds interest for the young reader and carries the story along. The text is set against a rendition of an everyday scene on the left, while facing on the right, in comic strip layout, the children's imaginative play is represented. In watercolour detailed with pen, the illustrations are slightly caricatured to add a touch of humour. The colours — blues, greens and oranges — may not please some: their combination imparts a dull toning which does not match the fun. Nevertheless, this is a happy book for family reading and for family themes. (BR)

Kerry Neary

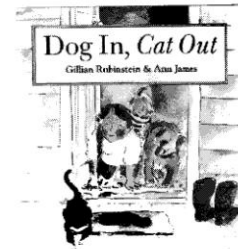
Dog In, Cat Out, Gillian Rubinstein, ill. Ann James, Omnibus, 1 86291 024 3, \$17.95

Much is said about how skilfully Pat Hutchins manages to tell the story of **Rosie's Walk** in just 32 words. Well, Gillian Rubinstein manages this one with just four: dog, cat, in, out, in various combinations. There is almost a case for suggesting that after a few readings children would surely be able to recognise these four.

The storyline is that of a lively three-children, two pets, and one child-on-the-way family. In illustrations, full of movement and detail, we follow a day in the life of this family, from 7.00 a.m. until 11.30 p.m. (a cuckoo clock on each page indicates the time). There's lots to look at here, lots to talk about, and a lot of joy to be gained from watching the "ins and outs" of the pets and their happy owners. Ann James' illustrations, in her fluent wash-and-line style, are admirably suited to flesh out the details and supply characters

and narrative to Rubinstein's wry, spare text.

Felicity Norman



Bill's Belly Button, Anita Jeram Walker, 0 7445 1522 X, \$16.95

Belly buttons and elephants seem to hold a fascination for young children. This appealing story features both together with a group of imaginative and caring children who try to help Bill (the elephant) solve a problem.

The soft watercolour illustrations are relaxed and often amusing. The children mill around Bill, sometimes using his trunk as a slide or riding on his back. The importance of being sensitive to the needs and concerns of others is the subtle message of this attractive and original title.

Cathryn Crowe

Rosy's Paddling Pool, Lucy Dickens, All Books for Children, 1 85406 069, \$16.95

Rosy is about two, judging by her speech patterns. With her persistent "Rosy do it", she is certainly in charge of operations when her mother brings home an inflatable paddling pool. Aided by her mother and big brother, she blows it up, fills it and is the first to step into it. She is soon joined by the twins from next door, though it is rather a squeeze. When she finally goes in to tea and then bed, first the dogs then the birds share her pool. This happy little story about waterplay has a fairly brief text which moves well. It is simple enough for beginning readers to manage and they will soon make the few "hard" words their own. This is not a lap book however. The boldly sweeping lines and splashy brush strokes of vivid paint make the pictures more intelligible if viewed from a distance, especially as there is an economy of line in places which is more typical of cartoon style illustration. Text and illustration are well integrated to make an appealing whole. (BR)

Joan Zahnleiter

Cock-a-Doodle-Do! A first book of farm animals, Venice Shone, Orchard, 1 85213 269 8, \$19.95

A day in the life of the farm animals begins at cock crow and ends with the owl abroad in the darkening fields and the farm cat and dog "safe and snug inside". The text in large bold typeface, is placed across the bottom of each page. Each opening has a complete statement about farm life accompanied by a striking watercolour illustration. There is a stencilled quality to the paintings which gives a crisp outline to the simple shapes and fresh colours. It also imparts a naive, almost toy-like character to the animals, the people and the farm environs. There is sufficient realism, however, to make the pictures easily intelligible to young children. This is a most attractive book for use with preschoolers and beginning readers. The clearly defined illustrations and large print make it suitable for use with groups of children. It is also worth consideration for some visually impaired children. Highly recommended.

Joan Zahnleiter

Large as Life, Julia Finzel, Collins, 0 00 184961 1, \$19.95

I have heard adults claim that small children get confused by books that show various animals in drawings of the same size. This book may have been produced to overcome such confusion — if it exists. It begins with a ladybird on a leaf, then on a butterfly, and on successively larger animals, ending with a blue whale. Finally all the animals are depicted in a very odd procession (the fish balanced on the rhino's horn, for example), but the ladybird is "too small to see".

I have two main difficulties with this book: firstly the logic (or lack of it). There is no text, except right at the end, and no "story", and the apparent realism sits uneasily with the juxtaposition of the creatures, e.g. on one page the ladybird is found in an air bubble breathed out by a fish! The relative sizes result in only small bits of the larger animals fitting on the page — something I feel would be confusing for small children. The second problem is with the illustrative style: despite bold colours and strongly patterned pages most of the pictures are extraordinarily menacing.

Jo Goodman

Dog In, Cat Out by Gillian Rubinstein. Illustrated by Ann James. Norwood, SA: Omnibus Books part of the Ashton Scholastic Group, 1991.

Stodart, Eleanor [Review] *Reading Time* Vol 36, No 2, 1992, p 17.

animals last to arrive is given as a figure below the text.

The illustrations are full of riotous action and colour, with the exaggerated features of the characters having an almost surreal quality. The style of illustration overall will probably appeal to older children, while the structure of the text and its presentation seem geared to a younger audience.

This is a colourful and lively counting book, although it somehow lacks an overall coherence in theme and intent. Many children will enjoy exploring it, however. AH

****HARVEY, Roland** (illus.) **Scott Riddle** (text) *Crisis on Christmas Eve* Periscope Press, 1991 unpagged \$4.95 pbk ISBN 0-949714-10-0

Santa's reindeer strike when they reach the Aussie outback ("It's too hot!"), but the Christmas Eve crisis is solved in this Raymond Briggs inspired story when native animals join with your typical bush hero/ine types to deliver the goods regardless. Harvey's idiosyncratic style is busier than ever. Most frames have at least one good joke (like the barbed wire fence converted into a ski lift for cows). The watercolour washes mirror the changing landscape to perfection: drought and flood, sea and snow, outback and (token) city.

There are so many good ideas floating around here that some inevitably get lost (and the reader with them), but the number of plums packed to bursting in this pudding provides a rich diet for many readings, and the nicely overdone idiom ("Santa would be flat out like a lizard drinking") adds to the flavour. The near give-away price and the combination of Santa Clausian and Australian mythology should guarantee this book great sales as a stocking stuffer and overseas gift for many Christmasses to come. WS

HAWKINS, Colin and Jacqui *Monsters* Collins, 1991 unpagged \$14.95 ISBN 0-00-193415-5

This is a droll humorous look at different monsters, such as the Yeti, The Blob, and Nessie who eats, we are told "American tourists that are wearing the wrong tartan". Werewolves, the Kraken, King Kong, the Australian Yowie and little green men also come in for a mention.

While the publishers recommend this book for 3 to 5 year olds, I feel that much of the dry humour and detail

(such as the bullet flying off the werewolf's head labelled "not a silver bullet") would be missed by such a young age group. Children 6 to 8 years would probably enjoy it more. Recommended for all monster lovers and any libraries that have a sense of humour. LR

HEARN, Diane (illus.) **Teddy Slater** (text) *Dining with Prunella* ISBN 0-7329-1215-6 *Shopping with Samantha* ISBN 0-7329-1218-0 **ALLEY, R.W.** (illus.) **Teddy Slater** (text) *Listening with Zachary* ISBN 0-7329-1216-4 *Looking for Lewis* ISBN 0-7329-1217-2 Macmillan (What rhymes), 1991 unpagged \$4.95 pbk

A great idea for the beginning reader or speller. They are designed so that children can actually participate in the storytelling in a humorous and rewarding manner.

Told in a fast-moving, lyric style with the reader choice section italicized, the book reads well silently and aloud. Accompanying the text are bright, colourful illustrations (many full-page) that highlight the action and humour of the verse. The subsequent titles concern a game of hide-and-seek; the investigation of a strange noise; and a visit to a large department store. A useful little set of books for the school, public or home library. LS

HURFORD, John (illus.) **Ruth Corrin** (text) *Mr Cat* Random Century, 1991 unpagged \$14.95 ISBN 1-86941-123-4

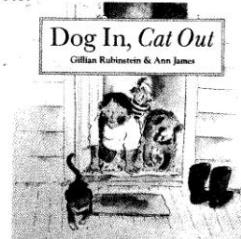
Something was making Mr Cat fat. He was too fat to play with even the grey cat from next door - this made Grampa worried. At last Grampa discovered Mr Cat's secret, the meaning of his purr.

This is a sensitive story about animal pregnancy and birth. The text is well matched to the gentle illustrations. Both convey vigour, and life, as well as gentle care while the facts of the cat pregnancy and the birth of Mr Cats' kittens unfold. One of the nicest stories of care and excitement to share with younger children. Highly recommended for early childhood reading. KF

****JAMES, Ann** (illus.) **Gillian Rubenstein** (text) *Dog in, cat out* Omnibus, 1991 unpagged \$17.95 ISBN 1-86291-024-3

This is not a wordless picture book, but most of the 'text' is in the illustrations. The written text

consists of the four words of the title repeated in different combinations. On most pages either the cat or dog is in the house and the other one is outside, but sometimes the pattern varies so that both are in or out. Three quarters of each double page spread are covered by a single, coloured pen and wash illustration in James' rather messy, sketchy style, showing activities typical of a family with three young children and two pets.



The other quarter has the text in large type and a line drawing of a clock with two doors. The time on the clock is appropriate for the activity in the illustration, eight o'clock showing when the family has breakfast, for example; and the doors open and shut for the dog and cat to be 'in' or 'out' in accordance with the text on each page. Thus the written text provides the stepping stone for the reader to explore the pictures and to provide more text, such as Mum in or out and so on. The book has much more to it than a quick reading of the text might suggest, and it deserves its place on this year's short list. ES

LANGLEY, Jonathan (illus. and reteller) *The three bears and Goldilocks* ISBN 0-00-184213-7 *The story of Rumpelstiltskin* ISBN 0-00184212-9 Collins, 1991 unpagged \$16.95

Jonathan Langley takes an individualistic approach to these fairy tales. The same basic old story is there, but Langley invests it with an entirely new ethos - things just aren't the way you had supposed them - and this way is so much funnier!

Pictures are big, colorful and friendly. I particularly liked the flying pigs in Rumpelstiltskin, and such things as faces on the trees and the sun. These volumes are ideal for children just beginning to read well enough to graduate to a book. The stories are sufficiently familiar to help the early reader, but there is enough that is new, exciting and different, to encourage persistence. Kinder to Grade 3. HW



Appendix C. CD-Rom

[Contains photo of author, electronic copies of books, and an electronic copy of the dossier.]