



Contemporary Children's Book  
Illustrators from Ireland

Maisitheoirí Comhaimseartha  
Leabhair Páistí as Éirinn

ISBN 978-1-872917-82-5

First published in Ireland in 2013 by Children's Books Ireland, administrators of the Laureate na nÓg Project.

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## Introduction

Illustration is a brilliant and unique art form. For many people, illustration within books will be their first taste of the wider world of visual art as well as an imaginative and creative introduction to literature. Of course, we in Ireland are no strangers to literature; our international reputation as a nation of writers and readers is unsurpassed.

The reputation of our children's writers and illustrators has grown enormously over the past decades. Children's writers and illustrators have been enjoying both critical and commercial success in Ireland and further afield. When I was appointed Laureate na nÓg in May 2012, one of my immediate priorities as a picturebook maker was to draw attention to the amazing work being done by Irish illustrators at home and abroad. Children's book illustration has not always received the recognition it deserves. In the past, it has been viewed as less important than the written text, and illustrators have been overlooked. Pictiúr, this exhibition of contemporary children's picturebook illustration, showcases the extraordinarily rich talent present among contemporary Irish children's book illustrators.

Of course, illustration is also about the relationship with the viewer. All children and young people have the right to access high-quality arts experiences, and books provide a universal and rich element of childhood. As Laureate na nÓg, I am asking everyone, regardless of age or circumstance, to ensure that the children in their care and in their community can have access to books in homes, schools and libraries.

I encourage everyone, of all ages, to dive into the worlds and imaginations of our talented illustrators. Savour and enjoy every illustration. I believe Pictiúr to be a true celebration of the creativity and talent evident in contemporary Irish illustration today.

## Réamhrá

Is foirm ealaíne uathúil iontach é an maisiúchán. Tugann na maisiúcháin i leabhair an chéad bhlás do go leor daoine de dhomhan leathan na healaíne físe agus iad ag cur aithne chomh maith ar shamhlaíocht agus ar chruthaitheacht na litríochta. Ar ndóigh, is fada aithne ag muintir na hÉireann ar an litríocht; tá cáil idirnáisiúnta neamhsháraithe orainn mar náisiún scríbhneoirí agus léitheoirí.

Tá clú agus cáil ár scríbhneoirí agus ár maisitheoirí do pháistí tar éis méadú as cuimse le blianta anuas. Tá rath criticiúil agus tráchtála ar scríbhneoirí agus maisitheoirí do pháistí in Éirinn féin agus thar lear. Nuair a ceapadh mé mar Laureate na nÓg i mí Bhealtaine 2012, chuir mé romham láithreach, mar dhéantóir pictiúrleabhar, aird a tharraingt ar an obair iontach atá á dhéanamh ag maisitheoirí Éireannacha sa bhaile agus i gcéin. Níl an t-aitheantas atá tuillte aige faighte i gcónaí ag maisiúchán leabhar páistí. Roimhe seo, measadh nach raibh sé chomh tábhachtach leis an téacs scríofa, agus rinneadh neamhiontas de na maisitheoirí. Is sárthaispeántas é Pictiúr, an taispeántas seo de mhaisiúchán pictiúrleabhar, den talann fhíorshuibhir atá i measc maisitheoirí leabhar páistí an lae inniu.

Ar ndóigh, tá gaol ag an maisiúchán leis an té atá ag breathnú air. Tá sé de cheart ag gach páiste agus duine óg taithí a fháil ar ealaín d'ardchaighdeán, agus cuireann leabhair gné uilíoch shaibhir le saol an linbh. Mar Laureate na nÓg, iarraim ar gach duine cibé aois atá acu nó cén riocht ina maireann siad, a chinntiú go mbíonn fáil ag na leanaí atá ina gcúram agus ina bpobal ar leabhair sa bhaile, i scoileanna agus i leabharlanna.

Ba mhaith liom gach duine, de gach aois, a spreagadh le léim a thabhairt isteach i ndomhan na samhlaíochta a léiríonn ár maisitheoirí cumasacha. Bain sásamh agus taitneamh as gach léaráid. Creidim gur fíorcheiliúradh é Pictiúr den chruthaitheacht agus den talann atá le feiceáil i maisiúchán Éireannach an lae inniu.

*Niamh Sharkey*  
Laureate na nÓg

## The Bold Beast, Irish children's book illustration

By Valerie Coghlan

*Fadó, fadó* in Ireland there lived a great beast that slept for many generations. Sometimes someone came and tried to waken it, but still the creature slept. Once a boy called Harry Clarke prodded the beast, who rolled over with a mighty snort, so powerful was Harry's effort, and everyone said how wonderful this is. Look at what Harry has done. Sadly, although Harry's fame spread far and wide, further and wider than in his native country, if truth be told, the beast settled back to its slumbers.

Then the emissaries of beasts from other countries came to Ireland's shores, and everyone said how splendid they were, what a pity our lonely beast cannot produce beautiful picturebooks like these foreign picturebook beasts can. Gradually, the Irish picturebook beast began to stir again, and people began to take notice and say how truly wonderful were the results of this stirring.

Brave warrior artist, P.J. Lynch, was one of the first of his kind to reawaken the Irish beast and show the beauty of his picturebook art, and others followed, including the author-illustrators Marie-Louise Fitzpatrick, Adrienne Geoghegan, Mary Murphy and Niamh Sharkey. Once awake, the picturebook beast was no longer a lone and lonely beast, but became a Ravenous Beast and its reputation began to spread throughout Ireland and much farther and wider. Now Laureate na nÓg Niamh Sharkey has harnessed the Irish picturebook beast to show its wonderful talents to the world with Pictiúr, an exhibition which proves that Irish illustration and picturebook art is no longer dormant.

The picturebook beast's awakening was, however, leisurely compared with developments in other forms of Irish children's literature – mainly novels – which took place in the final quarter of the twentieth century. This surge in publishing for children in Ireland that began in the mid-1980s was due to a number of causes and has been well-charted (see Coghlan 2004; Keenan 2006; Keenan, 2007; O'Sullivan 2011). Though widely lauded, it

was eventually unsustainable, and now more Irish authors and illustrators are published in the United Kingdom than in Ireland. The emphasis during this period was on fiction, partly because of the high cost of producing books with colour illustrations, and because picturebooks tended to be regarded as something for children in their early years and not to be taken as seriously as books for older readers. Martin Salisbury, who has taught many prominent book illustrators at Anglia Ruskin University, suggests in an article in *Bookbird* in 2006 that 'for many academics, despite the increasing lip-service paid to the pictures, the main purpose of the picturebook is still its role in leading towards reading, but many of us in the graphic arts believe that the quality of the art itself has an important part to play in the all-round development of the child'. Six years later, Salisbury was commenting on the speed of the evolution of the modern picturebook, which, he suggests, might be too fast for some who find it difficult to retreat from seeing image as consistently subordinate to text and cannot cast aside the notion of picturebooks without the prefix 'children's'. He is, however, hopeful that 'as its audience and its reach widen, and we see the art of picturebook-making increasingly crossing over with the book arts, a new understanding of this hybrid art form will perhaps begin to emerge' (Salisbury and Styles 2012). Everyone interested in picturebooks must hope that Martin Salisbury's prophetic powers prove accurate, and there can be no doubt that Pictiúr will play a part in this.

Even at a time when there was a distinct lacuna in Irish picturebook creation, there were, however, some exceptions. P.J. Lynch, one of Ireland's best-known picturebook artists, came to prominence in the 1980s. Lynch studied art at Brighton College of Art, and his career as an illustrator was set on course when in 1987 his pen-and-ink artwork for Alan Garner's *A Bag of Moonshine* won the Mother Goose Award presented to 'the most exciting newcomer to British book illustration'. His books, which are mostly aimed at older readers, have received international acclaim, especially in the United States where his distinctive painterly style reflects the preferences of the American market. *The Christmas Miracle of Jonathan Toomey* and *When Jessie Came Across the Sea* have become modern classics, and have achieved

for Lynch the distinction of becoming one of only a few twice-winners of the UK's prestigious Kate Greenaway Medal. Lynch at first glance may appear to be more of an illustrator than a true picturebook artist who expands the verbal narrative with visual images; however, a further look will show that he subtly enriches and extends the reading experience in these and other books which he has illustrated by adding a visual text to the verbal text written by the author. Jonathan Toomey's misery is *shown* by Lynch as the bereft woodturner literally carries along a street a pile of wood, a metaphorical cross, on his shoulder. Her grandmother's loss and desolation as Jessie sails away to a new life are captured by scenes at either edge of a double-page spread in *When Jessie Came Across the Sea*. In the left-hand image, Jessie's grandmother stands on a quayside waving towards a sailing ship tossing on a stormy sea on the right-hand page; between these two scenes, 'a sea' of words on the pages epitomises the growing distance that separates grandmother and granddaughter.

Marie-Louise Fitzpatrick's *An Chanáil*, published in 1988, has the distinction of being among the first original picturebooks published in Irish. Fitzpatrick's next two titles, in English this time, were also published in Ireland. With these, she demonstrates her capacity to handle a variety of media, from the gentle line and watercolour washes of *The Sleeping Giant* to the sturdily atmospheric pencil drawings of the Oklahoma Choctaw tribe in *The Long March*. This is a beautiful piece of picturebook-making and ranks with what many commentators consider her best work so far: the two titles published in the United States, *I Am I* and *There*. Both are aimed at an early childhood audience, and are child-centred and simple in concept, while posing sophisticated questions that intrigue readers of all ages.

Irish picturebook-making was fortunate to have these talented and stylistically very different practitioners to set an example for other illustrators who followed in the 1990s. Adrienne Geoghegan, who was working as an illustrator for newspapers and journals in London, responded to the slowly changing atmosphere surrounding children's books and picturebooks in Ireland. Since her return to Dublin, Geoghegan's brightly hued palette and

well-defined outlines have become distinctive markers of her picturebooks in Irish and in English. Mary Murphy, who also started to publish picturebooks in the 1990s, has created a distinctive niche in the making of books for very young readers. Simple in concept and completely on a child's level, their clear shapes and bright colours attract the attention of the youngest children.

Niamh Sharkey, Ireland's second Laureate na nÓg, became a picturebook artist to watch when she won the Mother Goose Award in 1999, the same year in which she won the CBI/Bisto Award. Lynch and Sharkey are the only two Irish picturebook creators to win the Mother Goose, and Sharkey was the last winner, as the award was discontinued after 1999. Sharkey's distinctive painterly style was established with her first two books, retellings of traditional stories, and to these she brought a quirkiness which makes the reader look and look again at what her images are saying. This too comes through in her illustrations for a retelling of Perrault's 'Cinderella'. Illustrating a story like this which already exists in hundreds, and possibly thousands, of versions is a brave venture but Sharkey has risen magnificently to the challenge, imparting a freshness tinged with those humorous touches typical of her work and which make an old story new. More recently, she has ventured into a more cartoony style with books for younger readers, and her *I'm a Happy Hugglewug* has been animated by Brown Bag Films for a Disney Junior television series.

These dedicated picturebook artists slowly built both their own reputations, and that of Ireland, in the early 2000s, but it is unlikely that they would have predicted a second outburst in Irish children's literature, this time with the production of high-quality picturebooks by Irish artists during the last decade. At the turn of the last century, few commentators on Irish children's literature would have thought that the work of twenty-one talented picturebook artists who are Irish by birth or by affiliation could have been showcased in an exhibition dedicated to Irish illustration.

Many of the artists represented in Pictiúr have graduated from art

colleges within the past ten years, and most are graduates of Irish colleges – evidence that picturebook art and graphic design are taken increasingly seriously in institutions that include the Dublin Institute of Technology, the National College of Art and Design, Ballyfermot College of Further Education and the Institute of Art, Design and Technology in Dún Laoghaire. Nowadays, when Irish artists study overseas, it is usually at postgraduate level, when they attend institutions, such as Anglia Ruskin University or the University of Brighton or Kingston University, to develop and refine their skills in the art of the illustrated book. Picturebooks are given more recognition too on children's literature courses, both at undergraduate and postgraduate level in universities and colleges of education. And, while it is still slow progress, there is an increased awareness on the part of librarians, teachers, booksellers and parents that picturebooks and visual texts can be for readers of all ages, not only for children who are not yet accomplished readers of verbal text.

The art of the picturebook and that of the comic book (including graphic novels and manga) are now much more recognisably fused in publications from different parts of the world. Many Asian countries have long traditions of valuing visual elements in storytelling, and the influences of Asian book art and picturebook production are making themselves felt in publications from the western world, including Ireland. The work of Irish artists is winning fans in Asia too. Chris Haughton's first book, *A Bit Lost*, was published in Korean before it was published in English by Walker Books, and now it is available in Irish in Walker Éireann's series of translated titles. It is easy to see how Haughton's wry images of 'a bit lost' baby owl appeal to an international audience – even though the baby owl's chest feathers do seem to resemble that most British of garments, a Fair Isle sweater. The dilemma of a small bird, or child, who is lost is recognisable in many cultures; similarly, readers young and old wait for the moment when they can chorus 'Oh No, George!' when tension mounts as canine George tries to resist the varied temptations that come his way in Haughton's more recent *Oh No, George!*

One of the most noticeable features of recent Irish picturebooks

is how cosmopolitan they are. Apart from illustrated collections of myths and legends from Ireland's past, there is little to identify a visually distinctive body of work that might be classified as Irish. Even those who are Irish by virtue of theme are not, in the main, recognisable as Irish in their visual settings. Niamh Sharkey's stylish and stylised images accompanying Malachy Doyle's retellings in *Tales from Old Ireland* owe as much to eastern European art as to Irish art; Olwyn Whelan creates a glowing wonderland to match the stories in *Spellbound: Tales of Enchantment from Ancient Ireland* by Siobhán Parkinson, but this wonderland is stylistically related to the world she envisions in other collections from Greece, Scotland and Wales. Alan Clarke does evoke something of a strange and magical Ireland, suiting Eddie Lenihan's *Irish Tales of Mystery and Magic*, but Clarke's surreal world is also rooted in European art. Yet, each of these technically accomplished artists evokes a mysterious, mythical past, while never straying into the twee – and stereotypical – country of misty bogs that sometimes provides the landscape for traditional Irish tales.

There is a growing number of graphic novels set in Ireland's historical or mythological past. By virtue of their themes these have a visible Irish setting, however, with a few exceptions, place is often a generic backdrop to the action. A small number of exceptions to the lack of recognisably Irish settings in Irish picturebooks includes Marie-Louise Fitzpatrick's *An Chanáil*, where her depiction of the streets beside Dublin's Grand Canal provides a contrast to the rural canal banks through which a barge passes, depicting the experience of a boy who, when he travels from the city by barge, finds he prefers his urban home to the countryside, or *The Sleeping Giant* where she evokes a recognisable Kerry seascape. Fitzpatrick has been published more recently in Britain and the United States, with a consequent shift to more international locales. Her earlier titles were published at a time when there was an outcry for books in which children 'could see themselves', a reaction to those stories set in Britain, the United States and other parts of the world, which were the staple reading diet for generations of young Irish people. There had been too a sense that books, mainly fiction, with an Irish setting were

not acceptable overseas: readers outside Ireland could not, it was thought, accommodate references to specifically Irish locations or characters with Irish names. That has now changed and novels set in Ireland, past or present, and with a distinctive Irish tone are popular, some achieving international bestseller status. This has not, however, happened with picturebooks, which overall mirror a global rather than a local world.

Looking at the Pictiúr exhibition there is an immediate sense of how wide-ranging the work of Irish or Irish-based artists is. Writing about Irish picturebooks, Sandra Beckett remarks that '[al]though few of them have a truly Irish feel, many of the works by Irish picturebook artists have crossover appeal: they cross age boundaries just as they transcend geographical and cultural boundaries' (Beckett 2011). Of course this 'internationalism' in picturebooks is not particular to Ireland. Most publishers of picturebooks – not only in Ireland – now have an eye to international co-editions, one of the reasons why so many picturebooks no longer evoke a sense of their country of origin or of a particular location. Martin Salisbury in his 2006 *Bookbird* article contests that this may, at worst, manifest itself 'in the form of bland, generic land- and cityscapes with little or no sense of the atmosphere and character of real place'. He continues by arguing that books set in specific places are not necessarily about the places; instead, these provide a backdrop to universal themes by giving them 'a heightened, more convincing sense of reality'.

Most of the original picturebooks produced in Ireland are published for the Irish-language market, and the production quality of these has risen considerably in recent times. Some Irish-language publishers are now benefiting from selling rights to their picturebooks abroad – a significant change from times when Ireland was an importer of books to be translated into Irish. An Gúm, the State publishing house established in 1926, was one of the first producers of picturebooks for children in Ireland. Its mission was and is to promote the Irish language. To encourage young children to engage with Irish, An Gúm began to publish picturebooks. Initially, these were translations of existing books, mainly bought in from the USSR and other

countries in the former Eastern Bloc, partly because they were comparatively inexpensive, but also for ideological reasons: they were not original English-language publications. An Gúm's policy in this respect changed towards the last quarter of the twentieth century, when titles initially produced by English publishers began to feature regularly in the company's catalogues. Sometimes these were by Irish authors or illustrators, for example, Adrienne Geoghegan's *A Leithéid!* originally published in Britain as *Fancy That!*, and the company also originates picturebooks by Irish artists. One of the most popular titles to be translated into Irish (by Máire Uí Mhaicín) was Martin Waddell's text (*John Joe and the Big Hen*) for *Seáinín agus an Chearc Mhór*, illustrated by Paul Howard. The timelessness of a traditional Irish farm delineated in gentle lines and tones has surely contributed to the appeal of a book set firmly in a rural Ireland of bygone times. The soft focus style Howard uses here eminently suits the nostalgic story of rural Irish children. This contrasts with his detailed and more sharply delineated images for *Classic Poetry: An Illustrated Collection*. Here he shows his versatility, with a suitably Blakean tiger accompanying 'The Tyger' and there is sense that he doffs his painterly cap to Hieronymus Bosch in his detailed battle scene accompanying Byron's 'The Destruction of Sennacherib'.

Futa Fata is one of the newer children's publishers in Ireland. It has a policy of creating books of quality in Irish and vigorously selling rights to these to publishers from overseas at the Bologna Book Fair. By doing so, the company can afford to originate high-quality artwork as well as original texts in Irish from Irish authors. To date, Steve Simpson, already a successful picturebook artist and graphic designer in the international market, has illustrated five titles with Futa Fata, including the lively *Cáca don Rí*, where his images stylistically blend a traditional storybook bakery with modern illustration techniques. Donough O'Malley has also gained international recognition for his book illustrations, and recently his pastel and Conté crayon images are becoming part of Futa Fata's 'look'. Overseas rights have sold well, bringing the work of Irish artists to international prominence, as have books from a small Irish-language publishing house in Belfast, An tSnáthaid Mhór (Dragonfly Press), since its first title *Gaiscíoch na Beilte*

*Uaine* was published in 2007. Initially, eyes were drawn to its gorgeously illustrated versions of Irish legends, and, more recently, to modern stories for a younger market, with *Ó Chrann go Crann* and *Cogito*. To all of these Andrew Whitson has brought a dramatic and distinctive eye-catching style, and pays particular attention to the non-textual or peritextual elements of his picturebooks, expanding the narrative by doing so. The dust jacket of *Ó Chrann go Crann* shows Nia, a young girl, heading towards the opening of the book, inviting readers to join her in whatever lies ahead. When the dust jacket is removed, though, we see her standing forlornly in an empty room, and on the page, scratchy lettering and higgledy-piggledy collage intimate that all is not well. The credits page shows the dedications positioned on a postcard, hinting that a journey may lie ahead, and the square shape of the book and the appearance of a roughened texture for page background suggest the cardboard boxes in which her possessions have been placed during the house move upsetting Nia. All of these devices add to the reader's experience of the book.

In recent years, Ireland has gained a reputation as an excellent location for animators and graphic artists. Several of Pictiúr's contributors have a background in animation or in comic book design, both significant influences on the twenty-first-century picturebook. Lily Bernard's vigorous roots in animation are demonstrated in her illustrations for the thirteen titles in the *Scream Street* series; she has worked with Cartoon Saloon, an Irish animation and graphic design company, on numerous projects, most notably the very successful animated movie, *The Secret of Kells*. Using a blend of ink and watercolour mediated through Photoshop, she animates the gothic characters of Tommy Donbavand's series, giving each of them their own distinct characteristics.

When he established Cló Mhaigh Eo, which sadly has now ceased to publish, Colmán Ó Raghallaigh's specific aim was to promote the Irish language by giving children books in Irish that were not only approachable in terms of their text but also visually attractive. To do this, he enlisted the services of Cartoon Saloon to provide artwork to attract young readers accustomed to

television and computer games to enjoy reading in Irish. With Cartoon Saloon, he also produced a pioneering series of graphic novels based on Irish myths. More recently, Cló Mhaigh Eo's list of illustrators has included Olivia Golden, an experienced book artist who works within a range of styles and media. Her ability to capture emotions is shown to good effect when the clown in *Deora Draíochta* fears his circus might close or the plight of characters caught up in the Famine of 1847 in *Éalú san Oíche*.

Many of the artists whose work is shown in Pictiúr have a background in commercial art and graphic design, and the interplay between picturebook art, advertising and attention to design is noticeable in the work of a number of Irish illustrators. Although they are relative newcomers to picturebook-making, the influences of Niamh Sharkey, Oliver Jeffers, Steve Simpson, Kevin Waldron and other artists with a background in the graphic arts can be discerned in the work of up-and-coming artists. These illustrators feature regularly on the stage of OFFSET, a conference showcasing some of the best of international and national design which takes place in Dublin. In recent years, far greater attention is paid to the design of books produced in Ireland and picturebooks especially show a professional and imaginative approach at work in their creation. Some Irish artists, among them Chris Haughton, Mary Murphy and Niamh Sharkey – all notable for their impeccable sense of child-centred design – now hand-letter their books, giving these a warmer as well as a more individual feel. Attention in particular is paid to peritextual elements: these books really do begin on the cover, moving through the endpapers, often concluding on the back cover. Oliver Jeffers concludes *The Incredible Book Eating Boy* with a bite-shaped piece taken out of the back cover and with *The Great Paper Caper* he suggests that the dust jacket be made into a paper aeroplane, or could even be turned back into pulp to make new paper. That *The Heart and the Bottle* is a book of layers is prefigured by its covers. The front of the dust jacket shows a small girl and a large bottle containing a heart that is too large, realistically, to be hers. On the back of the dust jacket a man walks away from the girl. Neither is identified by name or title, but they are emotionally close and when he is no longer present, she is bereft. Take off the rather dull dust jacket,

and there is a burst of activity epitomising layers of concealed or suppressed feeling, just as the heart is hidden by the human carapace. The opening endpapers are reminiscent of an old-fashioned reading book, while the closing papers are factual and scientific in their depiction, drawn as in a school textbook, of the dissection of a heart as childhood moves to youth.

Jeffers has achieved international recognition in the past ten years for the technical brilliance of his books. The influences of Sara Fanelli and other European artists who employ collage, *objets trouvés*, a variety of fonts – and sometimes typeface created by themselves – and used graph paper, pages from existing books and wallpaper as surfaces for their images are evident in his work, and he acknowledges Eric Carle as an illustrator from whose books he learned about a sense of scale. Boys, often without an obvious adult presence in their vicinity, are the central characters in most of his books. Lightly sketched, their simplicity gives them added weight and allow for empathy on the part of child readers.

Jeffers's boys are capable, living alone in their worlds it seems, without overt adult intervention. Childhood, with or without an obvious adult presence, is a constant motif in the works of the artists represented in Pictiúr. This is hardly surprising and, equally unsurprisingly, their books frequently show children coming to terms with new or strange or challenging situations. Whitson's girls adjust to their changed circumstances: in *Ó Chrann go Crann* when, moving from country to city causes upset, and in *Cogito* the protagonist loses her shadow at a difficult moment in her life. Marie-Louise Fitzpatrick's characters, two young boys in *I Am I* and a small girl in *There*, also deal with big issues: conflict and its resolution and how do we know when we are 'There', wherever it may be. Michael Emberley's children are firmly rooted in a real world, whether they are the anthropomorphised rodent, Ruby, in a take-off of the 'Little Red Riding Hood' tale, or portrayed in the more stylistically realistic images of *Hi New Baby!* Missy, the little girl who doesn't like reading in *Miss Brooks Love Books! (and I don't)*, is animated in Emberley's more cartoony style. He is masterful in capturing the wry looks and little acts of rebellion, as well as some bigger ones, conveyed by a child who is not at ease

with the demands of the world defined by adults.

Anthropomorphism of non-human characters is often employed by children's authors and illustrators to substitute for real children. Young readers can identify with Haughton's dog George (*Oh No, George!*) – really a high-spirited boy – when they do things that are not possible, or allowable, for human children. Niamh Sharkey's feisty Mavis and Marge (*On the Road with Mavis and Marge*) might look like a cow and a chicken but really they are two kids off on a jaunt that gets them to the moon, and surely her Happy Hugglewugs are just like any normal family? Anita Jeram and author Sam McBratney leave readers room to speculate about the relationship between Little Nutbrown Hare and the older Hare, and she captures equally deftly an adult/child relationship in *Little Chick*. Her pencil or pen and ink drawings, coloured with watercolour, are delicate but do not obscure the wryness of the interaction between characters.

Most children have a comforter – a soft toy or a blanket – that they cannot be without. Tatyana Feeney's *Small Bunny* is no exception, and Feeney eloquently encapsulates the anxiety of small children everywhere when the comforter is not right there with them. Bunny's ears convey interest, concern, resignation and despondency as blue blanket rotates in a washing machine. Being different can also worry children and Chris Judge's *Beast* is certainly unusual. Judge, another relative newcomer to Irish picturebooks, is making a mark with a distinctive style that owes a lot to comic book art. Page turns reveal different layouts, helping to move the narrative along, not only with words and actual pictures, but also by utilising single images on some pages and multiple images on others to subtly add other layers of meaning to the *Beast's* search for others like him. Judge's *Beast (The Lonely Beast and The Brave Beast)* hovers somewhere between childhood and adulthood; he has the adventures that children crave while offering the reassurance of a reliable adult with his sturdy frame and comfortable shagginess.

Many of these books do what Randolph Caldecott, the great nineteenth-century illustrator who is often credited with

'inventing' the modern picturebook, said a picturebook should do. That is, it should speak directly to the child but also have something to say, or show, to the adult. Without mocking or demeaning childhood, the books discussed here do give older readers something extra, making them books to grow into as well as to cherish when young. For Caldecott, humour was the common denominator between child and adult and, in Pictiúr, humour is evident as a common factor uniting younger and older readers as they enjoy the work of the artists featured in the exhibition.

Humour is undoubtedly a leavening agent in all of Kevin Waldron's books to date. Reading his two Mr Peek books, will adults empathise with Mr Peek, a well-intentioned but easily distracted zookeeper, or with his son Jimmy whose head is screwed on far more firmly? In *Pandamonium at Peek Zoo*, Jimmy's calm organisational talents are to the fore when he rectifies his father's muddled efforts to get the zoo ready for a grand animal parade celebrating the arrival of baby panda Lulu. Edward Lear's 'The Owl and the Pussycat' has been illustrated by so many artists that making a new version of the familiar rhyme presents a challenge for illustrators. At OFFSET 2012, Waldron commented on how Lear's text leaves room for the artist: a space that this artist has gloriously filled, whether with a Manhattan skyline as the pea-green boat leaves New York harbour or with the details of the wedding feast of the Owl and the Pussycat. Waldron claims as influences Tomi Ungerer, who has informed the work of so many picturebook artists, and Hans Schleger, one of the most influential graphic artists of the twentieth century. Looking at Schleger's post-World War II posters for which he was especially known, it is not difficult to see how Waldron carries Schleger's eye for telling detail into his own work. Waldron is also aware of the importance of character development in stories for young reader, infusing a small fly with a mighty amount of attitude in *Tiny Little Fly*.

The gothic sensibilities of several of Oisín McGann's novels are detectable in his illustrations accompanying his books for the younger readers. Poised someplace between the more conventional picturebook and the graphic novel, these employ a level of grotesquerie evident in the stories in both his Magic

Grandad and Forbidden Files series. Never losing sight of their humorous intentions, his images are detailed and reward close examination so as not to miss their little quirky details and asides. Though stylistically different, a similar sense of the absurd is evident in Alan Clarke's work, particularly in his *Irish Tales of Mystery and Magic*, and also in his images accompanying one of the few significant poetry books for children to be published in Ireland, *Something Beginning with P*. This remarkable volume from The O'Brien Press and edited by Seamus Cashman stands out for the quality of its illustrations – as well as its excellent selection of new poems by Irish poets – from Clarke and Corrina Askin and design by Emma Byrne. While The O'Brien Press rarely publishes picturebooks as such, it is notable for the design quality of many of its publications, and quite a few of the artists mentioned here have illustrated O'Brien books.

Looking through the Pictiúr catalogue, it is evident that Irish illustrators work within a broad spectrum of different media and produce books that are thematically and stylistically very different from each other. An exhibition like this showcases national achievement, bringing to the fore the innovation and technical accomplishment using both traditional and digital tools shown by the different artists, and, most important of all, the joyous creativity of Irish illustrated book creators.

Many of the trends evident in the exhibition are similar to trends internationally; there is, however, no need to believe that this in any way dilutes the identity of Irish picturebooks. That picturebooks worthy of standing with the best from around the world – proved by the international awards won by Irish picturebook artists – now fit the category of Irish is enormously encouraging for everyone interested in this art form. Children's Books Ireland now includes a special category of 'Illustration' in its annual awards, and picturebooks have won the overall award on a number of occasions. While the standard of reviewing picturebooks is sometimes not as high as it might be, there is an increasing recognition that they are worthy of serious discussion.

That picturebooks are, and should be, taken seriously is evident in the appointment of a picturebook creator as the Laureate na nÓg.

Niamh Sharkey, in a 2013 interview with Mags Walsh, director of Children's Books Ireland, staunchly emphasises her role in developing what is an increasingly significant part of our national literature. She says that 'I hope that everything I do during my two-year term will have an impact – changing how adults and children view books, illustration, creativity and reading'. One can only agree and say long may the Irish picturebook beast remain brave and ravenous so that children may exult in the results of the creature's hunger for only the best in illustration.

*References to all of the picturebooks discussed may be found in the catalogue entries for individual illustrators. Author names have not been included when mentioning titles of books as they may be found in the catalogue bibliographies.*

### Further Reading

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In Valerie Coghlan and Keith O'Sullivan, eds. *Irish Children's Literature and Culture: New Perspectives on Contemporary Writing*. London and New York: Routledge.

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Coghlan, Valerie (2007). P.J. Lynch. In Valerie Coghlan and Siobhán Parkinson, eds. *Irish Children's Writers and Illustrators 1986 – 2006*. Dublin: CBI & CICE.

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Keenan, Celia (2006). Ireland. In Jack Zipes, ed. *The Oxford Encyclopedia of Children's Literature*, vol. 2. Oxford and New York: Oxford University Press.

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Salisbury, Martin (2006). No Red Buses Please: International Co-editions and a Sense of Place in Picturebooks. *Bookbird: A Journal of International Children's Literature*, vol. 44(1).

Salisbury, Martin with Morag Styles (2012). Children's Picturebooks. In *The Art of Visual Storytelling*. London: Laurence King Publishing.

Short, John (2007). Niamh Sharkey. In Valerie Coghlan and Siobhán Parkinson, eds. *Irish Children's Writers and Illustrators 1986 – 2006*. Dublin: CBI & CICE.

Walsh, Mags (2013). Interview with Niamh Sharkey. *Children's Literature in Ireland. IBBYLink*, vol. 37.

1



2



## 1 **Eerie characters**

Scream Street series, Cartoon Saloon, Tommy Donbavand  
Walker Books (2008-2013)

Ink, watercolour, Photoshop

Why I chose this piece:

*Beryl the punk-zombie, the old mysterious werewolf, the cute and charming witch and the villain from the swamps. This series of portraits is part of the Scream Street collector cards set. Four cards can be found at the end of each book.*

## 2 **Scenes from Scream Street misadventures**

Scream Street series, Cartoon Saloon, Tommy Donbavand  
Walker Books (2008-2013)

Ink

Why I chose this piece:

*The Scream Street series is born from the fantastic imagination of Tommy Donbavand. We follow the misadventures of Luke the werewolf boy, Resus the vampire and Cleo the mummy. They encounter horrific and funny characters during their quest to find the relics of the Founding Fathers. It was a lot of fun to illustrate Scream Street. I enjoyed working with ink for the black and white illustrations. This style was a great way to render all the creepy, humorous, gross, quirky details described, with a lot of expression. For the covers and collector cards, I mixed ink, textures and Photoshop painting, which is close to the technique I also use as a background artist for animation.*

## **Selected Bibliography**

*Scream Street 1: Fang of the Vampire*, Tommy Donbavand, Walker Books (2008)  
*Scream Street 2: Blood of the Witch*, Tommy Donbavand, Walker Books (2008)  
*Scream Street 3: Heart of the Mummy*, Tommy Donbavand, Walker Books (2008)  
*Scream Street 4: Flesh of the Zombie*, Tommy Donbavand, Walker Books (2008)  
*Scream Street 5: Skull of the Skeleton*, Tommy Donbavand, Walker Books (2009)  
*Scream Street 6: Claw of the Werewolf*, Tommy Donbavand, Walker Books (2009)  
*Scream Street 7: Invasion of the Normals*, Tommy Donbavand, Walker Books (2009)  
*Scream Street 8: Attack of the Trolls*, Tommy Donbavand, Walker Books (2010)  
*Scream Street 9: Terror of the Nightwatchman*, Tommy Donbavand, Walker Books (2010)  
*Scream Street 10: Rampage of the Goblins*, Tommy Donbavand, Walker Books (2010)  
*Scream Street 11: Hunger of The Yeti*, Tommy Donbavand, Walker Books (2011)  
*Scream Street 12: Secret of the Changeling*, Tommy Donbavand, Walker Books (2011)  
*Scream Street 13: Flame of the Dragon*, Tommy Donbavand, Walker Books (2013)

## **Lily Bernard**

Lily Bernard grew up in France. She graduated with a degree in Applied Arts (Bordeaux, 2001), Fine Arts (Strasbourg, 2003) and the EMCA School of Animation (Angoulême, 2005).

Her first job was to make concept arts at Barley Films, in Dublin. Subsequently, she began work with the animation studio Cartoon Saloon in Kilkenny, and has been involved in some of their most important projects, *The Secret of Kells*, *Puffins Rock*, *Scream Street*, *Song of the Sea*, as a concept artist, illustrator, lead background artist, and art director.

In 2010, Lily was a lecturer in Boxel, graphic design workshops, in Tijuana, Mexico. She loves puppets, travelling, dancing, exotic cuisine, pixel art and sci-fi ... and hopes that one day she might work on a project that brings all these elements together!

3



4



### 3 **The giraffe who lived in a shoe**

*Something Beginning with P: New Poems from Irish Poets*  
Seamus Cashman (ed), The O'Brien Press (2004)

Acrylic and coloured pencils

Why I chose this piece:

*Relative to their necks, giraffes have exceedingly short legs; they are also lots of fun to draw. There is no way he'll fit in that shoe. No way!*

Original on loan from The O'Brien Press.

### 4 **Fionn Mac Cumhaill and the mermaid**

*Irish Tales of Mystery and Magic*, Eddie Lenihan, Mercier Press (2006)

Mixed media

Why I chose this piece:

*Mermaids spend a lot of time sitting on rocks. I have always thought that must be very uncomfortable and make them prone to kidney infections. The mermaid in this picture has a fine head of hair; I probably got a bit carried away with it if I'm honest.*

### **Selected Bibliography**

Ross O'Carroll-Kelly: *The Orange Mocha-Chip Frappuccino Years*,  
Paul Howard, The O'Brien Press (2003)

Ross O'Carroll-Kelly: *The Miseducation Years*,  
Paul Howard, The O'Brien Press (2004)

*Something Beginning with P: New Poems from Irish Poets*,  
Seamus Cashman (ed), The O'Brien Press (2004)

Ross O'Carroll-Kelly: *PS, I Scored the Bridesmaids*,  
Paul Howard, The O'Brien Press (2005)

*Irish Tales of Mystery and Magic*, Eddie Lenihan, Mercier Press (2006)

Ross O'Carroll-Kelly: *The Curious Incident of the Dog in the Nightdress*,  
Paul Howard, Penguin (2006)

Ross O'Carroll-Kelly: *Should Have Got Off at Sydney Parade*,  
Paul Howard, Penguin (2007)

Ross O'Carroll-Kelly: *This Champagne Mojito is the Last Thing I Own*,  
Paul Howard, Penguin (2008)

Ross O'Carroll-Kelly: *NAMA Mia!*,  
Paul Howard, Penguin (2011)

Ross O'Carroll-Kelly: *The Shelbourne Ultimatum*,  
Paul Howard, Penguin (2012)

Ross O'Carroll-Kelly: *Downturn Abbey*, Paul Howard, Penguin (2013)

## Alan Clarke

Alan Clarke is an award-winning Irish illustrator and occasional writer. His images conjure up worlds that are whimsical, darkly comic, magical, sometimes grotesque, but always beautifully executed.

His book illustrations have garnered widespread acclaim, among them *Something Beginning with P: New Poems from Irish Poets*, *Irish Tales of Mystery and Magic* and the ongoing Ross O'Carroll-Kelly series.

In recent years he has concentrated more on self-initiated projects and works for exhibition. His work has been exhibited extensively in Ireland as well as in the USA, the UK, Germany, Italy and Japan. His series of paintings from the story entitled 'The People of Ploppsville' were previously selected as part of the Bologna Book Fair travelling exhibition.

5



6



## 5 'I've already been to first grade,' says my mother

Miss Brooks Loves Books! (and I don't)  
Barbara Bottner, Alfred A Knopf (2010)

Lead pencil and watercolour on vellum and paper, digital, watercolour paper

Why I chose this piece:

*"I chose this particular one because I enjoy the body language shown here by the main characters, a little girl named Missy and her mum. I work very hard establishing the look of the characters, and how they 'act' and 'move'. It's a lot like stage acting. This pose expresses the characters as the author Barbara Bottner wrote them. Her mum in this scene has the line, 'I've already been to first grade,' in answer to Missy's 'I ask if she wants to do my (school) assignment for me'. Missy's physical reaction is not specifically mentioned, so it's up to me to 'act out' the response, in the art. This spread of the book also introduces the mum, not described in the text in any specific way. I created her as a creative person not afraid of a little mess and not worried about looking like a fashion mode—the likely sympathetic mum for the main character.*

## 6 And that is the slimy truth

Miss Brooks Loves Books! (and I don't)  
Barbara Bottner, Alfred A Knopf (2010)

Lead pencil and watercolour on vellum and paper, digital, watercolour paper

Why I chose this piece:

*This is the last image in the book. I chose this particular illustration because I enjoy the movement, body language and expression shown here by the main character, the little girl named Missy. Her face here expresses the character's attitude as the author Barbara Bottner wrote her. She does very little smiling in the story. But here you can plainly see she has found something to smile about. The other character in this scene, the teacher Miss Brooks, is in costume in a show of solidarity with Missy, who has just given a thrilling book report to her classroom about ogres. Slimy creatures sneaking out of the bookshelves suggest the many pleasures of reading about monsters that await Missy. And I like her little ogre costume.*

### Selected Bibliography

Ruby, Little, Brown & Company (1990)  
The Present, Little, Brown & Company (1991)  
Welcome Back Sun, Little, Brown & Company (1993)  
Happy Birth Day!, Robie H Harris, Candlewick Press (1996)  
Hi New Baby!, Robie H Harris, Candlewick Press (1997)  
You Read to Me, I'll Read to You (series) Mary Ann Hoberman,  
Little, Brown & Company (2001-2011)  
Ruby and the Sniffs, Little, Brown & Company (2004)  
It's Perfectly Normal: A Book about Changing Bodies,  
Growing Up, Sex, and Sexual Health, Robie H Harris, San Val (2004)  
Maybe a Bear Ate It!, Robie H Harris, Orchard (2008)  
Mail Harry to the Moon!, Robie H Harris, Little, Brown Books for Young Readers (2008)  
The Ultimate Guide to Grandmas & Grandpas, Sally Lloyd-Jones, HarperCollins (2008)  
Miss Brooks Loves Books! (and I don't), Barbara Bottner, Alfred A Knopf (2010)  
An Annoying ABC, Barbara Bottner, Alfred A Knopf (2011)  
Forget-Me-Nots: Poems to Learn by Heart,  
Mary Ann Hoberman, Little, Brown & Company (2012)

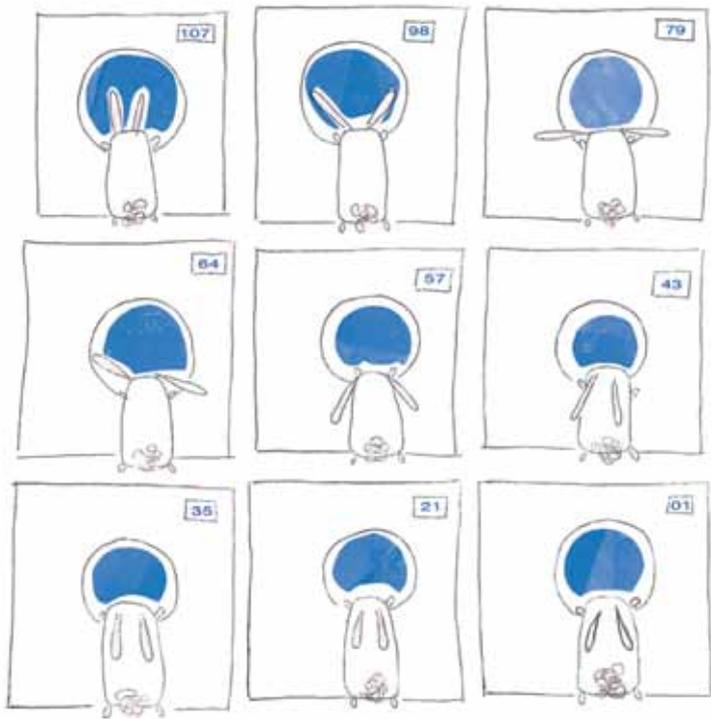
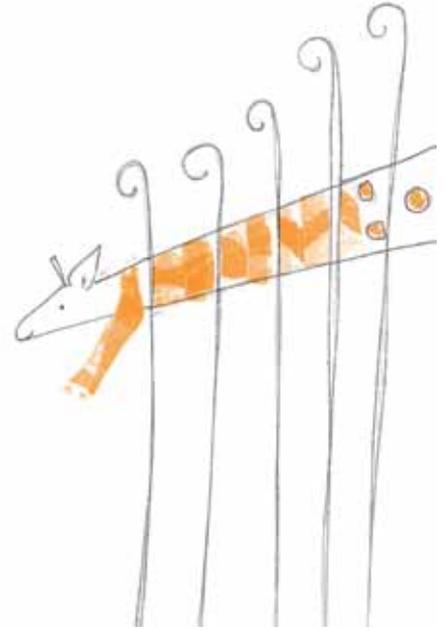
## Michael Emberley

Michael Emberley has been writing and illustrating children's books since 1979. He grew up in Ipswich, Massachusetts, just north of Boston, has lived in Oakland and in San Diego, California, but now lives just south of Dublin, between the Irish Sea and the Wicklow Mountains.

He has no art degree, no writing degree, no kids, no house and no pets but he does have a lot of pencils, a jar of assorted paintbrushes, fourteen bicycles and a pretty decent stereo. He has a sister and father (Rebecca and Ed) who design and illustrate children's books, and a wife (Marie-Louise), who also writes and illustrates children's books.

His hobbies include bicycle racing, bike riding, cycling, mountain biking, and avoiding driving. He bought his first television set at the age of forty so he could watch a bike race, and he bought his first car a few years later because there were no subway trains in California. He drives and cycles in Ireland almost as much as he did in America, just on the wrong side of the road.

... especially on visits to the zoo!



**7 ...especially on visits to the zoo!**

*Little Owl's Orange Scarf*, Oxford University Press (2013)

Printmaking with coloured pencil

Why I chose this piece:

*I love the interaction between the characters. Although this is a very simple image, there is a nice visual connection between the giraffe and the owl and it lets the reader in on the 'secret' of what has happened to the orange scarf.*

**8 It actually took 107. And Small Bunny watched Blue Blanket for every single one.**

*Small Bunny's Blue Blanket*, Oxford University Press (2012)

Printmaking with coloured pencil and watercolour wash

Why I chose this piece:

*I really like the design of this page—I think the repetition of the washing machines captures the feel of how long the wait for Blue Blanket would be for a child. And the bunny's ears, although they are very simple, convey all of the bunny's anxiety, worry and eventually resignation just through their position.*

## Tatyana Feeney

Tatyana Feeney is originally from a small town in North Carolina in the USA. She grew up reading lots of books and loved making up stories for her dolls as well as drawing with lots of colours. She studied Art History in college and then Graphic Design, before completing a degree in Children's Book Illustration.

Tatyana now lives in a small town in Ireland that has a big castle and when not illustrating she is reading and drawing with her children.

She has illustrated several books for children, including *Snobby Cat*, *An Rún Mór* and *Cillian agus an Rón*. Tatyana's first book as an author and illustrator, *Small Bunny's Blue Blanket*, was published in 2012 by Oxford University Press, and her most recent book, *Little Owl's Orange Scarf*, was published in 2013.

### **Selected Bibliography**

*Snobby Cat*, Patrick Deeley, The O'Brien Press (2005)

*An Nollaig sa Naigín*, Ré Ó Laighléis, Móinín (2006)

*An Rún Mór*, Caitríona Ní Mhurchú, The O'Brien Press (2007)

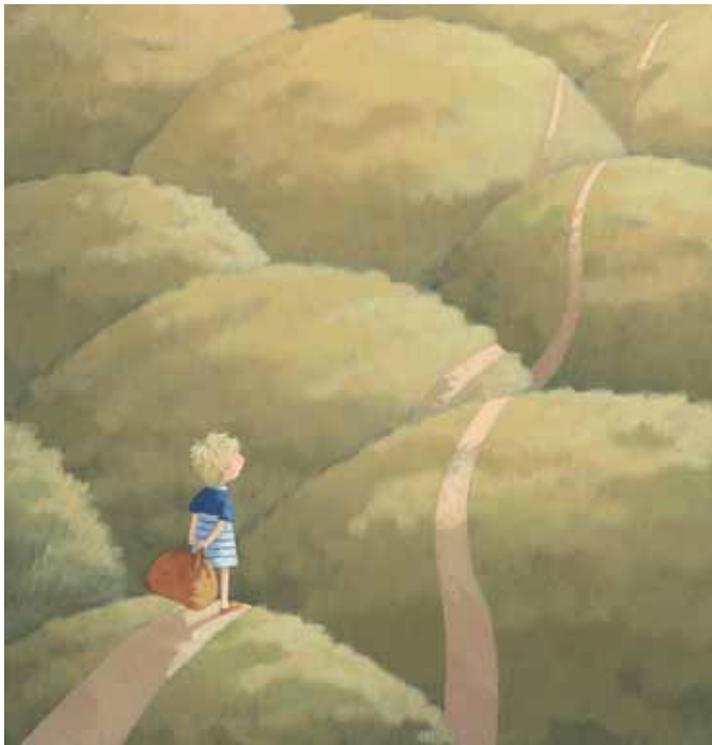
*Where's Murphy?*, Anna Donovan, The O'Brien Press (2008)

*Cillian agus an Rón*, Malachy Doyle, An Gúm (2012)

*Small Bunny's Blue Blanket*, Oxford University Press (2012)

*Little Owl's Orange Scarf*, Oxford University Press (2013)

9



10



- 9 **Will it take long to get There?**  
*There*, Roaring Brook Press (2009)

Acrylics

Why I chose this piece:

*I chose these two images because they are my favourite images from There and they are very representative of the book's theme. The book is about growing up, the child's dreams and aspirations for whom she will become in the future, her sense of wonder and her belief that she can achieve anything. In the hills picture, there is a wee hint of awe and impatience with how long it will all take.*

- 10 **Will I know everything There?**  
*There*, Roaring Brook Press (2009)

Acrylics

Why I chose this piece:

*'Will I know all the secrets? Will I know how to count the stars and how to fix the broken things?' The idea that she might one day know everything and sort out the world's ills... I loved making this blue moon picture, painting all the tiny stars, casting the child in moon shadow. She's perched precariously high on that dodgy-looking ladder but she's touching the sky.*

### **Selected Bibliography**

*An Chanáil, An Gúm* (1988)  
*The Sleeping Giant*, Brandon Books (1991)  
*The Long March*, Beyond Words (1997)  
*Rusty Nails and Astronauts*, Gabriel Fitzmaurice & Robert Dunbar, (eds.), Wolfhound Press (1999)  
*Izzy and Skunk*, David & Charles Children's Books (2000)  
*I'm a Tiger Too!*, Gullane Children's Books (2001)  
*You, Me and the Big Blue Sea*, Gullane Children's Books (2002)  
*Jasmine's Lion*, Angela McAllister, Random House (2005)  
*Silly Mummy, Silly Daddy*, Frances Lincoln (2006)  
*I Am I*, Roaring Brook Press (2006)  
*Silly School*, Frances Lincoln (2007)  
*There*, Roaring Brook (2009)  
*Silly Baby*, Frances Lincoln (2010)  
*Timecatcher*, Orion Children's Books (2010)  
*Dark Warning*, Orion Children's Books (2010)  
*Hagwitch*, Orion Children's Books (2013)

## **Marie-Louise Fitzpatrick**

When Marie-Louise was two and a half, she spent a couple of days in hospital with a broken arm and decided she would be a nurse when she grew up, but by the grand old age of four she had announced that she would be an artist and never changed her mind again! At college studying Graphic Design, she quickly zoned in on children's illustration; however, making it her full-time occupation took about fifteen years. Her first three picturebooks were created in her spare time – real life was a ragbag of stints as a graphic design assistant, an illustrator of love stories in women's magazines, a damp spell selling paintings on Merrion Square in Dublin, followed by years of part-time teaching and a million-zillion illustrations for school textbooks.

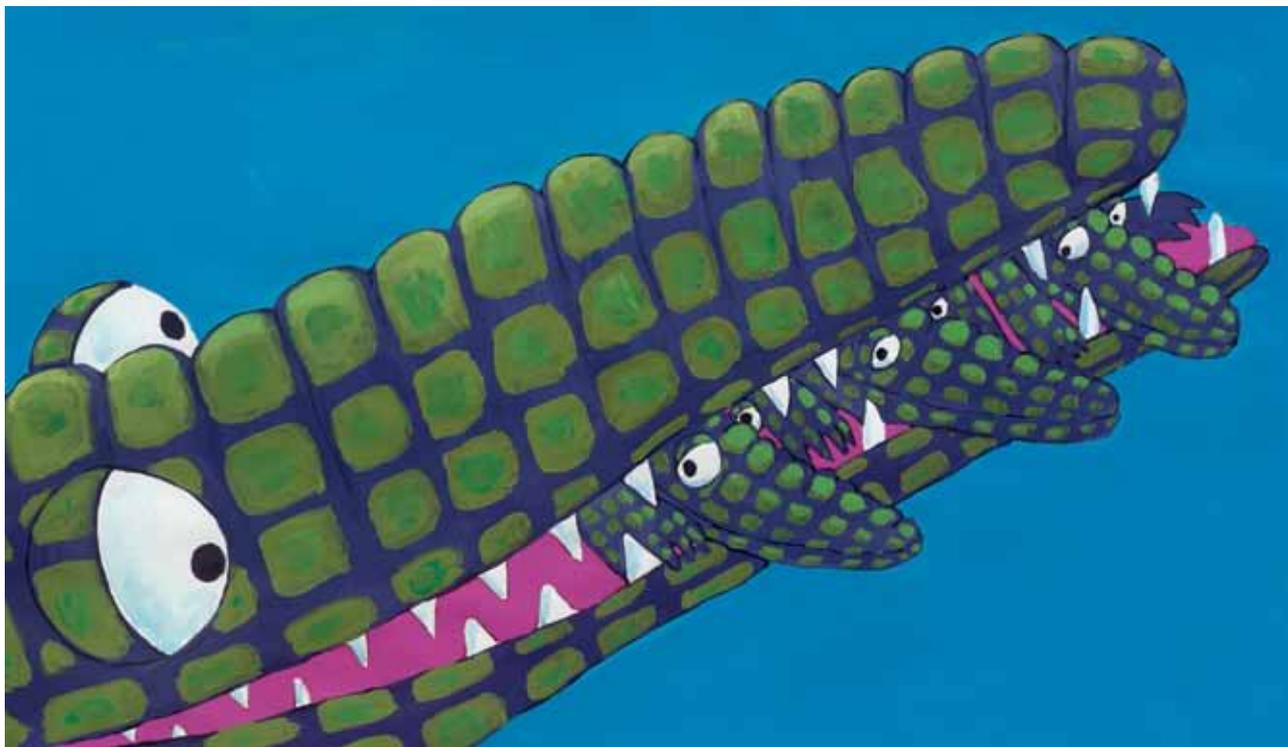
In 2000, Gullane UK published her fourth picturebook, *Izzy and Skunk*. Two more books followed: *I'm a Tiger Too!* and *You, Me and the Big Blue Sea*. Marie-Louise began to focus completely on her picturebooks and to find her own particular voice and visual style. In her work she likes to explore the magical space between the imagined and the real in childhood, and those little/big moments of change and discovery.

More recently, she has begun to write novels for children while continuing to create picturebooks such as *I Am I* and *There*. Her work has won numerous accolades, including three CBI/Bisto Book of the Year Awards. In 2013, her novel *Dark Warning* won the CBI Book of the Year Award for Fiction.

11



12



## 11 **Hello World**

*Fancy That!*

Gillian Lobel, Frances Lincoln (2005)

Acrylic paint

Why I chose this piece:

*Because it makes a great pair with 'Warm and Safe' and I love the bold colours.*

## 12 **Warm and Safe**

*Fancy That!*

Gillian Lobel, Frances Lincoln (2005)

Acrylic paint

Why I chose this piece:

*Because it makes a great pair with 'Hello World' and I love the bold colours.*

### **Selected Bibliography**

*Six Perfectly Different Pigs*, Elizabeth Moseng, Hazar (1990)

*Pushchair Polly*, Tony Bradman, Ladybird (1996)

*Dogs Don't Wear Glasses*, Crocodile Books (1996)

*There's a Wardrobe in My Monster!* Adrian Johnson,  
Bloomsbury Publishing (1999)

*Who Needs Pockets?*, Little Hippo (2000)

*All Your Own Teeth*, Cathy Gale, Bloomsbury Publishing (2001)

*Fancy That!*, Gillian Lobel, Frances Lincoln (2005)

*A Leithéid!*, Gillian Lobel, An Gúm (2006)

*Mommy's Pocket!*, Suzanne Weyn, Reader's Digest Children's Books (2008)

## **Adrienne Geoghegan**

Author and illustrator, Adrienne Geoghegan has written and illustrated many picturebooks for children over the past twenty years. She studied design and illustration at Kingston University in the UK, where she was awarded a first-class BA degree. She continued her career for some years in London, illustrating for many prestigious publishers, newspapers and magazines in the UK, including the *Guardian* and *The Economist*.

In 1994, Adrienne returned to her native Dublin, and worked in a shared studio. She also lectured part time on the Visual Communications degree course at DIT from 1997 to 2003. Adrienne has worked for Macmillan Children's Books, Oxford University Press, Hazar UK, Scholastic Children's Books, Frances Lincoln, Ladybird, Reader's Digest Children's Books and Bloomsbury Publishing, and her work has been translated into many languages.

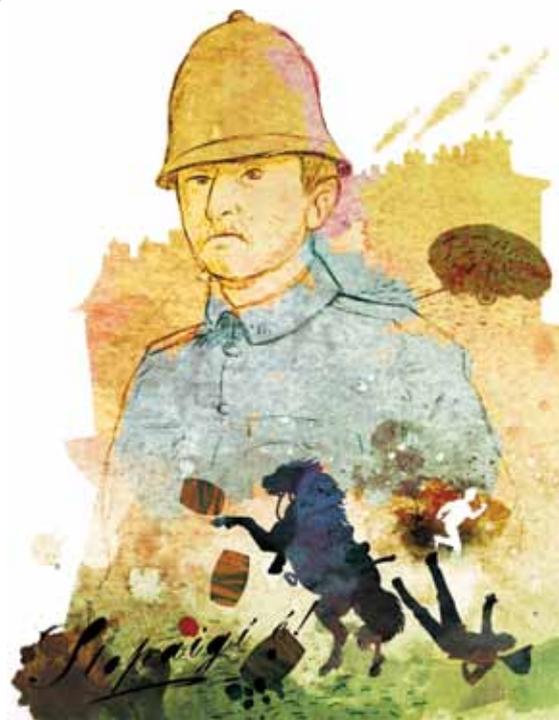
Adrienne has lectured extensively on her subject in colleges and libraries around Ireland, including NCAD Illustration Master Classes, Independent Colleges Evening Diploma in Picturebook Writing and Illustration, Ballyfermot College of Higher Education workshops and lectures, and the National Gallery of Ireland Summer Lecture series 2009.

In 2006, Adrienne was shortlisted for the CBI/Bisto Book of the Year Award for her picturebook illustrations in *Fancy That!* Her recent work has been exhibited in Dublin at the Science Gallery, the Copper House Gallery and Images Beyond Borders at the Culture Box. Her latest exhibition, *No Assembly Required*, was held at the Culture Box in Temple Bar, Dublin, in January 2013.

13



14



### 13 *Brionglóid / Dream*

*An Dragan Feasa* [The Dragon of Knowledge]  
Rhiannon Watson, Cois Life (2011)

Watercolour and ink on paper, digital

Why I chose this piece:

*An Dragan Feasa brings together the real and fantasy worlds of three siblings, one of whom is being bullied in school. The challenge here was to show the crossover between the real and fantasy worlds of the character Seosamh. I chose a graphic approach using texture and focused drawing to give depth and feeling. My aim was not to spell out every detail but inspire in the reader the same emotions as felt by the characters. My hope was that the reader could view the illustrations as a means of delving further into their own fantasy world.*

### 14 *An tarrtháil / The rescue*

*Éalú san Oíche* [Escape in the Night], Colmán Ó Raghallaigh  
Cló Mhaigh Eo (2012)

Mixed media on paper, digital

Why I chose this piece:

*Set in the West of Ireland during the Famine of 1847, the children in this tale are trying to rescue their father from certain hanging in time to escape on a ship sailing for a new life in America. How to capture the immediacy of the action in each chapter (in an action-packed story) through one image? Everything happens at a frantic pace in this story and so I wanted the illustrations to reflect that. Hence the montage approach, and in many cases using positive and negative space to create a picture within a picture.*

#### **Selected Bibliography**

*Gaothan*, Liam Ó Muirthile, Cois Life (2000)  
*Cuairteoir*, Áine Ní Ghlinn, Cois Life (2004)  
*An Seileitleán agus Véarsai Seilí Eilí*, Liam Ó Muirthile, Cois Life (2004)  
*Dánta Déanta*, Liam Ó Muirthile, Cois Life (2006)  
*Cóisir sa Choill*, Eithne Ní Ghallchobhair, Cló Mhaigh Eo (2007)  
*Éile Rua*, Gabrielle Ní Mheachair, Cois Life (2007)  
*Bó agus Micilín*, Helen Uí Cathain, Cló Mhaigh Eo (2008)  
*An Caitín a d'Ith an Píotsa!*, Páraic Breathnach, Cló Mhaigh Eo (2009)  
*An Dragan Feasa*, Rhiannon Watson, Cois Life (2011)  
*Hiúdaí Beag*, Eithne Ní Ghallchobhair, Cló Mhaigh Eo (2011)  
*Cóta an Fhir Mhara*, Seán Ó Brádaigh, Cló Mhaigh Eo (2011)  
*Fainic, a Fhiachra!*, Art Ó Súilleabháin, Cló Mhaigh Eo (2011)  
*Éalú san Oíche*, Colmán Ó Raghallaigh, Cló Mhaigh Eo (2012)  
*Deora Draíochta*, Colmán Ó Raghallaigh, Cló Mhaigh Eo (2012)  
*Tubaiste ar an Titanic*, Máire Zepf, Cló Mhaigh Eo (2012)

## Olivia Golden

Stories by the fire at night were a part of Olivia's formative years. Her father's telling of tales reinforced her curiosity about characters and started her interest in all things creative. Texture, contrast, light and dark combined with simple compositions constitute the heart of her visual style. Olivia began her third-level studies at the age of seventeen at the Dublin Institute of Technology.

She graduated in 1997 with a first-class degree in Visual Communication. During that time she also achieved a number of student awards, including the Wiggins Teape Award. For the following ten years she illustrated for design, advertising, publishing and editorial clients.

In recent years she has concentrated on book illustration, both for children and teenagers. To date she has illustrated nineteen books. These vary from novels for the teenage market to picturebooks for the very young. For the last two consecutive years her work has been shortlisted for the Réics Carló Young Person's Book of the Year Award, which recognises excellence in Irish-language books.

Olivia Golden lives with her husband and young family in Cork City.

15



16



- 15 **'I hope I'll be good, George thinks'**  
*Oh No, George!*, Walker Books (2012)

Pencil and digital

Why I chose this piece:

*This is the scene where George is first left alone in the house with his resolve to be good. In the background you can spot the cat who probably knows better than George does.*

- 16 ***Oh No, George!***  
*Oh No, George!*, Walker Books (2012)

Pencil and digital

Why I chose this piece:

*In the preceding spread George meets with a dilemma. He wants to be good but he loves to chase the cat. What will George do? This spread answers the question, poor cat!*

## Chris Haughton

Chris Haughton is an Irish illustrator and author living in London. His debut book, *A Bit Lost*, was first published in September 2010. It has since been translated into nineteen languages and has won nine awards in seven countries. In the UK, it won Gold at the AOI Best of British Illustration Awards 2010.

In Ireland, it won both the CBI/Bisto Book of the Year Award and the Eilís Dillon Award for Best Debut Book in 2010. In the Netherlands, it won the Dutch Picturebook of the Year 2012. In the USA, it won the Marion Vannett Ridgway award.

*Oh No, George!* was published in March 2012 and has been nominated for six awards in five countries, including the Roald Dahl Funny Prize, the CBI/Bisto Book of the Year Award and the Kate Greenaway Medal.

Chris was listed in *Time* magazine's DESIGN 100 for his work with the Fairtrade clothing company People Tree. In 2011, together with Akshay Sthapit he co-founded a Fairtrade company in Nepal called Node. It aims to connect the world's best designers with Fairtrade organisations to produce high-quality designed products while empowering cooperatives and the economically disadvantaged.

Their first exhibition of rugs was hosted by the Design Museum London in March 2013.

### **Selected Bibliography**

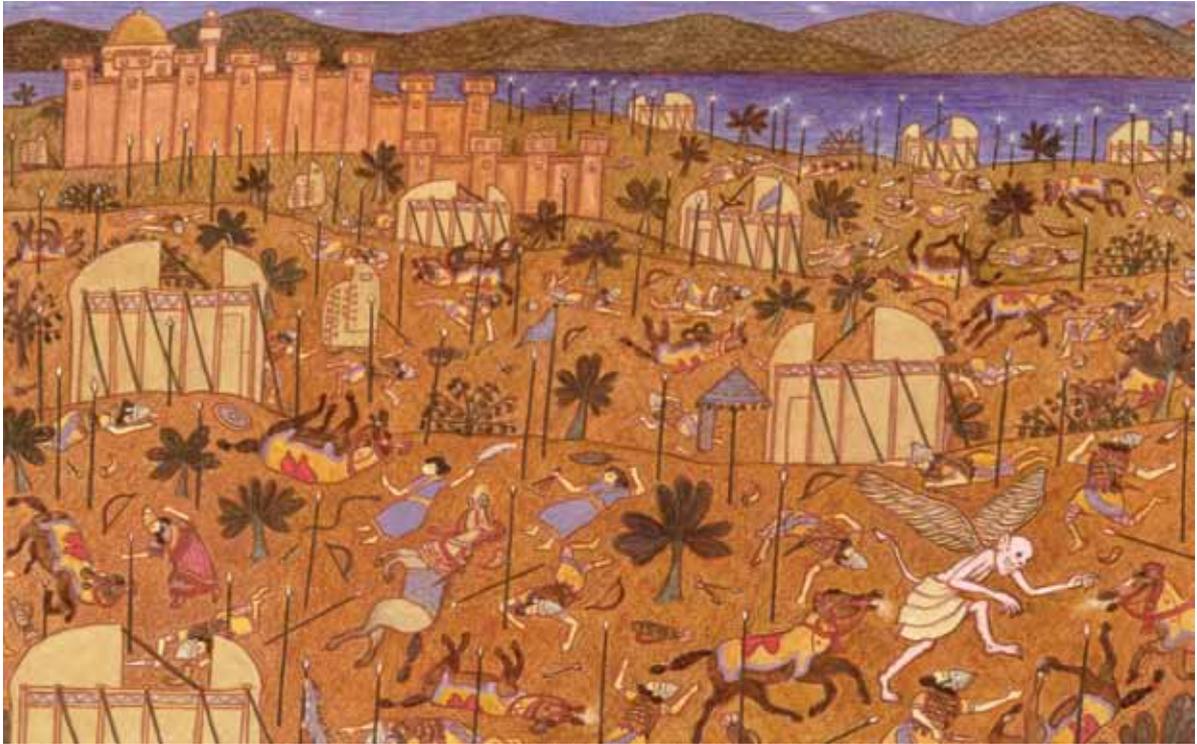
*A Bit Lost*, Walker Books (2009)

*Oh No, George!*, Walker Books (2012)

17



18



### 17 **'Tyger! Tyger! burning bright**

*Classic Poetry: An Illustrated Collection*, Michael Rosen (editor), Walker Books (1998)

Watercolour and sepia pencil

Why I chose this piece:

*When looking back over my work, the illustration for William Blake's 'The Tyger' has always been one of the few pieces that I would happily hang on my wall at home. With his arresting stare, 'The Tyger' became a firm favourite and somewhat synonymous with the Classic Poetry book from which he is taken.*

### 18 **'That host on the morrow lay wither'd and strown'**

*Classic Poetry: An Illustrated Collection*, Michael Rosen (editor), Walker Books (1998)

Watercolour and terracotta pencil

Why I chose this piece:

*'The Destruction of Sennacherib' by Lord Byron was a challenging poem to illustrate for a children's poetry collection. It depicts King Sennacherib's army being destroyed by the Angel of Death. So, to temper things down, I referred to some ancient Assyrian art to influence the style of illustration, making each person, horse, tree, tent or weapon quite flat and unobscured. But even the colourful clothes of the fallen army cannot distract from the main character in the illustration—the harrowing Angel of Death, who terrifyingly steals every last breath.*

#### **Selected Bibliography**

*Finn's Animal*, Catherine Storr, Heinemann (1992)  
*Friends Next Door*, Susan Hill, Walker Books (1992)  
*The Tree House*, Gillian Cross, Methuen (1993)  
*Rosie's Fishing Trip*, Amy Hest, Walker Books (1994)  
*Taking the Cat's Way Home*, Jan Mark, Walker Books (1994)  
*John Joe and the Big Hen*, Martin Waddell, Walker Books (1995)  
*Staying with Grandpa*, Penelope Lively, Puffin (1995)  
*Care of Henry*, Anne Fine, Walker Books (1996)  
*A Year in the City*, Kathy Henderson, Walker Books (1996)  
*Classic Poetry: An Illustrated Collection*, Michael Rosen (ed), Walker Books (1998)  
*Tom and the Tree House*, Joan Lingard, Hodder & Stoughton (1998)  
*The Bravest Ever Bear*, Allan Ahlberg, Walker Books (1999)  
*The Owl Who Was Afraid of the Dark*, Jill Tomlinson, Methuen (2000)  
*Gobbolino the Witch's Cat*, Ursula Moray Williams, Kingfisher (2001)  
*Bright Penny*, Geraldine McCaughrean, Puffin (2002)  
*Grandma's Bears*, Gina Wilson, Walker Books (2004)  
*When Santa Fell to Earth*, Cornelia Funke, Chicken House (2006)  
*The Magic Shoebox Farm*, Ian Whybrow, HarperCollins Children's Books (2007)  
*Chocolate*, Vivian French, Walker Books (2007)  
*Toffee and Pie*, Pippa Goodhart, Walker Books (2008)  
*A Very Curious Bear*, Tony Mitton, Orchard Books (2009)  
*The Underneath*, Kathi Appelt, Simon & Schuster (2009)  
*Bear's Golden Hearts*, Gillian Shields, Simon & Schuster (2009)  
*Stomp!*, Jeanne Willis, Orchard Books (2010)  
*Bugville*, Egmont (2012)  
*Trouble in Bugville*, Egmont (2013)  
*Sylvie and Star*, Julia Green, OUP (2013)

## **Paul Howard**

Born in Stevenage, Hertfordshire on April Fool's Day, Paul always enjoyed drawing and reading. His favourite books included *Arabel's Raven* by Joan Aiken and *The Phantom Tollbooth* by Norton Juster. After graduating with a degree in Graphic Design, Paul worked at the Natural History Museum in London before becoming a full-time illustrator.

His illustrations have won acclaim from both the publishing industry and children worldwide. He illustrated Jill Tomlinson's *The Owl Who Was Afraid of the Dark*, which was nominated for the Kate Greenaway Medal in 2001, and has won numerous awards including the Blue Peter Best Book to Read Aloud Award for *The Bravest Ever Bear* (with Allan Ahlberg) and the Primary English Award for *A Year in the City* (with Kathy Henderson).

He has worked with authors such as Michael Rosen, Jeanne Willis, Trish Cooke, Cornelia Funke and Geraldine McCaughrean. His authorial debut, *Bugville*, was published by Egmont in 2012.

Paul now lives in Belfast with his wife and three children.



**19 'And they ALL GOT STUCK'**

*Stuck*, HarperCollins Children's Books (2011)

Giclée print exhibited. Original is watercolour, acrylic and digital

Why I chose this piece:

*"I love the sense and scale with this one. Scale has fascinated me for years, since seeing the spread with the whale and ladybird in Eric Carle's The Bad-Tempered Ladybird.*

**20 'An orang-utan to knock down the milkman...'**

*Stuck*, HarperCollins Children's Books (2011)

Giclée print exhibited. Original is watercolour, acrylic and digital

Why I chose this piece:

*In this image, Floyd is carrying an orang-utan. In illustration you can play with the impossible.*

**Selected Bibliography**

*How to Catch a Star*, HarperCollins Children's Books (2004)  
*Lost and Found*, HarperCollins Children's Books (2005)  
*The Incredible Book Eating Boy*, HarperCollins Children's Books (2006)  
*The Way Back Home*, HarperCollins Children's Books (2007)  
*The Great Paper Caper*, HarperCollins Children's Books (2008)  
*The Heart and the Bottle*, HarperCollins Children's Books (2010)  
*Up and Down*, HarperCollins Children's Books (2010)  
*Stuck*, HarperCollins Children's Books (2011)  
*The Hueys - The New Jumper*, HarperCollins Children's Books (2012)  
*This Moose Belongs to Me*, HarperCollins Children's Books (2012)  
*The Hueys - It Wasn't Me*, HarperCollins Children's Books (2013)  
*The Day the Crayon's Quit*, Drew Daywalt,  
HarperCollins Children's Books (2013)

## Oliver Jeffers

Oliver Jeffers was brought up in Northern Ireland and now lives and works in Brooklyn, New York. From figurative painting and installation to illustration and picturebook making, Jeffers's work takes many forms. His distinctive oil paintings have been exhibited in many different cities, including the National Portrait Gallery in London.

Illustration clients include TED, *The New York Times*, *Time Magazine*, the *Guardian*, United Airlines, Lavazza Coffee, Kinder, Newsweek International, the Queen of England, and *The Irish Times* for which he received the Gold ICAD Award for Illustration.

HarperCollins UK and Penguin USA publish his picturebooks, including *Stuck*, *The Hueys*, *The Incredible Book Eating Boy*, *The Great Paper Caper*, and most recently *This Moose Belongs to Me*, which has been shortlisted for a CBI Book of the Year Award.

Working in collaboration with Studio AKA, Oliver's second book *Lost and Found* was developed into an animated short film, which has received over sixty awards, including *The New York Times* Best Illustrated Book 2012, and a BAFTA for Best Animated Short Film.

Picturebook awards include the Smarties Award, CBI/Bisto Book of the Year Award for Illustration, the Blue Peter Book of the Year, as well as being shortlisted for the British Book of the Year, the Roald Dahl Funny Prize and the Kate Greenaway Medal.

Oliver won a New York Emmy Award in 2010 for his collaborative work with Mac Premo.



**21 'Before long, Old Auntie crossed the lawn.'**

*Little Chick*, Amy Hest, Walker Books (2009)

Pencil and watercolour

Why I chose this piece:

*I chose this spread from Little Chick because I love the position the chick is in; sitting down and looking upwards. It is a pose etched in my memory of the way babies flop down, all big bottomed and dangly arms! I had the perfect inspiration for the pictures in my back yard. I've kept chickens for years, and at the time, we had chicks running around too. They are unbearably cute for the first few days, then completely comical when they begin to leave mum and explore. They do clamber all over their poor mum's back and head, and dive for cover under her wings when feeling insecure, so it was not difficult to capture some of the action for this story. The book was fun to do. I made Little Chick's tiny kite from a leaf and some cotton thread, to sketch from, and it still hangs in my studio (not quite able to fly).*

**22 'This much,' said Little Nutbrown Hare, stretching out his arms as wide as they could go.**

*Guess How Much I Love You*, Sam McBratney, Walker Books (1994)

Dip pen and ink with watercolour on watercolour paper

Why I chose this piece:

*I chose this spread from Guess How Much I Love You with Little Nutbrown Hare in his 'This much!' pose. At the time of working on the illustrations I had never seen a real hare, and so had to base my drawings on a stuffed hare borrowed from the museum. This, not fine specimen, had cross-eyes and goofy teeth! I've yet to see a real live hare up close, but I am quite smitten with the animal now, and have a ceramic collection hopping along my windowsill. In 1990, my first child was born very prematurely, and I guess later, as a toddler, he was very inspirational for the Little Nutbrown Hare drawings.*

**Selected Bibliography**

*Bill's Belly Button*, Walker Books (1991)

*It Was Jake!*, Walker Books (1991)

*The Most Obedient Dog in the World*, Walker Books (1993)

*All Pigs Are Beautiful*, Dick King-Smith, Walker Books (1993)

*My Hen is Dancing*, Karen Wallace, Walker Books (1993)

*I Love Guinea-Pigs*, Dick King-Smith, Walker Books (1994)

*Guess How Much I Love You*, Sam McBratney, Walker Books (1994)

*Contrary Mary*, Walker Books (1995)

*Daisy Dare*, Walker Books (1995)

*Puppy Love*, Dick King-Smith, Walker Books (1996)

*Animal Friends*, Dick King-Smith, Walker Books (1996)

*Birthday Happy*, Contrary Mary, Walker Books (1998)

*Bunny, My Honey*, Walker Books (1999)

*All Together Now*, Walker Books (1999)

*Kiss Good Night, Sam*, Amy Hest, Walker Books (2001)

*Don't You Feel Well, Sam?*, Amy Hest, Walker Books (2001)

*I Love My Little Storybook*, Walker Books (2002)

*You Can Do It, Sam*, Amy Hest, Walker Books (2002)

*You're All My Favourites*, Sam McBratney, Walker Books (2004)

*Guess How Much I Love You All Year Round*, Sam McBratney, Walker Books (2007)

*Little Chick*, Amy Hest, Walker Books (2009)

## Anita Jeram

Anita Jeram was born in Portsmouth, England. After school she had various jobs such as working at a factory and at a kennel. She completed a foundation course in Visual Studies at Manchester Polytechnic, followed by a degree course in Illustration.

Her first book, *Bill's Belly Button*, was published the year after she graduated in 1991. She has been working on picturebooks with Walker Books since then, including the bestselling *Guess How Much I Love You*, written by Sam McBratney, which was shortlisted for the 1994 Kurt Maschler Award, and is now one of the world's bestselling picturebooks.

In 2004, Anita reunited with author Sam McBratney to produce the follow-up, *You're All My Favourites*, and the two collaborated again to produce a series of storybooks featuring the Nutbrown Hares; *Guess How Much How I Love You in the Spring* and its three companion titles, *Summer*, *Autumn* and *Winter*. Other books she has written include *Contrary Mary* (1995), *Bunny, My Honey* (1999), and *I Love My Little Storybook* (2002). She has also illustrated several books by Dick King-Smith and Amy Hest.

Anita also enjoys working with the card publisher Two Bad Mice, designing greetings cards and ceramics. She lives on the east coast of Northern Ireland with her husband, three children and a menagerie of animals, including cats, dogs, rabbits, toads, a lizard, a snake and a tortoise.



### 23 **Whale ride**

*The Lonely Beast*, Andersen Press (2011)

Pencil and brush pen, scanned textures, Photoshop

Why I chose this piece:

*I chose this spread as one of my pieces for the sheer joy the Beast must be feeling getting a lift after walking for miles beneath the sea. One of the big challenges for me making the Beast books is how to express the Beast's emotions ... it can be difficult as he has no face and I have only the eyes to work with. I hope I achieved the excitement he is feeling in this picture.*

### 24 **Montage**

*The Lonely Beast*, Andersen Press (2011)

Pencil and brush pen, scanned textures, Photoshop

Why I chose this piece:

*I chose this image as I like to think it illustrates my influences of both comics and classic picturebook layouts and how I combine them. I wanted to try to get that fun montage technique you find in older movies. I always imagine a Devo song playing as the soundtrack for this sequence.*

## Chris Judge

Chris Judge is an illustrator and children's picturebook maker based in Dublin. He studied Graphic Design in the Dún Laoghaire Institute of Art, Design and Technology (IADT) in Dublin and worked in web design before moving into illustration full time in 2005.

Chris's work is a mixture of illustration, painting and design and has appeared in advertising, newspapers, magazines, exhibitions and several other media. His work has been published in Ireland, the UK, USA, France, Germany and many other European countries.

In 2011, his first picturebook, *The Lonely Beast*, was published by Andersen Press followed by *The Great Explorer* in 2012. *The Lonely Beast* won the Specsavers Children's Book of the Year 2011 at the Bord Gáis Energy Irish Book Awards.

His newest book, *The Brave Beast*, was published in February 2013. Chris is a member of Illustrators Ireland, which hosts sixty of Ireland's leading professional illustrators.

### **Selected Bibliography**

*The Lonely Beast*, Andersen Press (2011)

*The Great Explorer*, Andersen Press (2012)

*The Brave Beast*, Andersen Press (2013)



**25** **'From the box, Jonathan unpacked the Christmas figures for the widow McDowell and Thomas.'**

*The Christmas Miracle of Jonathan Toomey*, Susan Wojciechowski  
Walker Books (1995)

Watercolour heightened with gouache

Why I chose this piece:

The Christmas Miracle of Jonathan Toomey *is the story of a wood carver whose name was Jonathan Toomey but the village children called him Mr Gloomy. As the story unfolds we learn more about Mr Toomey's sadness and see his spiritual reawakening through his friendship with the Widow McDowell and her son Thomas. The book was a major success. It has also been made into a stage play, a musical and a motion picture. This picture is a good example of how I used body language, expression and intimate close-ups to try to convey the characters' inner feelings.*

**29** **'After supper, he sat in a straight-backed chair near the fireplace, smoking his pipe and staring into the flames.'**

*The Christmas Miracle of Jonathan Toomey*, Susan Wojciechowski,  
Walker Books (1995)

Watercolour heightened with gouache

Why I chose this piece:

*This picture from The Christmas Miracle of Jonathan Toomey is another example of how I used body language, expression and intimate close-up to try to convey Jonathan's inner feelings.*

**Selected Bibliography**

*A Bag of Moonshine*, Alan Garner, Collins (1986)  
*The Raggy Taggy Toys*, Joyce Dunbar, Orchard Books (1988)  
*Melisande*, E. Nesbit, Walker Books (1989)  
*Oscar Wilde: Stories for Children*, Simon & Schuster (1990)  
*WB Yeats: Fairytales of Ireland*, HarperCollins (1990)  
*East o' The Sun and West o' The Moon*, Naomi Lewis, Walker Books (1991)  
*The Steadfast Tin Soldier*, Hans Christian Andersen, Andersen Press (1993)  
*Favourite Fairy Tales*, Sarah Hayes, Walker Books (1993)  
*The Snow Queen*, Hans Christian Andersen, Andersen Press (1993)  
*Catkin*, Antonia Barber, Walker Books (1994)  
*The Christmas Miracle of Jonathan Toomey*, Susan Wojciechowski,  
Walker Books (1995)  
*Boy in Darkness*, Mervyn Peake, Hodder Children's Books (1996)  
*The King of Ireland's Son*, Brendan Behan, Andersen Press (1996)  
*When Jessie Came Across the Sea*, Amy Hest, Walker Books (1997)  
*Grandad's Prayers of the Earth*, Douglas Wood, Walker Books (1999)  
*The Names Upon the Harp*, Marie Heaney, Faber and Faber (2000)  
*Ignis*, Gina Wilson, Walker Books (2001)  
*The Bee-man of Orn*, Frank R Stockton, Walker Books (2003)  
*A Christmas Carol*, Charles Dickens, Walker Books (2006)  
*The Gift of the Magi*, O Henry, Walker Books (2008)  
*The Nutcracker*, Simon Stewart, WS (2009)  
*Lincoln and His Boys*, Rosemary Wells, Candlewick Press (2009)  
*The Story of Britain*, Patrick Dillon, Walker Books (2010)  
*No One But You*, Douglas Wood, Walker Books (2011)  
*Mysterious Traveller*, Mal Peet and Elspeth Graham, Walker Books (2013)

## P.J. Lynch

P.J. Lynch has worked as a children's book illustrator since leaving Brighton College of Art in England in 1984. He has won many awards, including the Mother Goose Award, the Christopher Award three times, and the prestigious Kate Greenaway Medal on two occasions; first for *The Christmas Miracle of Jonathan Toomey* by Susan Wojciechowski, and again for *When Jessie Came Across the Sea* by Amy Hest. He has been nominated twice by IBBY Ireland (International Board on Books for Young People) for the Hans Christian Andersen Award.

*The Christmas Miracle of Jonathan Toomey* has sold more than a million copies in the USA alone, and has recently been made into a motion picture.

P.J. Lynch has lectured on his own work and on art and illustration at the National Gallery of Ireland, the National Library of Ireland and at the National Print Museum of Ireland, as well as at numerous conferences and colleges across Europe and the USA.

Large collections of his work have been acquired by the National Library and the National Print Museum.

P.J. Lynch lives in Dublin with his wife and their three children.



## 27 Cover for *Forbidden Files: Wired Teeth*

*Forbidden Files: Wired Teeth*, The O'Brien Press (2008)

Acrylic, gouache and ink

Why I chose this piece:

*I work in a number of different styles, but this one falls somewhere between the more realistic style I use for older readers and the simpler approach I use for younger ones. I enjoy the offbeat, rough-edged style of rendering. I don't know if this is necessarily one of my best pieces, but the boy's expression and the composition are quite striking and I love the drama of the picture. The malevolent character on the back cover stands out as a counterpoint to the main figure so, for me, the balance of the picture works well as it is, despite the fact that wraparound cover paintings are often heavily weighted towards the front cover.*

## 28 *Agent Orange's lab*

*Forbidden Files: Wired Teeth*, The O'Brien Press (2008)

Acrylic, gouache and ink

Why I chose this piece:

*This piece pulls together a lot of what I loved in illustrations as a kid: quirky characters, weird settings, gadgets, creatures and lots of detail with little jokes and features hidden in there for me to find. Note the piano keyboard on one of the control panels for playing fiendish music, the sneaking rat and the brains in jars, the creepy amputated hand, the Y-front pants on the screen and the cat flap in the door. See if you can find the completely random pineapple!.*

### **Selected Bibliography**

*Mad Grandad's Flying Saucer*, The O'Brien Press (2003)

*Mad Grandad's Robot Garden*, The O'Brien Press (2003)

*The Gods and Their Machines*, The O'Brien Press (2004)

*The Harvest Tide Project*, The O'Brien Press (2004)

*Under Fragile Stone*, The O'Brien Press (2005)

*Mad Grandad and the Mutant River*, The O'Brien Press (2005)

*Mad Grandad and the Kleptoes*, The O'Brien Press (2005)

*Small-Minded Giants*, Random House (2006)

*Forbidden Files: The Evil Hairdo*, The O'Brien Press (2006)

*Forbidden Files: The Poison Factory*, The O'Brien Press (2006)

*Ancient Appetites*, Random House (2007)

*Mad Grandad's Wicked Pictures*, The O'Brien Press (2007)

*The Goblin of Tara*, Barrington Stoke (2007)

*Strangled Silence*, Random House (2008)

*Forbidden Files: Wired Teeth*, The O'Brien Press (2008)

*The Wisdom of Dead Men*, Random House (2009)

*The Evil Eye*, Barrington Stoke (2009)

*The Baby Giant*, The O'Brien Press (2009)

*Armouron: The Armoured Ghost*, Random House (2009)

*Armouron: Lying Eyes*, Random House (2010)

*Mad Grandad's Doppelganger*, The O'Brien Press (2010)

*Merciless Reason*, Random House (2010)

*The Nightmare Club: The Wolfing's Bite*,  
(writing as Annie Graves), Little Island (2012)

*Rat Runners*, Random House (2013)

*Armouron: Orphan Factory*, Random House (due 2013)

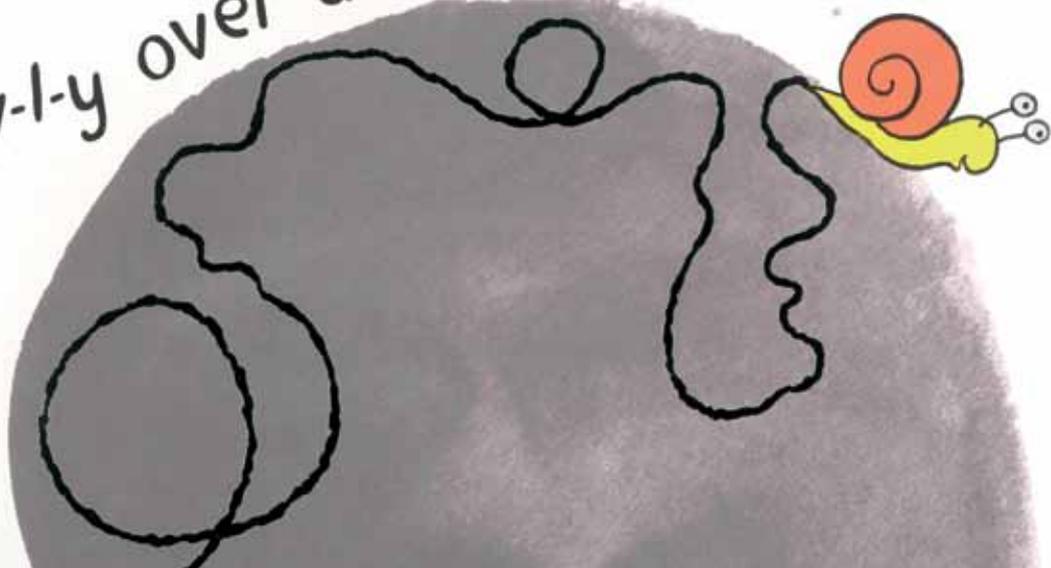
*Armouron: Dead-End Junction*, Random House (due 2013)

## Oisín McGann

Born in Dublin in 1973, Oisín McGann spent his childhood in the city and in Drogheda, County Louth. He studied at Ballyfermot Senior College and Dún Laoghaire School of Art and Design in Dublin, ending any hope of ever obtaining a proper job. He went on to work in illustration, design and film animation, later moving to London to seek his fortune, finding work as a security guard, before becoming an art director and copywriter in advertising.

Oisín now lives in Ireland and works full time as an author and illustrator. He has written and illustrated numerous books for readers of all ages. Oisín writes as he would like to draw, and draws as he would like to write, and is constantly trying to fix this problem. He is currently working on a number of new projects, somewhere in the Irish countryside, where he cannot be heard shouting at his computer.

s-l-o-w-l-y over a stone...



I tickled the baby.  
Did you tickle  
the baby?

Yes, I tickled  
the baby,  
the wriggly  
giggly  
thing!



29 **'S-l-o-w-l-y over a stone'**

*Slow Snail*, Walker Books (2012)

Brush and ink on watercolour paper, Photoshop

Why I chose this piece:

*I like the extreme simplicity of the stone shape, and its gentle texture. The contrast of texture and line appeals to me and is something I'm working with a lot at the moment. Scale can instigate strong feelings with few elements. The stronger colours and line of Snail allow her to stand out as the star, though she is small. And the trail is fun – kids like to follow it with a finger.*

30 **'I tickled the baby!'**

*I Kissed the Baby!*, Walker Books (2003)

Indian ink on watercolour paper, Photoshop

Why I chose this piece:

*This piece typifies my work, which is generally young, bold and direct. I almost always hand-letter each spread, so the text becomes part of the illustration. What I aim at most is a direct connection between characters, like on this spread, and/or between the reader and the characters.*

**Selected Bibliography**

*I Like It When...*, Egmont (1997)

*You Smell!*, Dorling Kindersley (1997)

*Please Be Quiet!*, Egmont (1998)

*Here Comes the Rain*, Dorling Kindersley (2000)

*Let's Go!*, Egmont (2000)

*All the Little Ones (and a Half)*, Random House (2001)

*Koala and the Flower*, Egmont (2001)

*The Flyaway Alphabet*, Egmont (2002)

*How Kind!*, Walker Books (2002)

*I Kissed the Baby!*, Walker Books (2003)

*Little Owl and the Star*, Walker Books (2003)

*Moonchap*, Random House (2003)

*Panda Foo and the New Friend*, Walker Books (2007)

*Utterly Lovely One*, Walker Books (2011)

*Quick Duck!*, Walker Books (2012)

*Slow Snail*, Walker Books (2012)

*A Kiss Like This!*, Walker Books (2012)

*Mouse is Small*, Walker Books (2013)

## Mary Murphy

Mary Murphy is from Dublin but has lived in County Galway in the west of Ireland since 2001. She studied Graphic Design and Illustration at the College of Marketing and Design, Dublin from 1980 to 1984, after which she freelanced as an illustrator for some years. She worked for design studios, advertising and school publishing, doing logos, posters, packaging, greeting cards – a very broad range of print.

Mary always loved children's books and finally sent some ideas and samples to twenty publishers in the UK and some showed interest straight away.

She started working with Egmont and soon after with Dorling Kindersley and a few other publishers. Her first book, *I Like It When...* was published in 1997 and won the Parenting Magazine Gold Medal. Since then she has published about thirty-five books. Mary finds this work highly rewarding and a lot of fun. From the beginning, her characters were almost always animals: in fact she prefers drawing animals to people.

Mary took a couple of years out from 2007 to 2009 to work in community arts projects in Guatemala. She now works mainly with Walker Books in the UK on books for the very young and for preschoolers. Her latest book called *A Kiss Like This!* was published in December 2012.

31



32



31 **'I lár na hoíche!' / 'Up during the night!'**

*An Coileach Codlatach* [The Sleepy Rooster], Nuala Nic Con Iomaire Futa Fata (2011)

Pastel and Conté crayon

Why I chose this piece:

*This illustration is not central to the story, but contrasts with the other chosen image. The rooster, who cannot wake up in the mornings, is usually up all night unable to sleep. For this image at the end of the book, I created a silhouette again, but this time using the moonlight.*

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**'Coc a dúdal dú!' / 'Cock a doodle do!'**

*An Coileach Codlatach* [The Sleepy Rooster], Nuala Nic Con Iomaire Futa Fata (2011)

Pastel and Conté crayon

Why I chose this piece:

*I chose this piece to be included as it is the climactic scene in the book where our brave little rooster friend warns the farm of the approaching fox. Unable to wake the farm in the mornings, he instinctively raises the alarm once he thinks his friends are in danger. For this image I wanted to have more angular, stark lines, in contrast to the preceding page of soft moonlight, to convey the abrupt eruption of noise Cáilín the rooster creates in his attempt to save the farm.*

## Donough O'Malley

Donough O'Malley is an illustrator and author from Monaghan. After finishing school, he completed a degree in Illustration at the University of the West of England, Bristol, and went on to do an MA in Illustration at the University of Brighton.

Since graduation, he has worked as a freelance illustrator and author in a variety of areas, including children's books, editorial, advertising and fashion. He has worked for a large number of clients in the UK, Ireland, the USA and Argentina. He has also taken part in exhibitions in the UK and Ireland.

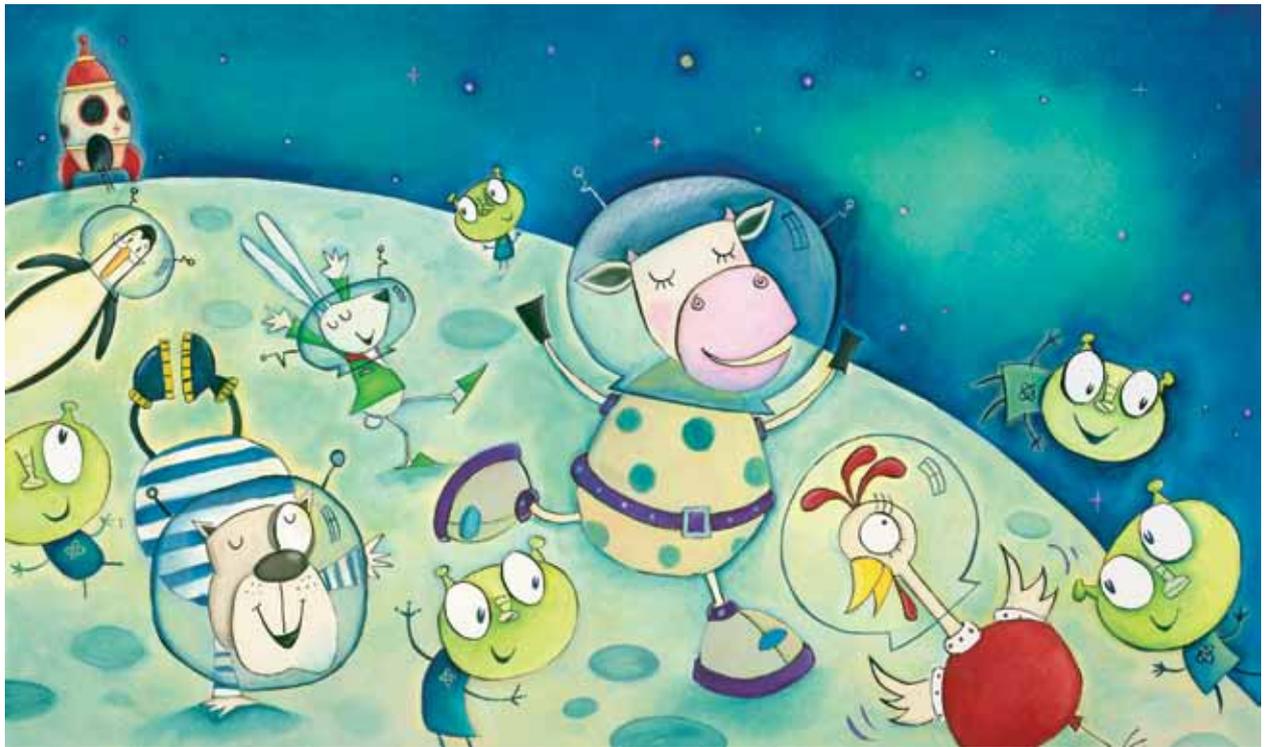
His first picturebook *Monkey See, Monkey Do*, which was published by Frances Lincoln in 2007, was shortlisted for the Cambridge Picturebook Award that year. He has continued to work in children's publishing for Orchard Books and Barrington Stoke in the UK and Futa Fata in Ireland.

Some recent work has been selected for inclusion in the Association of Illustrators *Images 36: Best of British Illustration 2012* annual. Donough is a member of both Illustrators Ireland and the Association of Illustrators (UK). When not working, he likes to spend his time flying kites and planning his next big trip abroad. Preferably somewhere hot.

### **Selected Bibliography**

*Monkey See, Monkey Do*, Francis Lincoln (2007)

*An Coileach Codlatach*, Nuala Nic Con Iomaire, Futa Fata (2011)



### 33 'Oh Yes! They landed on the Moon.'

*On the Road with Mavis and Marge*, Walker Books (2010)

Oils on gesso background

Why I chose this piece:

*It's the final destination on their journey; Mavis, Marge, Clarence, Benny and Albert land on the moon, and they love it! I never mention the aliens in the text. And all my characters are oblivious to the aliens partying beside them, although Albert the penguin does look a little worried. I used pen and ink outlines and tried to capture the energy of the moon landing.*

### 34 'I want to go...HOME!'

*On the Road with Mavis and Marge*, Walker Books (2010)

Oils on gesso background

Why I chose this piece:

*This is a much quieter illustration. I tried to capture how the characters felt emotionally using simple silhouettes against a dark indigo night sky. Although I focused on Mavis and Marge, I also added the little alien for added humour. They see their world so far away and it's blue and green and beautiful and they yearn to go home. The little alien is curious 'what is this place called home?'*

#### **Selected Bibliography**

*The Trout in the Turnhole*, Benedict Kiely, Wolfhound Press (1995)

*Irish Legends for the Very Young*, Mercier Press (1996)

*Tales of Wisdom and Wonder*, Hugh Lupton, Barefoot Books (1998)

*The Gigantic Turnip*, Aleksei Tolstoy, Barefoot Books (1998)

*Jack and the Beanstalk*, Richard Walker, Barefoot Books (1999)

*Tales from Old Ireland*, Malachy Doyle, Barefoot Books (2000)

*The Ravenous Beast*, Walker Books (2002)

*Magical Tales of Ireland*, Hutchinson (2003)

*Santasaurus*, Walker Books (2004)

*I'm a Happy Hugglewug*, Walker Books (2006)

*Cinderella*, Max Eilenburg, Walker Books (2008)

*On the Road with Mavis and Marge*, Walker Books (2010)

## Niamh Sharkey

Niamh Sharkey is an award-winning picturebook author and illustrator. Her books include *I'm a Happy Hugglewug*, *The Ravenous Beast*, *Santasaurus* and *On the Road with Mavis and Marge*. Niamh is creator and executive producer of *Henry Hugglemonster* a fifty-two episode preschool series, based on her book *I'm a Happy Hugglewug*. *Henry Hugglemonster* is produced by Oscar-nominated Brown Bag Films for Disney Worldwide and is currently airing in over 150 countries.

Niamh's books have won numerous awards, including the prestigious Mother Goose Award for the Best New Illustrator and the CBI/Bisto Book of the Year Award for her first two picturebooks, *Tales of Wisdom and Wonder* and *The Gigantic Turnip*. Her most recent picturebook, *On the Road with Mavis and Marge*, won the Junior Book of the Year Award at the Irish Book Awards and was shortlisted for the CBI/Bisto Book of the Year Award.

Her books have been translated into over twenty languages. Niamh has exhibited artwork both in Ireland and abroad, including the Illustration Cupboard (London), Seven Stories (Newcastle) and the Museum of American Illustration (New York), and is an active member of Illustrators Ireland.

Niamh is Ireland's current Laureate na nÓg.

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**35 'Nó b'fheidir go gcuirfidh mé smacht ar leon sa socas.' / 'Or maybe a lion tamer.'**

Mise agus an Dragún [The Dragon Hunter], Patricia Forde, Futa Fata (2012)

Pencil, Photoshop

Why I chose this piece:

*Although this is the last page of the book it was actually the first page I did. I knew from reading the script that this scene could set the tone for the rest of the book. Many of the elements, characters and backgrounds that feature throughout the book are referenced in this picture. A real fun page to work on!*

**36 'Ní bhreathnóidh mé síos.' / 'I won't look down.'**

Mise agus an Dragún [The Dragon Hunter], Patricia Forde, Futa Fata (2012)

Pencil, Photoshop

Why I chose this piece:

*I picked this page because, as a kid, outer space was where I thought I'd be spending a lot of my adult life—exploring new worlds and having close encounters of the third kind. Sadly, I never became a space explorer, but drawing rockets for a living has to be up there on every little boy's dream job list!*

**Selected Bibliography**

*The Farmer in the Dell*, Scholastic (2009)

*Billy Bully*, Alvaro & Ana Galan, Scholastic (2009)

*A Bus for Miss Moss*, Mairi Mackinnon, Usborne (2010)

*Lúlú agus an Oíche Ghlórach*, Bridget Bhreathnach, Futa Fata (2010)

*Cáca don Rí*, Ailbhe Nic Giolla Bhrighde, Futa Fata (2011)

*Na Laochra is Lú*, Laoise Ní Chléirigh, An Gúm (2011)

*Mise agus an Dragún*, Patricia Forde, Futa Fata (2012)

*Cá Bhfuil Teid?!*, Tadhg Mac Dhonnagáin, Futa Fata (2012)

*Cloisim Rud Éigin!*, Tadhg Mac Dhonnagáin, Futa Fata (2012)

*Day of the Dead Activity Book*, Karl Jones, Penguin NY (2013)

## Steve Simpson

Originally from the UK, Steve Simpson has been living in Ireland since the early 1990s. He has more than twenty years' experience as an illustrator of picturebooks and has worked on more than forty titles for both local and international publishers. These include Penguin, Scholastic, Bloomsbury, Simon & Schuster, Usborne, and in Ireland his work has been published by Futa Fata, An Gúm and Blackwater Press.

His books have been translated into several languages, including French, Chinese, Korean and Irish. In 2013, Steve was shortlisted twice for the CBI Book of the Year Awards.

Steve is also an illustrative designer, working on packaging and advertising projects. In 2012, he had a solo show at the Copper House Gallery in Dublin and has had work exhibited regularly in London, Los Angeles and New York.

He was a main-stage speaker at the 2012 OFFSET creative conference at the then-named Grand Canal Theatre, Dublin and has won numerous international awards for both his packaging design and illustration. These include merits at the Society of Illustrators (NYC), 3x3 magazine, *Applied Arts* magazine, ICAD and top awards at the Association of Illustrators *Images 36: Best of British Illustration* awards.



### 37 **Penguin march**

*Pandamonium at Peek Zoo*, Templar Publishing (2013)

Pen and ink, pencil, charcoal, gouache, collage, Photoshop

Why I chose this piece:

*Mr Peek is forever making a shambles of things; I enjoy the moment that we see his son, Jimmy, wondering what on earth he's done this time!*

### 38 **Peek plan**

*Pandamonium at Peek Zoo*, Templar Publishing (2013)

Pen and ink, pencil, charcoal, gouache, collage, Photoshop

Why I chose this piece:

*Peek Zoo was empty last time around, so this was a chance to draw all the visitors and show their reaction to the eccentric zookeeper.*

## Kevin Waldron

Kevin Waldron was born and raised in Dublin. After graduating with a degree in Graphic Design from Dublin Institute of Technology, he moved to London to study for an MA in Illustration at Kingston University. Deciding that children's book illustration was for him, Kevin found a studio in Central London and got to work.

His first book, *Mr Peek and the Misunderstanding at the Zoo* (Templar Publishing 2008), won the BolognaRagazzi Opera Prima Award in 2009. He illustrated *Tiny Little Fly* (Walker Books 2011), a witty book of rhyme by Michael Rosen, which won the Bull-Bransom Award in 2011. That same year he was also named one of the BookTrust best new illustrators.

*Pandamonium at Peek Zoo* was published in 2013. Kevin now lives in New York.

### **Selected Bibliography**

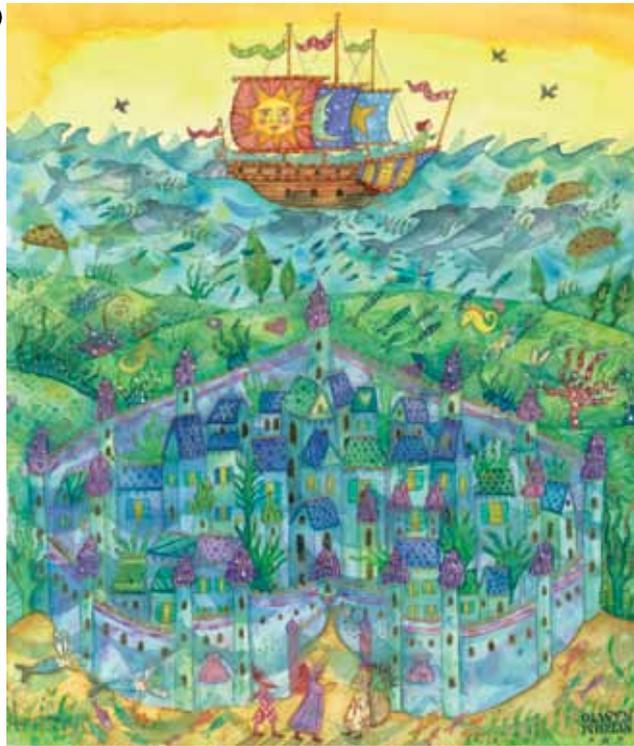
*Mr Peek and the Misunderstanding at the Zoo*, Templar Publishing (2008)

*The Owl and the Pussycat*, Edward Lear

(with a new verse by Angela McAllister), Simon & Schuster (2010)

*Tiny Little Fly*, Michael Rosen, Walker Books (2011)

*Pandamonium at Peek Zoo*, Templar Publishing (2013)



### 39 **The enchanted birds**

*Spellbound: Tales of Enchantment from Ancient Ireland*, Siobhán Parkinson  
Frances Lincoln (2012)

Watercolour and gold leaf on watercolour paper

Why I chose this piece:

*This is an enchanting story about Princess Dechtire. On her wedding day, a spell is cast on her and her fifty bridesmaids by a jealous admirer, the god Lugh of the Long Arm. They are turned into beautiful jewel-coloured birds, which fly off into the sky. Months later the birds appear on the fields of Dechtire's brother, Conor Mac Nessa, King of Ulster. He and his men chase the birds and end up a long way from home. They arrive at a beautiful house, the palace of Brú na Bóinne where the gods live. Inside the house are the fifty bridesmaids and Dechtire, who now has a baby son, Setanta, by Lugh of the Long Arm. Conor and Dechtire raise Setanta and he grows up to be a strong and handsome warrior. This story uses the theme of shape shifting, which is so popular in Irish mythology and makes for interesting illustration depictions.*

### 40 **Land under wave**

*Spellbound: Tales of Enchantment from Ancient Ireland*, Siobhán Parkinson  
Frances Lincoln (2012)

Watercolour and gold leaf on watercolour paper

Why I chose this piece:

*This illustration is probably my favourite from Spellbound. It is taken from the story 'Land Under Wave' which is about Diarmaid, a member of the Fianna who takes pity on an old hag and lets her share his blanket one cold night. Instantly, she turns into a beautiful young woman and the young beauty makes Diarmaid promise not to remind her three times how ugly she was when they first met. Unfortunately, Diarmaid does remind her and she flees back to the Land Under Wave. Diarmaid then goes on a series of adventures to find his young wife where he finds a bittersweet ending. It was chosen as the cover image for Spellbound.*

### **Selected Bibliography**

*Scottish Castles*, Gordon Jarvie, National Museums of Scotland HMSO (1996)  
*Scottish Clans*, Gordon Jarvie, National Museums of Scotland HMSO (1997)  
*The Vikings in Scotland*, Gordon Jarvie,  
National Museums of Scotland HMSO (1998)  
*The Barefoot Book of Princesses*, Caitlin Matthews, Barefoot Books (1998)  
*The Barefoot Book of Pirates*, Richard Walker, Barefoot Books (1999)  
*The Mermaid of Cafur*, Evelyn Foster, Barefoot Books (1999)  
*The Same Only Different*, Joan Lingard, Glowworm Publishers (2001)  
*Gods and Goddesses from Greek Myths*, Pat Posner, Peter Bendrick  
Books US / Brimax Books UK (2002)  
*Fantastic Creatures from Greek Myths*, Pat Posner, Peter Bendrick  
Books US / Brimax Books UK (2003)  
*The Star Child*, Oscar Wilde, Pavillion Books (2005)  
*The Milk and the Jasmine Flower and Other Stories*, Anita Ganeri, QED (2007)  
*Little Zebra*, Catherine House, Word Among Us Press (2007)  
*Little Elephant*, Catherine House, Word Among Us Press (2007)  
*Barefoot Book of Blessings*, Sabrina Dearborn, Barefoot Books (2007)  
*Tales from Celtic Lands*, Caitlin Matthews, Barefoot Books (2008)  
*Spellbound*, Siobhán Parkinson, Frances Lincoln (2012)

## **Olwyn Whelan**

Olwyn Whelan studied at the Dublin Institute of Technology, graduating with an advanced diploma in Visual Communications in 1986. She went on to study Illustration at Edinburgh College of Art, graduating in 1987.

Olwyn worked in Edinburgh as an illustrator and cartoonist for the *Scotsman* newspaper, and was employed as a senior designer and illustrator with design agencies in Edinburgh and Glasgow. She lectured part time in Glasgow and started to illustrate for children's books. She moved back to Ireland with her husband and two children in 2000.

Her work has been published in the UK, USA, Germany, Spain and South Korea, and exhibited in the USA, UK, Italy and Ireland. Clients include Barefoot Books, Kingfisher Children's Books, Pavillion Books, Carus Publishing (US), UNICEF, An Post (a series of four Christmas stamps in 2003). Her work was shortlisted for the CBI/Bisto Children's Book Award, in 2005 and again in 2013.

Olwyn's latest book, *Spellbound*, written by Ireland's first Laureate na nÓg, Siobhán Parkinson, is published by Frances Lincoln.

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#### 41 **Cogito**

*Cogito*, Caitriona Nic Sheáin, An tSnáthaid Mhór (2012)

Watercolour, pencil, pen, Photoshop

Why I chose this piece:

*This illustration is constructed for the full case cover of the book entitled Cogito. It attempts to convey a small girl who has apparently lost her shadow at the very moment she alone is faced with the responsibility of making a life-changing decision. Through fear and panic, elements such as an ant, a worm, a bee and a dragonfly from her new surroundings have merged with images from her familiar safe place (her favourite book of fairies), forming a strange surreal environment where she attempts to work out the puzzle of her identity in preparation for the inevitable decision.*

#### 42 **Ó Chrann go Crann / From Tree to Tree**

*Ó Chrann go Crann*, Caitriona Hastings, An tSnáthaid Mhór (2011)

Watercolour, pencil, pen, photographs, Photoshop

Why I chose this piece:

*This illustration forms the front section of a case cover design for the book entitled Ó Chrann go Crann written by Caitriona Hastings. It deals with the sense of loss and anxiety from a child's perspective associated with being moved from a familiar home environment in a rural setting to another in the city. The image is presented through collage, constructed using visual cues such as cardboard boxes, masking tape, a clutched teddy, walls where pictures used to hang and Nia staring into empty rooms once filled with memories. The image attempts to convey a sense of loss, inevitability and hopelessness associated with a life-changing event beyond the child's control.*

#### **Selected Bibliography**

- A Field Guide to Irish Fairies*, Bob Curran, Appletree Press (1997)  
*A Celtic Alphabet*, AJ Hughes, Appletree Press (1997)  
*A Little Book of Welsh Quotations*, Appletree Press (1997)  
*A Little Book of Scottish Quotations*, Appletree Press (1997)  
*Hands Up for Andie*, Brenda Palmer, Hemi Help (1998)  
*The Shorter Devil's Dictionary*, Ambrose Bierce, Appletree Press (1998)  
*The Creatures of Celtic Myth*, Bob Curran, Cassell and Company (2000)  
*The Dark Spirit*, Bob Curran, Cassell and Company (2001)  
*Gaiscíoch na Beilte Uaine*, Caitriona Nic Sheáin, An tSnáthaid Mhór (2007)  
*Balor*, Caitriona Hastings, An tSnáthaid Mhór (2008)  
*An Gréasaí Bróg agus na Síoga*, Caitriona Hastings, An tSnáthaid Mhór (2010)  
*Mac Rí Éireann*, Caitriona Hastings, An tSnáthaid Mhór (2010)  
*Ó Chrann go Crann*, Caitriona Hastings, An tSnáthaid Mhór (2011)  
*Cogito*, Caitriona Nic Sheáin, An tSnáthaid Mhór (2012)  
*Pop!*, Caitriona Nic Sheáin, An tSnáthaid Mhór (2013)

## **Andrew Whitson**

Andrew was born in Belfast and by the age of sixteen was a commercially active artist charging ten pounds to paint heavy-metal album covers on the back of denim jackets. He was regularly commissioned by friends and family to draw or paint relatives or landscapes from photographs, which spurred him on to enrol on a degree course in Graphic Design at the University of Ulster, followed by a PGCE in Art and Design. Andrew subsequently earned a PhD in Celtic Illustration in 2003.

Andrew has illustrated a number of books for publishers in Ireland and England. However, in 2005 he took stock of his practice and decided to change direction and establish an Irish-based children's picturebook publishing house in his hometown of Belfast.

Since 2007 his publishing house, An tSnáthaid Mhór (Dragonfly Press), has produced six titles for children of various ages, each of which has either been shortlisted or won a children's book award.

Andrew is keen to develop his publishing work through An tSnáthaid Mhór and showcase its titles at international book fairs and beyond.

Andrew's illustration work is currently on display in the Office of the Northern Ireland Executive in Brussels and many of his works are owned privately or displayed in the offices of local businesses.

## Acknowledgements

Thanks to all of the participating illustrators, who have contributed their work and their time and commitment to Pictiúr and related events.

Many thanks to the Arts Council/an Chomhairle Ealaíon for supporting this exhibition and tour through its Touring and Dissemination of Work scheme.

Thanks to The O'Brien Press for the loan of 'The Giraffe Who Lived in a Shoe' and to Kildare Library and Arts Service for the loan of 'Hello World'.

Thanks are due to all those involved in bringing about this exhibition and its extensive tour: Niamh Sharkey, Nessa O'Mahony, Mags Walsh, Jenny Murray and Aoife Murray of Laureate na nÓg/Children's Books Ireland; as well as Karen Browett, Sára Furlong, Laura O'Herlihy, Kim Harte, Kathleen Gallagher, Sarah Greene and Jenny Duffy.

Thanks to our Irish tour partners; Sarah O'Neill, Deputy Arts Officer, Fingal County Council; Emer McGowan, Sarah Beirne and all the staff at Draíocht Arts Centre, Blanchardstown; Lali Morris and Teenagh Cunningham, Baboró; Maeve Mulrennan and the staff of the Galway Arts Centre; Helen O'Donoghue and Katy Fitzpatrick, IMMA. Thanks also to Paddy O'Doherty, Valerie Coghlan, Iarla Mac Aodha Bhuí, Fintan Wall and Antoinette Walker for their work on this catalogue. Thanks to all those who assisted Pictiúr in its European tour; Joe Murphy of Irish Art Couriers; Les, Maureen and all at Fire Design Studio and Karin Fichtinger-Grohe.

Special thanks to the Laureate na nÓg Steering Committee; Sarah Bannan at the Arts Council; Damien Smyth at the Arts Council of Northern Ireland; Jane O'Hanlon at Poetry Ireland and Theresa Ryan at the Department of Children and Youth Affairs.

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BRILLIANT AND UNIQUE ART  
FORM. FOR MANY PEOPLE,  
ILLUSTRATION WITHIN  
BOOKS WILL BE THEIR FIRST  
TASTE OF THE WIDER  
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WELL AS AN IMAGINATIVE  
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*Laureate na nÓg and Pictiúr curator, Niamh Sharkey*