

**Chris Riddell**

**Hans Christian Andersen Awards 2016**

**UK Illustrator Nomination**



PHOTO: JO RIDDELL

## Chris Riddell Biography

Chris Riddell was born in South Africa. His father was an Anglican clergyman and his parents were active in the anti-apartheid movement. His family returned to Britain when Chris was a year old and he spent his childhood moving from parish to parish. His interest in drawing began then and was encouraged at secondary school. He remembers, “I had a wonderfully idiosyncratic art teacher, Jack Johnson, a painter who’d also been a newspaper cartoonist.” Chris studied illustration at Brighton Polytechnic, taught by two well-known illustrators of children’s books, John Vernon Lord and Raymond Briggs. “That was a wonderful time, there was printmaking – etching, lithography and lots of drawing – there was a real sense of the primacy of drawing – everything was allied to the importance of basic draughtsmanship.” When Chris graduated from Brighton in 1984, Raymond Briggs introduced him to a publisher and Chris’s first children’s book was published in 1985.

From the first, Chris wrote and illustrated his own books and illustrated the work of other authors. He says, “‘I became an illustrator because I love words. As a child I loved words and I loved the idea of making drawings to accompany them.’” His facility for storytelling and illustration quickly established him as one of the most prolific, reliable and imaginative of children’s book creators, producing work of consistently high quality, whether complete picture books, cover illustration or illustrations in novels for older children. The first critical recognition of his work came in 1995, when his illustrations for Kathryn Cave’s picture book *Something Else* (1994) were commended by the judges of the CILIP Kate Greenaway Award. The book was subsequently awarded the first international UNESCO Prize for Children’s and Young People’s Literature in the Service of Tolerance in 1997. Further accolades followed. In 2001 Chris won the first of two Kate Greenaway Awards with *Pirate Diary*, written by

Richard Platt. This book and the earlier *Castle Diary* involved him in detailed historical research, which he deployed in typically boisterous, characterful and humorous style. Perhaps his most demanding illustration project to date followed in 2004 with his illustrations to Martin Jenkins’ adaptation of *Gulliver’s Travels*, a classic whose combination of satire and fantasy played to his strengths as an illustrator and earned him the second Kate Greenaway.

Although much of Chris’s work is necessarily in colour, his passion is black and white line drawing. Dismayed at the lack of illustration in novels for older children when he began his career, he has done more perhaps than anyone else to revive that tradition, largely through his collaboration with the author Paul Stewart. Following a chance meeting in 1995, they have collaborated on a number of fantasy series, most notably *The Edge Chronicles*. This perfectly realised and multi-faceted imaginative world began with a map drawn by Chris and is peopled by characters and places that often begin with his sketches and accompanying notes. In recent years he has also provided illustrations for award winning books by Neil Gaiman; and written and illustrated two award winning series of books for younger children featuring girl protagonists, *Ottoline* and *Goth Girl* respectively.

Chris’s parallel career as a political cartoonist started soon after his children’s book illustration. In 1988 he began illustrating articles for *The Economist* and, after working for various newspapers, in 1995 he became the political cartoonist for *The Observer*, a position he continues to hold. He says, “There is a clear link between my work for newspapers and my work on children’s books. I don’t pick up one artistic hat and drop the other. One style feeds the other and they inform each other. It’s not unusual. It stems from a long tradition of artists doing a wide variety of work.”

## Chris Riddell A Critical Appreciation

Chris Riddell is highly regarded in the UK and internationally as a visual commentator and narrator; an artist and illustrator in command of a range of forms and genres varying from political satire and cartoon to picture books, graphic novels and cross-over forms. His broad understanding of visual communication, coupled with his classical drawing ability and extended frame of reference, has earned him the respect of broad and diverse audiences.

His visual language borrows from the legacies of celebrated British draughts-persons and story-tellers like Arthur Rackham and William Heath Robinson and from the precision of classical engravings. This can be expressed in a contemporary gothic mood, capitalizing on the dark and macabre undertones of some of the narratives he works with, or in the more playful and witty caricature that accompanies his more humorous texts. His illustrations are peppered with visual puns, subtext, wit and clever references to early visual design and narrative traditions.

Chris steers away from the often sanitized and sentimental contemporary retellings of Grimm and other fairy tales. His characters are nuanced and layered, not depending on the portrayal of ‘beauty’ to convince his audience of their virtues. *The Sleeper and the Spindle* is a good example. In this fairy tale he cleverly balances the grotesque with the romantic – subverting the conventional pictorial codes and his readers’ expectations by merging two fairy tales and resolving the narrative in the women’s shared kiss. His off-key portrayal affirms the post-modernist features of the text.

His playful and, at times, irreverent narrative style is probably best shown by the *Ottoline* books that he both writes and illustrates. By sharing some information only through written text and other information only through the illustration, he emphasizes (and challenges) the nature of the picture book. By creating a cross-over form that borrows from picture books and graphic novels as

well as young readers’ chapter books, he addresses an audience that is often neglected: readers who are still young enough to enjoy illustrations supporting a narrative, but also old enough to engage with more sophisticated subject matter.

Chris Riddell’s biggest virtue, however, is not that he satisfies the expectations of theoretical analysis, but that he can do so whilst communicating with and convincingly addressing his audience. In *Goth Girl & the Ghost of a Mouse*, for example, his characters are idiosyncratic and eccentric, appealing to young readers in post-modernist society. And his references to 18th century design and to Mervyn Peake, among other visual clues, aid in creating an exciting and entertaining setting for his story. The fact that he has been awarded the Nestlé Smarties award (judged by children) several times, confirms his popularity amongst young readers over an extended age range. *The Edge Chronicles* (and to a certain extent also *The Pirate Diary*) with its versatile visual language straddling the genres of steam punk, science fiction and fantasy, further demonstrate his understanding of his audience and of the trends and notions of contemporary youth culture.

Yet, Chris Riddell’s illustrations transcend the ephemeral nature of trends and styles. His *Gulliver’s Travels* demonstrates an ability to capture one of the best-known tales with respect and understanding of its origins and satirical nature. At the same time, he adds his own subtext and colourful depiction to Martin Jenkin’s retelling – thereby capturing the imagination and attention of a contemporary readership of all ages.

Riddell extends his oeuvre beyond the entertainment of young readers by using his talents to address important and sometimes contentious issues. For *Something Else*, Riddell and the author, Kathryn Cave, were awarded the first UNESCO Prize for Children’s and Young People’s Literature in the Service of Tolerance in 1997. The endearing characters he created for Cave’s text communicate

themes of ‘otherness’ and of tolerance to a young audience without ever becoming didactic or pedantic. His characters are evidently fantastic yet they are also believable with soul and human and animal attributes, sharing the fears and joys of creatures of flesh and blood.

In *Angus Rides the Goods Train*, by Alan Durant, Chris Riddell again deals with serious subject matter, telling a story about hunger, charity and sharing in an easily understood and entertaining manner that communicates with children without becoming burdened by heavy moralism or trivial caricature.

The *Emperor of Absurdia* demonstrates Chris Riddell’s undisputed ability to tell a story that can grasp the imagination of younger children with an endearing fantasy. The illustrations are colourful and imaginative and the narrative is told through a combination of picture book and graphic novel narrative techniques. On a secondary layer, the informed reader may also make associations with the works of Dr Seuss and Maurice Sendak: an

indication of the broad frame of reference and theoretical interests that underpin the charming illustrations and narrative.

Whether in *Hugo Pepper’s* black and white line drawings, in vignettes or block illustrations, or through *Gulliver’s* confident full-colour spreads, Chris Riddell manages to delight and provoke his young readership. His work is essentially hybrid. He is a ‘cross-over’ illustrator: moving between picture books, illustrated children’s novels and even graphic novels; between genres ranging from adventure to science fiction and social awareness; between classical rendering and contemporary post-modern visual communication; between age groups and between different social strata. Within not only the Anglophone, but also the international picture book fraternity, Chris Riddell is to be celebrated as a great story-teller and a man for all seasons.

**Piet Grobler**

International Centre for the Picture Book in Society  
University of Worcester, UK

## Chris Riddell Interview : It’s about the texture of lines on the page

Extract from an interview with by Susanna Rustin in *The Guardian* 19 December 2014

<http://www.theguardian.com/books/2014/dec/19/chris-riddell-illustrator-neil-gaiman-jk-rowling-russell-brand-books-interview>

Chris Riddell opens a sketchbook and flicks to a drawing he wants to show me, in which a rather ordinary-looking middle-aged man is wrapped in the long arms of a skinnier, taller, hairier one. The first figure is a self-portrait; the second is of Russell Brand. “This is what he does to me now, because he knows I’m very inhibited: he gives me this big man hugs and bearded kisses. It’s very embarrassing,” says Riddell, the award-winning writer and illustrator of more than 100 children’s books, and for nearly 20 years *The Observer’s* political cartoonist.

Riddell met Brand for the first time earlier this year, in a private members’ club in London – “slightly glitzy, not my preferred milieu”, he tells me in the sitting room of the house in Brighton he shares with his wife, illustrator Jo Burroughes. But first impressions were good, and last month Brand and Riddell officially became an item – as author and illustrator of Brand’s first children’s book, a colourful retelling of *The Pied Piper of Hamelin*. Last month they took to the stage at the Albert Hall: Brand read his story – the thrust of which is that Hamelin is a vile town, whose people deserve to have their children stolen – and wandered around charming the audience; Riddell made sketches that were projected on to the wall.

Some reviewers thought Riddell’s drawings were the best thing about the book, and were scathing about the text, but Riddell says Brand inspired him. “It was almost impossible not to have him in mind when drawing the piper,” he says, “and yet I didn’t want to be too obvious about it. He eased me away from a traditional approach into something less expected: ‘Let’s not have a little German town with gabled houses, let’s not have a pied piper with a feathered hat and long sleeves.’ He was very specific about how he saw the piper, and described the costume down to the

utility belt and bowler hat from *A Clockwork Orange*.”

So does he share Brand’s anti-establishment views? “The notion that you should disengage is wrong,” he says. “You should challenge and protest; but to be fair to Russell, he does. I think the message of the books is at the core of what he has been doing on and off: questioning power. That’s not a bad message.”

Fantastic creatures and monsters of all sorts are a staple of Riddell’s work, along with the crazy contraptions that are another classic element of the children’s fantasy tradition (Riddell jokes that “anyone can look through my sketchbooks as long as they don’t have a background in psychiatric medicine”). John Tenniel’s illustrations for *Alice’s Adventures in Wonderland* are an all-time favourite. So is William Heath Robinson, a copy of whose *The Adventures of Uncle Lubin* Riddell showed to Brand. Tony Hart was another inspiration, along with Arnold Lobel and Quentin Blake.

Riddell draws in pencil, inks over the lines with a brush, and adds colour, often blue and yellow, last: “I’m not a painter by any stretch of the imagination; I’m a dyed-in-the-wool traditional illustrator, and I begin with black and white. If I need colour, I add it over the top. There’s a calligraphic element to it ... it’s about the texture of lines on the page.” Like many fantasy images, Riddell’s are very detailed, and he is a prolific and humorous user of words: labels, literary quotations, puns, funny names, footnotes, headings in neat, spidery writing on scrolls adorned with curlicues. He loves stationery, writes everything by hand in beautiful hardback sketchbooks, and can spend hours inking in – “I love it, it’s like meditation” – while listening to Radio 3. But he can work fast when he needs to: “I’m a cartoonist through and through. My default mode is: there is a deadline, it needs to go in the paper, let’s get it done. With books it’s useful to have that higher gear to switch to.” The hectic schedule for *The Pied Piper* persuaded him to try a pastel pencil; occasionally he uses an art pen for very fine lines, “though I don’t like using them, because they’ve got a mechanical-looking line; the lovely thing about a paintbrush is its fluidity, it gives a lyrical quality”.



Riddell wrote his first children's story, *Mr Underbed*, because a grandee of children's publishing, Klaus Flugge of Andersen Press, asked him to. Last year he won the Costa children's book award for *Goth Girl and the Ghost of a Mouse*, a gothic parody created with daughter Katie in mind, which he chooses when asked to name his favourite of his own books. But in general, he admits with appealing frankness: "the writing process isn't something I'm in love with. I'm an illustrator who writes."

More than 20 years ago, he met the writer Paul Stewart when picking up his son from nursery. Together, they developed the hugely popular Edge Chronicles fantasy series, and today Stewart lives four doors down. The idea for their flat-earth world was Riddell's, and began with a map, dismissed as unworkable by a publisher. But he and Stewart began to have "huge fun", meeting to discuss it in a local pub. By the time they had finished the first instalment of what would become a 14-part series (with books 13 and 14 still to come), *Harry Potter and the Philosopher's Stone* was a bestseller, and publishers had changed their tune. "JK Rowling is the patron saint," he says. "I call it the happy time. JK, for understandable reasons, thought she needed some time off, and there was this wonderful interregnum when the rest of us saw our book sales just take off. It was brilliant. I won't have a word said against her. There's a generation of us who came in on that breaking wave."

But by the time Riddell won his first big prize, a Kate Greenaway medal for *Pirate Diary* in 2001, he was anxious: "I was getting that feeling – 'What's wrong with me? I showed such promise' – so that was a huge relief. You only need to win it once and then you're all right ... you're validated." Successes have multiplied: another Kate Greenaway medal for illustrating a new version of Jonathan Swift's *Gulliver's Travels*; prizes for *Fergus Crane* (another collaboration with Stewart) and *Ottoline and the Yellow Cat* (a crime caper written by Riddell, involving a gang of poker-playing dogs), as well as *Goth Girl*. In 2010 he was again shortlisted for the Greenaway medal for his illustrations in Neil

Gaiman's bestseller *The Graveyard Book*. In October 2014, the two brought out *The Sleeper and The Spindle*. A modern fairy-tale that blends elements from Sleeping Beauty and Snow White, it is drawn by Riddell in black and white with flashes of gold, and contains one of his most striking images to date, a double-page spread in which an enchanted sleeper is woken by a kiss not from a prince but from a queen.

Early in his career Riddell illustrated editions of *Peter Pan* and *Treasure Island*. Next year he will tackle *The Emperor's New Clothes*, the second of Russell Brand's Trickster Tales, in which readers will presumably be invited to feel an unfamiliar degree of sympathy with the dishonest tailors. After that, perhaps, Rumpelstiltskin. "I love the notion that you have a canon, you have fairy-tales that have been done hundreds of times and you are given permission to do your version," he says. "It's an accretion. You build on the past."

These days he doesn't have to pitch ideas; instead, publishers take him out to lunch and ask what he's been thinking about. His position, he says, is "hugely privileged", including his weekly deadline for *The Observer*: "it's the paper my father read".

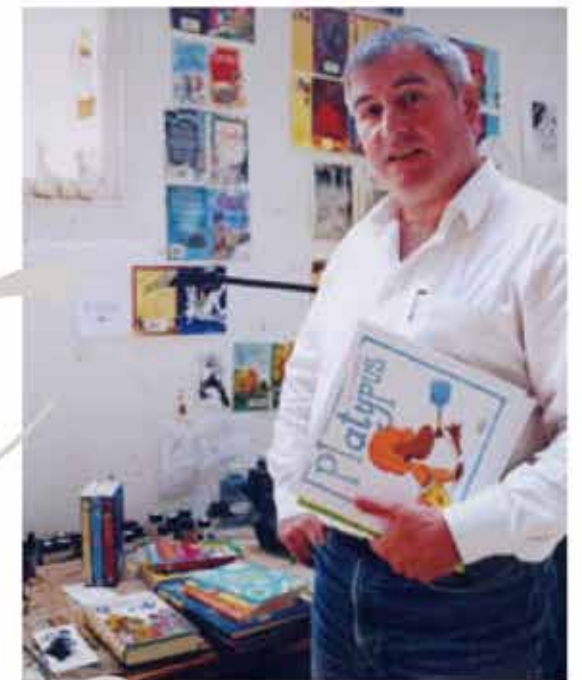
The night before our interview, he was on a train back to Brighton after a day touring bookshops when his phone rang. It was Gaiman, calling to read aloud a story he was working on. Riddell had one of those moments of not quite believing his luck. "He asked if I was interested in the story, and I said, 'Am I?!'" But he still has the freelancer's fear of work drying up, and had to take the manuscript of *Goth Girl* into a local school to reassure himself it wouldn't flop. "I call my style the high facetious," he says. "Facetious is OK, but I don't want to look a fool."

There is time for a self-deprecating parting shot on the doorstep – "I look forward to your Lynn Barberesque dismantling of this pompous man" – then he heads back inside to finish a cartoon, with a caption from George Orwell ("Alas! Wigan pier had been demolished ..."), in which a tail-coated chancellor George Osborne blows up the welfare state.

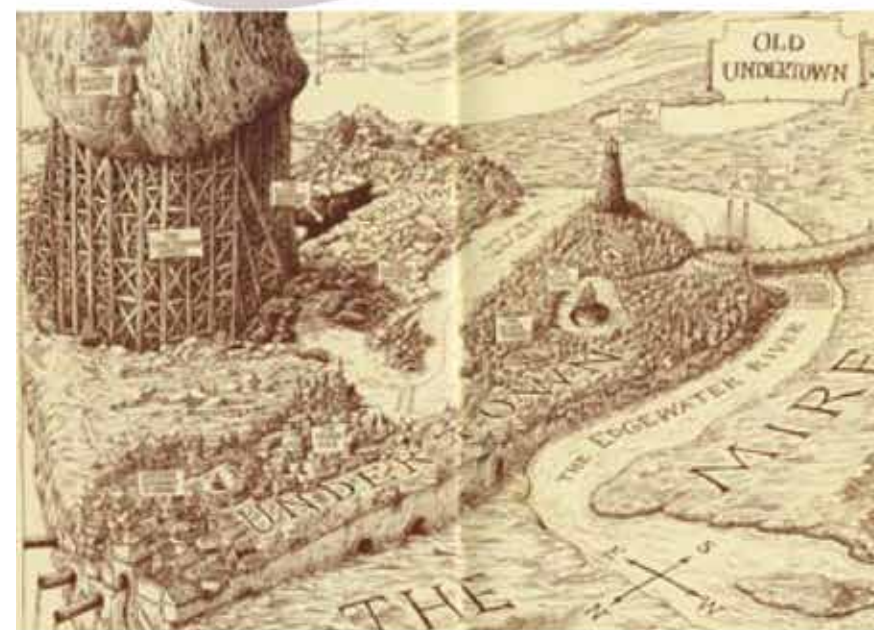
Our thanks to Ruth Prickett for permission to reprint her article which first appeared in *Illustration Magazine* Autumn 2004 and can be accessed online at <http://www.illustration-mag.com/uploads/riddel%20final.pdf>

# CHARTS OF THE SKY PIRATES

Fantasy doesn't sell. Teenagers won't buy books with pictures. This is what illustrator Chris Riddell and writer Paul Stewart were told in the 1990s. A million copies of the Edge chronicles later, they tell Ruth Prickett that their success rests on attention to detail – from architecture and economics to fashion and cartography



Art history: Riddell's studio contains displays of dustjackets and tiny paper Lilliputians he made to ensure that drawings for *Gulliver's Travels* were to scale.



**In the beginning was a map.** There aren't many authors who would admit that their hugely successful series started with an illustration. But then there aren't many partnerships that work like that of Chris Riddell and Paul Stewart, co-creators of the phenomenally popular fantasy series the Edge chronicles.

The story goes that in the mid-1990s Chris Riddell, already a well-known children's illustrator and newspaper cartoonist, came up with a map of the surreal Edge world. He and Paul Stewart used this as the basis for their first collaboration, *Beyond the Deepwoods*. They showed it first to his publisher who was entertained, but dismissed it, telling them: "There's no future in fantasy". Stewart's publisher, however, was more confident, and the Edge legends were born in 1998, the same year the second Harry Potter book was published, but before Harry Potter mania had every publisher reaching for his chequebook.

Riddell provided the hundreds of intricate line drawings that appear throughout the text, but his



input was not restricted to illustrating Stewart's pre-conceived story. Just as the first book had begun with a map – which appears on the book's endpapers – so many of the fabulous inhabitants, monsters, cities and forests of the Edge existed in Riddell's sketchbooks long before they appeared in the stories.

Riddell has quite a lot of sketchbooks. "I love them," he explains. "I buy them wherever I find them – the more exotic the better. At any time I'll have six or seven on the go from small pocket books to large folios." He takes them everywhere with him, but argues that he doesn't feel that he spends a lot of time on them because he uses waste time, for example while waiting at airports or travelling on trains.

Some notebooks are reserved exclusively for Edge places and characters – a massive range from law-abiding wood trolls, glamorous sky pirates, ferocious shrykes and shy banderbears to the dreaded gloamglozer, which you really wouldn't want to meet up a dark alley. A pretty book from Il Papiro in Florence contains the people, complete with detailed outfits. The look of the moment in the Edge world is medieval squire meets modern punk, and, since all the drawings are in line, cross-hatching, stripes and cheques are clearly the new black. "These are characters who might one day come to life, but I don't know what will happen when I start one," Riddell says.

A larger notebook, elegantly bound in goatskin by Riddell's local bookbinder, opens with a title page spikely inscribed with the word "Sanctaphrax", a city of feuding academics built on a giant flying rock featured in the books. The rest is full of beautifully written notes punctuated by perfectly finished drawings, each framed with a black border, many of which appear almost exactly in the published stories.

Riddell and Stewart take this book very seriously. They describe it as "stream of consciousness". "Once it goes in the notebook it becomes fact. It exists and you have to live with it," Riddell explains. "It means Paul has to deal with historical inconveniences just as you do in real life."

"Once something's in there it's historical fact," Stewart interjects. "He says 'no that's wrong, it's the other way round. Look it's in that picture.'"

The sketchbook habit started while Riddell was at college in Brighton, but he claims that he drew compulsively even as a small child. The high quality and immaculate presentation of his notebooks reflect his belief that all books should be a pleasure to hold. "When you pick up a book you should be delighted by its look and feel, by the typeface and the paper as well as the pictures," he says.

One of the peculiarities of the Edge chronicles is that they feature a warrior class of heroic librarian-knights, who fly beautifully crafted Rowland-Emett-style flying machines in their mission to protect the great library. This reflects Riddell's own concern that cultural history is essential to identity. It is just one of the themes permeating the books, which depict a society that is entirely multicultural, multi-species and, largely, meritocratic.

Despite this, the Edge world is no paradise. Its creators are not afraid to deal with death, slavery and cruelty to people and animals, although the unpleasant demise of a gentle banderbear in the first book did attract letters. "If a child gets upset it means they are involved in the world," Riddell points out. "I remem-



1

**1 Swift work:** Riddell's version of *Gulliver's Travels* comes out this month.

**2 Here's to you Mr Robinson:** the illustrations for *Fergus Crane* reflect Riddell's admiration for Heath Robinson.

**3 Tall tales:** *The Story Giant* was a collaboration with Brian Patten.



2



3

## CHRIS RIDDELL

ber getting terribly upset when Ginger dies in harness in *Black Beauty* and I want kids to feel that involved."

Some Edge creatures appear in the notebooks alongside copious notes about their habitat and dietary requirements, but then don't feature in the books for years – or they make just one brief entrance and are never seen again. "But we know who they are and what they are and where they fit in," Riddell says.

This pedantic, even obsessive, concern for accuracy is typical of the team's whole approach to the series. Riddell describes the chronicles as "*The Forsyte Saga* with pointy ears", since it is gradually emerging that the books deal with five generations of one family. He compares it more to Victorian novels, with their concern for economics, politics and social change, than to conventional modern fantasy. "We look at how people rise and fall and economies get strong and wither and then we stir the anthill with a stick and see what story comes out," he says. He feeds this interest by reading travel and cultural history books by authors such as Patrick Leigh Fermor, Eric Newby and, recently, Norman Lewis and Robert Byron.

"One of the great treasures of travel writing is that it mirrors the journey that children go on through a book. If you ignore the detail you take them on a journey wearing blinkers," Riddell explains. He argues that the holy grail for an illustrator is to become synonymous with a book they illustrate and believes that the Edge chronicles have given him that opportunity. "We've taken my strangeness and silliness and Paul's ability to turn these into a wonderful story and we

**4 Flight of fancy:** Riddell recalls *The Swan's Stories* as a personal favourite.

**5 Knight sailing:** armed librarians protect the great library in the Edge chronicles.

**6 Hearing aid:** the Edge is populated with many weird and wonderful creatures such as this mind-reading ghost waif (Vox).



4

"One of the great treasures of travel writing is that it mirrors the journey that children go on through a book. If you ignore the detail you take them on a journey wearing blinkers."

have surprised ourselves with books we are immensely proud of," he says.

There are now seven Edge chronicles (the latest, *Freeglader*, is published this month) and the series will end with book 10, but Riddell and Stewart have plenty to keep them busy. Their latest venture is *Fergus Crane*, which follows the now familiar pattern of a map (on the reverse of the dustjacket) and line drawings throughout the text. It also has pictorial chapter headings (fish riding bicycles) and tailpieces. Here, however, the inspiration comes from Edwardian fantasy classics – think mad machines and boy's own adventures rather than trolls and goblins.

"Fergus Crane is my visual homage to Heath Robinson," Riddell says. "I am a big devotee of Heath Robinson. Unlike other Golden Age illustrators who got famous and then fell from favour he just got more and more popular. I love his invention and I admire his use of line. He describes volume and space brilliantly."

His Edge drawings, however, often reflect Riddell's admiration for darker illustrators from the weirdness of Mervyn Peake's *Gormenghast* illustrations to Edward Gorey's contemporary gothic. "I think a lot of us still look to Peake, because he wasn't afraid to be very very dark," Riddell says. "He's influenced me a lot because he worked in longer fiction and, of course, because he worked in black and white."



5



6





8



9

The scarcity of modern black and white illustration is an issue near to Riddell's heart. "I'm amazed that black and white isn't commissioned more. It's such a great tradition and we're in danger of losing it in the UK." He points out that 20 years ago no one would have contemplated publishing J K Rowling's Harry Potter books without pictures. Now, however, he argues, publishers are wary of printing any books for children older than eight with illustrations lest they be seen as babyish.

He adds that he would leap at the opportunity to illustrate Harry Potter, but that the pictures should offer something new and should be different from the images in the films. "J K Rowling is not a visual writer so there are great opportunities," he says. "It would be nice to see it treated with a spikey, awkward approach, to twist it round and make it strange – maybe give it a whiff of Vienna secession."

It is hardly surprising that Riddell draws on a variety of heroes and influences in each new project. His own career has spanned political cartoons for both the *Observer* and the *New Statesman*, as well as picture books for very young children and illustrations for poetry and for non-fiction children's history. One of his personal favourites is *The Swan's Stories*, a version of Hans Andersen's tales, to which he contributed 24 colour plates as well as line drawings.

He is surprised when non-illustrators ask him whether he finds it hard to switch between these styles. "There is a clear link between my work for newspapers and my work on children's books. I don't pick up one artistic hat and drop the other, one style feeds the other and they inform each other," he says. "It's not unusual – it stems from a long tradition of artists doing a wide variety of work, people such as James Thurber."

Riddell won the Kate Greenaway medal in 2001 for his work on *Pirate Diary*, a day in the life of a young boy taken on board a pirate ship. This followed the successful *Castle Diary* and, he says, was incredibly hard work, since it involved researching every detail from architecture and costume to 18th century rope-making techniques. The effort was clearly not wasted however, since Riddell got the medal and Stewart used pictures from *Castle Diary* to inform work on their Free Lance series – shorter books about a medieval knight aimed at teenage boys who are poor readers. Riddell describes this series as "Chaucer meets Chandler – and they have a fight".

After the stress and intensity of the diaries, Riddell was delighted to be asked to illustrate a new version of *Gulliver's Travels*, which is published this month. "It's one of the canon of illustrated books, but it has not already been claimed by one of the greats," he says. "I would be less keen to do a version of *Wind in the Willows* since for me Ernest Shepard is a hero and his version is the classic. This was a wonderful opportunity to do a modern version of Gulliver that was idiosyncratic and personal to me."

He and Stewart were surprised, and delighted, to reread Gulliver and discover how many links it has with their Edge world. "It's lovely to see that the fantasy scenes we've been doing come directly from Swift," Riddell says. Swift's political satire and hard-edged, timeless imagination are, of course, ideally suited to Riddell's talents. And, like the Edge series, this book also begins with a map.

## Chris Riddell Awards

2015	<i>Goth Girl and the Fete Worse than Death</i>	Blue Peter Book Awards Best Story shortlist (winner to be announced). Specsavers National Book Award 2014 shortlist
2014	<i>Goth Girl and the Ghost of a Mouse</i>	CILIP Kate Greenaway Medal shortlist (winner to be announced)
2013	<i>Goth Girl and the Ghost of a Mouse</i>	Costa Book Awards children's category winner
2010	<i>The Graveyard Book</i>	CILIP Kate Greenaway Medal shortlist
2009	<i>The Graveyard Book</i>	Booktrust Teenage Prize winner
2008	<i>Ottoline and the Yellow Cat</i>	CILIP Kate Greenaway Medal shortlist Red House Children's Book Award winner
2008	<i>Wendel's Workshop</i>	Booktrust Early Years Awards shortlist
2007	<i>Ottoline and the Yellow Cat</i>	Nestlé Smarties Prize Age 6-8 category winner
2007	<i>The Emperor of Absurdia</i>	CILIP Kate Greenaway Medal shortlist
2006	<i>The Emperor of Absurdia</i>	Nestlé Smarties Prize Age 0-5 category silver runner-up
2006	<i>Hugo Pepper</i>	Nestlé Smarties Prize Age 6-8 silver category runner-up
2005	<i>Corby Flood</i>	Nestlé Smarties Prize Age 6-8 category bronze runner-up
2004	<i>Jonathan Swift's Gulliver</i>	CILIP Kate Greenaway Medal winner
2004	<i>Fergus Crane</i>	Nestlé Smarties Prize Age 6-8 category winner
2004	<i>Fergus Crane</i>	Nestlé Smarties Prize 'Children's Special Award'
2003	<i>Pirate Diary</i>	Blue Peter Book Award Best Book with Facts category winner
2002	<i>Pirate Diary</i>	Nestlé Smarties Prize Age 6-8 category silver runner-up
2001	<i>Pirate Diary</i>	CILIP Kate Greenaway Medal winner
1999	<i>Castle Diary</i>	CILIP Kate Greenaway Medal highly commended
1997	<i>Something Else</i>	UNESCO Prize for Children and Young People's Literature in the Service of Tolerance winner
1997	<i>Swan's Stories</i>	Kurt Maschler Award shortlist
1994	<i>Something Else</i>	Kate CILIP Greenaway Medal commended

8 Hooked on classics: Riddell was delighted to find similarities between the Edge and *Gulliver's Travels*.

9 Until nest time: the hero of one Edge trilogy is watched over by a caterbird.



## Books for consideration by the Jury : First five

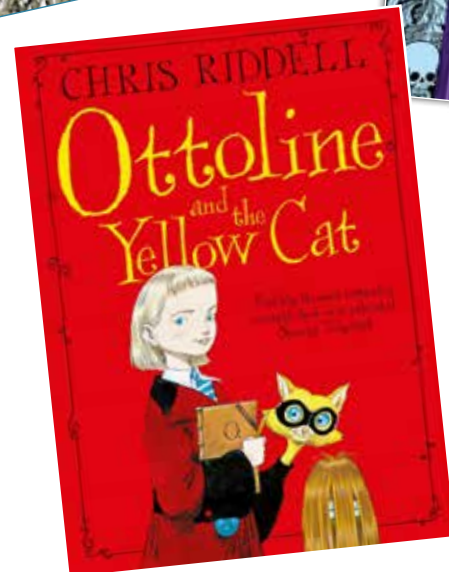
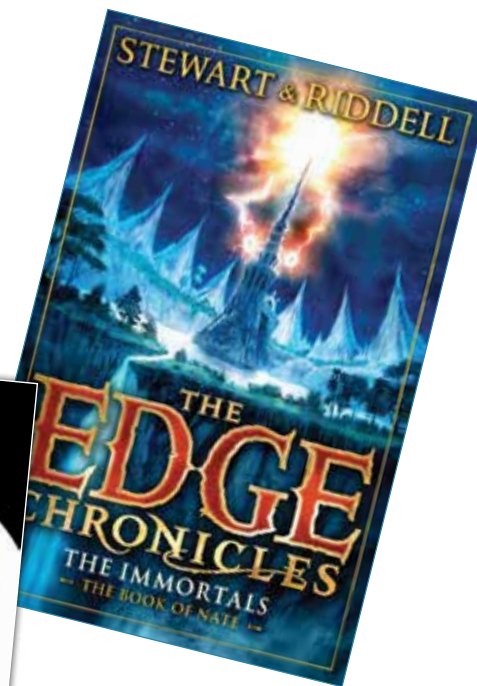
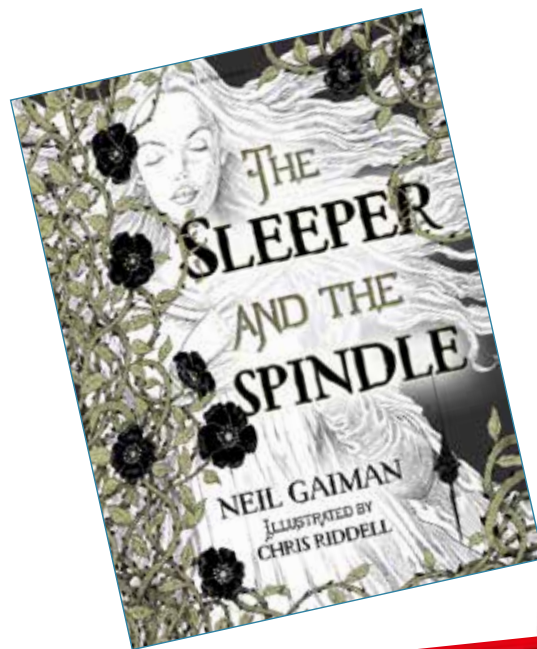
*The Sleeper & the Spindle* (written by Neil Gaiman) Bloomsbury 2014

*Goth Girl & the Ghost of a Mouse* Macmillan 2013

*The Edge Chronicles 10, The Immortals: The Book of Nate*  
(with Paul Stewart) Corgi 2009

*Ottoline and the Yellow Cat* Macmillan 2007

*Gulliver's Travels* (written by Jonathan Swift and  
adapted by Martin Jenkins) Walker Books 2004



## Books for consideration by the Jury : Another five

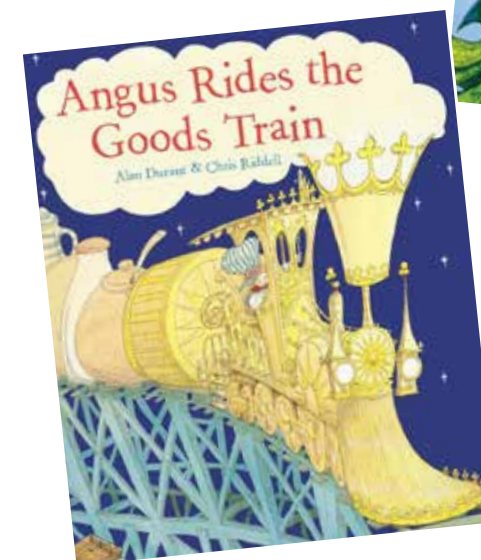
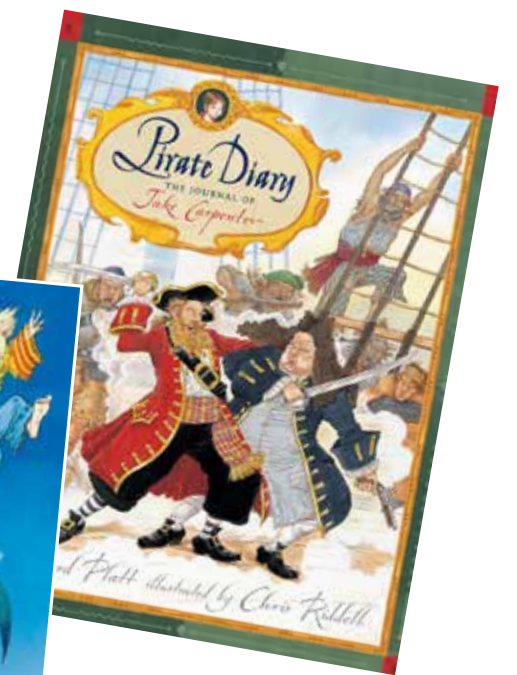
*Hugo Pepper* (with Paul Stewart) Yearling 2006

*The Emperor of Absurdia* Macmillan 2006

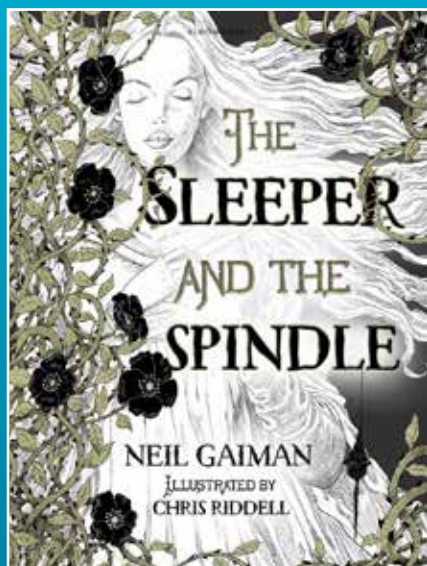
*Pirate Diary* (written by Richard Platt) Walker Books 2001

*Angus Rides the Goods Train* (written by Alan Durant) Corgi 1996

*Something Else* (written by Kathryn Cave) Hodder 1994







## The Sleeper and the Spindle

Chris Riddell's comments on his illustrations for *The Sleeper and the Spindle* in *Books for Keeps* 209 November 2014

<http://booksforkeeps.co.uk/issue/209/childrens-books/articles/windows-into-illustration/windows-into-illustration-chris-riddell>

See also: <http://www.theguardian.com/childrens-books-site/gallery/2014/nov/09/chris-riddell-the-sleeper-and-the-spindle-gallery-neil-gaiman>

### Books For Keeps WINDOW INTO ILLUSTRATION

THERE ARE TWO ILLUSTRATIONS IN 'THE SLEEPER AND THE SPINDLE' THAT SUM UP HOW I FEEL ABOUT NEIL'S EXTRAORDINARY TEXT. AS AN ILLUSTRATOR I WANT TO ENHANCE THE READER'S EXPERIENCE OF THE BOOK AND BRING OUT NUANCES IN THE STORY. BUT I DON'T WANT TO GET IN THE WAY— WORDS AND PICTURES NEED TO FIND A BALANCE. I WANTED THE ILLUSTRATIONS TO BE BLACK AND WHITE THROUGHOUT, BUT TO BE AS RICH AND TEXTURED AS POSSIBLE. THE DESIGNER SUGGESTED GOLD AS A SECOND COLOUR AND I LOVE THE SUBTLE SENSE OF LUXURY THIS BRINGS TO THE BOOK AS A WHOLE. I HAVE ALWAYS LOVED DETAILED BLACK AND WHITE ILLUSTRATIONS. THE WORK OF JOHN TENNIEL, GUSTAVE DORÉ, AUBREY BEARDSLEY AND WILLIAM HEATH ROBINSON, HAVE ALL BEEN INFLUENCES — ALICE'S ADVENTURES IN WONDERLAND, DON QUIXOTE, SALOME, AND MIDSUMMER NIGHT'S DREAM, RESPECTIVELY. THE FIRST ILLUSTRATION I'VE CHOSEN IS A SCENE IN THE SLEEPING CITY. THE SLEEPING CROWD IS ZOMBIE LIKE, COVERED IN COBWEBS WHICH RESEMBLE FUNERAL SHROUDS.



I PENCILLED THE BOOK OUT IN THUMBNAILED WHICH I THEN BLEW UP AND USED AS COMPOSITIONAL GUIDES. THIS SCENE WAS A MASS OF PENCIL SQUIGGLES. FROM THREE SIDES THE CROWD CLOSES IN, THE QUEEN AND THE DWARVES BEATING A STRATEGIC ESCAPE TOWARDS THE RIGHT HAND CORNER. I SKETCHED THE ILLUSTRATION IN DETAIL IN PENCIL AND THEN INKED IT IN WITH A FINE PAINT BRUSH. I USED A 'UNI PIN' PEN FOR THE SHADING OF THE BACKGROUND FIGURES, EMERGING FROM THE SHADOWS. THIS GAVE THE ILLUSTRATION AN ENGRAVED LOOK REMINISCENT OF DORÉ'S ENGRAVINGS. THIS ILLUSTRATION IS A DOUBLE PAGE SPREAD, AND THE READER CAN PAUSE AND TAKE IN THE DETAIL AS WELL AS GETTING THE IMMEDIATE SENSE OF RETREAT, FROM THE COMPOSITION. I WANTED TO CONVEY A 'SLEEPWALKING NIGHTMARE' SENSE OF SHUFFLING, DUSTY, INTENSITY WITH THE CROWD — SLOW MOVING BUT INEXORABLE.

THE SECOND ILLUSTRATION IS MY FAVOURITE IN THE BOOK. I THINK IT MATCHES NEIL'S PROSE WHICH IS BEAUTIFUL AND CREEPY IN EQUAL MEASURE. THE LONG DEAD PRINCE IS ENMESHED IN THE RAMBLING ROSES THAT HAVE ENTOMBED THE CASTLE. WILLIAM MORRIS FRONTISPIECE ILLUSTRATIONS WERE AN INFLUENCE. THE BALANCE BETWEEN BLACK AND WHITE IS IMPORTANT IN BUILDING UP THE RICHNESS OF THE SCENE, THE WHITE OF THE ROSES CONTRASTING WITH THE SHADOWS BEHIND THE THORNS. THIS IS A MOMENT TO PAUSE, BEFORE THE ACTION RESUMES AGAIN IN DRAMATIC FASHION. THE QUEEN SMOOTHS DOWN HER LONG BLACK HAIR, PAUSING FOR A MOMENT AS SHE LOOKS UP AT THE PRINCE. SHE IS ABOUT TO PLUCK A ROSE AND PUT IT IN HER HAIR. A BEAUTIFUL DETAIL IN NEIL'S TEXT, AND, LIKE ALL HIS WORK, A GIFT TO ILLUSTRATE.

CHRIS RIDDELL



The cover of *Goth Girl* glows with purple and silver, the endpapers are splattered with skulls, and Ada Goth has a touch of Siouxsie Sioux. But her story is actually more Northanger Abbey than Bauhaus: it is a wonderfully witty parody of a gothic novel, packed with silly puns, even sillier literary references and, of course, Riddell's drawings. The actual plot is skimpy, but that doesn't matter; the point of this lovely book is its oddball characters, witty details and literary references, which range from Tristram Shandy to Fight Club. There is a poetry-eating faun, a collection of curious governesses and regular footnotes written by a foot separated from its owner at the battle of Baden-Baden-Württemberg-Baden. And as an extra titbit, the back cover holds the mouse's memoirs, a rodent version of *Gulliver's Travels*. But it is Riddell's artwork that really makes this book such a pleasure to hold and read. The text is peppered with all kinds of lovely illustrations, from sketches of the characters to a magnificent double-page spread of an elegant vampire duelling sabre-rattling pirates. There are loving nods to 18th-century pamphlets and magazines, the wallpaper and statuary that you'll find tucked away in odd corners of stately homes, and, of course, Peake and Heath Robinson. *Goth Girl* may be marketed at tween girls, but will undoubtedly find a very happy readership among adults; I can't imagine a better book to dispel the January blues.

Extract from a review by Josh Lacey in *The Guardian* 4 January 2014

<http://www.theguardian.com/books/2014/jan/04/goth-girl-ghost-mouse-riddell-review>

### Awards

Shortlisted for the CILIP Kate Greenaway Award 2015

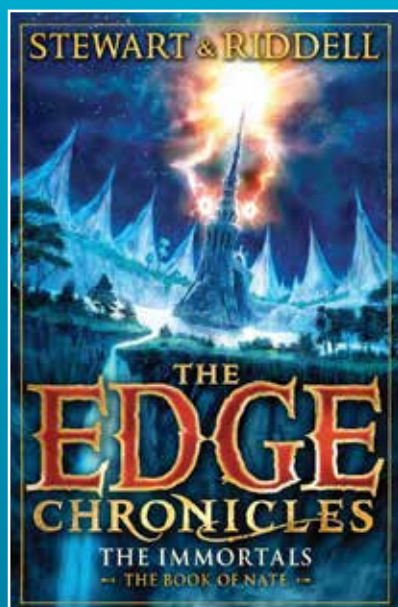
Costa Book Awards children's category winner 2013

Lavishly jacketed with a blinged-out silver skull pattern and shades of deep purple and black, *Goth Girl* appeals to the contemporary Goth look, whilst romping with abandon through the stock figures of Gothic Romance and horror writing from the 18th and 19th centuries. Readers in search of terse, neat plotting will be disappointed: Ada Goth's mission to save her friends and reconnect with her father has as many bizarre twists and turns as the 'metaphorical bicycle race' and 'indoor hunt' that are the social highlights of the year at her home, Ghastly-Gorm Hall. The fun of the story lies in its exuberant madness, and its irreverent pokes at canonical literary figures (for example Mary Shellfish, Tristram Shandygentleman, the Byronically thrusting and melancholy Lord Goth). Riddell's black-and-white illustrations are dense with detail and visual play, with news clippings and footnotes (delivered by a severed foot with a quill between its toes) interspersed through the story. A full-colour miniature book, attached to the inside back cover, adds another dimension: the titular ghost mouse's 'Memoirs of a Mouse by Ishmael Whiskers', a tongue-in-cheek recap of *Gulliver's Travels*. Unashamedly messy, quite mad and very witty, *Goth Girl* is highly recommended for readers with a taste for anarchy and word play.

Nora Maguire in *Inis: The Children's Books Ireland Magazine* published online December 2014

<http://www.inismagazine.ie/reviews/book/goth-girl-and-the-ghost-of-a-mouse>





## The Edge Chronicles 10, The Immortals: The Book of Nate

Stewart and Riddell cap their Edge Chronicles with a large-scale grand tour and cast reunion. Several generations after the events in *Freeglader* (2004), young orphan Nate Quarter is forced to flee for his life from a murderous mine supervisor—which becomes more or less a theme as, acquiring such doughty companions as the mine owner’s intrepid daughter Eudoxia and Librarian Knight Zelphyius Dax along the way, he comes and goes from Great Glade and several other cities or settlements that have grown up in the vast Deep Woods that border the overhanging Edge of the world. The long journey takes him through multiple battles, chases, rescues and political upheavals to mystical encounters with figures from the past in the ever-dark Night Woods and then on to a climax in the restored airborne city of Sanctaphrax. A huge cast teeming with multiple races of uneasily coexistent goblins, trolls and more, plus Dementor-ish gloamglazers and other deadly predators are all depicted in lovingly minute (and occasionally gruesome) detail in Riddell’s many pen-and-ink portraits and add plenty of color to this vigorous send-off.

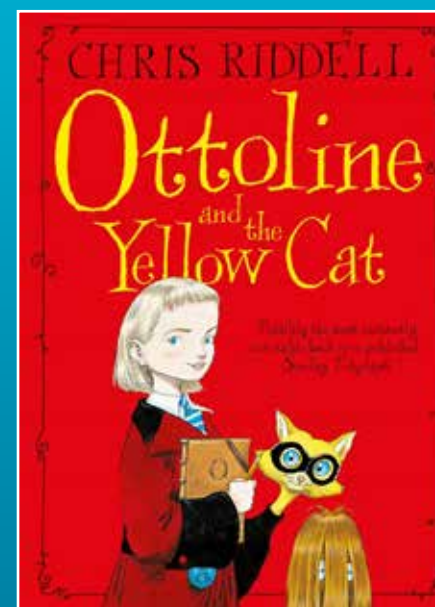
*Kirkus Reviews* July 10 2010

<https://www.kirkusreviews.com/book-reviews/paul-stewart/immortals/>

Readers who are new to the series may take a while to become fully immersed in the story; there are many names and locations to become familiar with. However, in short order, the sparkling narrative and beautiful illustrations charm and beguile the reader. This is not your usual fantasy fare, this book comes at the genre from a refreshing new angle; trolls, hobgoblins and cloddertrogs are the order of the day; no humans, elves or dwarves are to be found anywhere! The creatures that normally get a bad press in fantasy books (bestial, unintelligent and often loathsome villains) become characters of great virtue and substance; cultured, highly intelligent and moralistic with a keen sense of goodness and community. Characterisation is the one of this book’s many strengths as Nate Quarter meets and befriends the most weird and wonderful bunch of friends imaginable. The Professor is, like Nate, a fourthling and despite his career as an itinerant skytavern gambler, honourable. Weelum is a steadfast and loyal banderbear, Squall Razertooth an old sky pirate while Slip, who becomes Nate’s best friend, is a grey goblin. Finally, there is Eudoxia Prade, the mine owner’s daughter who could out-ride, outshoot, and outthink any one of them.

Extract from a review by Floresiensis in *Fantasy Book Review*

<http://www.fantasybookreview.co.uk/Paul-Stewart-and-Chris-Riddell/The-Immortals.html>



## Ottoline and the Yellow Cat

Don’t let the page count fool you. This “novel” is probably more pictures than text. It’s not, however, a graphic novel in the sense of a sequential telling; nor does it follow the model Brian Selznick used so effectively in *The Invention of Hugo Cabret* (2007), where art replaced text to further the story. The pictures here simply add texture to the words they accompany—but what a delight they are. Award-winning British cartoonist Riddell (the Edge Chronicles, with Paul Stewart) illustrates in pen and ink, enhanced by crosshatching and a smattering of bright red, to concoct a cast of quirky characters and amazingly detailed backdrops on which they interact. The story, a lightweight mystery at best, begins by introducing calm, curious, detailed-obsessed young Ottoline, who, along with sidekick Mr. Monroe (think Gomez Addams’ hairy Cousin Itt) investigates the disappearance of several pampered pooches, only to discover the dognapper isn’t exactly after canine company. In an oversize trench coat, Mr. Monroe makes a bizarre gumshoe, with fellow cast members, canines included, just as wacky.

Review by Stephanie Zvirin in *Booklist* May 15 2008

### Awards

Nestlé Children’s Book Prize Gold Award 2007 and the Red House Children’s Book Award for Younger Readers 2008

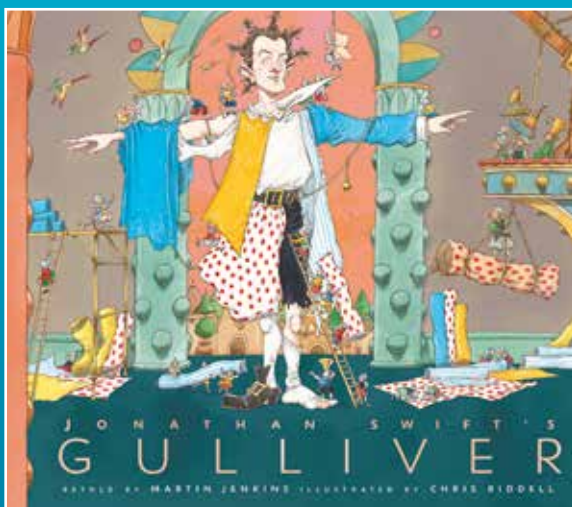
Shortlisted for the CILIP Kate Greenaway Medal and nominated for the CILIP Carnegie Medal 2008

This beautifully produced hardcover tells of a little girl living in a fancy apartment while her parents (Professor Brown and Professor Brown) travel abroad making purchases for their many collections. Her only companion is Mr Munroe: a creature with hairy hands and feet, and long hair allowing just two big eyes to show, former resident of a bog in Norway. There is a slight plot about cracking a jewel-heist ring comprising a cat, a cockatoo and several lapdogs, but it is really the relationship between Ottoline and her loyal and hirsute sidekick/nanny/ co-detective that forms the book’s core. Ottoline is eccentric and wise without being uncomfortably grown-up. Aspiring to be a collector like her parents, she has begun with an Odd Shoe Collection. And indeed, throughout the entire book her shoes never match. The fine, black-and-white ink line drawings are utterly beguiling. As a child I always adored pictures that were full of tiny details, so that you could hunt out more each time you went back to the book. The pictures do a charming, subtle job of telling you much more about the characters.

Extract from a review by Anna Kamaralli in *Inis: the Irish Children’s Books Magazine* No 22 Winter 2007

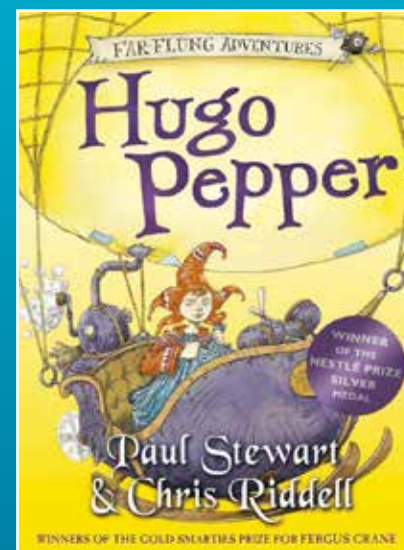
<http://www.inismagazine.ie/reviews/book/ottoline-and-the-yellow-catGulliver>





#### Awards

CILIP Kate Greenaway Award 2004



#### Awards

Nestlé Children's Book Prize Silver Award 2006

## Gulliver's Travels

Chris Riddell's illustrations bring to life the people, creatures and kingdoms of Swift's searing imagination in this retelling of Gulliver's four voyages to Lilliput, Brobdingnag, Laputa and finally to the land of the Houyhnhnms, where horses rule over humans. It's a beautifully designed book. The illustrations are comic and often surreal. There are huge double page spreads of intense colour, supplemented by smaller black and white line drawings. They are executed with attention to detail and complete control over scale and perspective. Chris Riddell gives each land Gulliver visits its own idiom. The tiny Lilliputians are pantomime fools dressed in spotted knickerbockers, bows, ruffles and mismatched shoes with oversized moustaches, pointed noses and ridiculous hairstyles. An egg motif, symbolic of the two warring factions in Lilliputian Society, dominates the costumes and architecture and adds to the peculiarity of the land and its people. The rather more admirable Brobdignagans are depicted as oriental giants and this time there are subtle elements of blue and white chinoiserie flowing through the illustrations. The effects of scale are nicely realised with the now tiny Gulliver struggling to drink from an eggcup the size of a bucket and half drowning in a huge bowl of cream. The artist's skills as a political cartoonist are evident in the illustrations of Gulliver's third voyage to the floating island of Laputa and his encounter with the Academy, where various mad professors are busy extracting Sunshine from cucumbers and turning ice into gunpowder. In Chris Riddell's hands, though, the

Academy becomes a satire on the aspirations of New Labour complete with a wonderful caricature of former Prime Minister Tony Blair being prodded and poked by academics to remind him of the political promises he has made.

**Extract from the entry in Ian Dodds and Sue Roe, *Image and Imagination: 50 years of the Kate Greenaway Medal*, CILIP Youth Libraries Group, 2007**

There's much more to Gulliver's Travels, of course, than simply an adventure story. Swift's novel was a scathing political and social satire, a biting critique of political events in England and Ireland, as well as English values and human nature itself. In their attractive and accessible adaptation, Martin Jenkins and illustrator Chris Riddell capture the energy and humor of the original book. Riddell's Gulliver seems always to be in motion. He has a fluid, expressive face. And you can almost hear him exclaiming as his adventures unfold. Although the book is long, there is artwork on every page, making it a perfect read-aloud (one chapter a night) with lots of luscious illustrations for children to exclaim over. Readers will also enjoy the map detailing Gulliver's voyages to Lilliput, Brobdingnag, Laputa and the land of the Houyhnhnms.

**Extract from a review by Deborah Hopkinson in *Book Page* March 2005**

[http://bookpage.com/reviews/4019-martin-jenkins-jonathan-swifts-gulliver#.VSp78\\_nF\\_Tp](http://bookpage.com/reviews/4019-martin-jenkins-jonathan-swifts-gulliver#.VSp78_nF_Tp)

## Hugo Pepper

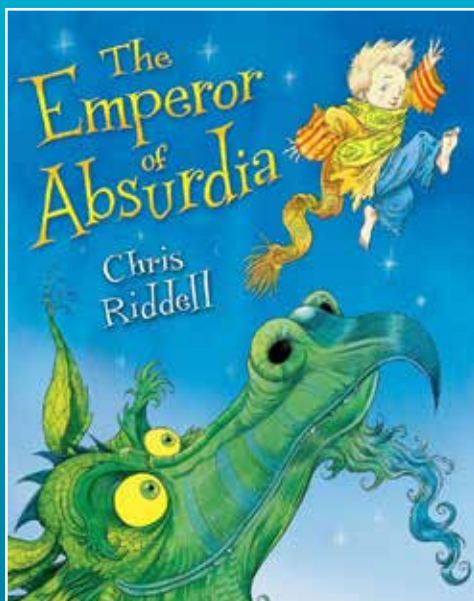
Hugo Pepper is an orphan adopted by reindeer herders and raised as their own in the Frozen North. When he is 12, he discovers the wreck of a snow sleigh in the shed and his adoptive parents tell him the terrible truth. As a baby, Hugo and his parents crashed in the snow sleigh and his parents were eaten by polar bears. Wanting to find out more, Hugo repairs the damaged snow sleigh, sets the compass for 'Home' and heads off to find out where he came from. Hugo lands with a thud in Firefly Square and the discovery of his parents' past begins. *Hugo Pepper* is the latest in the 'Far Flung Adventure' series from the creative team of Chris Riddell and Paul Stewart and it is a wonderful addition. The reader is pulled into the story of *Hugo Pepper* as each chapter reveals to you a new story, enticing you to find out how all these characters

are connected. In a sense, the reader becomes a 'Story Collector' like the core character Wilfred McPherson. I love the 'common sense' magic of the book (of course mermaids can walk!) and you have this same sense of the characters. They have a practicality about them which makes the magical elements seem more realistic. And the intricate details of Chris Riddell's pen and ink illustrations are beautiful. You finish this book feeling that the story has come full circle; you feel satisfied as a reader and what else do you want from a book?

**Ashe Conrad Jones in *Inis: the Irish Children's Books Magazine* No 17 Autumn 2006**

<http://www.inismagazine.ie/reviews/book/hugo-pepper>





#### Awards

CILIP Kate Greenaway Medal shortlist 2007

Nestlé Smarties Prize age 0-5 category silver runner-up 2006

## The Emperor of Absurdia

Absurdia is a land where nothing is quite what it seems. Trees are birds, but then umbrellas are trees. The sky is full of snoring fish and there's a dragon in there too all ready to have the most amazing adventure in this dreamland where supper is followed by lunch. It is, of course, all a young boy's dream, superbly illustrated by Chris Riddell. The pictures have an almost translucent dream-like quality about them and they're all done in pale colours and exquisite detail. Even having looked at the book two or three times I'm still noticing small details - the two birds tucked up in bed together and slumbering peacefully, or the world-weary expression on the face of a fish. My favourite illustration is the last in the book where we see the young boy's bedroom with toys which look just like the birds and dragons of Absurdia. You'll even be able to see how the bedding played its part. There's a pace to the book which makes it ideal as a bedtime story. We begin with the excitement of the tumble out of bed and the puzzle of quite what is happening to the young Emperor followed by the thrill of the dragon chase with its scares and tumbles. Finally the young Emperor falls back into the loving arms of the Wardrobe Monster who gives him a big cuddle before settling him down to go to sleep.

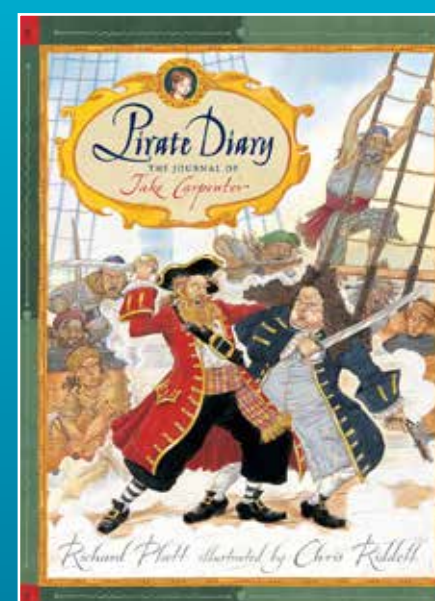
Extract from a review by Sue Magee in *The Bookbag* June 2007

[http://www.thebookbag.co.uk/reviews/index.php?title=The Emperor of Absurdia by Chris Riddell](http://www.thebookbag.co.uk/reviews/index.php?title=The_Emperor_of_Absurdia_by_Chris_Riddell)

This young emperor has clothing issues; the beginning sentences set the scene: "The Emperor of Absurdia was having the most extraordinary dream. All of a sudden he woke to the hoots of the sky fish nibbling the umbrella trees. He tumbled out of bed [à la a clothed Mickey]... into the arms of the Wardrobe Monster." He searches for his missing snuggly scarf—no luck. He's served breakfast in his high chair, then supper, then lunch—an egg that hatches a dragon! Hunting in his tricycle chair, he finds the baby dragon and mama dragon, who chases him through the pillow hills and under the umbrella trees back to the Wardrobe Monster, at which point he tumbles into bed. Seussian creatures, delicately lined details and playful page compositions with cinematic panels, all rendered in a blue/yellow palette, impel the action. Political cartoonist and Greenaway Medallist Riddell is comfortable in this curious fantasy world as imagination transforms the ordinary bedroom objects of this charming blue-eyed, tousled towhead into extraordinary dreams.

Review in *Kirkus Reviews* December 15 2008

<https://www.kirkusreviews.com/book-reviews/chris-riddell/the-emperor-of-absurdia/>



#### Awards

CILIP Kate Greenaway Award 2001

Blue Peter Book Award Best Book with Facts runner-up 2003

Nestlé Smarties Book Prize Silver Award 2002

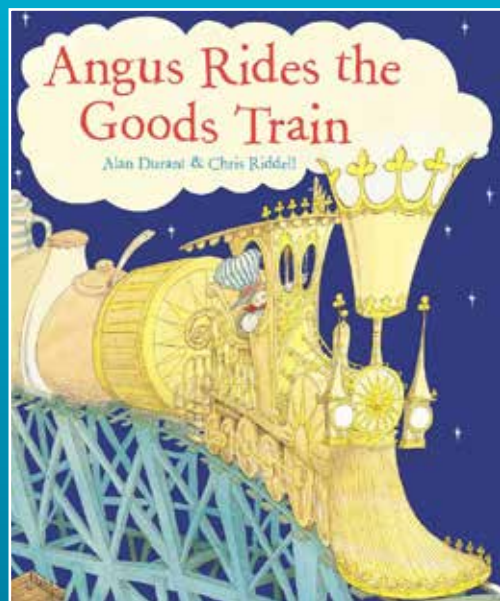
## Pirate Diary

Through Jake's eyes the reader explores the ship, meets the colourful crew and learns about main-masts, topsails and backstays. Despite being a fictionalised account, this is a serious history. The ship, costumes, weapons and customs have all been meticulously researched. The illustrations continue and extend the text; they match the rhythm of the story and appear at those times when the reader most needs the support of a visual representation. There is a huge cross-section of the ship and a small series of sketches showing how the ships cannon is loaded and fired, for example. Historical notes, a glossary and index are illustrated with black and white line drawings and there are also carefully drawn maps and plans vivid with authentic historical detail. It is the large colour illustrations, however, that have the greatest impact. Single- and double page spreads are full of action: a gang of pirates swing and scramble onto a ship in a frenzied scene filled with drama and movement

and the sounds of gunfire. Chris Riddell's varied use of design captures the different moods and tempos of pirate life. Each character is individually and expressively drawn in the artist's unique caricaturist style, so that the pain on the face of a man being whipped or having his leg amputated by the ship's doctor is palpable. The use of perspective and colour is skilful: the ship's captain towers over the reader and small Jake climbs the towering rigging above an expanse of sapphire blue Sea. Text and illustration work hand in hand in this book, giving the reader easy access to a wealth of historical information about merchant ships, piracy, the colonies and life in the early eighteenth century

Extract from the entry in Ian Dodds and Sue Roe, *Image and Imagination: 50 years of the Kate Greenaway Medal*, CILIP Youth Libraries Group, 2007





## Angus Rides the Goods Train

How refreshing it is to find an imaginatively undidactic picture book, aimed at beginner and older readers, which vigorously and unashamedly celebrates that antiquated notion, the redistribution of wealth! Angus is sleeping one night when the richly symbolic goods train loaded with milk and honey and rice and water, comes chugging over his eiderdown and takes him on a journey through neglect and poverty to the waiting recipients of the bounty: a king and his squalid courtiers. 'This is not right!' cries Angus, before commandeering the train and triumphantly distributing its merchandise to the needy. This attractive hardback book, with its visionary, rather Rackmanesque illustrations, concise and powerful text, and highly idealistic message, should be given out free to everyone by the World Health Organisation.

**George Hunt in *Books for Keeps* 102 January 1997**

<http://booksforkeeps.co.uk/issue/102/childrens-books/reviews/angus-rides-the-goods-train>



## Something Else

A special story about the very real need to belong and be accepted. 'With nothing to be friends with' *Something Else* is a different-looking soul/creature who lives alone on a windy hill. His many efforts at conforming prove fruitless and yet when a similar creature in similar circumstances turns up to befriend him *Something Else* almost forgets the feelings of smallness and sadness, and begins to behave as others did to him. Thankfully he suddenly recognises the situation which he rectifies with moving urgency and sincerity. Lovely illustrations perfectly complement this sensitive, necessary tale of tolerance and selflessness. Older children will appreciate more fully the wryness of the ending.

**Gill Roberts in *Books for Keeps* 94 September 1995**

<http://booksforkeeps.co.uk/issue/94/childrens-books/reviews/something-else>

### Awards

Commended for the CILIP Kate Greenaway Award 1994

UNESCO Prize for Children's and Young People's Literature in the Service of Tolerance 1997

Elsie tries and fails to be like everyone else, then something completely different turns up and wants to be friends. A gentle, eloquently told story about the meaning of tolerance.

**From a list of classic children's books for 4-7 year olds in *The Guardian* 8 April 2000**



Chris Riddell Titles

Goth Girl and the Pirate Queen (World Book Day edition)	Macmillan	2015
Scavanger with Paul Stewart	Macmillan	2014
The Sleeper and the Spindle by Neil Gaiman (as illustrator)	Bloomsbury	2014
Trickster Tales: the Pied Piper of Hamlin by Russell Brand (as illustrator)	Canongate	2014
Goth Girl and the Fete Worse than Death	Macmillan	2014
Goth Girl and the Ghost of a Mouse	Macmillan	2013
Alienography 2	Macmillan	2012
Muddle Earth Too with Paul Stewart	Macmillan	2011
Muddle Earth with Paul Stewart	Macmillan	2011
Don Quixote retold by Martin Jenkins (as illustrator)	Walker	2010
Wormeweald: The Bone Trail with Paul Stewart	Corgi	2010
Wormeweald: Bloodhoney with Paul Stewart	Corgi	2010
Wormeweald: Returner’s Wealth with Paul Stewart	Corgi	2010
Barnaby Grimes: Phantom of Blood Alley with Paul Stewart	Corgi	2009
Alienography	Macmillan	2010
Ottoline at Sea	Macmillan	2010
Barnaby Grimes: Legion of the Dead with Paul Stewart	Corgi	2009
The Edge Chronicles: The Immortals with Paul Stewart	Corgi	2009
The Graveyard Book, by Neil Gaiman (as illustrator)	Bloomsbury Books	2008
Barnaby Grimes: Return of the Emerald Skull with Paul Stewart	Corgi	2008
Ottoline Goes to School	Macmillan	2008
The Edge Chronicles: The Lost Barkscrolls with Paul Stewart	Corgi	2007
Ottoline and the Yellow Cat	Macmillan	2007
Wendel’s Workshop	Macmillan	2007
Barnaby Grimes: Curse of the Nightwolf with Paul Stewart	Corgi	2007
The Utter Nutters by Brian Patten (as illustrator)	Puffin	2007

The Edge Chronicles: The Stone Pilot with Paul Stewart	Corgi	2006
The Edge Chronicles: Clash of the Sky Galleons with Paul Stewart	Corgi	2006
The Emperor of Absurdia	Macmillan	2006
Politics: Cutting Through the Crap by Bali Rai (as illustrator)	Walker	2006
Far-flung Adventures: Hugo Pepper with Paul Stewart	Yearling	2006
The Edge Chronicles: Winter Knights with Paul Stewart	Corgi	2005
The Da Vinci Cod	Walker	2005
Free Lance and the Dragon’s Hoard by Paul Stewart (as illustrator)	Hodder	2005
Far-flung Adventures: Corby Flood with Paul Stewart	Corgi	2005
Far-flung Adventures: Fergus Crane with Paul Stewart	Corgi	2004
Jonathan Swift’s ‘Gulliver’ adapted by Martin Jenkins (as illustrator)	Walker	2004
The Edge Chronicles: Freeglader with Paul Stewart	Corgi	2004
Free Lance and the Field of Blood by Paul Stewart (as illustrator)	Hodder	2004
Free Lance and the Lake of Skulls by Paul Stewart (as illustrator)	Hodder	2003
The Edge Chronicles: Vox with Paul Stewart	Corgi	2003
Un Italiano in America by Beppe Severgnini (as illustrator)	Rizzoli	2003
Gargling with Jelly by Brian Patten (as illustrator)	Puffin	2003
Thawing Frozen Frogs by Brian Patten (as illustrator)	Puffin	2003
Platypus and the Birthday Party	Harcourt	2003
Platypus and the Lucky Day	Harcourt	2002
The Story Giant by Brian Patten (as illustrator)	Puffin	2002
Hairy Bill by Susan Price (as illustrator)	Macmillan	2002
The Edge Chronicles: The Last of the Sky Pirates with Paul Stewart	Corgi	2002
What Do You Remember? by Paul Stewart (as illustrator)	Andersen Press	2002
Henry Hobbs and the Lost Planet by Kathryn Cave (as illustrator)	Hodder	2002
The Edge Chronicles: The Curse of the Gloamgozer with Paul Stewart	Corgi	2001



Chris Riddell Titles

Platypus	Harcourt	2001
Pirate Diary by Richard Platt (as illustrator)	Walker	2001
The Edge Chronicles: Cloud Wolf with Paul Stewart	Corgi	2001
The Rabbits’ Rebellion by Ariel Dorfman (as illustrator)	Doubleday	2001
Three Scary Stories by Frieda Hughes (as illustrator)	HarperCollins	2001
Henry Hobbs, Space Voyager by Kathryn Cave (as illustrator)	Hodder	2001
Rabbit’s Wish by Paul Stewart (as illustrator)	Andersen Press	2001
The Edge Chronicles: Midnight Over Sanctaphrax with Paul Stewart	Corgi	2000
The Tao for Babies	Ebury	2000
Blobheads: Invasion of the Blobs with Paul Stewart	Macmillan	2000
Blobheads: Talking Toasters with Paul Stewart	Macmillan	2000
Blobheads: School Stinks with Paul Stewart	Macmillan	2000
Blobheads: Beware of the Babysitter with Paul Stewart	Macmillan	2000
Blobheads: Garglejuice with Paul Stewart	Macmillan	2000
Blobheads: Silly Billy with Paul Stewart	Macmillan	2000
Blobheads: Naughty Gnomes with Paul Stewart	Macmillan	2000
Blobheads: Purple Alert! with Paul Stewart	Macmillan	2000
Septimus Similon, Practising Wizard by Kathryn Cave (as illustrator)	Hodder	2000
Juggling with Gerbils by Brian Patten (as illustrator)	Puffin	2000
Beowulf and the Monster by Brian Patten (as illustrator)	Puffin	1999
Castle Diary by Richard Platt (as illustrator)	Walker	1999
Tribal Politics	Knockabout Comics	1999
William and the Wolves by Kathryn Cave (as illustrator)	Hodder	1999
The Birthday Presents by Paul Stewart (as illustrator)	Andersen Press	1999
The Edge Chronicles: Storm Chaser with Paul Stewart	Corgi	1999

A Little Bit of Winter by Paul Stewart (as illustrator)	Andersen Press	1998
The Edge Chronicles: Beyond the Deepwoods with Paul Stewart	Corgi	1998
Horatio Happened by Kathryn Cave (as illustrator)	Hodder	1998
My Busy Book	Walker	1998
Buddhism for Bears	Ebury	1998
Buster’s Diaries, as told to Roy Hattersley (as illustrator)	Little Brown	1998
Management for Martians	Ebury	1998
ZinderZunder by Philip Ridley (as illustrator)	Puffin	1998
Feng Shui for Cats	Ebury	1997
Feng Shui for Dogs	Ebury	1997
The Castle of Inside Out by David Henry Wilson (as illustrator)	Macmillan	1997
The Swan’s Stories edited by Brian Alderson (as illustrator)	Walker	1997
The Tall Story by Frieda Hughes (as illustrator)	Hodder	1997
Scribbleboy by Philip Ridley (as illustrator)	Puffin	1997
Until I Met Dudley by Roger McGough (as illustrator)	Frances Lincoln	1997
Puzzle Boy	Walker	1996
Angus Rides the Goods Train by Alan Durant (as illustrator)	Corgi	1996
Brilliant Minds by Chris Lewis (as illustrator)	Minerva Press	1996
Buddhism for Sheep	Ebury	1996
Dreamboat Zing by Philip Ridley (as illustrator)	Puffin	1996
The Emperor’s Gruckle Hound by Kathryn Cave (as illustrator)	Hodder	1996
The Wonderful World of Zoom	Walker	1995
The Iron Wolf by Ted Hughes (as illustrator)	Faber	1995
Dakota of the White Flats by Philip Ridley (as illustrator)	Puffin	1995
Mercedes Ice by Philip Ridley (as illustrator)	Puffin	1995
Jumble by Kathryn Cave (as illustrator)	Hodder	1995



Chris Riddell Titles

<b>Chegwith Skillet Escapes by Andrew Gibson (as illustrator)</b>	Faber	1995
<b>Kasper in the Glitter by Philip Ridley (as illustrator)</b>	Puffin	1994
<b>Meteorite Spoon by Philip Ridley (as illustrator)</b>	Puffin	1994
<b>A Trunkful of Elephants by Judith Nichol (as illustrator)</b>	Mammoth	1994
<b>Rent-a-Friend by Frieda Hughes (as illustrator)</b>	Hodder	1994
<b>Say Hello to the Buffalo by Miles Gibson (as illustrator)</b>	Mammoth	1994
<b>Something Else by Kathryn Cave (as illustrator)</b>	Hodder	1994
<b>Andrew Takes the Plunge by Kathryn Cave (as illustrator)</b>	Hodder	1994
<b>An Armful of Bears by Catherine Baker (as illustrator)</b>	Mammoth	1993
<b>The Amazing Witherspoon’s Amazing Circus Crew by Andrew Gibson (as illustrator)</b>	Faber	1993
<b>Best Enemies by Kathleen Leverich (as illustrator)</b>	Mammoth	1992
<b>The Thing in the Sink by Frieda Hughes (as illustrator)</b>	Hodder	1992
<b>The Rollickers and Other Stories by Andrew Gibson (as illustrator)</b>	Faber	1992
<b>Lizzie Dripping and the Witch by Helen Creswell (as illustrator)</b>	Puffin	1991
<b>Patrick in Person by Norma Clarke (as illustrator)</b>	Faber	1991
<b>Out for the Count by Kathryn Cave (as illustrator)</b>	Hodder	1991
<b>Jemima, Grandma and the Great Lost Zone by Andrew Gibson (as illustrator)</b>	Faber	1991
<b>The Bear Dance</b>	Methuen	1990
<b>Henry Hobbs, Alien by Kathryn Cave (as illustrator)</b>	Hodder	1990
<b>Ffangs the Vampire Bat and the Kiss of Truth by Ted Hughes (as illustrator)</b>	Faber	1990
<b>The Prism Tree by Kate Andrew (as illustrator)</b>	Young Lions	1990
<b>The Abradzil by Andrew Gibson (as illustrator)</b>	Faber	1990
<b>Ellis and the Hummick by Andrew Gibson (as illustrator)</b>	Faber	1989
<b>Manifold Manor by Philip Gross (as illustrator)</b>	Faber	1989

<b>You’re Thinking About Doughnuts by Michael Rosen (as illustrator)</b>	Barn Owl Books	1989
<b>When the Walrus Comes</b>	Walker	1989
<b>The Trouble With Elephants</b>	Walker	1988
<b>The Wish Factory</b>	Walker	1988
<b>Beyond the Rolling River by Kate Andrew (as illustrator)</b>	Young Lions	1988
<b>Dracula’s Daughters by Mary Hoffman (as illustrator)</b>	Crabtree Publishing	1988
<b>Moon Whales by Ted Hughes (as illustrator)</b>	Faber	1988
<b>Peter Pan (as illustrator)</b>	Mammoth	1988
<b>Treasure Island (as illustrator)</b>	Mammoth	1988
<b>Bird’s New Shoes</b>	Andersen Press	1987
<b>The Fibbs</b>	Walker	1987
<b>Dreamboat Brontosaurus by Robert McCrum (as illustrator)</b>	Hamish Hamilton	1987
<b>The Magician’s Cat by Jeff Williams (as illustrator)</b>	Faber	1987
<b>Ben and the Bear</b>	Walker	1986
<b>Humphrey of the Rovers</b>	Collins	1986
<b>Humphrey Goes to the Ball</b>	Collins	1986
<b>Humphrey’s New Trousers</b>	Collins	1986
<b>Humphrey the Hippo</b>	Collins	1986
<b>Mr Underbed</b>	Andersen Press	1986
<b>Beware, Princess! by Mary Hoddman (as illustrator)</b>	Mammoth	1986
<b>The Mystery of Silver Mountain by Chris Oxlade and Judy Tatchell</b>	Usborne	1984



Chris Riddell Translations

<b>Goth Girl and the Pirate Queen (2015)</b>	Spain/Catalan (Cruilla) Finland (Gummerus) Estonia (Tammerraamat) Turkey (Kultur)
<b>Goth Girl Fete Worse Than Death (2014)</b>	Brazil (Record) Czech Republic (Euromedia) Denmark (Turbine) Estonia (Tammerraamat) Finland (Gummerus) France (Milan) Germany (Fischer) Italy (Il Castoro) Latvia (Zvaigzne) Lithuania (Alma Littera) Russia (AST) Spain/Castilian (Luis Vives) Spain/Basque (Luis Vives) Spain/Catalan (Cruilla) Slovakia (Ikar) Sweden (Carlsen) Turkey (Kultur) Portugal (La Galera)
<b>Goth Girl (2013)</b>	Brazil (Record) Czech Republic (Euromedia) Denmark (Turbine) Estonia (Tammerraamat) Finland (Gummerus) France (Milan) Germany (Fischer) Italy (Il Castoro) Latvia (Zvaigzne) Lithuania (Alma Littera) Russia (AST) Spain/Castilian (Luis Vives) Spain/Basque (Luis Vives) Spain/Catalan (Cruilla) Slovakia (Ikar) Sweden (Carlsen) Turkey (Kultur) Portugal (La Galera)
<b>Scavenger 1 + 2 (2014)</b>	Czech Republic (Fragment) France (Milan)
<b>Alienography 1+2 (2012)</b>	Denmark (Carlsen) Spain (Penguin Random House Spain)
<b>Muddle Earth (2011)</b>	Poland (Amber) Netherlands (De Fontein) France (Editons Milan) Russia (Eksmo) Germany (Fischer) Denmark (Forlaget) Hungary (Konyvmolyepzo) Turkey (Kultur) Italy (Monadori) USA (Random House) Denmark (Sesam) Latvia (Zvaigzne) Thailand (Tuttle Mori and Pear) Germany (Sauelander and Rowholt) Korea (The Agency) (Munhakdongne)
<b>Don Quixote (2010)</b>	Germany (Fischer Kinder) Italy (Editrice Il Castoro)
<b>Ottoline At Sea (2010)</b>	Estonia (Draakon &Kuu) Brazil (La Galera) Italy (Il Castoro) Japan (Komine Shoten) Norway (Schibsted) Holland (Standard) Portugal (Editoria Record) Spain/Catalan (Cruilla) Korea (Eric Yang)Turkey (Kultur) Spain (Luis Vives) Spain/Basque (Luis Vives)
<b>Ottoline Goes to School (2008)</b>	Taiwan/Chinese (Bardon Agency) Spain/Catalan (Cruilla) Estonia (Draakon & Kuu) Brazil (La Galera) Korea (Eric Yang) Taiwan/complex Chinese (Global Kids) Japan (Komine Shoten) Slovenia (Kud Sodobnost) Serbia (Laguna) Spain/Basque (Luis Vives) Spain (Luis Vives) Norway (Schibsted) Netherlands (Standaard) Turkey (Kultur) Korea (Yearimdang)
<b>Ottoline and the Yellow Cat (2007)</b>	Iceland (Æskan) Taiwan/Chinese simple+complex (Bardon Agency) Denmark (Carlsen) Spain/Catalan (Cruilla) Russia (Daik Press) Estonia (Draakon &Kuu) Brazil (La Galera) Italy (Il Castoro) Poland (Egmont Polska) Korea (Eric Yang) Germany (Fischer) Taiwan/Chinese complex (Global Kids) Arabic (Kalima) Japan (Komine Shoten) Hungary (Konyvmolykepzo Kiado) Slovenia (Kud Sodobnost) Serbia (Laguna) South Africa (Lapa) Spain/Basque and Spanish (Luis Vives) France (Milan) Thailand (Nameebooks) Sweden (Natur och Kultur) China/simpl. Chinese (Pan Asian) Greece (Patakis) Norway (Schibsted) Netherlands (Standaard) Israel/Hebrew (Tal-May)Turkey (Kultur) Thailand (Tuttle Mori) Korea (Yearimdang) Latvia (Zvaigzne)

<b>The Edge Chronicles The Immortals (2009)</b>	France, Germany, Japan
<b>Wendel’s Workshop (2007)</b>	Italy (Il Castoro) Iceland (Æskan) Simplified Chinese (China Electric Power Press) Israel/Hebrew (Trivaks-Matar) Germany (Patmos).
<b>Emperor of Absurdia (2006)</b>	Korea (Woongjin) Germany (Patmos) France (Grund) Simplified Chinese (China Electric Power Press) Iceland (Æskan) Poland (Bertelsmann) Norway (Sandvik) Belgium/Netherlands (ZNU) Israel/Hebrew (Matar) Denmark (Forlaget Sesam) Russia (Azbooka) Simplified Chinese (21st Century)
<b>Hugo Pepper (2006)</b>	Denmark (Sesam); France (Editions Milan); Germany (Patmos); Italy (Mondadori)
<b>Gulliver’s Travels (2004)</b>	Israel (Am Oved) Spain- Basque/Castilian/Catalan/Galician
<b>Pirate Diary (2001)</b>	Germany (Carslen)
<b>Castle Diary (1999)</b>	Germany (Carlsen) Serbia (Ruzno Pace)
<b>The Swan’s Story (1997)</b>	Brazil (Companhia Das Letras) Italy (Edizioni El S.R.L.)
<b>Beyond the Deepwoods (1998)</b>	Hebrew Italian Russian Danish Portuguese (Brazil) France Slovene Germany Hungarian Chech Korean Chinese Simple (China) Croat Serbian Thai Japanese Portuguese Ukrian Slovak Spanish Estonian Finnish Polish Netherlands Latvian Indonesian Romanian Bulgarian Greece Chinese Simple (Taiwan)
<b>Something Else (1994)</b>	Italy (Arnoldo Mondadori Editore) Arabic/Arab World (Bloomsbury Qatar Foundation Publishing) Netherlands/Belgium (De Vries-Brouwers) Spanish/Spain (Ediciones Elfos) Slovenia (Educy) Korea (Gimm-Young Publishers) Korean/Korea (Ladder Education) Hebrew/Israel (Hed Arzi) Arabic/Egypt (Hoopoe Books) Denmark (Host & Son A/s) Denmark (Rosinante Forlag) Hebrew/World (Keter Publishing) Japan (Kiko Shobo) Germany (Loonland) Afrikaans/South Africa (Media24 Books) Greece (S Patakis S.A.)
<b>The Trouble with Elephants (1988)</b>	Belgium Germany Israel Japan



## Acknowledgements and Thanks

This dossier was compiled by Clive Barnes and John Dunne on behalf of IBBY UK. We would like to thank the following for their help: Chris Riddell and his publishers, Macmillan, Random House, Walker and Bloomsbury; Piet Grobler for his critical appreciation of Chris's work; Ann Lazim for her selection of titles; and Carol Thompson for her invaluable research. We would also like to thank Ruth Prickett of *Illustration Magazine* for permission to reproduce her article in full.

The dossier was designed by Andy Thomsen:

[www.arthomsendesign.co.uk](http://www.arthomsendesign.co.uk)