









# Madalena Matoso | *illustrator*

Winner of the Portuguese National Illustration Prize 2008

Madalena Matoso was born in Lisbon in 1974. Drawings and books were always part of her life, and when she was small she would spend long afternoons drawing on the living room table with friends and neighbours. It was a workshop improvised by her mother.

She graduated in Communication Design in 1997 from the Fine Arts faculty of Lisbon University. In 1995 she published two picture books and took the summer illustration course in Sarmede, where the course leader was Stepán Zavrel. In 1998 she completed her post-graduate studies in Graphic Design for Publishing in the Fine Arts faculty of Barcelona University.

In 1999 she set up Planeta Tangerina with three friends, a company specialized in communication for children and young people. For this company she has developed illustration and graphic design projects for children's books and magazines.

For *A Charada da bicharada* [Puzzling Animals] Madalena Matoso was awarded the Portuguese National Illustration Prize 2008, having already in the previous two years received Special Commendations.



Feline. His claws ready.  
Calmly.  
He creeps through the house  
and you don't even notice him there.  
A pet, but always  
independent.

He is able to sit by the fire  
like this:  
for hours on end,  
purring.

Such a peaceful statue,  
such a gentle statue,  
that just looking at him  
relaxes us.

## Selected Works

### PUBLISHED IN PORTUGAL

#### *Cá em casa somos...*

Text: Isabel Minhós Martins  
Lisbon: Planeta Tangerina, 2009

#### *Línguas de perguntador*

Text: João Pedro Mésseder;  
Lisbon: Paulinas, 2009

#### *O elefante diferente*

Text: Manuela Castro Neves  
Lisbon: Caminho, 2009

#### *Andar por aí*

Text: Isabel Minhós Martins  
Lisbon: Planeta Tangerina, 2009

#### *Os mil brancos dos esquimós*

Text: Isabel Minhós Martins  
Pontevedra: OOO, 2009

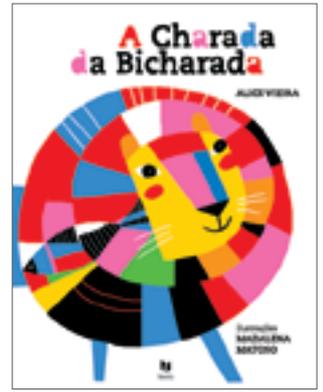
#### *A charada da bicharada*

Text: Alice Vieira  
Lisbon: Caminho, 2008  
— Portuguese National Illustration  
Prize 2008

## A Charada da bicharada [Puzzling Animals]

This is an ideal story for parents to read to their children as a playful game. Alice Vieira leads children into a magical world, where every page contains a riddle and hides an inhabitant of the animal kingdom. After having read each text, the child is invited to discover which animals are hidden in the pictures. Each page is a game that opens the door to a world full of colours and imagination, and there is always one or more animal waiting to be found.

Text: Alice Vieira | Texto Editores, Lisbon, 2008 | pp. 32  
Age: from 5 up | Size: 28,5 x 22,2 cm | ISBN: 978-972-473-803-1



*O meu vizinho é um cão*  
Text: Isabel Minhós Martins  
Lisbon: Planeta Tangerina, 2008 —  
Prize for the Best Illustration for  
Children's Literature, at the Amadora  
International Comics Festival

*Trava-Línguas*  
Text: Dulce de Souza Gonçalves  
Lisbon: Planeta Tangerina, 2008

*Quando eu Nasci*  
Text: Isabel Minhós Martins  
Lisbon: Planeta Tangerina, 2007  
— Special Commendation Portuguese  
National Illustration Prize

*Branca de Neve e Rosa Vermelha*  
Text: Maria de Lourdes Soares  
Lisbon: Paulinas, 2006

*Uma mesa é uma mesa. Será?*  
Text: Isabel Minhós Martins  
Lisbon: Planeta Tangerina, 2006  
— Special Commendation Portuguese  
National Illustration Prize

*Colecção "Mundo de Histórias"*  
Texts: Ana Vicente  
Lisbon: Oficina do Livro

*Colecção "As Histórias da Bruxa  
Cornélia"*  
Texts: Nicha Alvim  
Lisbon: Temas e Debates

### PUBLISHED ABROAD

*Mon Voisin est un Chien*  
Paris : Thierry Magnier, 2009

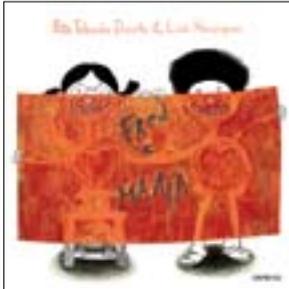
*Quand Je Suis Né*  
Genève: Notari, 2009

*Quando Sono Nato*  
Milano: Topipittori, 2008

*Quen Levou a Lua*  
Pontevedra: OQO, 2008



illustration	Luís Henriques
text	Rita Taborda Duarte
publisher	Caminho, 2009
pp.	32
isbn	978-972-2120-41-8
size	24 x 24 cm



### Luís Henriques

(Lisbon, 1973)

Luís Henriques studied painting and history of art. Children's illustration began at home, to entertain Catarina and Matilde. Later, he started publishing: *A verdadeira história de Rita*, *A Família dos macacos*, *O tempo canário e o Mário ao contrário* and *Sabes, Maria, o Pai Natal não existe* written by Rita Taborda Duarte as well as *A canção dos piratas* by João Pedro Méseder, and *Quero ir à praia* by Possidónio Cachapa. Luís Henriques is also a leading author of comic strips. Examples of his most recent work in the field are: *Tratado de umbrografia* (2006) and *A metrópole feérica* (2008), both prize winners at the Amadora International Comics Festival for the Best Portuguese Story and Design, as well as *Babinski* (2007).

### Rita Taborda Duarte

(Lisbon, 1973)

She graduated in Modern Languages and Literatures, and received a Master's in Literary Theory, from Lisbon University. She is presently a lecturer in the Higher College of Social Communication. She has published a number of poetry books and has stories and poems included in various literary anthologies. In 2003 *A verdadeira história de Alice* won the Branquinho da Fonseca Prize awarded by the Calouste Gulbenkian Foundation and the weekly magazine Expresso and has been published in Brazil (*Girafinha*, 2008). Since then she has regularly published books for children and young people. One of her works - *A família dos macacos* - was nominated for Munich's International Youth Library's White Ravens.

## *Fred e Maria* [Fred and Maria]

Frederico and Maria are two very, but really very, different siblings. She is very well behaved; he is ready to start a revolution over the tiniest thing. No one who knows them can understand how they can be so different. The answer though is very simple: one takes after their mother, the other after their father.

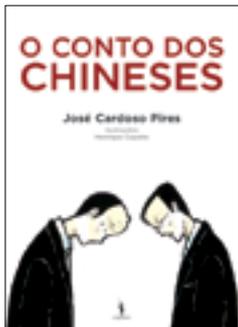
This story brings the two protagonists of *Sabes, Maria, o Pai Natal não existe* back for the pleasure of young readers.



It's with scribbles and doodles  
That Maria draws what Fred gets up to.  
And with sketches in watercolour and pastles  
That Fred paints his sister too.

And Maria thought:  
Why is my brother  
SUCH an oaf,  
SUCH a troublemaker,  
That it even seems  
That his whole body  
Holds not only an anthill,  
But a volcano  
And a tornado?

illustration	Henrique Cayatte
text	José Cardoso Pires
publisher	Dom Quixote, 2009
pp.	48
isbn	978-972-2038-68-3
size	19 x 26 cm



## *O conto dos chineses* [The Story of the Chinese]

'Lying down for an afternoon nap at the back of the tile-maker's yard, he still remembered the Chinese men who had visited, and without knowing why he saw them shining like gold and wearing silk robes adorned with dragons, like the ones circus magicians wear.'

This is the story of a man, his daughters and two Chinese men. They establish bonds of friendship and complicity, and share with each other. Cultural differences disappear due to the sensitivity with which these unexpected friendships develop.

*O Conto dos chineses* [The Story of the Chinese] comes from the pen of the master storyteller José Cardoso Pires, who is considered one of the most important of twentieth century writers.

### Henrique Cayatte

(Lisbon, 1957)

A designer and illustrator, Henrique Cayatte has received numerous prizes: the 1st Prize for Illustration from the Culture Ministry for his body of work (1986); the Calouste Gulbenkian Foundation's Illustration Prize (1988); the National Design Prize (1999); the National Illustration Prize (2001); the Gulbenkian Grand Prize for Children's and Young People's Books in the Illustrated Book category, and the 2000 Portuguese National Illustration Prize, awarded by the DGLB, for *Estranhões e bizzarocos*; and in 2003 the National Design Prize's Sena da Silva Trophy for his career's work.

In 1990 he founded the Atelier Henrique Cayatte.

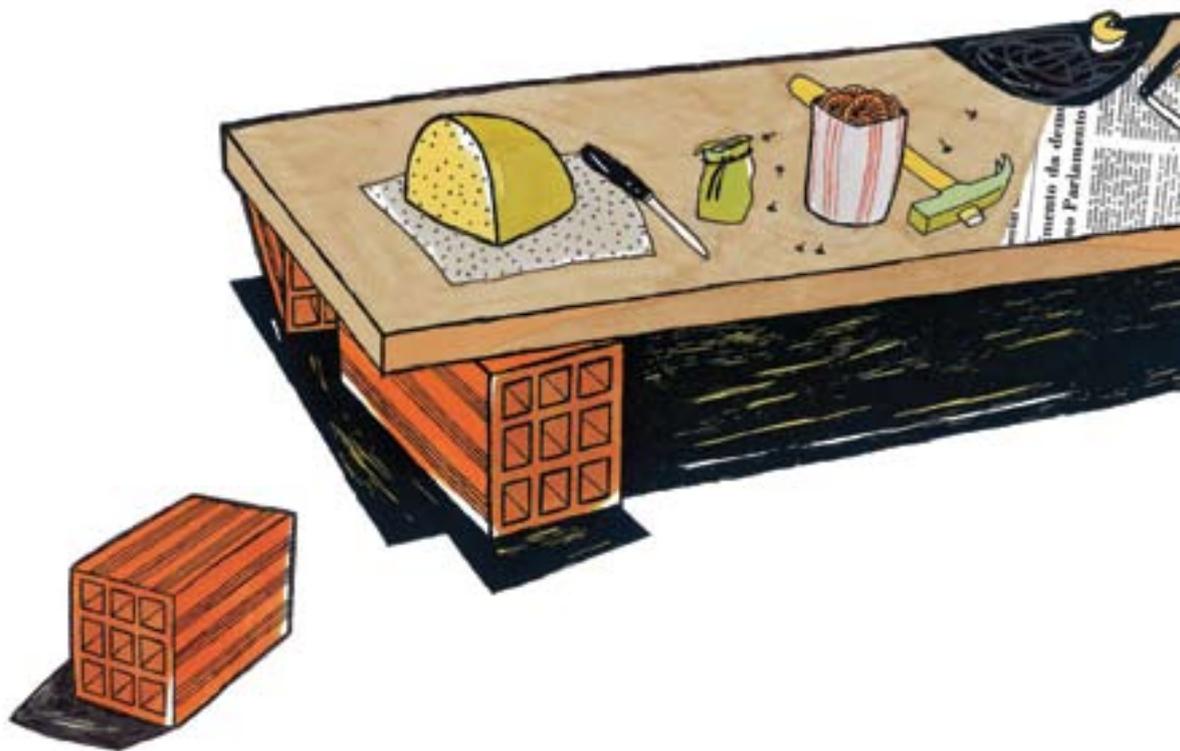
### José Cardoso Pires

(1925-1998)

José Cardoso Pires' work is considered one of the most important in contemporary Portuguese literature. He was a novelist, essayist, short story writer, playwright, journalist, critic and advertising copywriter, and has left a vast literary legacy, which has been studied in Portugal and abroad. His prose, precise and pure, was successfully adapted for the cinema.

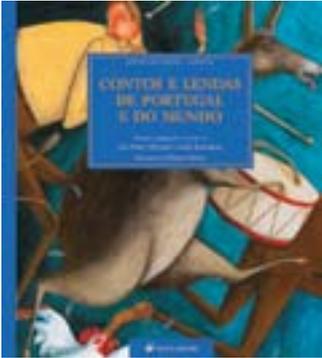
Amongst the great number of prizes and awards, José Cardoso Pires received the Brazilian Critics' Association Special Prize (São Paulo, 1988); the Latin Union International Prize (Rome, 1991), the Golden Astrolabe International Nineteen-hundreds Prize of Pisa, in 1992, and the Pessoa Prize 1997.

His work has been translated into several languages, including English, French, Spanish, Dutch, German, Greek, Italian and Hungarian.



It so happened that, during the afternoon break, the supervisor saw two shadows on the horizon, approaching the tile-maker's yard. He stopped paying the great attention to the city in the distance and started to follow the progress of the two strangers. They were coming closer and closer, closer and closer, until he could see that they were dragging heavy loads with them – suitcases. A little later he could already make out their features, and the man in the yard was amazed: they were Chinese, two Chinese men shining in the sun.

illustration Fátima Afonso  
 text João Pedro Méseder  
 and Isabel Ramalhete  
 publisher Porto, 2009  
 pp. 64  
 isbn 978-972-0-71670-5  
 size 24 x 27 cm



#### Fátima Afonso

(Torres Novas, 1962)

In 1988 she graduated in painting from the Fine Arts faculty at Lisbon University. She is a lecturer in visual arts and works as a painter and illustrator for children. Since 1986 she has taken part in a number of exhibitions and group shows for painting and illustration. As well as illustrating school books, she has published various other children's books since 2000. Her work was included in the diary-catalogue for the 1st National Meeting of Women in Illustration, which took place in 2008, in São João da Madeira.

## Contos e lendas de Portugal e do mundo [Stories and Legends of Portugal and the World]

This book includes stories and traditional legends from Portugal and other parts of the world, including Angola, Mozambique, East Timor, Spain, France and Germany, as well as stories from the Romani peoples and even the Arab world. There are spellbinding stories and stories to make you laugh and that pull on your heartstrings, all selected and retold by João Pedro Méseder and Isabel Ramalhete.



Their agreement made, the turtle shook himself.

When both were ready to leave, the turtle said to the fox:

'Don't you worry if you don't see me, you know that I can't jump, I only know how to run through the grass.'

'Run on all four feet and don't let them cool, because I've already got this bet in the bag . . .'

The starting signal was given and after half a dozen leaps the fox had already lost the turtle from sight. Sure that the turtle was lagging behind, and to make fun of him, he stopped and started to call out:

'So, my friend,  
 are you coming  
 or not?'

illustration	Afonso Cruz
text	José Jorge Letria
publisher	Texto, 2009
pp.	32
isbn	978-972-2473-834-5
size	20 x 24 cm



### Afonso Cruz

(Figueira da Foz, 1971)

Afonso Cruz studied at the Fine Arts faculty, Lisbon University, and at the Madeira School of Art. He has worked on many animated films, in advertising and also has a band, The Soaked Lamb, for which he writes songs, is a musician and sings. His illustrations have appeared in magazines, school books, storyboards and adverts. In recent years, he has become increasingly well-known as an illustrator of children's books, having worked with renowned writers such as José Jorge Letria, António Manuel Couto Viana and Alice Vieira.

Cruz has also written a satirical thriller, *A carne de Deus* (Bertrand, 2008), a fictional encyclopedia, *Enciclopédia da estória universal* (Quetzal, 2009) and *Os livros que devoraram o meu pai* (Caminho, 2010, Maria Rosa Colaço Literary Prize).

### José Jorge Letria

(Cascais 1951)

Journalist and writer, José Jorge Letria studied law and history in Lisbon.

He has published dozens of titles for children and some of them have been translated into English, Castilian, Galician and Korean.

He has received several prizes including the Prize for Theatre and Short Stories from the Portuguese Writer's Association, the UNESCO International Prize, the Barcelona Poetry Class Prize and the Calouste Gulbenkian Foundation Award. He has been Vice President of the Portuguese Association of Authors since 2003.

## *Galileu à luz de uma estrela* [Galileo by the Light of a Star]

Find out about Galileo Galilei, the man who observed the stars and planets, by listening to the voice of a bright little star that he watched. Share the star's stories about this man and discover how Galileo reached the conclusion that the earth turns around the sun, and not the opposite. Four hundred years after the invention of the first astronomic telescope, José Jorge Letria recounts the most important episodes in the life of Galileo Galilei, and Afonso Cruz illustrates perfectly the connection between Galileo and the stars.

I am a very bright and distant **star**, and I have a **story** to tell you. It is not just any story. It is the story of a very special man, who lived many years ago and who, like me, on **dark**, cold nights liked to **watch** the **distant stars** and talk quietly with them, so that no one could hear what they were saying in the wide immensity of the **universe**.

I am not a **music**, football or **cinema star**, one of those who has to always run away from the photographers who chase them everywhere. I am a **star in the sky**, like the one that shines on you every day and warms you and that is called 'the sun'.



illustration	Marta Neto
text	Suzana Ramos
publisher	Assírio Et Alvim, 2009
pp.	48
isbn	978-972-3713-81-7
size	23 x 23 cm



#### Marta Neto

(Oporto, 1974)

She is a teacher, set designer and illustrator. She studied set design at Central Saint Martins, London, and Communication Design in the Fine Arts faculty, Lisbon University, where she also completed the Master's in Drawing. She was on the team that made the claymation figures for the animated film *The Suspicion* by José Miguel Ribeiro, and she has worked in Malaposta Cultural Centre. Over the last few years she has worked in set design for theatres, libraries and casinos, and has worked as a children's book illustrator for various publishers, both in fiction and school textbooks. As a teacher she is lucky to be in close contact with readers of picture books and with many artists working with children, they all enrich and inspire her imaginative life every day.

#### Suzana Ramos

(Mozambique, 1972)

She never returned to Africa and she thought that she did not have a homeland until she travelled to Italy in 2006. She studied philosophy at Lisbon University, where she also completed a Master's in Literature and Cinema. She has worked for the *Diário de Notícias* newspaper and as philosophy teacher in the António Arroio secondary school. In 2007 she was unanimously awarded the Maria Rosa Colaço Literary Prize by Almada City Council, for *The Size of my Height (among other things)*, which was published by Assírio Et Alvim. She lives in a house in Lisbon with an incredible being, a little angel, three trees and a cat.

## *O tamanho da minha altura (entre outras coisas)* [The Size of my Height (among other things)]

This is a story about two distracted adults and one attentive child.

The author is sensitive in portraying what happens in the head of a boy who finds his grandad (and his cat) give him the attention his parents cannot, or do not know how to, give. The book's starting point is a question that refers to a famous poem by the poet Fernando Pessoa's heteronym Alberto Caeiro, that says 'Because I am the size of what I see and not the size of my height . . .' This book won the 2007 Maria Rosa Colaço Literary Prize.

In that house in the old building with its high windows facing the river, everyone often forgot what they were going to say. Everyone forgot what they had said. Everyone forgot what they had to do. And everyone said, any number of times, 'Oh no, that can't be! I need to go back home. I forgot to call. I didn't send that email. This is the second reminder to pay the bill.' As you might expect, obviously everyone forgot to reply to José Maria. Or at least, everyone forgot to reply as he would have liked to be replied to. That is why the boy just did not know some things, things about which he still had not sorted out his thoughts. Thoughts about certain, specific issues. This was still the case, for example, with the size of his height . . .

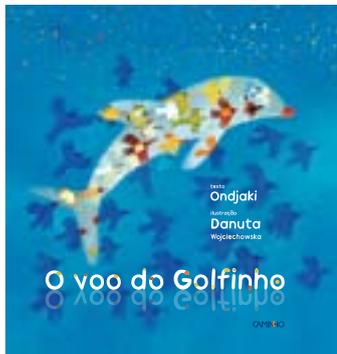


from

4

upwards

illustration Danuta Wojciechowska  
text Ondjaki  
publisher Caminho, 2009  
pp. 28  
isbn 978-972-21-2071-5  
size 24 x 24 cm



#### Danuta Wojciechowska

(Québec, 1960)

She graduated in Communication Design from the Higher College of Design, Zurich, and went on to do a post-graduate course in Education at Emerson College, England. In 1992 she founded Lupa Design, where she works as a graphic designer and illustrator. Since 1999 she has worked mainly on the illustration of books for the very young. She has had various individual and group exhibitions, both in Portugal and abroad, where her work has been recognized with a number of awards and special commendations, among the highlights of which are the 2003 Portuguese National Illustration Prize, and the special commendations awarded by the same Prize in 1999, 2000, 2001 and 2002.

#### Ondjaki

(Luanda, 1977)

Ondjaki completed his degree in Sociology in Lisbon, with a study on the Angolan writer Luandino Vieira. A versatile young talent, he has held two solo painting exhibitions, in Angola and Brazil, and has co-directed a documentary about his town (Oxalá cresçam pitangas, 2006).

Since 2000 he has written novels, poetry and children's books; some of his works have been translated into English (Aflame Books), French (La Joie de Lire) and Italian (Lavoro), among other languages.

In 2008, Ondjaki was awarded the Camilo Castelo Branco Prize by the Portuguese Writers' Association for his novel *Os da minha rua*; as well as receiving the Grinzane for Africa award, in the Young Writers' category.

## *O voo do golfinho* [The Flight of the Dolphin]

What if all of us had the gift of changing our body whenever we wanted?  
And if all of us who always wanted to have wings could fly? This is the story of a dolphin who wanted to be a bird . . .



I am called Dolphin,  
but now I'm called Bird too.  
I've got a little story to tell you.  
Sit down and I'll start.

I grew up in the sea, playing with the other dolphins.  
I liked to swim, to smile and I even liked to fly.  
My friends said that my nose was different.  
What is a different nose like?

illustration	Alex Gozblau
text	Carla Maia de Almeida
publisher	Caminho, 2009
pp.	32
isbn	978-972-21-2065-4
size	24 x 24 cm



### Alex Gozblau

(Perugia, 1971)

He currently lives and works in Lisbon, as an illustrator, author and graphic designer. Since 1999 he has collaborated with several prominent Portuguese newspapers and magazines. As an author, his books have been published by Caminho, Tugaland and Meios Darte. He also works as a graphic designer, doing theatre and cinema posters, CD and book covers. He was distinguished by Portugal's Creative Club, the Society for News Design (USA) and the Society for News Design (Iberia). In 2009, Alex Gozblau won the Stuart Award for the best Portuguese Press Illustration.

### Carla Maia de Almeida

(Matosinhos, 1969)

A freelance journalist, Carla Maia de Almeida has worked for *LER*, *Noticias Magazine* and *Noticias Sábado*. She completed post-graduate studies in Social Communications at the New University in Lisbon, and also studied Children's Books at post-graduate level in the Portuguese Catholic University. Caminho published *O gato e a rainha só*, *Não quero usar óculos* and *Ainda falta muito?*.

She writes about books and other things on the blog *O Jardim Assombrado*.

## *Ainda falta muito?* [How much Further?]

All children ask the question. All parents hate it. It accompanies them on all their trips together.

Children are in a hurry, because life does not wait. Parents like to go slowly, because you can't hurry things. But both children and their parents learn to appreciate the day. That is how it is on all the journeys they take together.

The last time we went to grandad's house, I was really little. And my brother was even smaller.

He was just a baby in Mum's tummy, so he spend the trip eating and sleeping.

Like an astronaut in his spaceship, on holiday in space.

My brother's words used to come out wrong, but now he can talk.

How much further? He is always asking that.

When the buildings disappear and the houses are small, we'll be nearer, replied Dad.



illustration Pedro Proença  
text Fernando Pessoa  
publisher Kalandraka, 2009  
pp. 64  
isbn 978-989-8205-32-2  
size 15,5 x 24,4 cm



**Pedro Proença**  
(Lubango, 1962)

Pedro Proença was born, by chance, in Lubango, Angola; and moved to Lisbon when he was only a few months old. He mainly draws and paints. He has exhibited regularly since 1981, having held his first solo show in 1984 in Portugal. Three years later, he had an exhibition at the Galeria Fúcares, in Madrid. Since then, he has had shows at the Frith Gallery, the Cartier Foundation, Kunstverein, in Frankfurt, and the Palazzo Ruspoli, for example. In recent years he has worked on illustration for children, adolescents and adults as well as publishing his own writing, such as *The Great Tantric Gangster*, the experimental essays of *A arte ao microscópio* and the disturbing poems of *O homem batata*. When illustrating children's books, he has mainly worked with the writers Manuel António Pina, Pedro Strecht and Bernardo Pinto de Almeida.

**Fernando Pessoa**  
(Lisbon 1888-1953)

Fernando Pessoa is the most universal and best-known Portuguese poet. He wrote under a variety of heteronyms, creating nearly thirty different personae, but during his life, apart from his English poems, only *Mensagem* (Message) appeared in print. In 1915, he founded the magazine *Orpheu* which signalled the beginning of modernism in Portuguese literature. The systematic publication of his works, which have been studied and translated all over the world, began in 1942 and continues to this day.

## *Antologia Poética* [Poetry Anthology]

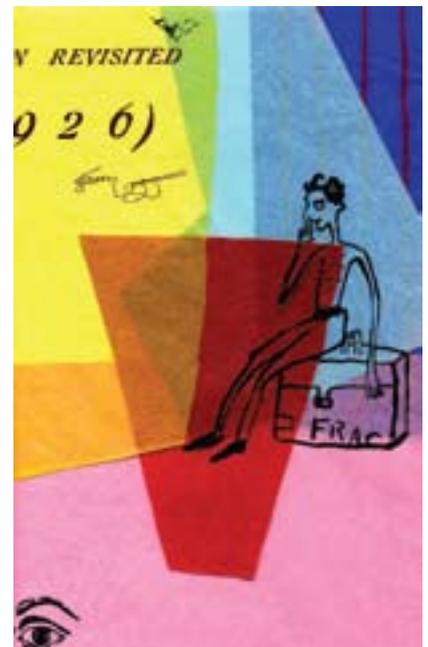
This book invites you to read one poem each day,  
or each week,  
or each lunar month.  
Afterwards, you can let it rest on a bookshelf,  
if you wish it can be open at an illustration,  
which is nothing more or less  
than the Pedro Proença's reading of the poet's words,  
a pleasure for our eyes and our personal attention.  
Enjoy it!

### THE TOBACCO SHOP

I'm nothing.  
I'll always be nothing.  
I can't want to be something.  
But I have in me all the dreams of the world.

Windows of my room,  
The room of one of the world's millions nobody knows  
(And if they knew me, what would they know?),  
You open onto the mystery of a street continually crossed by people,  
A street inaccessible to any and every thought,  
Real, impossibly real, certain, unknowingly certain,  
With the mystery of things beneath the stones and beings,  
With death making the walls damp and the hair of men white,  
With Destiny driving the wagon of everything down the road of nothing.

Today I'm defeated, as if I'd learned the truth.  
Today I'm lucid, as if I were about to die  
And had no greater kinship with things  
Than to say farewell, this building and this side of the street becoming  
A row of train cars, with the whistle for departure  
Blowing in my head  
And my nerves jolting and bones creaking as we pull out.



from

5

upwards

illustration Bernardo Carvalho  
 text Isabel Minhós Martins  
 publisher Planeta Tangerina, 2009  
 pp. 32  
 isbn 978-989-8145-09-3  
 size 20 x 21 cm

## As duas estradas [The Two Roads]

Two roads.  
 The old road and the new road.  
 Two possible routes to reach the same destination.  
 Two almost parallel journeys, each one with its own twist.  
 Who drove the most kilometers?  
 Who got there the fastest?  
 Who had the most surprises on the way?

The answers are out there . . . on the road.  
 Fasten your seat belts, we're about to drive off . . .



### Bernardo Carvalho

(Lisboa, 1973)

He studied Communication Design in the Fine Arts faculty of Lisbon University, and took the National Fine Arts Society's drawing course. Travel, the sea and photography are his passions. He is part of the Planeta Tangerina team, where he has worked as an illustrator of books, magazines and on other projects for children and young people. Of the books published with Planeta Tangerina, highlights include *Pê de pai* (Special Commendation in the 2006 Portuguese National Illustration Prize and a Commendation in the *Best Book Design From All Over The World* awards of the Leipzig Book Foundation) and *É mesmo tu?* (a Commendation in the 2008 Portuguese National Illustration Prize). Bernardo Carvalho was also a prizewinner in the 2009 Titan Awards (for Illustration in Design).

### Isabel Minhós Martins

(Lisbon, 1974)

She graduated in 1997 in Communication Design from the Fine Arts faculty of Lisbon University, and completed post-graduate studies in Publishing: Books and New Digital Platforms, at the Catholic University of Lisbon.

In 1999 she set up Planeta Tangerina with three friends, a company specialized in communications for children and young people where she is responsible for the content and publishing. She is also the author of several books illustrated by Bernardo Carvalho and Madalena Matoso. In 2008 she received a Commendation in the 1st International Compostela Illustrated Books Prize, for *Ovelhinha dá-me lá*, illustrated by Yara Kono.

We carry on.  
 When it is really hot,  
 We open all the windows.  
 My mum takes the opportunity  
 to smoke a cigarette.  
 I make faces in the wind.



We use the time to think about the past.  
 We use the time to dream about the future.  
 We try to imagine what  
 is waiting for us at the end of the road.  
 We will soon be there . . .  
 Who will be waiting for us?

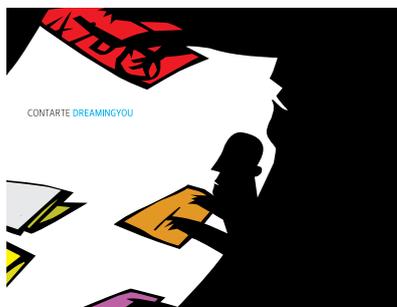
The book *As duas estradas* [The Two Roads] was one of the winners of the CJ Picture Book Festival (Korea, 2009).

from

7

upwards

illustration Gémeo Luís  
text Eugénio Roda  
publisher Eterogémeas, 2009  
pp. 28  
isbn 978-989-8324-03-0  
size 24 x 31 cm



### Gémeo Luís

(Maputo, 1965)

Gémeo Luís, which means Luís the Twin, is the pen name of Luís Mendonça, a lecturer in the Fine Arts faculty of Porto University, and in the Matosinhos Higher College of Art and Design. He is also an illustrator, designer and publisher.

As a children's book illustrator he has worked with various authors, including Alice Vieira, José Alberto Marques, Luís Adriano Carlos, Elliot Rain, Eugénio Roda and Estevão Roque.

In 2005 he won the DGLB's Portuguese National Illustration Prize for his illustrations of *O quê, que, quem*. Before that he had already received two Special Commendations in the National Illustration Prize awards, for *Grávida no coração* (2002) and *O que é um homem sexual?* (2004). His book *Berlinde*, published in 2009, won the International Illustration Competition in Chioggia, Venice.

### Eugénio Roda

(Barcelos, 1965)

Emílio Remelhe is a lecturer in the Fine Arts faculty of Porto University, and in the Matosinhos Higher College of Art and Design.

For children's literature he uses the pseudonym Eugénio Roda, as whom he has written a number of texts that have been accompanied with illustrations by Cristina Valadas, and even more often by those of Gémeo Luís, who regularly works with him.

He also works as an illustrator and artist.

## Sonharte contarte [Dreamingyou Tellingyou]

Mirela was a girl full of fun. Murilo was a boy full of smiles. Every day they smiled and played, following the flowers' scent, listening to the birds' chirping, tasting the fruits' freshness, feeling the trees' texture, looking at the sunset. One day, without noticing how and why, they ended up in the city.

And, between smiles and play, they got lost!

They walked, ran, watched, called . . . nothing!

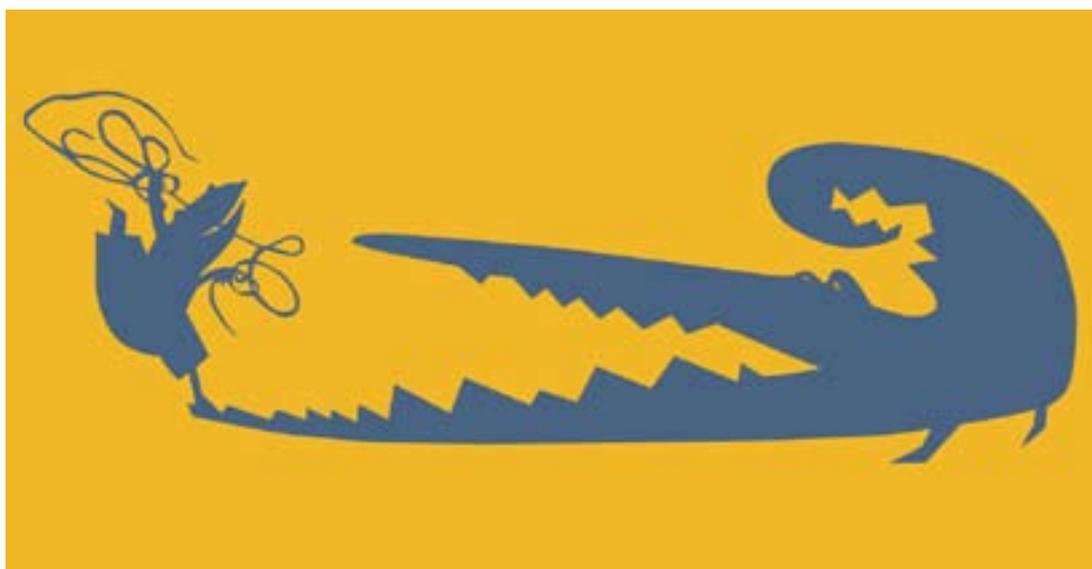
Mirela looked around: Where am I going to find Mur now?

Murilo murmured: How am I going to find Mir now?

'And what were you?' asked Mur.

'A ball of thread! What could I have been other than a ball of thread? Now pull down the thread . . . who knows, maybe your friend Mar, or Mir or whatever her name is, is on the other end . . .'

Mur pulled, pulled and pulled again . . . Every time he pulled, a new end would show up, and each new end brought with it a new thing: an old shoe, an abandoned animal, a car, a hat, a tourist from a foreign country, a bike . . . city stuff! But of Mir, nothing!

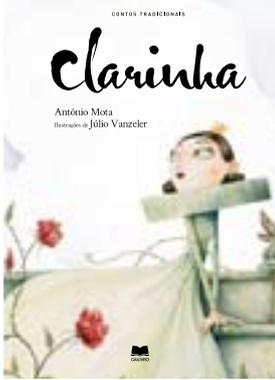


from

5

upwards

illustration Júlio Vanzeler  
text António Mota  
publisher Gailivro, 2010  
pp. 32  
isbn 978-989-5576-93-7  
size 19 x 26 cm



### Júlio Vanzeler

(Lagoas, 1968)

Júlio Vanzeler studied fashion design and illustration at the CTEM centre. He has already illustrated a number of books for children and young people and has also been an illustrator and puppet designer at the Porto Puppet Theatre since 1977.

His work has been awarded a significant number of prizes, highlights include the 1st Prize for Young Creators from *Máxima* magazine, the Encontro de Artes 2nd Prize, and the Intermoda New Talents 2nd Prize.

Currently he is also teaching Fashion Illustration at CITEX.

### António Mota

(Baião, 1957)

A primary school teacher, António Mota is today one of the authors who is both most read and has won most prizes among Portuguese writers for children and young people. He has published around seventy titles.

Much of his vast body of work has been selected for the National Reading Plan. Books such as *O rapaz de Louredo* (awarded the Association of Portuguese Writers Prize in 1983), *Pedro Alecrim* (awarded the Calouste Gulbenkian Foundation Prize for Children's Literature in 1990), and *A casa das bengalas* (the 1996 António Botto Prize), are key books for very young readers and valuable resources for teachers.

He is much in demand for school and library visits all over Portugal, and has a vital role in spreading a love of reading and books among children and young people.

## Clarinha [Little Clara]

Since she had been a small girl, Little Clara had liked to go walking. Every afternoon, whether it was raining, snowing, hailing or sunny, Little Clara would leave the palace and go for long walks round the garden. If it was sunny and the sky was blue, then she would mount her white horse and gallop off down the narrow paths of the enormous forest, which was so large and wide that it seemed to be endless. But one day her life changed. It started one afternoon when an enormous eagle flew down at an astonishing speed. And without landing it asked her:

'Little Clara! Little Clara! Do you want pass through difficult times as a young or an old woman? Choose Little Clara!'

Many, many years ago, in a certain country, there was once an enormous palace with as many windows as the year has days.

Beyond the palace there was an enormous garden of rare flowers, fields stretching out of sight, and an enormous forest, it was so large and wide that it seemed to be endless.

In the forest there were thousands and thousands of trees. Some were almost as tall as the palace, and others were so thick that only ten men with their arms outstretched could form a ring round their trunks.

A queen and her daughter, the princess Little Clara, lived in the palace. The palace did not have a king, because he had disappeared from this world soon after Little Clara was born.

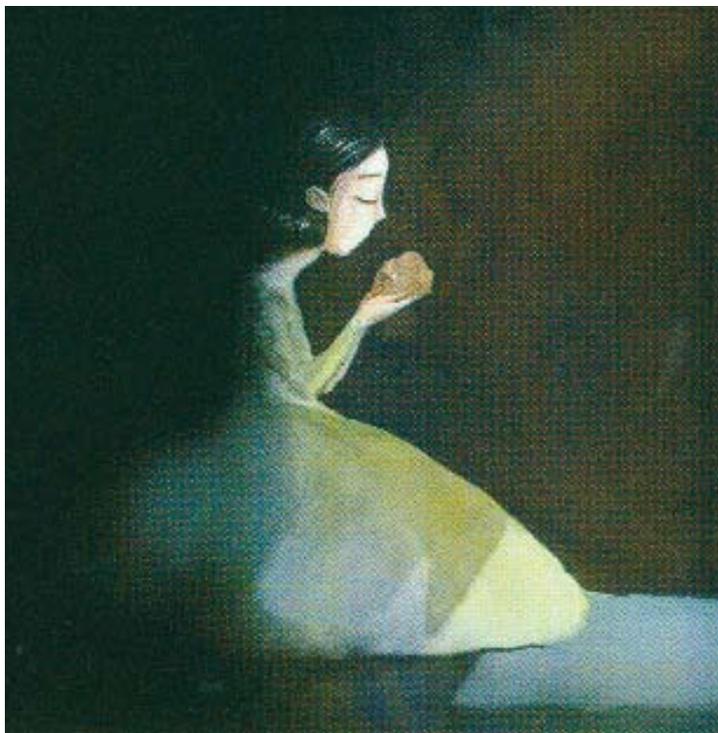


illustration	Paulo Galindro
text	David Machado
publisher	Presença, 2009
pp.	44
isbn	978-972-2341-45-5
size	17 x 24 cm



### Paulo Galindro

(Barreiro, 1970)

He graduated in architecture, established Pintarriscos, a brand that specializes in children's illustration, the illustration of environments and in urban crafts. He has worked in the design and creation of spaces that use only hand-made illustration. As an illustrator, working particularly in the field of children's illustration, he illustrated *Chiu!* (published in 2006 by Bichinho do Conto), its story was co-written with Mafalda Milhões, as well as *O Cuquedo*, published in 2008 by Livros Horizonte, and written by Clara Cunha. The latter won a Special Commendation in the Portuguese National Illustration Prize run by the Directorate for Books and Libraries (DGLB).

His dream is to be an astronaut, and he loves persimmons with cinnamon, and coffee.

### David Machado

(Lisbon, 1978)

David Machado graduated in economics from the ISEG – the Lisbon School of Economics and Management. In 2005, his first children's story, *A noite dos animais inventados*, received the Branquinho da Fonseca Prize, awarded by the Calouste Gulbenkian Foundation and the weekly magazine *Expresso*. Since then he has written three more children's stories and also the novel *O fabuloso teatro do gigante*, as well as a book of short stories *Histórias possíveis*. He has translated works by Adolfo Bioy Casares and Mario Benedetti.

## *O tubarão na banheira* [The Shark in the Bath]

In *The Shark in the Bath* David Machado challenges the physical limits of reality, because literature allows all kinds of absurdities. At the start there is an empty aquarium. The boy and his granddad go to the beach to catch a fish for the aquarium. The fish is called Osvaldo. And with the help of his Notebook of "Difficult Words", the boy realizes that Osvaldo is sad. The answer is to go back to the beach and fish for a friend for Osvaldo. Just that this time the fish on the end of the line is a shark. When the boy discovers that the shark is too big for his aquarium, the boy puts it in the bath. However, as he himself puts it, 'If you've never had a shark in your bath, you can't imagine what a hassle it can be.'

*The Shark in the Bath* won the SPA/RTP Authors Prize 2009, in the category of Best Children's Book.



We called a **taxi**. The taxi driver saw the shark and immediately explained that he did not take animals larger than a Siamese cat, unless they were in the boot. Out of the water, the shark was beginning to get impatient. I used a bucket to fill the boot with **seawater**. Then my granddad and I grabbed the shark, being very careful, because he tried to bite our fingers several times, and we manoeuvred him as best we could into the boot. He **splashed** around, his head and fins were hanging out. We could not close the boot. We got into the back of the taxi and the taxi driver set off. For the whole journey my granddad was saying that the shark might be too big. I was only thinking about how happy Osvaldo would be when he saw him.

text Pedro Strecht  
 publisher Assirio Et Alvim, 2009  
 pp. 80  
 isbn 978-972-37-1447-0  
 size 16 x 21,5 cm



### Pedro Strecht

(1966)

Pedro Strecht is a psychiatrist for children and adolescents. He had brief placements at the Tavistock Clinic, Brent Adolescent Centre, in London, and at the Mulberry Bush School, a therapeutic community which takes in and looks after children who are victims of multiple emotional deprivations. He has written extensively on traumatic development in childhood and adolescence, captivating both adolescents and parents. He is a regular contributor to the magazine, *Pais Et filhos* and has begun writing children's books, including *Histórias para ler e sonhar* and the recently published *Natal na quinta* and *A arca de Noé*.

## 13 | [13]

There is a thirteen year old boy experiencing the transition from childhood to adolescence. There is a world that must be constantly re-learned, by looking and thinking. There are the summer holidays, which are always so special at this age. There are wishes, hopes and expectations. There are also fears, anxieties and many contradictory emotions. There are absent parents, who are more involved in their own problems than available to care for their son. Then there are the grandparents who stand in for them. There is the need to be loved, and the desire to love, and music, as a means of communicating between life and death. There is life, death and the need to find a meaning in both. There is the memory of affections. And there is what happened before, what is happening now and the future, and no one knows what it will bring. Finally, there are the words that are not said about the adventure that growing up is.

I see many people running towards Ria. They rush forwards like the fog does on these cold summer days. The sound of an ambulance siren seems to be getting closer and closer. A woman goes by, she is wide-eyed and screaming for help.

I don't know why so many people still go swimming at Ria Beach. Everyone knows that the bottom is muddy, that the depths are dangerous, that the currents are treacherous and the seaweed wraps itself around your legs and catches them just like a net catches fish.

My grandad is still having his afternoon snooze. I last saw my gran ten minutes ago. She was in the kitchen, telling Alice what to prepare for dinner.

From the bottom of the garden, I look back one more time. I have to be certain that absolutely no one sees me leave. Everything is calm. I open the gate carefully so my dog doesn't start barking. He is a nervous animal and will bark at anything, but as I'm a bit like him, I know that's just how he is and forgive him for it, which is something that others don't always do for me. I almost never punish him. When I have to, I do it the same as I would like it to happen to me. I shout something at him, he goes quiet and watches me, then I make a fuss about him and the punishment is over. We are in a good mood again.

Now that I have got to the road and closed the gate without letting it squeak, I run as fast as I can to Ria. I'm a good runner, and a good swimmer – for my age, of course. I get close to the ambulance and have to hunch myself up to squeeze between the people who are already peeping over the opaque glass and not giving up their places to others for anything. It's almost never true that people let the old, women and children go first, and that seems unfair to me.

Suddenly the siren has stopped. The silence is so great that it's unsettling. Even the sound of the waves lapping on Ria Beach seems loud and unreal, because there are almost never any waves there, and when there are, they are so small that it always seems ridiculous when someone says they dived in. You dive into the sea. The fog has already started to lift and the sun's rays are starting to become strong and uncomfortable. Whenever the light is strong my left eye blinks a lot, that's why an idiot at my school called me 'blind boy', but I didn't pay any attention because he has two ears as big as tubas.

Anyone who manages to get a glimpse through the ambulance window comes away with a different look on their face. Some parents stop their children from going up. Mine, if they had been here, would not even have let me go out the gate. Parents are always putting gates on our lives; sometimes I don't think that's bad, because if they didn't, anybody could just come in to what is our space. The worst of it is that it's always the adults who are in charge at the gates, and I don't think that at my age it should be like that any more.

Finally, my turn comes. With a lot of effort, I manage to reach a little slit of the window just above the back right-side tyre of the ambulance. Inside I see a paramedic arranging a blanket over what seems to be an already dead body. The body is not very long, it could be a child's body, but I am not sure because some people lying down look bigger than when they are standing, and others only need to have their legs tucked in to look much shorter. The paramedic's uniform is soaking.

I was always very curious about death. It must be because I don't understand it.

text Ana Saldanha  
 publisher Caminho, 2009  
 pp. 216  
 isbn 978-972-21-2055-5  
 size 13,5 x 21 cm



### Ana Saldanha

(Porto, 1959)

Ana Saldanha graduated in Literature and Modern Languages and did her Doctorate at the University of Glasgow with a thesis on Rudyard Kipling's writing for children. Her novel *Círculo imperfeito* (1995) won the Almada Literary Prize.

She is a dedicated translator, but above all she is best known as an author of young adult fiction. In this area she is clearly one of the most assured and promising voices in the contemporary Portuguese panorama.

## *Para maiores de dezasseis* | [Over Sixteens only]

The central theme of the book, although delicate, is highly topical: a fifteen year old girl gets involved with a twenty nine year old man. The female protagonist, Dulce, is an adolescent – emotionally a child, she has the body of a woman, and she uses the power that society has given her to seduce a man, without thinking of the consequences. The male protagonist, Eddie, is older than her, and he feels the fear of being found out, as well as the illegality of the situation, but he is addicted to the excitement and danger. This is a novel of high literary quality about a red-hot theme.

### 1. Web

*Come, closer now, wrap yourself  
 in my web, in this mesh.*

*The Spider and the Vacuum Cleaner* (a modern fable)

No, she hadn't seen anything, she hadn't heard anything, didn't know anything. Nothing at all.

Tricia could have said something else, various other things. But her mum's look was pleading for that reply. Her dad had asked the question ('You didn't see anything, did you?') as he was trying to open a jammed drawer, and she said what he wanted to hear. She hadn't seen or heard anything, didn't know anything. It was what Tricia repeated to the policewoman from Vila Nova de Senfins when she talked to her late on Monday morning.

The agent's name was Ann Uther (Tricia had smiled when she heard her name, it was almost like Rose Bush, or Mr Knight and his boy Sonny). She was the daughter of Mr Uther, who had a pub in Chaim and the reputation for being a drunk.

Annie, as Tricia's mum called her when she showed her into the living room, was treating Tricia as if she were a six year old child and not a girl of sixteen, an adult for most purposes.

'On Saturday?' said Tricia, when Ann asked her if she had noticed anything unusual Saturday night. 'Saturday night I went to bed early.'

'What time?'

'I don't know. About nine-thirty, ten o'clock.'

'So, you had friends over and you went to bed that early?'

'I did.'

'OK. But what about before then? What happened? Can you tell me? Yes? Come on.'

Annie's tone of voice held the promise of sweets and lollipops, her smile was a bribe of sunny afternoons and making sandcastles. She couldn't stop smiling and nodding her head. Maybe it was another of her tics, like the one she had of rubbing the index finger of her right hand against the side of her nose. The only thing she didn't do was give Tricia's cheeks a pinch and to beg her, 'Tell me, go on, be a good girl!'

But what did she want Tricia to tell her?

'I don't know what you want to know.'

'Tell me everything, right from the beginning, OK?' said Annie. 'Your friend came to spend the weekend with you, didn't she?'

'Yes.'

'She arrived on Saturday.'

Tricia started to remove the cuticle of her left index finger with her thumbnail.

'You're not going to reply?' Annie asked in an irritated tone. Ah, that layer of maternal sympathy could easily crack.

'I didn't think you were asking me a question,' said Tricia.

Another rub of her nose, it was already red at its tip. Annie looked as if she had a cold or had been crying.

'All right, so, your friend arrived on Saturday, didn't she?'

'Yes.'

'And what did you two do the rest of that day?'

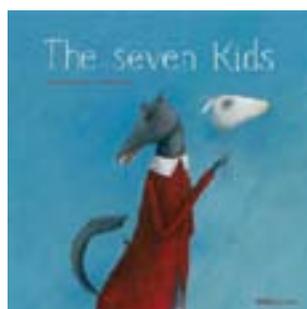
'Nothing. We didn't do anything special.'

'You must have done something . . .'

The Program for Supporting the Publication of Books Abroad – Illustration and Comic Strips - will support foreign publishers interested in publishing the work of Portuguese illustrators. This is an annual program, which accepts submissions until 31st of May.

Forms and information about the Program are available on the website of the Directorate for Books and Libraries (the DGLB: Direcção-Geral do Livro e das Bibliotecas, [www.dglb.pt](http://www.dglb.pt)) or on request from [internacional@dglb.pt](mailto:internacional@dglb.pt).

Between 2005 and 2010 more than 60 illustrated books by Portuguese authors were funded and published in Spain, France, UK, Bangladesh, Switzerland, and Italy:



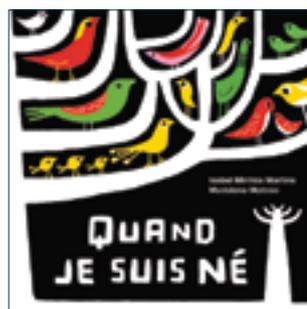
Illustrator: Teresa Lima  
*The seven kids*. Pontevedra: OQO, 2009



Illustrator: Madalena Matoso  
Writer: Isabel Minhós Martins  
*Mon voisin est un chien*. Paris: Thierry Magnier, 2010



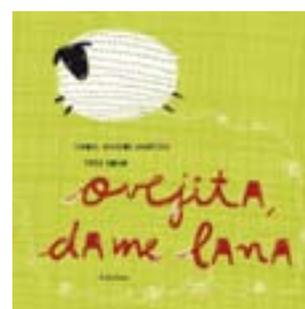
Illustrator: Bernardo Carvalho  
Writer: Isabel Minhós Martins  
*Cœur de maman*. Geneve: Editions Notari, 2009



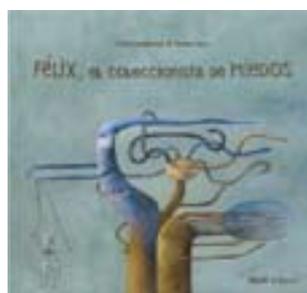
Illustrator: Madalena Matoso  
Writer: Isabel Minhós Martins  
*Quando je suis né*. Geneve: Notari, 2009



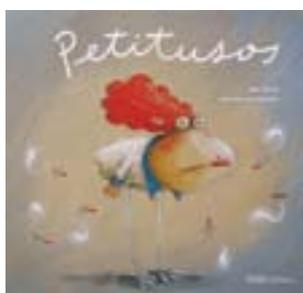
Illustrator: Gémeo Luís  
Writer: João Pedro Méseder  
*El tiempo vuela*. Pontevedra: Kalandraka, 2010



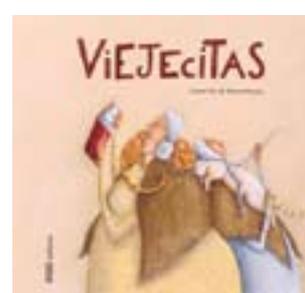
Illustrator: Yara Kono  
Writer: Isabel Minhós Martins  
*Ovejita, dame lana*. Pontevedra: Kalandraka, 2010



Illustrator: Teresa Lima  
*Félix, el coleccionista de miedos*. Pontevedra: OQO, 2009



Illustrator: João Vaz de Carvalho  
*Picurruchos*. Pontevedra: OQO, 2009



Illustrator: Fátima Afonso  
*Viejecitas*. Pontevedra: OQO, 2009

For further information please address enquiries to:

DGLB - Directorate for Books and Libraries

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phone: (00 351) 214 272 200  
fax: (00 351) 214 272 201  
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[www.kalandraka.pt](http://www.kalandraka.pt)

### Planeta Tangerina

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phone and fax: (00 351) 214 680 844  
email: [geral@planetatangerina.com](mailto:geral@planetatangerina.com)  
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