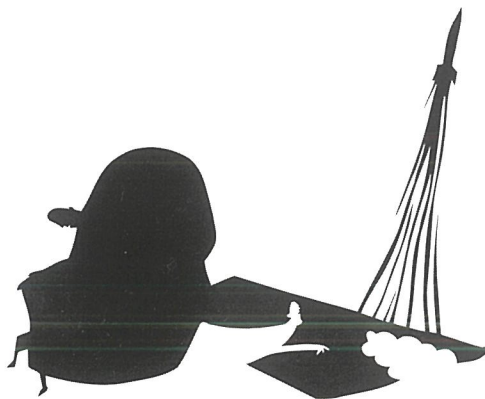




Children's Books

A selection of 14 books with special attention given to Teresa Lima, the Winner of the Portuguese National Illustration Award 2006



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Teresa Lima | *illustrator*

Winner of the *Portuguese National Illustration Award 2006*

Selected Works

A cor das vogais

Vergílio Alberto Vieira
Civilização, Oporto, 1995

Segredos

António Mota
Desabrochar, 1996. Âmbar, 2001

Alice no país das maravilhas

Lewis Carroll
Civilização, Oporto, 1998

A cavalo no tempo

Lúisa Ducla Soares
Civilização, Oporto, 2003

*Se os bichos se vestissem
como gente*

Lúisa Ducla Soares
Civilização, Oporto, 2004

As andanças do Sr. Fortes

António Mota
Gailivro, Vila Nova de Gaia, 2004

A pulga salta pocinhas

Margarida Damião Ferreira
Presença, Lisbon, 2004

António e o principezinho

José Jorge Letria
Âmbar, Oporto, 2004

O soldadinho de chumbo

Hans Christian Andersen
D. Quixote, Lisbon, 2005

A noite dos animais inventados

David Machado
Presença, Lisbon, 2006

Histórias de animais

(a selection of short stories)
Rudyard Kipling
Âmbar, Oporto, 2006

Huevos duros

Marisa Núñez
OQO, Pontevedra, 2007



From *Alice no país das maravilhas*

[Lisbon, 1962]

Teresa Lima graduated in Painting from the Lisbon Academy of Fine Arts. In 1994 she began to illustrate children's literature and books for young adults. She was awarded a grant from the *Calouste Gulbenkian Foundation* (1998/99) to illustrate *Gulliver's Travels*.

She has participated in various group and solo exhibitions in Portugal, Germany, France and Italy. Her work has received several awards, most notably the *Portuguese National Illustration Award* in both 1998, for her illustrations of *Alice in Wonderland*, and in 2006 for her illustrations of a selection of short stories by Rudyard Kipling, *Histórias de animais*, which we highlight here (illustration page 3).

She was also a member of the jury for the *Portuguese National Illustration Award* in 1999 and 2000.



About her work

Teresa Lima's distinctive style, which relies on a language that brings together different techniques and materials, is wonderfully adept at representing the possible worlds suggested by texts. Her images seem to complete the stories and poems that they illustrate, suggesting new worlds beyond them.

Relying heavily on the most important features of a character's face, and on the recreation, often metaphorically, of the spaces through which characters move, Teresa Lima is particularly sensitive to the reproduction of the ideas stemming from a story's movement and action, which she suggests with enormous subtlety. This fluidity and an almost numinous quality lend her work an air of spontaneity and naturalness. Her use of mixed media (painting, drawing and collage) reinforce the possibility of multiple readings. Whether we are looking at the larger drawings, or attending to the smaller details and to the various sketches sprinkled across the page, we will always come across clues for interpreting the text.

Awards and distinctions

Honor Roll, Internacional Board on Books for Young People (IBBY), for *A cor das vogais*, 1996. And in 2003 for *A cavalo no tempo*.

Special Mention, for *Segredos*, 1997, by the Portuguese section of the IBBY.

Portuguese National Illustration Award 1998 for the book *Alice in wonderland*.

Special Mention in the Portuguese National Illustration Award 2004, for *Se os bichos se vestissem como gente*.

Appears in the 2007 Bologna Catalogue for illustrations of Rudyard Kipling's *Histórias de animais*.

Portuguese National Illustration Award 2006 for illustrations of Rudyard Kipling's *Histórias de animais*.

Solo Exhibitions

1999: *No país da magia*. Roque Gameiro Museum, Amadora.

2003: *A cavalo no tempo*. Barreiro Municipality Library.

2004: *Se os bichos se vestissem como gente*. Augusto Cabrita Auditorium, Barreiro.

2005: *Se os bichos se vestissem como gente*, Paris, France.

Group Exhibitions

1997: Exhibition of Portuguese Illustrators. Frankfurt International Book Fair.

1998: Exhibition of Portuguese Illustrators, Belém Cultural Center, Lisbon.

1998, 1999, 2000, 2001, 2002 e 2004: Lisbon Illustration and Comic Strip Salon.

2003: 1st Biennial International Exhibition of Children's Book Illustration – Ilustrarte.

2005: *Caro Andersen*. Carnaxide Civic Center, Oeiras.

2006: *Animalaminute*. Farol de Sonhos, Cascais.

2007: *An Imaginary Library*. Munich Library.

2007: Bologna Book Fair Exhibition.

from

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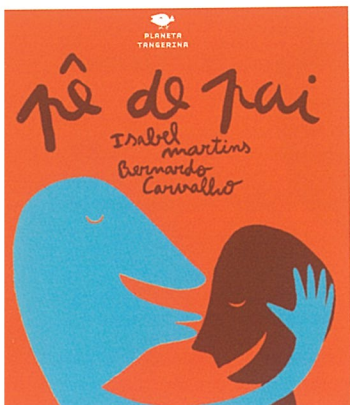
upwards

illustration Bernardo Carvalho
text Isabel Martins
publisher Planeta Tangerina, 2006
pp. 32
isbn 972-99410-7-6
size 20,2 x 22,6 cm

Pê de pai F from father

A father is really a very special person. He is very good at bending over and straightening up, shrinking and stretching out... a father transforms himself, at a wave of the hand, into the most incredible objects. Or haven't you ever noticed all those transformed fathers walking around? Hat-stand fathers, ambulance-fathers, airplane-fathers, sofa-fathers, ladder-fathers and brake-fathers. You only need to open your eyes and look around.

A book which closely examines the collaborative relationship between fathers and sons, and which, with each new page, invites fathers and sons to discover themselves together. *Pê de pai* was awarded *Special Mention* in the *Portuguese National Illustration Award 2006*.



Bernardo Carvalho

(Lisbon, 1973)

Bernardo Carvalho graduated in Communication Design from the Lisbon Faculty of Fine Arts. A lover of comics, travel, photography and the sea, he first worked in children's illustration when he was invited to create the graphics for the young adults' guide to the Lisbon EXPO 98. Since then, he has worked for a publisher of children's literature, on a variety of pedagogical projects for the Educational Services of Serralves Foundation, the Museum of Electricity, and on books for children.

Isabel Martins

(Lisbon, 1974)

Isabel Martins studied Communication Design at the Lisbon Faculty of Fine Arts. She worked in an agency that dealt with pedagogic materials, where she created contents for various educational projects. She went on to found Planeta Tangerina, where she is able to continue with the work closest to her heart: writing and inventing stories. She has written for children's magazines, worked on texts for comic strips and animated films, provided content for the educational services of museums and on other pedagogical projects. She began to publish books for children in 2004.

father airplane
father tunnel

father ambulance
father sofa



from

3

upwards

illustration Madalena Matoso
text Isabel Martins
publisher Planeta Tangerina, 2006
pp. 48
isbn 972-99410-5-X
size 20,2 x 22,6 cm

Uma mesa é uma mesa. Será? A table is a table, right?

One day, while talking to her grandfather, Rosa became aware of something extraordinary: in the end, a table can be much more than a table.

Rosa leaves her house deciding to investigate and undertakes a surprising voyage to the world of tables and people. Then she discovers that there is not just one way to look at the world, but rather endless ways to see things and many different forms of truth. From the carpenter to the man in the café, from the chemist to the weightlifter, each of their tables will be revealed, constructed and deconstructed. A book which invites children and grown-ups alike to think and philosophize together, *Uma mesa é uma mesa. Será?* received a *Special Mention* in the *Portuguese National Illustration Award 2006*.



Madalena Matoso

(Lisbon, 1974)

Madalena Matoso studied Communication Design at the Faculty of Fine Arts at the University of Lisbon. As a student, she took a course in illustration at Sarmede, Italy, which was given by Sepán Zavrel. She did graduate work in Industrial Graphic Design in Barcelona. She was one of the founders, in 1999, of Planeta Tangerina, a business that specializes in communication for children, including illustration and graphic design for children's books and magazines.

Isabel Martins

(see page 4)



Table? I was already there, already...
In 83, in the United States.



from

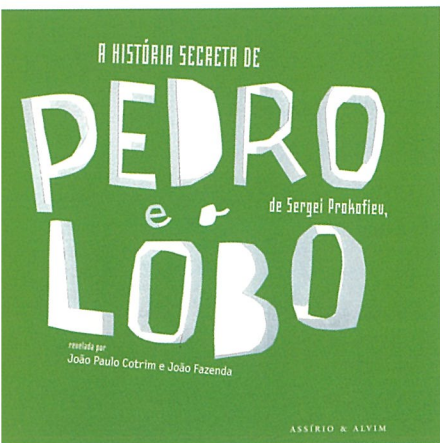
5

upwards

illustration João Fazenda
text João Paulo Cotrim
publisher Assírio & Alvim, 2007
pp. 48
isbn 978-972-37-1185-1
size 24 x 23 cm

A história secreta de Pedro e o Lobo The secret story of Peter and the Wolf

Be careful when you cross: a wonderful story can always end up being something else. Peter and the Wolf, the story created by Sergei Prokofiev and for which he wrote both music and text, was written to teach children about the instruments of the orchestra. But it is more than just a story of friendship and the courage of a boy who hunts down a threatening wolf. This is what João Paulo Cotrim and João Fazenda reveal to us in this version which, in retelling the classic tale, evolves into a dramatic narrative that is wonderfully served by illustrative work rich in collages that brilliantly reinterpret Russian constructivism. In the end, how many characters can be found in each adventure with a happy ending? A wonderful homage to the Russian composer and to lovers of stories that have a moral.



João Fazenda
(Lisbon, 1979)

João Fazenda has worked widely in the area of illustration and graphic design on projects for a variety of magazines and newspapers, as well as on audio CD's, posters for films and other events, especially the Lisbon Illustration and Comic Strip Salon. He has also worked as a set designer in theatre and film and was the co-director of a short animated film. He has received many awards for his comic strips and has been awarded for excellence by the Society of Newspaper Design for illustrations he did for the literary section of the newspaper "Público". In 2007 he was awarded the Stuart Prize for illustration.

João Paulo Cotrim
(Lisbon, 1965)

Freelance journalist, presently João Paulo Cotrim writes literary criticism and is working on a project for the Reading House at the Calouste Gulbenkian Foundation. He has been a professor of illustration and comic strips. For six years he was director of the Lisbon Comic Strip Library and director of the Lisbon Illustration and Comic Strip Salon for four years. A highly respected author of comic strips, he has also written children's literature, and has published extensively in both genres.



The instruments were surprised
with the speech that the tree had written out.
They whispered some tiny notes,
just like sighs, which is their way of
looking at each other,
but they held on to every word.

from

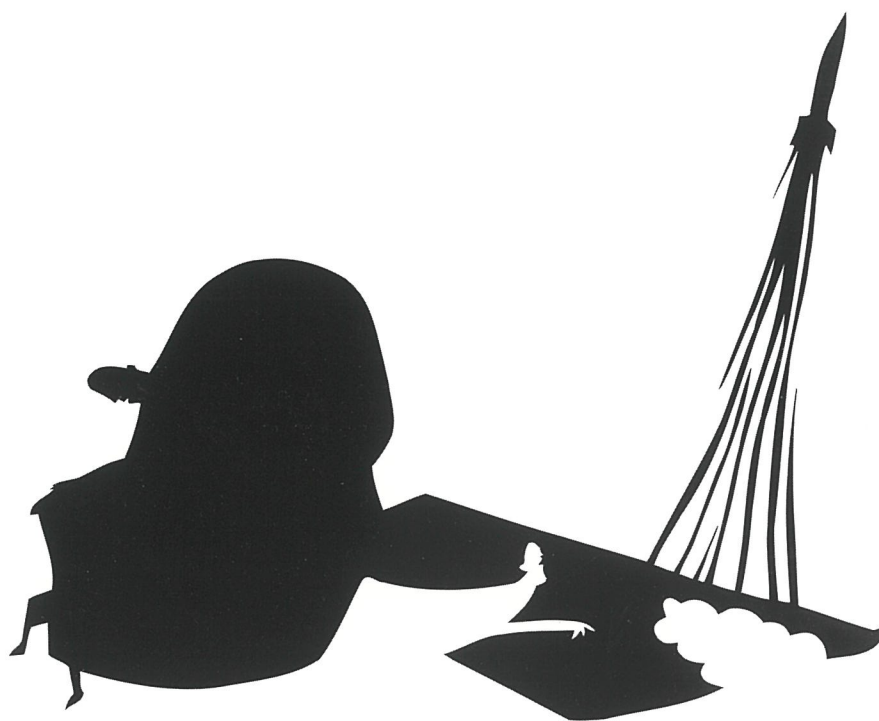
5

upwards

illustration Gémeo Luís
text Ana Saldanha
publisher Caminho, 2006
pp. 32
isbn 972-21-1782-3
size 24,5 x 21 cm
Bilingual edition
english version by: Basil Deane

O Sam e o som | Sam and the sound

Behind a locked door there lies a hidden tunnel full of shadows and sounds which Sam imagines. When the music teacher opens the door, Sam and the other children discover what these shadows actually are that they've been so worried about. In the middle of all those musical instruments, Sam comes upon a cello. He takes it in his arms as though it were his own mother and then heads off to discover its sounds.



Gémeo Luís

(Lourenço Marques Maputo, 1965)
Gémeo Luís teaches at the Matosinhos School of Art and Design and at the Faculty of Fine Arts at the University of Oporto. He lived for three years in Macao, where he was responsible for establishing the course in Design at the invitation of the Faculty of Fine Arts. He received a *Special Mention* in the *Portuguese National Illustration Award 2002* for his illustrations of *Grávida no Coração*. In 2004 he was once again awarded a *Special Mention* for his illustrations of *O que é um homem sexual*. He won the *Portuguese National Illustration Award 2005* with the book *O quê que quem*.

Ana Saldanha

(Oporto, 1959)
Ana Saldanha graduated in Literature and Modern Languages. She took her Doctorate at the University of Glasgow with a thesis on Rudyard Kipling's Children's work for children. Her book *Círculo Imperfeito* was a prize winner. She is considered one of Portugal's best authors for children, focusing on questions concerning childhood and adolescence. She lives in the countryside in Northern Ireland.

Gradually without anyone, not even Sam himself, realizing what was happening, he gave up. Sometimes his music teacher would ask him if he was building castles in Spain, or if his head was on the moon or in cloud cuckoo land, and Sam would lower his eyes, mutter something and try to blend in with the cello. He still put his arms around the cello and stroked the strings with the bow, but he was thinking of other, simpler, more pleasant things, like a day at the races in Downpatrick.

illustration	Bárbara Assis Pacheco
text	Manuel António Pina
publisher	Assírio Et Alvim, 2006
pp.	108
isbn	972-37-1157-5
size	14,3 x 17,4 cm

O TÊPLUQUÊ E OUTRAS HISTÓRIAS

textos de
Manuel António Pina
com ilustrações de
Bárbara Assis Pacheco



Bárbara Assis Pacheco

(Lisbon, 1973)

Bárbara Assis Pacheco graduated in Architecture and Philosophy. She went on to study Design and Plastic Arts at AR.CO Center for Art and Visual Communication, in Lisbon and attended a course in photography at the Calouste Gulbenkian Foundation in 2005. She was awarded 1st prize for young creators at the exhibition which took place in Madrid in 1998 and she took a 1st prize (ex-aequo) in the *Rothschild Prize in Painting*, 2003. Her work is included in private and public collections, among which the Center for Modern Art of the Calouste Gulbenkian Foundation, the Banque Privée Edmond de Rothschild Europe and the Funchal Museum of Contemporary Art.

Manuel António Pina

(Sabugal, 1943)

Manuel António Pina graduated in Law at the University of Coimbra. He has worked as a journalist, an editor and editor-in-chief, and he writes a column for a weekly news magazine. He has published widely and his work includes poetry, essays, children's literature, fiction and plays. He has been translated into a variety of languages. He has been the recipient of various awards, national as well as international, among which can be counted the *Critic's Prize for the Portuguese section* of the International Association of Literary Critics in 2002 for his poetry.

O Têpluquê e outras histórias The TnotQue and other stories

Têpluquê e outras histórias is a book in which linguistic games and the shifts of the imagination lead to the writing of fantastical tales by storytelling beetles, characters with strange names and thoughts which have their own will. A book to make us laugh and to stimulate the imagination.

A potato beetle named Bocage wanted to cross the street to get to the other side of the street to mail a letter in the mailbox. Since there were many cars, the beetle asked Ana if she would put him in her pocket and Ana put him in her pocket. They crossed the street and put the letter in the mailbox



and came back. Then the beetle suddenly said:

- I'm going to tell you the story of my life.

Ana went to say something, but the beetle did not let her get a word in and began to very quickly tell the story of his life:

- Once upon a time I... are you enjoying it?

- I am, said Ana.

- Then keep quiet and listen, he said. When I was born I was little.

Everyone is like that, except for elephants and giants, which are born as they are and then get even bigger. Are you still enjoying it?

And Ana said yes by nodding her head, but the beetle was not satisfied with her answer:

- Are you enjoying it or not? Aren't you going to say anything? What, you can't speak?

- No, said Ana.

- No what? Said the beetle.

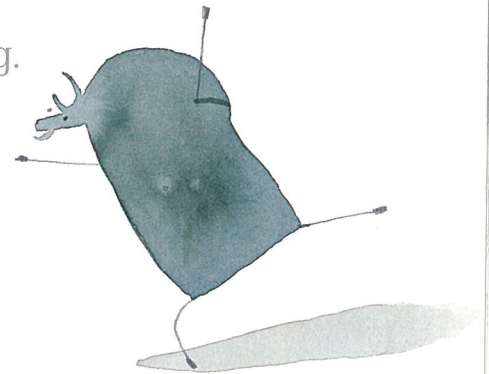


illustration	José Miguel Ribeiro
text	Alves Redol
publisher	Caminho, 2006
pp.	40
isbn	972-21-1833-1
size	16,5 x 24 cm

A flor vai ver o mar The flower goes to see the sea

In lyrical language, with its limpid freshness and playful puns, a range of characters – the Frog, the Oxen, the River, the Dog, the Sun and, obviously, the Flower – cross paths in a kind of dance, as they head towards the Sea. The book is about the discovery of friends and the pleasures of adventure, which unfolds amidst much laughter until it reaches the sea of China, where a cup of tea is waiting. This long journey of words is wonderfully set against the illustrations of José Miguel Ribeiro, who opens a world of ingenuity and imagination in which each reader can find his own rhythm and way.

Now it's the Flower's turn
to give a foothold to the Frog and the Dog.
Only not to the Ox:
The Ox is more than a hundred dogs;
The Ox is more than a thousand frogs...



- Flower! Oh Flower! – says the Ox.
The Flower, unbelieving, only says:
- If I give you a foothold, Ox!, We'll end up in the river, indeed.
- Grab my sticks with your foot – the Ox says.
- No! Don't you see that the Stick
is more nut than boat?!
-Yeah, I know – says the Ox.



José Miguel Ribeiro

(Amadora, 1966)

José Miguel Ribeiro graduated in Painting from the Lisbon Faculty of Fine Arts. Between 1993 and 1994, he continued his studies in the animation of drawings and books at the Lazenec-Bretagne/ Rennes and at Filmógrafo/Oporto. He taught book animation at CITEN Center of Images and Narrative Techniques at Calouste Gulbenkian Foundation. He is best known as a film director with a vast and prizewinning oeuvre to his credit, among which figures "A Suspeita", for which he won twenty-six international awards, including the *Cartoon d'Or* in 2000. Besides his work in film, he directs workshops and is also an illustrator, specializing in children's books and magazines.

Alves Redol

(Vila Franca de Xira, 1911-Lisbon, 1969)

Novelist and playwright, and one of Portugal's most important exponents of Neo-Realism, Alves Redol's first novel, *Gaibéus* (1940), which describes the life and the struggles of the people of the Ribatejo, is considered to have marked the official beginning of that movement. His oeuvre, the product of the notion that art should be useful (art of and for the people) was geared toward an examination and a critique of social structures.

His four books for children, whose central character is Flor-Maria, originally published at the end of the sixties, are now being republished.

illustration	Manuela Bacelar
text	Jorge Listopad
publisher	Afrontamento, 2007
pp.	108
isbn	972-36-0848-0
size	22,5 x 23 cm

Todos p'ra Mesa | Come to table

Todos p'ra mesa is a book about objects, about the lives that they carry within them and about the lives which become apparent to those that let themselves go in contemplating them. A book, a rug, a ladder, a nutcracker, a ball, a taxi, these are the things that surround us in our daily lives and carry untold stories and in each of us call up memories and associations. "Things are living, we only need to pay a bit of attention in order to see what they know how to do," the author says, who one day made a list of things he'd like to write about in an attempt to give them a little life.



Manuela Bacelar

(Coimbra, 1943)

Manuela Bacelar studied art in Prague. She works as a painter and illustrator and is also the author of some of her own books. She regularly participates in illustration biennials – Barcelona, Bratislava, Belgrade – and was selected by *Desertina Veriag* to be included in the book *Modern European Illustrators*. She has received a variety of international awards, among which she can count the *Golden Apple Award* from the Bratislava Biennial (1989), the *Gulbenkian Illustration Award* (1990) and the *Prix Octogones* (1994). She was twice selected by the Munich International Youth Library for the *White Ravens Catalogue*. Her works have been published in Denmark, France, Japan, Morocco and Lebanon.



Jorge Listopad

(Prague, 1921)

Writer, poet, stage and film director and teacher, Jorge Listopad took his doctorate in Philosophy at the Carolinum University in Prague. He settled in Portugal in 1958 and became a Portuguese citizen in 1961. A bilingual author, poet in Czech, prose writer in Portuguese, with a diverse oeuvre that includes essays, short stories and chronicles. Theatre and opera director in the former Czechoslovakia, in France, Germany, Switzerland and Portugal, he also directed programs for television. Since 1981, he has directed the theatre group at the Technical University of Lisbon. He was decorated with the Czechoslovakian Military Medal for his role in the fight against Nazi occupation.

Gloves

When a person speaks with himself, it is said that he is speaking with **his buttons** – even if this person doesn't have a single button, for example when he is dressed in a t-shirt and shorts. Speaking with yourself on the stage is called a **monologue**. Speaking with someone else is a **dialogue**. In order to have a dialogue, you need at least two mouths. There can be more. Everything is as clear as water, or even clearer than water, because water isn't always clear; neither the water from the faucet, nor from the Tagus, nor Lisbon water. Water is not always transparent, clean and good to drink in the kitchen or when swimming in the river.

from

6

upwards

illustration Maria Keil
text João Paulo Cotrim
publisher Calendário, 2007
pp. 34
isbn 978-972-8985-11-0
size 22,5 x 22,7 cm

A árvore que dava olhos | The eye-tree

While talking to Maria, right after the cat, there appears a tree, stretching in the same indolent way. It is not always the same and for this reason it comes dressed in different details. Maria sees everything in a different way, she discovers things inside of things, ants in the countryside, marvels in the heavy sky. After the cat, comes the tree, which sometimes hides mysteries and other times tells of the coming Spring. The tree turned up in our conversation so often that we put it in a story. This tree, like all of them, has many stories to reveal. It even tells us certain things about how to tell a story, about how a word can call to mind an image, about our need for stories. So we can sleep and wake up, no matter how old we are. Because, like Maria, the tree has no age.

A tree doesn't hear or see, it doesn't speak or walk, why in the heck should it be able to feel?
A tree has to stand there watching the day go by and then the night before another day comes and another night. And that's how it is forever.



Maria Keil

(Silves, 1904)

Painter, ceramicist, illustrator, Maria Keil also designed furniture, stage sets and costumes for ballet. She has worked in advertising and she created images for stamps. She studied in the Lisbon Academy of Fine Arts. During the period when the Lisbon underground was being built from 1950 to 1960 she created a variety of ceramic panels for the station interiors and was responsible for the recuperation and the utilization of "azulejos" [painted ceramic tiles] in public spaces. She wrote and illustrated books for children. Her work in illustration was recently given a retrospective exhibition at the National Library in Lisbon and in 2007 the Municipal Auditorium of Barreiro hosted "The Art of Maria Keil".

João Paulo Cotrim

(Lisbon, 1965)

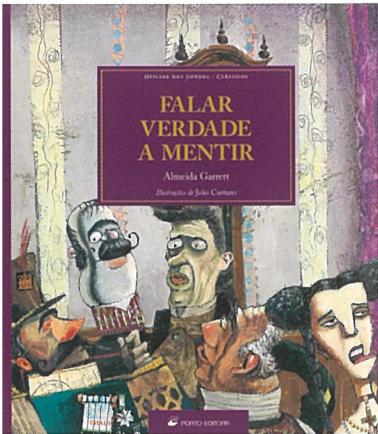
Freelance journalist, presently João Paulo Cotrim writes literary criticism and is working on a project for the Reading House at the Calouste Gulbenkian Foundation. He has been a professor of illustration and comic strips. For six years he was director of the Lisbon Comic Strip Library and director of the Lisbon Illustration and Comic Strip Salon for four years. A highly respected author of comic strips, he has also written children's literature, and has published extensively in both genres.

from

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upwards

illustration João Caetano
text Almeida Garrett
publisher Porto Editora, 2007
pp. 60
isbn 978-972-0-71667-5
size 24,8 x 27,8 cm



João Caetano

(Mozambique, 1962)

João Caetano trained in painting at the Oporto School of Fine Arts. He began illustrating in 1980, producing an author's edition comic strip, an area in which he would come to be amply awarded. In 1993, his first illustrated book for children and teenagers was published. In 1995 he was included in "The Best of..." catalogue of the Bratislava Biennial. Among his various prizes and distinctions, the *Portuguese National Illustration Award* 2001 and a *Special Mention* in the Italian competition, "Scarpetta d'Oro" in 2000. He has illustrated more than thirty books in both Portugal and Spain.

Almeida Garrett

(Oporto, 1799 - Lisbon, 1854)

Almeida Garrett is one of Portugal's greatest writers, and his immense output includes poetry, novels and plays. He was also active in politics. Many of his ideas stem from his two periods of exile in England and can be seen in the context of his fight in favor of liberalism. He was a great champion of the theatre in Portugal, proposing both the construction of the Dona Maria II National Theatre in Lisbon and the creation of the National Conservatory of Dramatic Arts. He was one of the chief proponents of Romanticism in Portugal and published a range of works, including *Viagens na minha terra* (*Travels in my homeland*), which have become cornerstones of Portuguese literary identity.

Falar verdade a mentir Speaking the truth by lying

Can anyone who has read this play, or seen it staged, ever forget this compulsive liar called Duarte, or any of the other characters, whose unique ways of speaking give us a perfect portrait of a certain way of being and living in society? Only a great writer, such as Almeida Garrett, is capable of providing us with such entertaining moments as we will find in *Falar verdade a mentir*: a flood of ridiculous situations of a "play-within-a-play", based on a simple idea inspired by the French writer Scribe, which, in terms of the comedy of manners, is a real discovery.

General – Yes Sir. Why?... Doesn't it mean anything to you?

Duarte – Certainly it means something. But today this really seems like a bit of malice... but I invent nothing but truths. – Right, it's not my fault, Mr. Brás; but, in all conscience, you really are obliged to give me your daughter.

General – Doubtlessly, Mr. Brás Ferreira; this wedding requires your consent. There are no longer any lies of which you can accuse him.

Brás Ferreira – Except for the one about the Santarém treasury.

General – The decree is right here. It's your wedding present.

Amália – So, it's possible!

Duarte – I'd swear it's the truth... everything is true today. So, my dear father-in-law, you must consent, there's no other way out...

Brás Ferreira – I'm sure it's a trick.

José Félix – Me too.

General – Me too... But in spite of everything, let's go, consent...



illustration	Pedro Nora
text	José Jorge Letria
publisher	Porto Editora, 2007
pp.	36
isbn	978-972-0-71894-5
size	23,5 x 24 cm

O homem que tinha uma árvore na cabeça A man who had a tree growing from his head

Imagine a man named Arbóreo who found that one day a tree had begun to grow from his head, something that normally doesn't happen to mortals. Imagine that all of this is a way to bring poetry and science together and to let readers know that without scientific culture it is impossible to understand the world and to be prepared for what the future has in store for us, and which is already a part of the present.

- How did a tree start growing in your head? - asked the chief of police.

- That's what I'd like to know - said Arbóreo, with a voice stuttering with the worry he felt. He'd never been in such trouble with uniformed and ill-tempered men, having to respond to questions for which he didn't have any answers. And all this just because he had a tree growing from his head.

- People say that your shadow - the chief of police said - has been protecting those people that are plotting against our government.

Pedro Nora

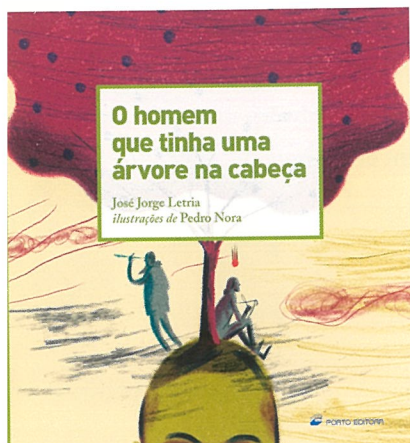
(Oporto, 1977)

Graphic designer, comic strip author and illustrator, Pedro Nora graduated in Design and Communication from the Faculty of Fine Arts at the University of Oporto. Having worked for a variety of magazines and on international collections, his work is fundamentally based in the comic strip. He illustrated, among other things, *Mr. Burroughs* (2000), written by David Soares and published in Belgium in 2003 with Frémok. In 2001 he illustrated Kafka's *Metamorphosis* and in 2003 his first project as an illustrator of children's literature was published, *A gaitinha milagrosa*, written by José Viale Moutinho.

José Jorge Letria

(Cascais, 1951)

Journalist and writer, José Jorge Letria studied Law and History in Lisbon. He did his post graduate work in International Journalism and is presently working on a Masters Thesis in International Relations. He is the author of vast and amply awarded literary œuvre. His prizes include the *Award for Theatre and Short Stories* from the Portuguese Writer's Association, a *Unesco International Award*, the *Barcelona Poetry Class Award* and the *Gulbenkian Foundation Award*. He has published dozens of titles as an author of children's literature and has been translated into English, Spanish, Galician and Korean. He has been Vice President of the Portuguese Association of Authors since 2003.



from

6

upwards

illustration Alex Gozblau
text João Pedro Messeder
publisher Caminho, 2007
pp. 32
isbn 978-972-21-1861-3
size 16,8 x 24,2 cm

Romance do 25 de Abril The story of the 25th of April

This is the story of a boy who is named after his country. This is the story of a country, but a country made to seem like a young boy, with all his fears and all his strengths. This is the story of the revolution of the 25th of April 1974, which ended the dictatorship in Portugal and made a free and democratic country possible. Told in the form of poetry, and in an accessible way, this recent episode in the history of Portugal is not only described in its own right, but it is seen as a universal testament of the fight for justice, for liberty and for a better world.

Out of this came a boy
more experienced and clever,
ready to change the world,
to free from dictators,
to free from Salazar
the land which belonged to everyone,
not just the bosses.

Alex Gozblau

(Perugia/Italy, 1971)

Alex Gozblau is an illustrator and graphic designer. He taught Illustration and Multimedia at the graduate level for the Institute of Education and Science in Lisbon. He has made set-designs for animated films and co-wrote the short film "A Dama de Lapa". He is the author of comic strips created for newspapers and published in book form, whether under his own authorship or in collaboration with João Fazenda and Miguel Rocha. He works regularly in print media (newspapers and magazines) and for publishers, creating book covers and illustrating books. He has also illustrated CD covers. He has been distinguished by the Creator's Club of Portugal, and by the Society for News Design, and Society for News Design Ibérica.

João Pedro Messeder

(Oporto, 1957)

João Pedro Messeder finished university in Oporto, where he still makes his residence. He is known as a poet, having received the *Maria Amália Vaz de Carvalho Prize* in 1999. In his work for children he uses poetry, making it accessible to young readers. His book for children *Versos com Reversos* (Caminho, 1999) was included in the *IBBY Honour List*.



illustration	Bela Silva
text	Alice Vieira
publisher	Caminho, 2006
pp.	32
isbn	972-21-1770-x
size	20,5 x 26,5 cm

A machadinha e a menina tonta e O cordão dourado The hatchet and the silly girl and The golden string

Silly, silly, the girl that cries out of fear for what might never happen: and what if the hatchet falls and kills the boy? And should we really work hard and love everyone thinking only of the reward which the end will bring?

Are the golden strings really so important?

Mysteries to be solved in a book recommended by the National Literacy Programme.

The hatchet and the silly girl

- Oh our little boy! Our little boy who is about to die! – she went on. Already running out of patience, and seeing that she didn't even fill the bottle, nor close the barrel's spigot and **all the wine was running out**, the boy demanded that she explain to him, explain thoroughly, what was going on, since he hadn't caught sight of either a witch or a werewolf who might have **frightened** her like that.

So in the middle of a bunch of crying hiccups, she said:

- I came in and opened the spigot so that I could fill this bottle with wine when I saw a little black hatchet hanging from the ceiling. Then I thought: I'm going to get married, naturally I'll have a child, and naturally one day I'll send him here to the cellar for wine, and naturally the hatchet will fall on top of him and kill him!



Bela Silva

(Lisbon)

Bela Silva graduated with in Sculpture from the Lisbon Academy of Fine Arts. She took her MFA in Ceramics at the Art Institute of Chicago, USA. She divides her time between Lisbon and New York, where she took up residence in 2001. Her work, which is divided between painting, ceramics and illustration, has been exhibited in Portugal, Italy, China, France, Brazil, the United States and Japan. She works regularly with the Azulejo Museum and has created panels of "azulejos" for one of Lisbon's metro stations. She illustrates for US and Portuguese-based newspapers and magazines.

Alice Vieira

(Lisbon, 1943)

Alice Vieira graduated in English and German and started to work as a journalist in 1969. Her first book, *Rosa, minha Irmã Rosa*, (1979), inaugurated a long career as a writer. She has published over fifty titles, including fiction, plays and adaptations of traditional stories from Portugal and Macao. Her work has won various prizes, such as the *Calouste Gulbenkian Children's Literature Award* for her life's work (1994). In both 1996 and 1998 she was the Portuguese candidate for the *Hans Christian Andersen Award* and in 2001 she was awarded the *Octogones Prize* for the French translation of *Os olhos de Ana Marta*.

Alice Vieira is one of the most important Portuguese writers for children and young adults, and her work is a reference both in Portugal and abroad, where several of her books have been translated.

illustration	Evelina Oliveira
text	Manuel Jorge Marmelo
publisher	Campo das Letras, 2006
pp.	44
isbn	978-989-625-171-8
size	21,5 x 21,5 cm

Zé do saco, o contrabandista Zé do saco: the smuggler

Zé do Saco longs for the time when he worked in the Oporto custom house. Sitting on the bank of the Douro river, the old man recalls his past as a smuggler, regretting the fact that he never saw the wide world and only imagined it through the stories which the sailors told and the things which they unloaded onto the docks, things from the four corners of the earth. The narrative of the memoirist is used to evoke the history of the city of Oporto, with its ties to the river and to the sea with all its legends and its mythical image.

They were the most fortunate **sailors** who were always moving from one country to the next, meeting new people and coming upon all sorts of different languages, new smells and habits, always telling their tales, in the bars by the docks, the adventures which they had the world over, whether in **Dover** or in **Santos**, today in **Luanda** and tomorrow in **Amsterdam**. The world and all of its things were tattooed on their skin like something that really belonged to them.

Evelina Oliveira

(Abrantes, 1961)

Evelina Oliveira studied Design at the Oporto School of Arts (ESAP), art history at the Soares dos Reis Museum, as well as lithography. Her paintings have been included in exhibitions in Portugal and abroad. Her work as an illustrator of children's literature owes much to the poetic language of her paintings. She has already worked with many notable Portuguese authors, including Alice Vieira, João Pedro Messeder, Manuel António Pina and José Jorge Letria.

Manuel Jorge Marmelo

(Oporto, 1971)

Manuel Jorge Marmelo has been a journalist since 1989. His career as an author began in 1996 and since then he has published a steady stream of novels and short story collections and chronicles. In 2004 he won the *Camilo Castelo Branco Prize for Short-Stories*. In 2003 he published his first book for children, *A menina gigante*. His texts have been published in a variety of collections and publications in Portugal, in Brazil, in Mexico, in Italy and in France.



from

12

upwards

illustration Pedro Sousa Pereira
 text Fernando Pessoa
 introductory note Richard Zenith
 publisher Oficina do Livro, 2006
 pp. 140
 isbn 978-989-555-250-4
 size 16,5 x 23,5 cm

Mensagem | Message

Mensagem is the only complete work published by Fernando Pessoa in his lifetime. It appeared on December 1st, 1934. The forty-four poems of which it is comprised are arranged in three parts, which correspond to the three phases of the Portuguese Empire – birth, realization and death. The builders of the Empire are represented in “Coat of arms”; this is followed by the maritime dream and the work of the discoveries in “Portuguese sea”; finally in “The hidden one” the Empire is seen as moribund. It is one of the fundamental works of Portuguese literature.



Pedro Sousa Pereira

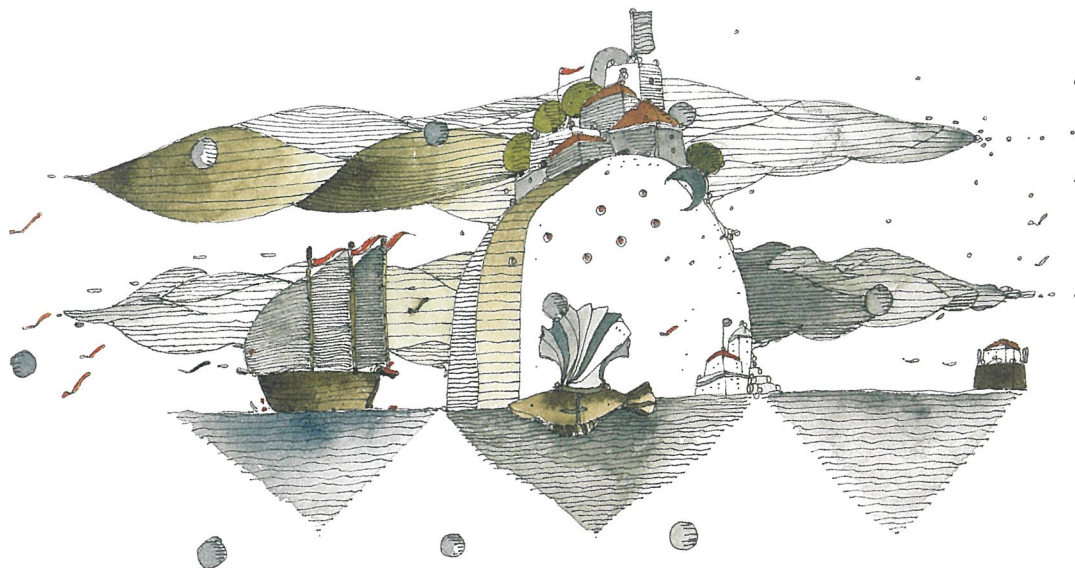
(Luanda, 1966)

Pedro Sousa Pereira studied Social Communication at the Oporto School of Journalism. He has worked as a journalist in printed media and for radio. He collaborated with the team that founded the Portuguese first private news channel, SIC Notícias. As an illustrator he has published along with Jorge Araújo (author of the texts) four books for young readers, including *Comandante Hussi*, which won the *Gulbenkian Literature Award* and *Nem tudo começa com um beijo*. Both books were also brought out in Brazil and *Nem tudo começa com um beijo* has been adapted for the theatre.

Fernando Pessoa

(Lisbon, 1888 - Lisbon, 1935)

The most universal and talked about Portuguese poet since Camões, Fernando Pessoa completed school in Durban, South Africa, in entirely English schools. He started to study literature and modern languages at the University of Lisbon, but abandoned the course just a few months later. He worked as a commercial correspondent of foreign languages. Fernando Pessoa wrote under a variety of “heteronyms”, creating nearly thirty different personæ. In 1915 he founded the magazine *Orpheu* which signaled the beginning of modernism in Portuguese literature. During his life, apart from his English poems, only *Mensagem* appeared in book form. His œuvre, whose systematic publication began in 1942, is still not entirely published.



The Last Ship

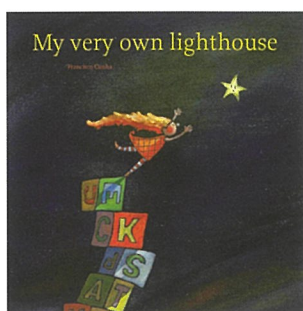
With King Sebastian there on board,
 And raising high the flag of the Empire
 As his name,
 The last ship sailed into the sun,
 Alone, ill-omened, to anguished cries, impending
 Mystery.

Never to return. At what deserted isle
 Did it weigh anchor? Will it return from
 It's uncertain fate?
 God protects the Future's form and body
 But his light projects it, darkening dream
 So brief.

from Poems of Fernando Pessoa; translated and edited by Edwin Honig and Susan M. Brown;
 The Ecco Press, 1986, New York City.

The DGLB supports foreign publishers interested in publishing the work of Portuguese Illustrators. The "Grants for the publication of Portuguese Illustrated Books and Comic Strip" is an annual program. Candidates for grants must submit their applications until the 31st of May. Forms and information about the Program are available at the site of Direção-Geral do Livro e das Bibliotecas (www.dglb.pt) or on request from acastro@dglb.pt / amendonca@dglb.pt.

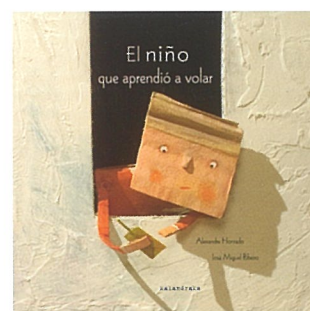
From 2005 to 2007 more than thirty illustrated books by Portuguese authors were funded and published in Spain, France, Great Britain and Italy:



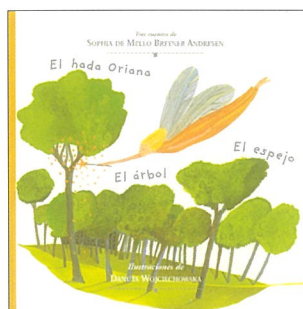
English version: *My very own lighthouse*.
Illustrator and writer: Francisco Cunha
WingedChariot Press, 2005 (pp. 36)



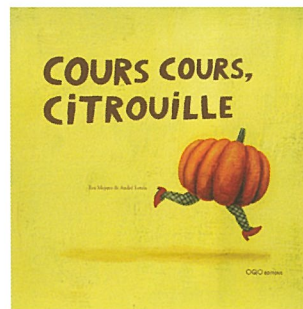
English version: *The moon has written you a poem*.
Illustrator: André Letria / Writer: José Jorge Letria
WingedChariot Press, 2005 (pp.64)



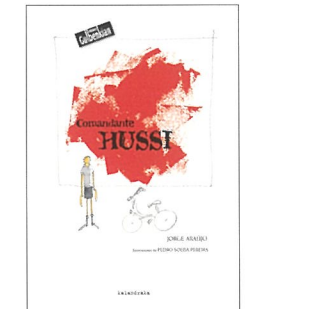
Spanish version: *El niño que aprendió a volar*.
Illustrator: José Miguel Ribeiro /
Writer: Alexandre Honrado
Kalandraka, 2007 (pp. 48)



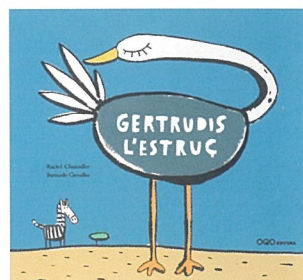
Spanish version: *El hada Oriana, El árbol, El espejo*
Illustrator: Danuta Wojciechowska / Writer: Sophia de Mello Breyner Andresen
Tallis, 2005 (pp. 96)



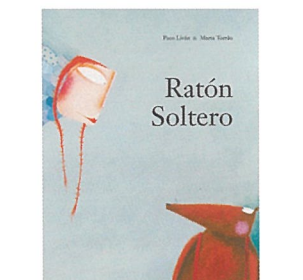
French version: *Cours cours, citrouille*.
Illustrator: André Letria
OQO, 2007 (pp. 36)



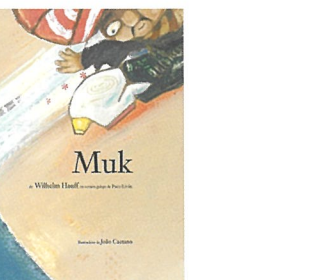
Spanish version: *Comandante Hussi*
Illustration: Pedro Sousa Pereira / Writer: Jorge Araújo
Kalandraka, 2007 (pp. 68)



Catalan version: *Gertrudis l'estruc*.
Illustrator: Bernardo Carvalho
OQO, 2007 (pp. 36)



Spanish version: *Ratón Soltero*.
Illustrator: Marta Torrão
OQO, 2006 (pp. 48)



Galician version: *Muk*.
Illustrator: João Caetano
OQO, 2007 (pp. 60)

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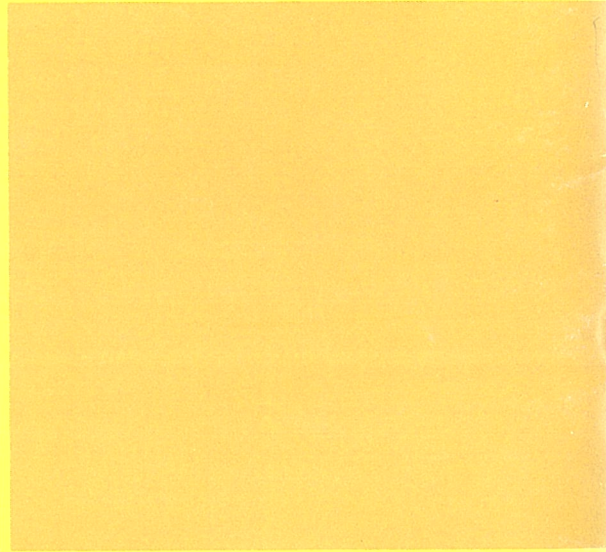
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