



I am an Estonian illustrator

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A few years ago, the Republic of Estonia – a 45,339-square-kilometre country with a population of 1.3 million – celebrated its centenary. Yet the nation’s cultural roots extend much further into history. Estonian literature sprung from oral tradition: Estonian runic singing, folklore, riddles, etc. Luckily, this is not a beginning that has vanished into the fog of time. It is a vibrant spring; a perennial source of power and inspiration. The first Estonian-language book was published in 1525, though that date cannot be regarded as Estonian literature’s true genesis. Similarly, one cannot say that Estonian children’s literature began with the alphabet books published in 1575 and 1641. The first real Estonian-language children’s books were published in the mid-19th century, with the expansion of literacy among the peasant population. Whereas earlier children’s works were predominantly religious or collections of parables, the first secular Estonian children’s book in verse, *Eesti Laste-Rõõm: Hea lastele pühhade kingitusseks* (Estonian Children’s Joy: Good for Children’s Holiday Presents), was published by Johann Voldemar Jannsen (1819–1890) in 1865. It comprised 15 poems accompanied by colourised engravings, and can be regarded as the very first illustrated work of Estonian children’s literature.

Estonians are considered avid readers. According to recent studies, Estonian homes have the fullest average bookshelves – something they themselves have long known and cherished. Indeed, in spite of the limited local market and the modest number of Estonian speakers, nearly 3,500 books are published in the country annually. Eight hundred of these titles are meant for a young audience and 150 are original works.

These are bright days for Estonian children’s book illustrations. Yet this success did not come all on its own – it is the fruit of diligent labours. The Estonian Children’s Literature Centre was established in 1998 with the goal of fostering and mediating the genre, over the years, it has become the country’s most prominent illustration competency centre. In 1998, the annual “25 Best-Designed Estonian Books” was also revived, the first having been held 40 years earlier. Jury members simultaneously pick out the five best-designed children’s books, during which they focus primarily on the quality of the illustrations instead of the book as a whole. Estonian publishers, artists, and even readers always pay close attention to the results. Other significant honours for Estonian illustrators include the Nukits Award (a “children’s choice” prize) and the Raisin of the Year Award, which is given by the Estonian Children’s Literature Centre. The Cultural Endowment of Estonia’s generous support for children’s book illustrators shows that the Estonian state also appreciates high-quality illustrations. Additionally held is the annual

Knee-High Book Competition, which was started by the Estonian Ministry of Culture and the publisher Päike ja Pilv, and later sponsored by the Estonian Children's Literature Centre.

All of these illustration competitions were complemented in 2019 by the Edgar Valter Illustration Award, which was established to recognise the works of Estonian artists and truly champions illustrators. It should be mentioned that to date, there have never been any steady academic illustration programs in Estonia. Rather, Estonian illustrators have specialised in other fields and come from mediums such as graphic art, painting, design, textiles, fashion, etc. This has no doubt played a part in the wealth of individual styles.

One event of international renown is the Tallinn Illustrations Triennial, which has been expanding steadily and in 2020 had a geographic reach spanning from the shores of the Baltic Sea to South America. Estonia's superb Market Focus Country program at the 2018 London Book Fair undoubtedly had a positive effect on its illustrators' global popularity. Still, much of this has stemmed from the artists' own openness, unorthodox approaches, and active participation in international exhibits. Illustration competitions play an important part in terms of artist appreciation, but are also crucial in encouraging and maintaining a high standard of Estonian children's books.

Each year, numerous illustration exhibitions are held all across Estonia and abroad. Books enjoy longer lifespans than the myriad of displays, however, which is why this richly illustrated catalogue attempts to cover the widest possible array of contemporary Estonian children's book illustrations.

In this catalogue, you will also find an article by the outstanding Estonian poet, essayist, and translator Hasso Krull, who analyses the nature of illustration itself. Krull has written several children's books and collaborated closely with numerous illustrators. Hopefully, his article will inspire readers to consider and seek answers to the sources of Estonian illustrators' strong suits.

The 28 illustrators in this catalogue were selected by the Estonian Children's Literature Centre on the basis of their works and activities over the last few years. Featured alongside more experienced illustrators are several members of the newer generation of younger illustrators, who have also crafted their own signature styles.

Each artist's background is explored with a brief biography, a short selection of their recently published works, and a list of their awards and exhibitions. As artists are naturally characterised best by their own artwork – something that can be interpreted regardless of the observer's mother tongue or reading ability – the illustrations can speak for themselves.

Books read during childhood hold a special place in one's heart and can stay with you forever. Illustrations remain large and vivid beside the text. Often, it's impossible to explain why a particular book can create such a strong, almost physical connection. Perhaps it's because a fine illustration doesn't merely reflect reality, but creates a whole new world into which a child can choose to venture.

The degree to which the artists featured in this catalogue will impact the memories, reading enthusiasm, and artistic mindset of today's children will be revealed only many years into the future. All we can do is give it our very best while recognising the responsibility we bear.

Eva Laantee Reintamm

READING PICTURES

1

“Read me this one, too!”

To many parents, it is a familiar plea. One story is never enough: you need a second, and maybe even a third, to stop the child from squirming and jumping around in bed, and to rest their head softly on the pillow. Staying nice and still is a nearly insurmountable task, but once they finally give in, sleep can wash over them unexpectedly before the story ends – that is until the next night when it starts all over again.

“You mean this story?”

The child wiggles out from beneath the covers and points to a picture they remember, because they’d like to hear the same one again. Mommy looks at the words, but the young listener’s eyes are trained on the picture. They wish the story could be read straight from that image, the very same way they see it, and can’t quite understand why the page has to be turned right at the most exciting point. The child wants the pictures to be read and hangs on to every word once they know the story by heart, occasionally even correcting the adult if a mistake is made. For it all has to be read exactly the way it’s written in the picture, which is precisely what’s in the child’s head.

Thus, children’s book illustrations are no ordinary pictures. They are simultaneously more and less than a painting or a photograph hung in an exhibit. In some sense, they have more in common with an advertising poster, though with one crucial difference: a poster is an unfulfilled promise. It points the viewer somewhere else and lacks any significance afterward.

A picture in a children’s book, on the other hand, demands immediate fulfillment, and if the artist is successful, then the image becomes even more fascinating, more entrancing, more meaningful later. An illustration doesn’t merely need to be readable. It must also be rereadable, memorable, and interpretable. Gradually, there emerge new details and puzzling points that necessitate additional explanation, even if they’re not directly mentioned in the text itself. Children’s illustrations are like a mythical landscape: every tree, every stone has originated from somewhere. Nothing in the picture exists without reason, and even if Daddy can’t say why it is the way it is, then the veil of mystery is in no way diminished. On the contrary: it demonstrates plainly that the world is bigger than us, that something already existed before us, and – who knows – will probably occur after us, too. All this can be gleaned from the picture, for a picture is the world’s writing. It tells us what can be seen and also says what cannot be, as a picture can even show the invisible. A story tells us something we otherwise wouldn’t know; a picture shows us what we otherwise wouldn’t see. And yet, the world is even greater than an illustration.

2

Children’s book illustrations have two primary functions: iconic and indexical. The picture should depict something a child will recognise even if they do not yet know the contents of the book, and the picture must show something the children will understand only once they’re familiar with the storyline and can connect the portrayed elements in a new way. In addition, the illustration possesses a separate harmonising effect in which texture,

colouring, graphic definition and density, painting-like qualities (or their absence), and the artist's characteristic signature play along. Also important in terms of tuning are the details that do not initially appear to possess any special meaning, but create a backdrop for the iconic and indexical elements to stand out, and may themselves also detach from the background later, thus giving rise to new interpretations.

Presently, a clear mainstream and at least one countercurrent can be identified in Estonian children's books. In the broadest terms, the mainstream can be defined as schematism: illustration comprises a rhetorical arrangement of the story's characters, plot points, and relationships. Schematism enables the creation of rather abstract figures that outstandingly achieve the picture's primary goals (the child sees who is pictured and what they are doing) while leaving room for empty page space into which the designer can smoothly fit text. Schematism's limits become apparent when the artist endeavours to depict space: they may employ a simplified perspective that does not detract from the figural clarity, but may also dissipate the view, such that things can seemingly be observed from several different points at once (i.e. a cityscape that starts to resemble a map). For children, the dissipation of perspective is not particularly an issue – they quickly adopt the rules of portrayal and may become confused only if the artist has constructed a mathematically precise perspective that distorts two-dimensional proportions.

Painting-like imagery in contemporary children's literature is the primary countercurrent to schematism – for ease, I will call it 'paintingness'. Since many children do not explicitly appreciate an illustration's attractive qualities, many artists may strive to avoid such elements or banish them to the background so as not to disturb the iconic or indexical aspects. This solution is very reliable, but has a strong effect on the overall harmony: the artist's graphic signature starts to dominate, density suffers as a result, and the child no longer cares to ponder over the image much after the story has been read once and the illustration seen. Therefore, many illustrators attempt to smuggle paintingness in by using its characteristic textures, filling in the text's background with such elements, or even adding figural details. This gives rise to many interesting compromises, as a result of which the overall panorama of illustrations is incredibly variegated. Less common, however, are solutions that focus foremost on paintingness and prize it over the figural end. This actually works quite well from a child's standpoint, so long as the paintingness is well balanced with the iconic and the indexical. Parents may nevertheless be more selective in regard to this approach, as they may have a preconceived notion that painting-like qualities are not "childish" enough.

If we label the mainstream S (for schematism) and the most distinguishable counterflow P (for paintingness), then we end up with a number of possible combinations that have all been used in Estonian children's books. First, there is pure schematism, +S-P, which disavows paintingness: an extreme example that includes pictographic black-and-white minimalism, in which the illustration conceptually indicates a certain object or event (Piret Raud's *The Rooted Garden*). Although it usually isn't so stark and can feature a generously prismatic colour palette (Ulla Saar) or be softened by gentle watercolours (Anu Kalm, Kadi Kurema). Next, we have dominant schematism, +S(P), in which graphic minimalism is complemented by delicate paintingness. This mainly entails the juxtaposition of contrasting colour surfaces (Regina Lukk-Toompere, Lucija Mrzljak, Piret Mildeberg), but can sometimes go so far as to emphasise painting textures (Anna Ring, Catherine Zarip). Schematism



can additionally be balanced with strong painting aspects, +S+P, in which schematically organised surfaces are filled with striking patterns (Viive Noor) or such a brilliant texture that it has a life of its own (Urmas Viik). There also exists a style in which dominant paintingness is complemented by schematism: +P(S). The illustration's painting-like elements are clearly visible, but are also permeated by a system that allows any number of objects to be easily identified – "this is a fish"; "that is a tree" (Marja-Liisa Plats, Anne Pikkov, Katrin Ehrlich).

Lastly, there can even be pure painting, +P-S, in which schematism has been left aside entirely. Nevertheless, this style is never dominant and one can only identify irregular instances implanted between other illustrations (Anne Linnamägi).

So, why has schematism become the mainstream? The first answer probably sounds something like this: schematism is a style that children themselves prefer whenever they want to depict something. Drawing an object requires clear delineations at first; afterward, one can decide what colour it – as a whole or a part – will be, and then apply that colour to the given surface. (Here, I am ignoring whether such a style of depiction is instinctual or culturally acquired, even though it is overwhelmingly obvious that children are taught to draw in a certain way.) Children want to discover book illustrations that they themselves could draw if they only had the skills; psychoanalytically, one could claim that the image represents a certain ego ideal in this instance. Still, there is another conspicuous possibility: schematism is a style that makes explaining the illustration easier for the parent. Mommy or Daddy may prefer to read their child a book that they don't have to strain to perform when it's late and they're mentally exhausted. A third answer derives partly from the first two: children's books are primarily illustrated by artists who find schematism agreeable, and these are favoured by publishers as well.

Let us suppose that all of these answers are right, so long as nothing more persuasive has been proposed. But then, one has to ask: Why has schematism given rise to a countercurrent? Why do we need paintingness in a children's book? One might claim, of course, that the genre would otherwise be too bland and uniform; that children's books wouldn't differ from one another to any great extent and would remain first and foremost centred on the text, leaving illustrations secondary. Endlessly reproducing an unchanging style is tedious for the artist as well – the creators must enjoy their work, otherwise it will attract no one. Nevertheless, I feel that such elementary assertions are still not enough.

Perhaps it is due to a more complex cognitive issue. Schematism anticipates automatic attention, presenting images that are speedily recognisable and therefore quickly relatable, because the viewer knows exactly what is being shown. Paintingness, on the other hand, may require additional interpretation and focus. It points to the artwork's intrinsic traits and forces one to observe it longer while simultaneously establishing a sort of distance. It's impossible to say a child won't be intrigued – it simply takes more time, makes the illustration more mystifying, and gives one the feeling that behind the image lies something we cannot see with the naked eye. Schematism, it could be argued, is more reliant on the immediacy of certain forms; paintingness establishes an atmosphere, allows the viewer to harmonise with the image, and goes beyond visual imagination, seeming to imply that the picture itself might have sound, taste, and smell. Painting-



like qualities allure. And that is precisely why both styles are necessary: alone or especially together, the contrasts each offer encourage one to read the illustrations and also interpret them.

3

To read and interpret: it seems incontrovertible, but we must proceed even further. How do we read images? Paintingness propels one to interpret, because it sullies clear iconicity and may create an enchanting atmosphere. Yet schematism also requires interpretation, because it stresses indexicality and thus must be filled with storytelling content. Sometimes even the simplest figure may require explanation if its connection to the story needs further confirmation: the child wonders whether that really is that boy; whether that's really where he jumps over the fence; whether the kitty in that picture is sad; etc. The process of interpretation and psychological time may certainly vary, but one must interpret in the end regardless.

It seems that the juxtaposition of schematism and paintingness are not enough to describe artists' diverse styles. Or that there are actually several countercurrents to schematism, and paintingness is merely the most conspicuous. Artists' signature styles do not depend solely upon their personal qualities – they are likewise a means of influencing how an illustration is read, oftentimes subliminally. The shaping of that signature is influenced in turn by certain prevailing styles, and even artistic trends. Two stand out the most, perhaps: early twentieth-century surrealism and 1960s pop art. Contemporary Estonian children's books would not be the same without Salvador Dalí shining from the past; if Estonians were not familiar with René Magritte; if Andy Warhol and Roy Lichtenstein weren't peeking out from around the corner. They stand out because surrealism plays no part in today's visual arts and pop art is simply part of the historical grammar.

At first glance, it does appear that surrealism is relatively mild in Estonian children's books. Yet this is only if we forget that in the genre, animals can often talk, inanimate objects can enjoy consciousness, and one's mundane surroundings may easily transform into something else. Children's books often reveal an ontological animism that binds them to an ancient traditional mindset and is fully intelligible to adults, even if they do not recognise it. A child's understanding of the world is powerfully mythical, though that myth has not yet set or congealed into preconceived notions – it is still shifting and fluid. "The child is a metaphysical being," wrote Deleuze and Guattari. "The small child lives with his family around the clock; but within the bosom of this family, and from the very first days of his life, he immediately begins having an amazing nonfamilial experience [...]" (Deleuze, G. & Guattari, F. (1983). *Anti-Oedipus: Capitalism and Schizophrenia*, pp. 48, 47)

These "nonfamiliar experience[s]" are, in fact, mythical encounters that children promptly recognise in books, and which they learn quite rapidly to differentiate from commonplace realism and naturalism. In this sense, children's literature is often also metaphysical literature. Its illustrations depict mythical objects that function in several worlds at once, thus transversally crossing a variety of levels.

The job of the artist is to find their inner child – that metaphysical being whose perception of the world is simultaneously real, social, and mystical. Contemporary styles of children's books are distinguishable primarily by how the work is approached, the nature



of the metaphysical being encountering the illustrations, and who sets out to bring them to life again later. The images sometimes lean towards reality and other times towards the mythical, hinging greatly upon the artist's personal style. In my opinion, the most fascinating style is one in which schematism is contrasted, in addition to gentle paintingness, with a certain dreamlike atmosphere; with a mythical air that makes the illustrations both mysterious and easy to grasp. Examples of this among Estonian illustrators include Viive Noor in *Drum City* (Bianca Maria Tricarico), Catherine Zarip in *Wolf's Friends* (Ilmar Tomusk), and Katrin Ehrlich in *Don't Worry About Me* (Kadri Hinrikus). Heavily abstract figures may turn into caricature, of course (Hillar Mets), but can also gravitate towards the mythical (Priit Pärn).

Perhaps the most complicated pictures for a child to read are ones in which the surface has been split and objects float in an abstract two-dimensional space, thus allowing for unexpected arrangements (Jüri Mildeberg). In these instances, however, the writing may help by referring back to the picture, which must then be observed analytically, thereby passing from the dreamlike atmosphere into the framework of realistic context.

Children's books are not simply a leisure activity. Children's books are real books, and even realer than others – they quite literally create a new reality by giving depth to the existing one and leaving open a door that leads somewhere parents may have never imagined. This selection of children's book illustrations is also a selection of possibilities for shaping reality. Do many different possibilities appear in contemporary Estonian children's books? Yes, certainly. Could there be even more? Yes, certainly. Are artists capable of devising styles that have never been used before? Yes, most certainly, indeed.

Hasso Krull

Illustrators



Katrin Ehrlich



Having worked as a graphic designer for close to a decade, I decided to give something else a try, and so my first picture book for little kids was born. I started to like illustration so much that for the last ten years, I have been engrossed in drawing pictures for children's books. A children's book is a larger entity, in which the story and the pictures must get along well with one another. I am inspired by storytelling intertwined with fantasy. Dreams and visions that words only brush upon give me the opportunity to expand the text with pictures; to develop the story further.

Katrin Ehrlich (1969) is an illustrator, printmaker, book designer, and graphic designer. She graduated from the Estonian Academy of Arts in printmaking and studied silk printing at the Danish Design School in Copenhagen. Ehrlich has illustrated more than 30 children's books and received numerous awards. Ornamentation is tightly bound to rich fantasy in her cheerful-toned illustrations. Ehrlich is a member of the Estonian Graphic Designers' Association.



Peterson-Särgava, Ernst. *Old Tales about Reynard the Fox*, EKM, 2019, watercolour, lead pencil, collage

Selected works:

Saksatamm, Markus. *Kade lehm ja tige lumehang* (The Jealous Cow and the Cranky Snow Drift), Tallinna Keskraamatukogu, 2020

Peterson-Särgava, Ernst. *Ennemuistsed jutud Reinuvader Rebasest*. (Old Tales about Reynard the Fox), EKM Teaduskirjastus, 2019

Hinrikus, Kadri. *Ära muretse mu pärast* (Don't Worry About Me), Tammerraamat, 2018

Hellerma, Kärt. *Mütside sõda ja teisi jutte* (The War of the Hats and Other Tales) Hea Lugu, 2018

Sutinen, Jussi. *Kiireellisten talo*, Suomen Psykologinen Instituuttiyhdistys, 2018

Püttsepp, Juhani. *Liulood* (Sliding Stories), Dolce Press, 2014

Selli, Tiia. *Rõõmus Miia* (Happy Miia), Dolce Press, 2012

Ora, Signe. *Mõista, mõista, Leenuke* (Riddle Me, Riddle Me, Little Leenu!), Päike ja Pilv, 2010



Peterson-Särgava, Ernst. *Old Tales about Reynard the Fox*, EKM, 2019, watercolour, lead pencil, collage

Selected exhibitions:

- 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia
- 2019 Jubilee exhibition "Drawing Stories", Estonian Children's Literature Centre, Tallinn
- 2018 Group exhibition of Estonian illustrators "Tra ghiaccio e fuoco", Rome, Pesco Sannita, Italy
- 2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", the UK, Estonia, Poland, Italy, Lithuania
- 2016, 2018 Book Illustration Festival BookILL Fest, International Book Fair, Novi Sad, Serbia
- 2015–2020 International travelling illustration exhibition, "It's Always Tea-Time", Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia

- 2009, 2011, 2013, 2015 Biennial of Illustrations Bratislava (BIB), Slovakia

Selected awards:

- 2020 Tallinn Illustrations Triennial (TIT), Diploma of the Estonian Children's Literature Centre
- 2008, 2009, 2010, 2011, 2013, 2014, 2016, 2019 5 Best-Designed Estonian Children's Books
- 2014 1st Riga Picture Book Quadrennial "Picture Story", The Prize of Sight, Latvia
- 2008, 2012 25 Best-Designed Estonian Books
- 2010 Special Prize 'Golden Book' of the National Library of Estonia



Hinrikus, Kadri. *Don't Worry About Me*. Tammerraamat, 2018, watercolour





Hinrikus, Kadri. *Don't Worry About Me*. Tammerraamat, 2018, watercolour

Heiki Ernits



Illustration is essential and it's wonderful when it harmonises with the text and contributes something in turn – better to see something once than to reread it nine times. Visual memory is much stronger and one may remember a picture longer than the story; at the same time, if text is read exclusively, then the reader might only form their own “mental illustration”. A drawn object sets limits on fantasy, but if it is a good illustration, then it can be more interesting and enrich the writing, regardless. One can read the text, stare at an illustration for a spell, think, “take a break”, obtain additional fodder for the imagination, and then continue reading.

Heiki Ernits (1953) graduated from the Tallinn Pedagogical Institute as a teacher of arts and crafts. He has worked as a photographer, art teacher, art director, and film director. Ernits has made 19 animated films, produced commercials, designed book covers and layouts, and illustrated more than 30 children's books. Highly popular among Estonian children, he has received six Nukits Awards to date.

Selected works:

Tomusk, Ilmar. *Footoni seiklused* (The Adventures of Photon), Tammerraamat, 2020
Kivirähk, Andrus. *Tont ja Facebook* (The Ghost and Facebook), Varrak, 2019
Tomusk, Ilmar. *Pogandipirukas* (Carrot Pie), Tammerraamat, 2019
Kivirähk, Andrus. *Karneval ja kartulisalat* (Carnival and Potato Salad), Varrak, 2015
Kass, Kristiina. *Õpetaja Kusti kummitab ja teisi jutte* (Teacher Kusti Haunts Here), Tänapäev, 2012
Kivirähk, Andrus. *Lotte reis lõunamaale* (Lotte's Journey South), Eesti Joonisfilm, 2012
Kivirähk, Andrus. *Kaka ja kevad* (Poo and Spring), Varrak, 2009
Kivirähk, Andrus. *Kaelkirjak* (Giraffe), Tänapäev, 2007
Kivirähk, Andrus. *Leiutajateküla Lotte* (Lotte from Gadgetville), Eesti Joonisfilm, 2006
Pöldma, Janno. *Lepatriinude jõulud* (The Ladybugs' Christmas), Sild, 2002

Selected exhibitions:

2019 Spring exhibition of Estonian illustrators, Estonian Children's Literature Centre

2014 Solo exhibition “Inventing Pictures”, National Library of Estonia, Tallinn

2014–2018 Travelling exhibition of Estonian participants of the Tallinn 4th Illustrations Triennial, Estonia, Poland

2013 Tallinn Illustrations Triennial (TIT), Estonia

2011 Solo exhibition “Inventing Lotte”, Estonian Children's Literature Centre, Tallinn

2009 Solo exhibition “Illustrations”, Estonian Children's Literature Centre, Tallinn

2003 Biennial of Illustrations Bratislava (BIB), Slovakia

Selected awards:

2004, 2008, 2010, 2014, 2016, 2020 Nukits competition

2019 Good Children's Book

2013 Tallinn Illustrations Triennial (TIT), Diploma of the National Library of Estonia

2009 5 Best-Designed Estonian Children's Books, special prize of the Estonian Children's Literature Centre

2007 Republic of Estonia Order of the White Star, Fourth Class



Tomusk, Ilmar. *The Adventures of Photon*, Tammerraamat, 2020, mixed media



Tomusk, Ilmar. *The Carrot Pie*, Tammerraamat, 2019, mixed media



Petrone, Epp. *Fast Mouse*. Petrone Print, 2018, mixed media



Kivirähk, Andrus.
Adventures of a Puddle.
Täheke magazine, 2020, mixed media

Kadri Ilves



Kadri Ilves (1977) is an illustrator. She received a visual arts degree from the University of Tartu in 2002 and has since worked as a freelance artist. Ilves has illustrated more than 40 books and textbooks, including 20 for the Swedish publisher Bonnier Carlsen. She has regularly contributed to the Estonian children's magazines *Täheke* and *Mesimumm*. Ilves has been awarded for her works in the 5 Best-Designed Estonian Children's Books competition.



Lepp, Kadri. *The Secret Code*.
Tänapäev, 2020, lead pencil,
dry pastel

If only I'd had a talent for writing, then I might have become an author. I was, however, somewhat skilled at drawing, so I became an illustrator. I discovered that the act of drawing lets you magically disappear into another world, just like reading. When practicing my art, I see new things spring into being: a pencil creates lines, a brush makes pools of colour, and in some incredible way, a story develops in tandem. I do believe that I'm the one who decides how the illustration will ultimately look, but in reality, it all seems to unfold on its own. That's the exciting part; that's the enchanted world.

Selected works:

Bross, Helena. *Världens högsta berg* (The Worlds Highest Mountain), Stockholm: Bonnier Carlsen, 2020

Lepp, Kadri. *Salasõnad* (The Secret Code), Tänapäev, 2020

Talvis, Inga. *Semu kolib sisse* (Semu Moves In), Postimees Kirjastus, 2018

Paeveer, Aime. *Põrsapere lood* (Pig Family Stories), Dolce Press, 2017.

Püttsepp, Juhani. *Mustad linnud* (The Black Birds), Juhani Püttsepp, 2016

Püttsepp, Juhani. *Tsss...Kuula!* (Shh... Listen!), Päike ja Pilv, 2013

Bross, Helena. *Nya kompisar* (New Friends), Stockholm: Bonnier Carlsen, 2008

Vaiksoo, Jaanus. *Onu Heino eksis ära* (Uncle Heino Got Lost), Koolibri, 2007

Vaiksoo, Jaanus; Toomla, Sirje. *Aabits* (Alphabet Book), Koolibri, 2005



Lepp, Kadri. *The Secret Code*. Tänapäev, 2020, lead pencil, dry pastel

Selected exhibitions:

2018–2020 Travelling exhibition of Baltic illustrators “Running with Wolves”, the UK, Estonia, Poland

2013, 2017 Tallinn Illustrations Triennial (TIT), Estonia

2016 Solo exhibition, Ugala Theatre, Viljandi, Estonia

2016 Travelling exhibition of Estonian illustrators, “A Walk on the Path of Fairy Tale Together with Charles Perrault”, Russia

2013–2015 Travelling exhibition of Estonian and Hungarian Illustrators, “Crisscross Stories”, Estonia, Hungary, the UK

2010 Solo exhibition, Estonian Children’s Literature Centre, Tallinn

2009, 2011 Biennial of Illustrations Bratislava (BIB), Slovakia

Selected awards:

2009, 2016 Good Children’s Book

2007, 2008, 2009 5 Best-Designed Estonian Children’s Books

2006 Best European Schoolbooks



Lepp, Kadri. *The Secret Code*. Tänapäev, 2020, lead pencil, dry pastel



Talvis, Inga. *Semu Moves In*. Postimees kirjastus, 2018, watercolour, pencil



Lepp, Kadri. *The Secret Code*. Tänapäev, 2020, lead pencil, dry pastel



Talvis, Inga. *Semu Moves In*. Postimees kirjastus, 2018, watercolour, pencil

Anu Kalm



Anu Kalm (1960) is a graphic artist, illustrator, and art teacher. She graduated from the Estonian Academy of Arts as a printmaker and illustrator, and now teaches at the Tallinn Art School. Kalm has illustrated textbooks, and more than 20 children's books, and has collaborated with various Estonian children's magazines. Her works have been included in the White Ravens catalogue twice. A strong sense for graphic art and classic drawing techniques are apparent in her works, which have a pleasant, childlike simplicity.

I grew up an only child in a communal apartment in Tallinn's Old Town. There was nowhere to play outside, so books and coloured pencils were my companions. I kept my pencils in a little red case that I still have to this day. On Sunday mornings, I'd watch cartoons at the Sõprus Cinema. I wanted to become an artist or draw animated films like Walt Disney. I studied graphic art at the Estonian State Art Institute (now the Estonian Academy of Arts), created works for exhibitions, and was a freelance artist. At some point, I started getting offers to illustrate books, and I'm thankful things have gone the way they have.

The writing is always the source from which illustrations gain momentum. A nice story evokes new ideas, and it just might happen that objects or characters that do not appear in the writing show up in the picture. Eno Raud's poetry collection is one example. His poems are so linguistically delightful and playful that the illustrations just kept playing on their own.



Hinrikus, Kadri. *What Do You Dream About?*
Tammerraamat, 2019, mixed media

Selected works:

Väljataga, Katrin. *Ümarmudil otsib kodu*
(A Round Goby Is Looking For A Home),
Tammerraamat, 2020

Hinrikus, Kadri. *Millest sa unistad?*
(What Do You Dream About?),
Tammerraamat, 2019

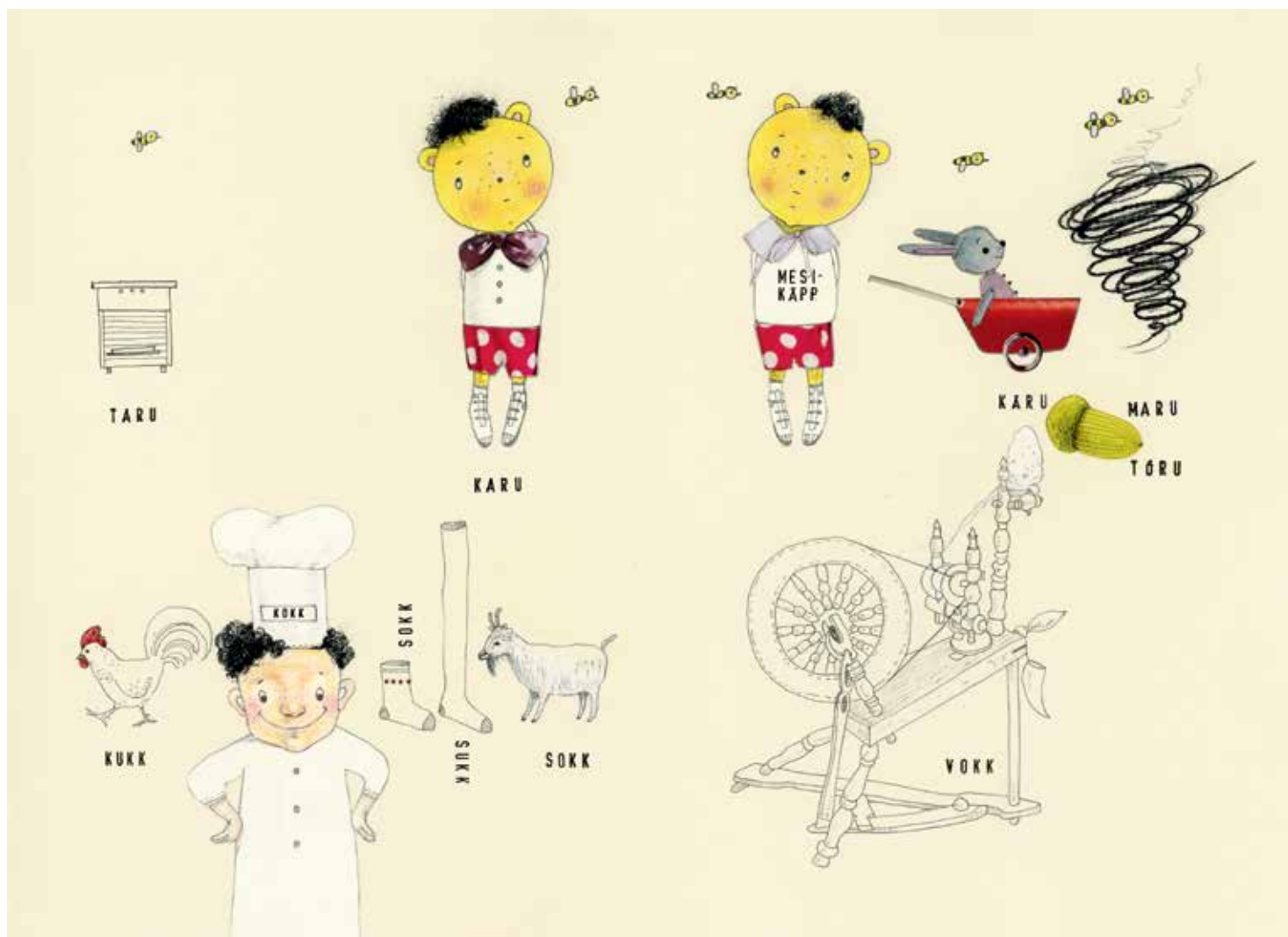
Grave, Anne. *Tommi* (Tommy),
Tammerraamat, 2018

Raud, Eno. *Luige huige* (Swan song),
Tammerraamat, 2016

Hinrikus, Kadri. *Taaniel Teine* (Daniel the Second),
Tammerraamat, 2015

Pervik, Aino. *Härä Tee ja Proua Kohv*
(Mr. Tea and Mrs. Coffee), Tänapäev, 2014

Hinrikus, Kadri. *Et head haldjad sind hoiaksid* (May
the Good Fairies Watch Over You),
Tammerraamat, 2012



Raud, Eno. Swan song. Tammerraamat, 2016, drawing, collage

Selected exhibitions:

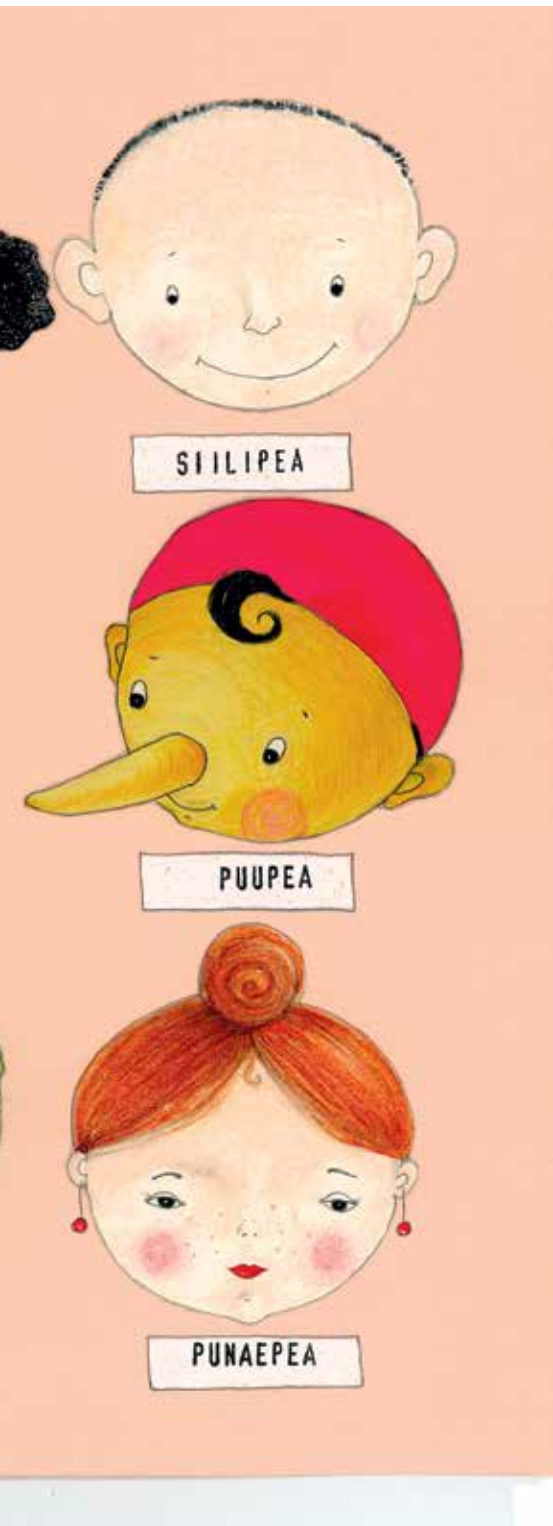
- 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia
- 2013, 2017 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2015–2020 International travelling illustration exhibition, "It's Always Tea-Time"
- 2015–2020 Travelling exhibition of Estonian Illustrators, "Once Upon a Time..." (Grimm's Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary
- 2013–2015 Travelling exhibition by Estonian and Hungarian Illustrators, "Crisscross Stories", Estonia, Hungary, the United Kingdom
- 2010 Solo exhibition; Estonian Children's Literature Centre

Selected awards:

- 2020 Tallinn Illustrations Triennial (TIT)
- 2013, 2016 The White Ravens
- 2011, 2013 5 Best-Designed Estonian Children's Books
- 2012 Good Children's Book
- 2011 25 Best-Designed Estonian Books



Raud, Eno. Swan song. Tammerraamat, 2016, drawing, collage



Hinrikus, Kadri. *What Do You Dream About?*
Tammerraamat, 2019, mixed media, (top & bottom)



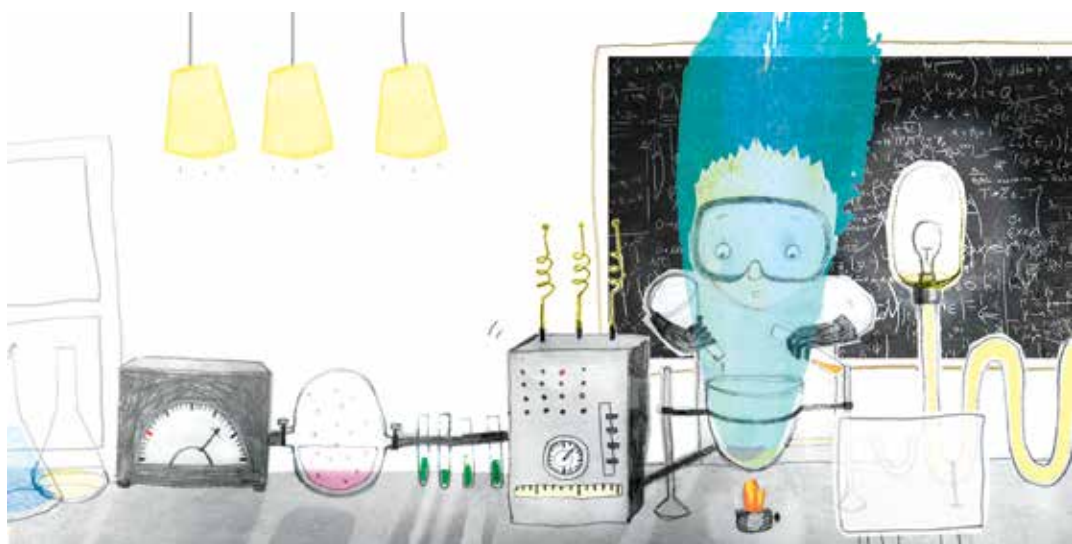
Kristi Kangilaski



At the beginning of my studies at the Estonian Academy of Arts, I would have sworn I'd never start using computer programs to do my illustrations. Never say never! Currently, the greater part of my artistic process is spent behind a screen. I almost always start out with good old pencil and paper, but once the initial drawing is complete, I continue working on it digitally. You could say that I spend most of my time cutting and pasting. I'm not holding glue and a pair of scissors, but the idea is the same.

I always try to do things a little differently with every book I'm lucky enough to illustrate, all to further develop my art and give each book a new appearance.

Kristi Kangilaski (1982) is an illustrator, book and graphic designer, author of children's books, and art teacher. She graduated from the Estonian Academy of Arts in graphic design in 2013, and is a member of the Estonian Graphic Designers' Association. Kangilaski regularly collaborates with the Estonian magazine EMA. She has received numerous awards for the books she has written and/or illustrated, and was included in the 2015 White Ravens catalogue.



Heinsalu, Els. *Eureka! Päike ja Pilv*, 2019, mixed media

Selected works:

Kangilaski, Kristi. *Kõige õigem* (The Rightest of All), Koolibri, 2020

Raba, Heidi. *Timmo ja lohe* (Timmo and the Dragon), Hea Lugu, 2020

Heinsalu, Els. *Ahhaa!* (Eureka!), Päike ja Pilv, 2019

Petrone, Epp. *Elas kord...: Kahe minuti muinasjutud* (Once Upon a Time: Two-Minute Fairy Tales), Petrone Print, 2019

Povel, Evelin. *Ronides sugupuul* (Climbing the Family Tree), MTÜ Väärt Vanad Võtted, 2018

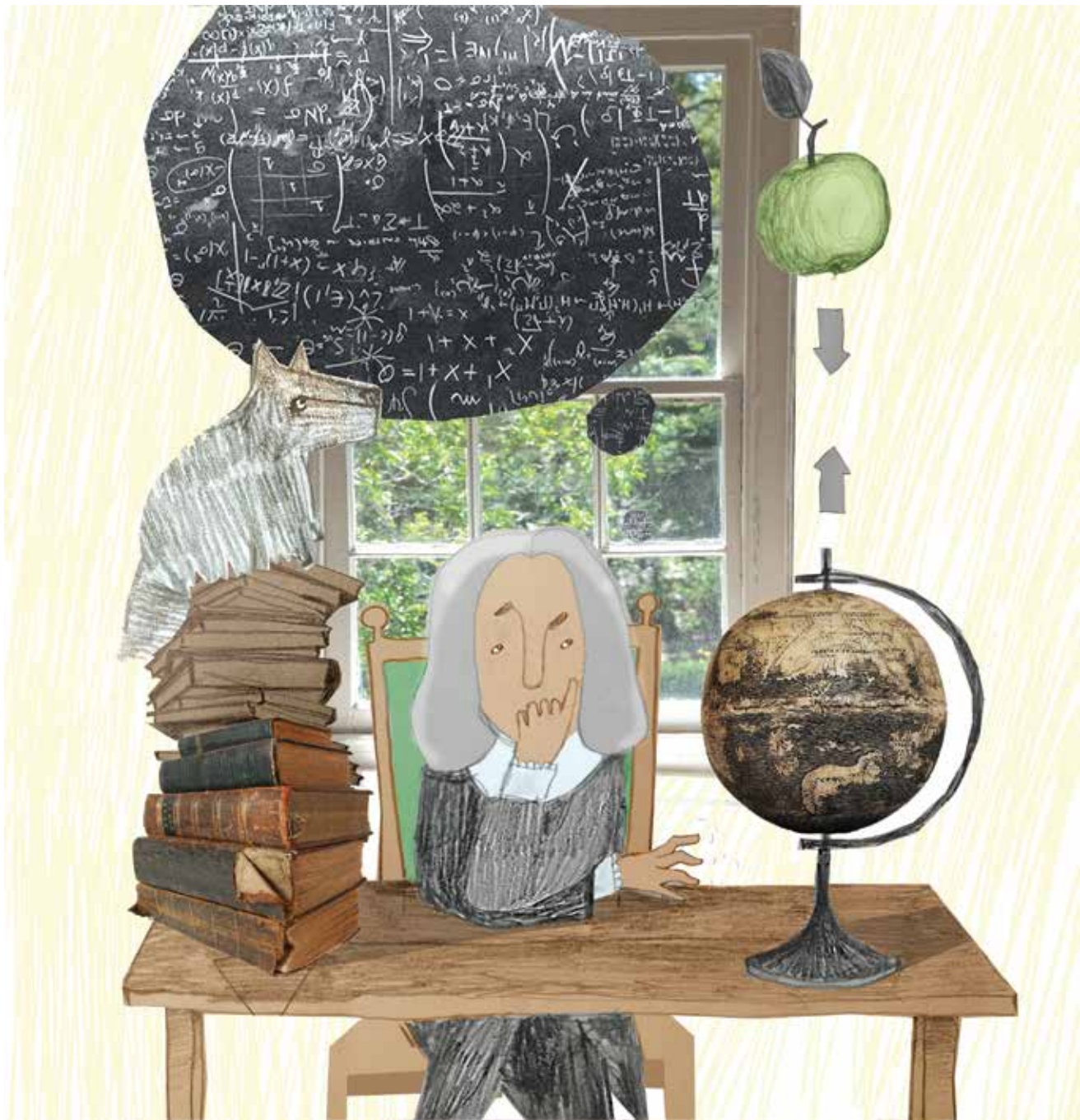
Petrone, Epp. *Võlusõnad* (Magic Words), Petrone Print, 2017

Püttsepp, Juhani. *Mina olen enda oma* (I Am My Own), Lastekaitse Liit, 2017

Vatsel, Lana. *Sa oled alati hoitud* (Somebody Always Cares), Päike ja Pilv, 2016

Kangilaski, Kristi. *Tuvi ei taha saia* (Tiu and the Dove), Päike ja Pilv, 2014

Petrone, Epp. *Arva ära* (Take a Guess), Päike ja Pilv, 2014



Heinsalu, Els. *Eureka! Päike ja Pilv*, 2019, mixed media

Selected exhibitions:

- 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia
- 2019 Solo exhibition, Estonian Children's Literature Centre, Tallinn
- 2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", the UK, Estonia, Poland, Italy, Lithuania
- 2017 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2015–2020 International travelling illustration exhibition, "It's Always Tea-Time", Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia

2015–2020 Travelling exhibition of Estonian Illustrators, "Once Upon a Time..." (Grimm's Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary

Selected awards:

- 2017, 2019 The Knee-High Book Competition
- 2017 Good Children's Book
- 2015 The White Ravens
- 2015 The Knee-High Book Competition
- 2013, 2014 5 Best-Designed Estonian Children's Books



Heinsalu, Els. *Eureka! Päike ja Pilv*, 2019, mixed media



Kangilaski, Kristi. *The Rightest of All*. Koolibri, 2020, mixed media



Kangilaski, Kristi. *The Rightest of All*. Koolibri, 2020, mixed media



Kangilaski, Kristi. *The Rightest of All*. Koolibri, 2020, mixed media

Karel Korp



I grew up in a household of writers and, so far as I know, there are no other artists in my family, so my artistic talents developed independently. Creatively, I've been a restless spirit for a very long time, trying out and experimenting with various styles and techniques. At some point I became fascinated with the limitless possibilities of computer graphics. Nevertheless, I've mostly returned to using brushes and paints because it's impossible to digitally achieve the kind of feeling you get by working with your hands.

Looking through my most recent works, I feel, in a sense, as if I've finally come home. I've grown less critical of my art and I know what I want.

Proportions, composition, colours, and content are all in perfect arrangement in a good illustration. I enjoy expressive characters, which are hard to capture – I can still remember the first time I was satisfied with any of my illustrations. It was of a little creature from Estonian folklore who lives under ovens and eats people's food. This one was perched on a stove and holding a big spoonful of porridge while the portly housewife was approaching, brandishing a rolling pin and accompanied by a dog. The creature's expression turned out just the way I'd meant it: afraid of being walloped, but unwilling to drop the spoon.



Urmet, Jaak. *From Hurt to Pärn: 25 Legendary Estonians*, Post Factum, 2017, watercolour, coloured pencil

Selected works:

Märka, Veiko. *Kuidas kuud endale mütsid said* (How the Months Got Hats), Koolibri, 2019

Parbus, Ivo. *Vares Vassili, von Kohutav ja teised tublid tallinlased* (Vassily the Crow, Von Awful, and Other Fine Tallinners), Hotger, 2018

Urmet, Jaak. *Hurdast Pärnani* (From Hurt to Pärn: 25 Legendary Estonians), Post Factum, 2017

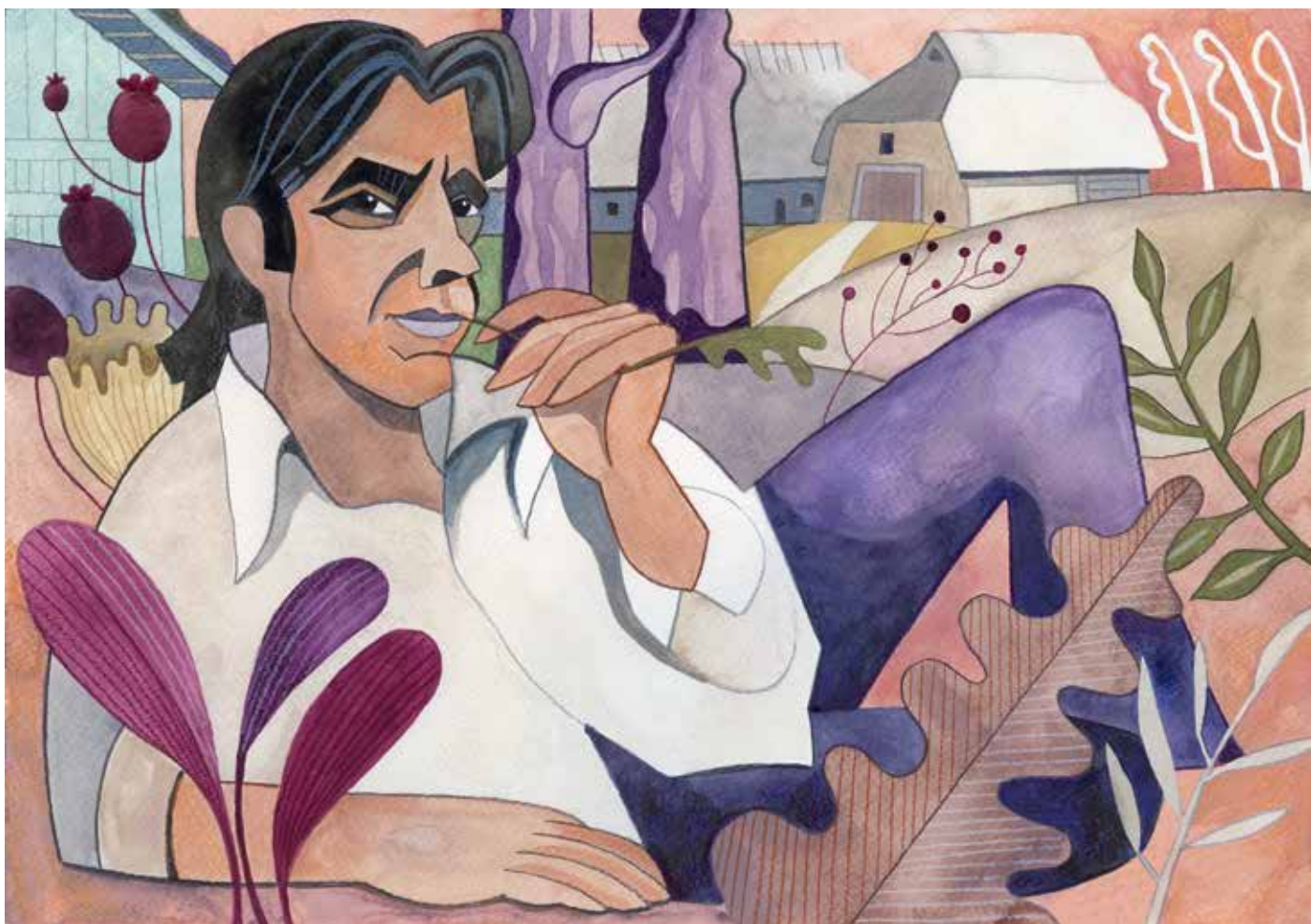
Wimberg. *Kodused lood* (Cozy Home Stories), TEA Kirjastus, 2017

Nopola, Sinikka; Nopola, Tiina. *The Hayflower and Quiltshoe series* (7 books), TEA Kirjastus, 2006–2011

Tungal, Leelo. *Tema amet* (Their Job), Koobalt & Pukspuu, 2001

Tungal, Leelo. *Kollitame! Kummitame!* (We Spook! We Haunt!), Hotger, 1997

Karel Korp (1967) graduated with a degree in art instruction and drawing from the Tallinn Pedagogical University (now Tallinn University) in 1993. He is a head of the Estonian Graphic Designers' Association (EGDA), Chairman of the EGDA Creative Committee, and has owned the Disainikorp design bureau since 1997. In addition to illustrating children's books, Korp has done graphic design for the Bank of Estonia, the Estonian Finance Inspection, the Estonian Chancellor of Justice, the Estonian Employers' Confederation, the Estonian Chamber of Commerce and Industry, the Estonian Cooperation Assembly, and many other organisations and companies.



Urmet, Jaak. *From Hurt to Pärn: 25 Legendary Estonians*, Post Factum, 2017, watercolour, coloured pencil

Selected exhibitions:

2018–2019 Solo exhibition “From Hurt to Pärn: 25 Legendary Estonians”, Estonian Drama Theatre, Tallinn; Pärnu Concert Hall
2017 Solo exhibition, KuKu Club, Tallinn
2017 Group exhibition “The Characters of *Truth and Justice*”
Jakobi Gallery and City Library, Tartu
2016 Solo exhibition “Illustrations”, PABRIK Paper Studio, Tallinn; Pärnu Hospital
2010–2011 Travelling Exhibition of Estonian Book Illustration, Russia, Finland

Selected awards:

2017 25 Best-Designed Estonian Books
2002 Nukits competition
1997 Annual Children’s Literature Award of the Cultural Endowment of Estonia



Märka, Veiko. *How the Months Got Hats*. Koolibri, 2019, watercolour, coloured pencil



Urmet, Jaak. *From Hurt to Pärn: 25 Legendary Estonians*, Post Factum, 2017, watercolour, coloured pencil



Märka, Veiko. *How the Months Got Hats*. Koolibri, 2019, watercolour, coloured pencil

Kadi Kurema



Kadi Kurema (1963) is an illustrator and printmaker who graduated in graphic arts from the Estonian Academy of Arts. She has illustrated around 20 children's books and collaborates regularly with the Estonian children's literary magazine *Täheke*. Kurema has been awarded for her works in the 5 Best-Designed Estonian Children's Books competition. The artist's illustrations, which are entrancing and packed with provoking ideas, mix etching with other techniques while using very little colour.

Most of my signature illustrative style derives from the classic graphics techniques that came along from when I worked solely in printmaking. Time-demanding methods aren't accessible to everyone, and as a result, I've acquired my own "visage" rather simply. I blend graphic techniques (drypoint, etching, aquatint) with Indian ink, collage, and watercolour. I try to implement the former whenever the writing allows it. Teaching illustration at the Estonian Academy of Arts has inspired me to dabble in other materials and tricks, which is a classic example of the effect of teaching on one's own art.



Navi, Tia. *A Little Love Story*, Päike ja Pilv, 2018, etching, ink, watercolour, gouache

Selected works:

Koff, Indrek. *Kui ma oleksin vanaisa* (If I Were a Grandpa), Härra Tee & proua Kohvi, 2020

Navi, Tia. *Väike armastuse lugu* (A Little Love Story), Päike ja Pilv, 2018

Vaiksoo, Jaanus. *Kolm sügist* (Three Autumns), Ärkel, 2017

Wimberg. *Ahoi! (Ahoi!)*, Post Factum, 2016

Teede, Mari. *Appi, me muutusime kassideks!* (Help, We Turned Into Cats!), Varrak, 2016

Soans, Kerttu. *Inimene puudlinahas* (A Person in Poodle's Clothing), Petrone Print, 2016

Rummo, Viu-Marie. *Maailmarändur nõöp* (The Globe-Trotting Button), Koolibri, 2015

Priilinn, Ketlin. *Roosi ja Liisu seiklused* (The Adventures of Roosi and Liisu), Tänapäev, 2015

Auväärt, Liis. *Väike võlur Mattias* (Mattias, the Tiny Wizard), Tänapäev, 2014



Navi, Tia. *A Little Love Story*, Päike ja Pilv, 2018, etching, ink, watercolour, gouache

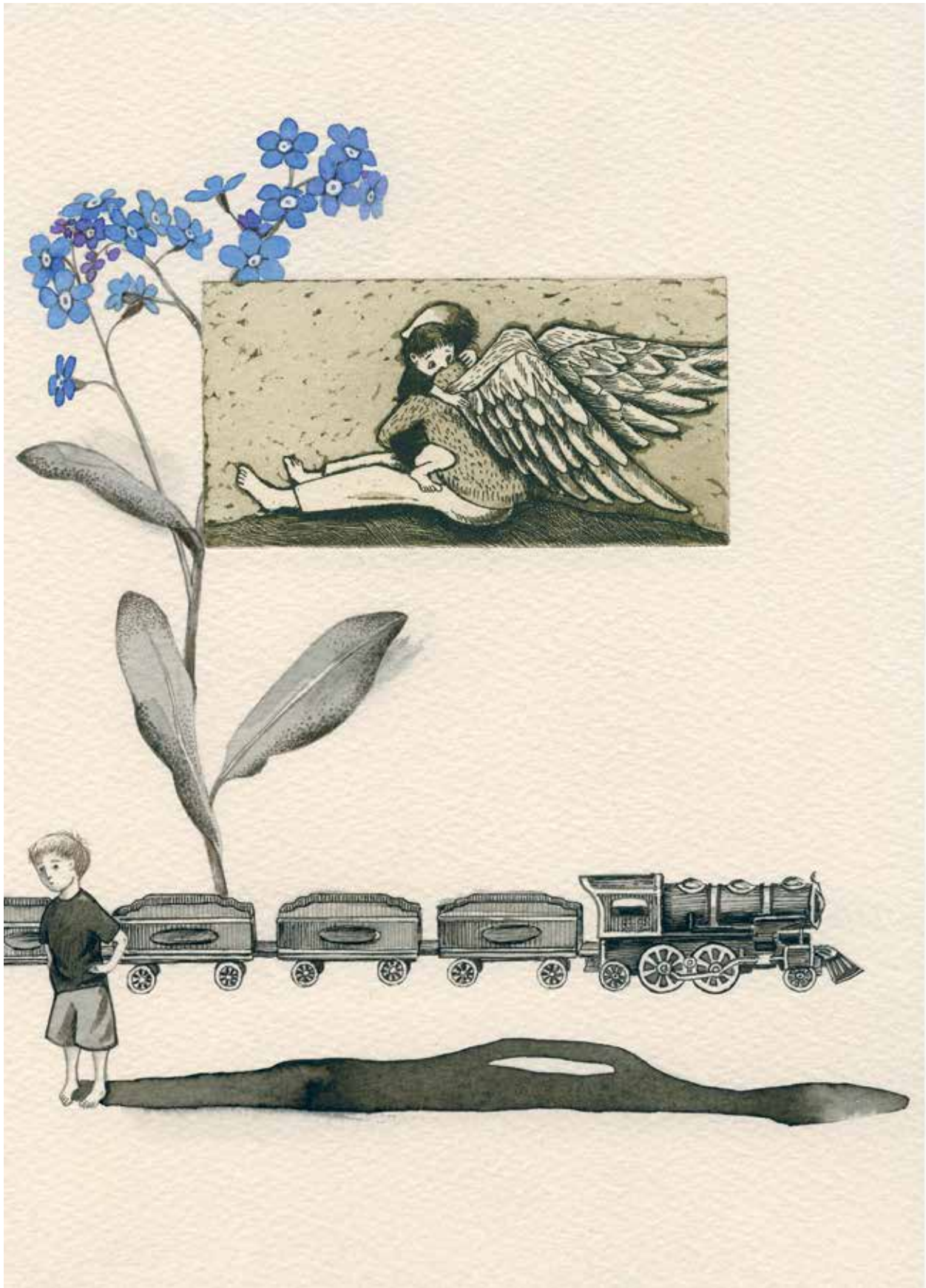


Selected exhibitions:

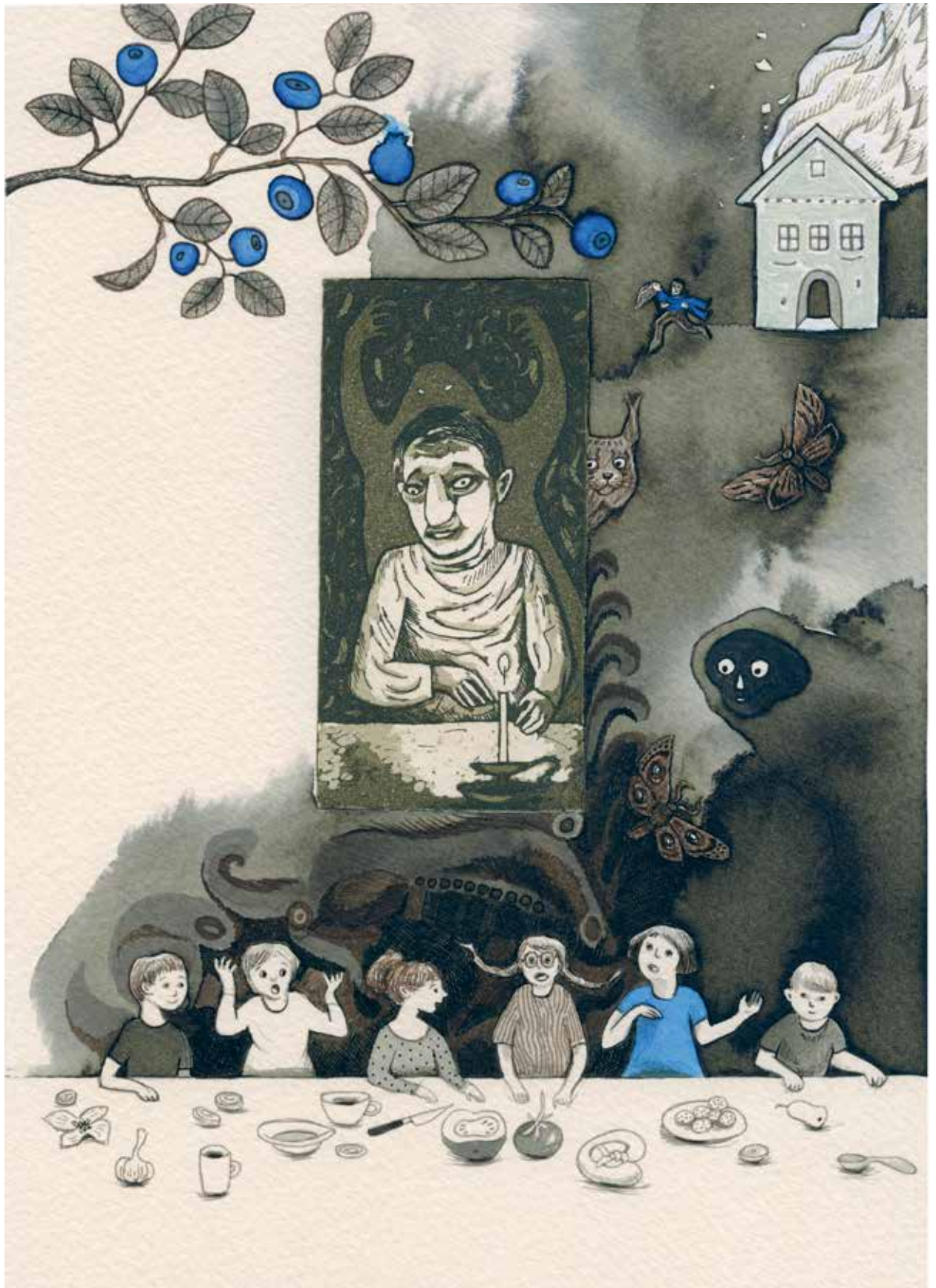
- 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia
- 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2018, 2020 Group exhibition of Estonian artists "Secret Lives" II, III, Israel, Poland
- 2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", the United Kingdom, Estonia, Poland, Italy, Lithuania
- 2016 Double exhibition with Külli Grünbach-Sein "Nuts, Figures and Pawns", Estonian Children's Literature Centre, Tallinn

Selected awards:

- 2020 Tallinn Illustrations Triennial (TIT), Diploma
- 2020 Annual International Contest 'Image of the Book', Moscow
- 2017, 2018 5 Best-Designed Estonian Children's Books
- 2017 Tallinn Illustrations Triennial (TIT), Diploma of the National Library of Estonia
- 2017 The Knee-High Book Competition
- 2016, 2017 Good Children's Book
- 2012 Oshima International Handmade Picture Book Contest, Japan, Bronze Prize



Navi, Tia. *A Little Love Story*, Päike ja Pilv, 2018, etching, ink, watercolour, gouache



Navi, Tia. *A Little Love Story, Päike ja Pilv*, 2018, etching, ink, watercolour, gouache
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Anne Linnamägi

Unfortunately I don't remember who I wanted to become when I was a child. Once I was a little older, I wanted to become a stewardess, and a shortly after that, a surgeon. The idea of being an artist came during my last year of high school. I enjoyed drawing and was even in an art club. After finishing high school, I enrolled in the Estonian Academy of Arts with the dream of illustrating children's books. After graduating from the Academy, I was hired by a publishing house and started illustrating my first works.

Anne Linnamägi (1966) is an illustrator and graphic designer. She graduated from the Estonian Academy of Arts as a graphic artist and later worked at the publishing house Avita.

Linnamägi has illustrated several textbooks and close to 15 children's books, and has designed a total of more than 200 works. Her illustrations charm readers with their soft colour palettes and gentle mood. Anne Linnamägi is a member of the Estonian Graphic Designers' Association and the Estonian Section of IBBY.



Sein, Liis. *The Great Wish of the Rain Cloud*. Päike ja Pilv, 2018, watercolour

Selected works:

Meie laste unejutud (Our Kids' Bedtime Stories), Varrak, 2019

Pisike puu (Little Tree), Eesti Lastekirjanduse Keskus, 2019

Sein, Liis. *Vihmapilve suur soov* (The Raincloud's Greatest Wish), Päike ja Pilv, 2018

Sein, Liis. *Kuidas Saara suureks kasvas* (How Saara Grew Up), Päike ja Pilv, 2017

Soomets, Triin. *Unerong* (The Dream Train), Päike ja Pilv, 2013

Niit, Ellen. *Jutt jänesepojast, kes ei tahtnud magama jääda* (The Story of the Bunny Who Didn't Want to Fall Asleep), Tiritamm, 2007
Paatsi, Riina. *Tähevihik* (The Letter Book), Avita, 1998

Selected exhibitions:

2003, 2009, 2013, 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
2019 Travelling exhibition of Estonian illustrators "From the Mountains to the Sea", Poland



Soomets, Triin. *The Dream Train*. Päike ja Pilv, 2013, coloured pencil

2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", the UK, Estonia, Poland
 2017 Tallinn Illustrations Triennial (TIT), Estonia
 2016 Anne Linnamägi's and Catherine Zarip's jubilee exhibition "The Century", Estonian Children's Literature Centre, Tallinn
 2015–2020 International travelling illustration exhibition, "It's Always Tea-Time", Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia
 2015–2020 Travelling exhibition of Estonian Illustrators, "Once Upon a Time..." (Grimm's Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary

Selected awards:

2018 Annual International Contest 'Image of the Book', Moscow, Diploma
 1998, 2008, 2017, 2018 5 Best-Designed Estonian Children's Books
 2017 The Knee-High Book Competition
 2016 IBBY Honour List
 2003 Tallinn Illustrations Triennial (TIT), Diploma



Sein, Liis. *The Raincloud's Greatest Wish*. Päike ja Pilv, 2018, watercolour



Soomets, Triin. *The Dream Train*. Päike ja Pilv, 2013, coloured pencil

Regina Lukk-Toompere



Regina Lukk-Toompere (1953) graduated in 1981 from the Estonian State Art Institute's Graphic Art Department in illustration and book design. She has illustrated and designed more than 90 books and textbooks, as well as posters, record covers, postcards, magazines, and packaging. Lukk-Toompere was on the 2014 IBBY Honour List and has received several awards in annual Estonian book design and illustration competitions. In 2018 She became a laureate of the Edgar Valter Illustration Award.

Already at a very young age I developed a love for books and that led me with an irresistible force to become an illustrator. My first published illustrations were for Ernst Enno's children's book *Üks rohutiirts läks kõndima* (A Grasshopper Took a Walk, 1981): it was my graduation work, which also brought me cum laude honours and amplified attention towards me on the Estonian children's literature scene. From that point up to today, I have illustrated two or three books per year. All my illustrations – from my very first book to my latest – have been done by hand. All the originals are on paper, mostly using watercolour and pencil, but sometimes also with pastels or gouache, and lately also using collage.



Tungal, Leelo. *Ludwig the Snowman's Lucky Day*. Tammerraamat 2016, collage, watercolour, pencil

Selected works:

Tungal, Leelo. *Jänes Juliuse arvuti* (Julius the Bunny's Computer), Tammerraamat, 2019

Tätte, Jaan. *Hülgeviga / Jäljed* (The Seal's Problem / Tracks), Tammerraamat, 2019

Tellegen, Toon. *Kõik on olemas: Lugusid oravast, sipelgast ja teistest loomadest* (Everything Exists: Stories of the Squirrel, the Ant, and Other Animals), Aasta Raamat, 2018

Tungal, Leelo. *Lumemees Ludvigi õnn* (Ludwig the Snowman's Lucky Day), Tammerraamat, 2016

Marjakobar ja teisi setu muinasjutte (A Bunch of Berries. Seto Fairy Tales), Koolibri, 2015

Leelo Tungal. *Vanaema on meil nõid* (Our Grandma Is a Witch), Tammerraamat, 2014

Aino Pervik. *Klabautermanni mure* (Klabautermann's Problem), Tänapäev, 2012

Üle õue õunapuu (Over the Apple Bough / The Prettiest Apple Tree), Koolibri, 2012

Sada saarelehte, tuhat toomelehte (A Hundred Ash Leaves, a Thousand Bird Cherry Leaves), Koolibri, 2010



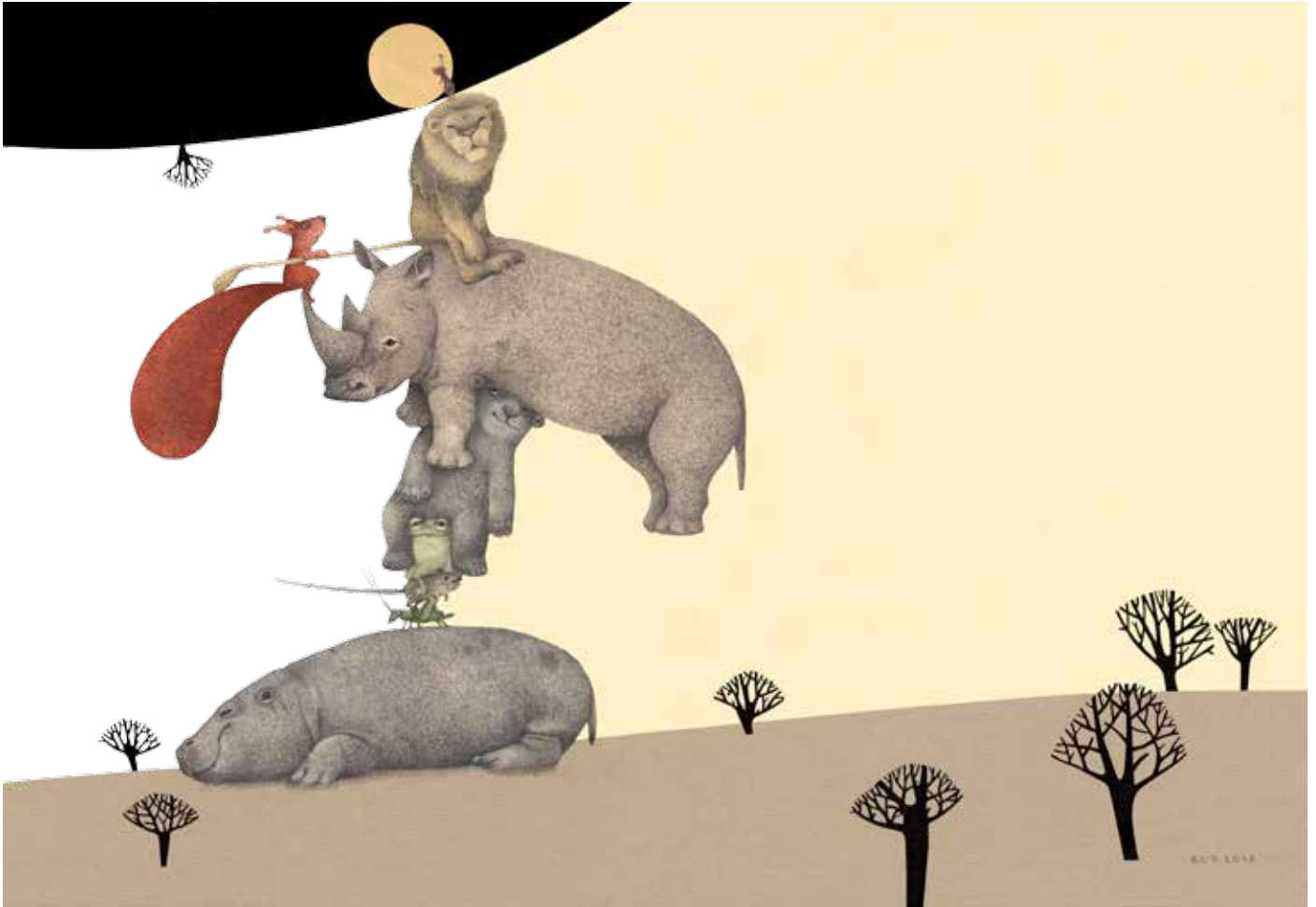
Tungal, Leelo. *Ludwig the Snowman's Lucky Day*. Tammerraamat, 2016, collage, watercolour, pencil

Selected exhibitions:

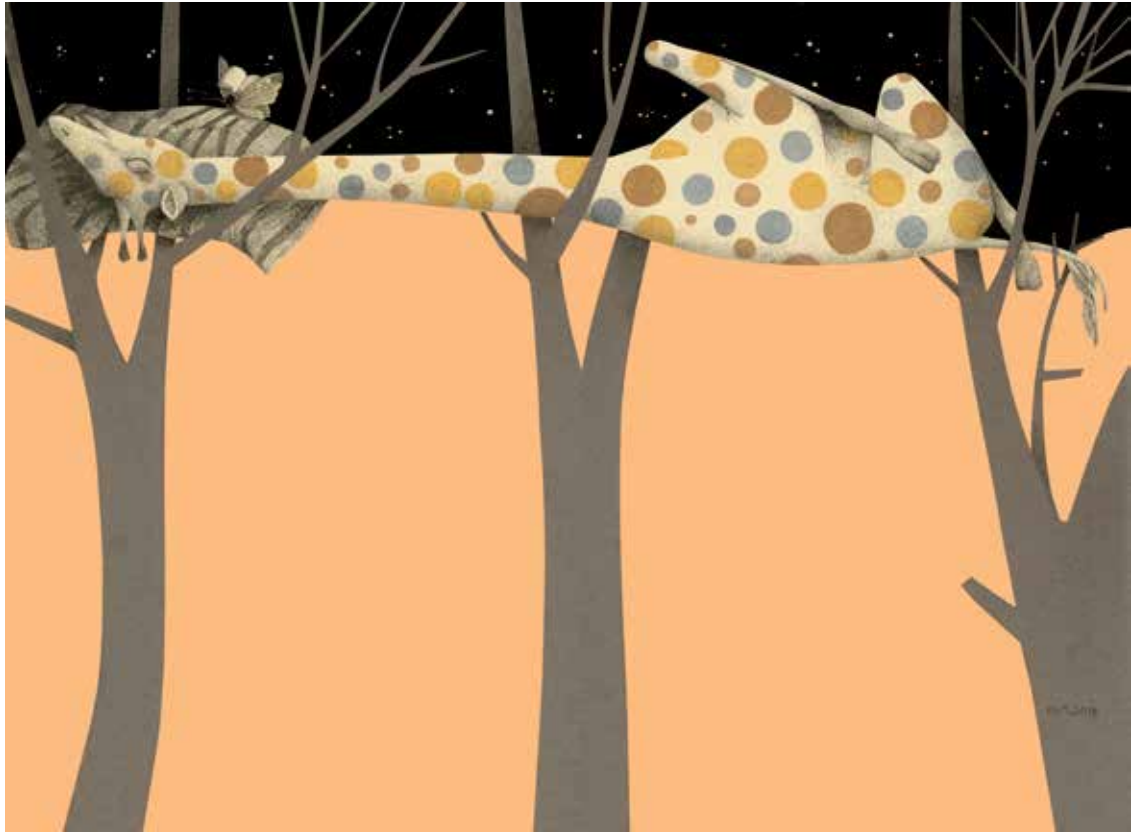
2003, 2006, 2009, 2013, 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia
 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
 2018–2019 Jubilee exhibition "Everyone Was There", Estonian Children's Literature Centre, Tallinn
 2018 Group exhibition of Estonian artists "Secret Lives II", Skizza gallery, Jerusalem, Israel
 2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", the UK, Estonia, Poland, Italy, Lithuania
 2017–2019 Solo exhibition on tour, Japan
 2017–2018 International exhibition "Migrations", Slovakia, South Africa, South Korea

Selected awards:

2006–2012, 2016 Astrid Lindgren Memorial Award candidate
 2009, 2013, 2020 Tallinn Illustrations Triennial (TIT), Diploma
 2019 Edgar Valter illustration prize
 2012, 2013, 2019 Good Children's Book
 2002, 2003, 2004, 2005, 2007, 2008, 2009, 2010, 2012, 2013, 2014, 2015, 2016, 2018 5 Best-Designed Estonian Children's Book
 2017 Annual International Contest 'Image of the Book', Moscow, diploma
 2014 IBBY Honour List
 2008, 2014 Raisin of the Year Award
 2006, 2009, 2010, 2012, 2013 25 Best-Designed Estonian Books
 2004, 2006 Nukits Competition



Tellegen, Toon. *Everything Exists: Stories of the Squirrel, the Ant, and Other Animals*. Aasta Raamat, 2018, collage, watercolour, pencil



Tellegen, Toon. *Everything Exists: Stories of the Squirrel, the Ant, and Other Animals*. Aasta Raamat, 2018, collage, watercolour, pencil



Hillar Mets



I try to maintain a certain beginner's enthusiasm and pleasant awkwardness in my drawings, i.e. a connection to the little boy inside. What matters isn't to "do as you should", but to simply draw. And to enjoy it. As someone once said rather succinctly: 'angels whisper in a walker's ear'. I take my lines for a "walk" whenever I draw freely. Afterward, the lines are all well-rested, ready, and raring to go.

Hillar Mets (1954) is a well-known Estonian caricaturist and illustrator. He works at the Estonian daily newspaper *Eesti Päevaleht*, which has printed his caricatures six days a week for almost 20 years. Mets has illustrated numerous children's books, textbooks, non-fiction works, and every cover of the Estonian translations of Terry Pratchett's novels. He has also received several awards in a wide range of cartoon competitions.



Saksatamm, Markus. *Pancakes! With Fun and Laughter*. Tänapäev, 2019, mixed media

Selected works:

Saksatamm, Markus. *Pannkoogid! Nalja ja naeruga* (*Pancakes! With Fun and Laughter*), Tänapäev, 2019

Tomusk, Ilmar. *Ajarändurid, sari*. (*The Time Travelers series, 4 books*), Tammerraamat, 2016–2019

Tomusk, Ilmar. *Kriminalistid, sari*. (*The Forensics Kids series, 7 books*), Tammerraamat, 2012–2018

Sachar, Louis. *Pahupidi kool, sari*. (*The Wayside School series, 4 books*), Draakon & Kuu, 2008–2020

Pratchett, Terry. *Kettamaailm, sari*. (*The Discworld series, close to 40 book covers*), Varrak, 1999–2014



Saksatamm, Markus. *Pancakes! With Fun and Laughter.*
Tänapäev, 2019, mixed media



Saksatamm, Markus. *Pancakes! With Fun and Laughter.*
Tänapäev, 2019, mixed media



Saksatamm, Markus. *Pancakes! With Fun and Laughter.*
Tänapäev 2019, mixed media



Auväärt, Liis. *Thirteen Spunky Monster Stories.*
Hea Lugu, 2019, mixed media

Selected exhibitions:

- 2019 Permanent exhibition, Estonian Health Museum, Tallinn
- 2015–2016 Cartoon exhibition "Cartooning for Human Rights",
Strasbourg, France
- 2015 Cartoon exhibition "World Press Cartoon", Lisbon, Portugal
- 2012 Cartoon exhibition, Euroopa Parlamendi Infobüroo Eesti
esindus
- 2011 Solo exhibition, Estonian Children's Literature Centre, Tallinn

Selected awards:

- 2018 Nukits competition
- 2016 Nukits competition
- 2015 Republic of Estonia Order of the White Star, Fifth Class
- 2014 Nukits competition
- 2012 Good Children's Book







Jüri Mildeberg (1965) is an illustrator, painter, and graphic artist. He has illustrated over a dozen children's books and has collaborated with several magazines. His works have been described as warm, kind, humorous, and riddled with mystery. At the same time, his style is also powerful and expressive. The artist has created his own mythical artistic world ruled by limitless fantasy. Every year, his solo exhibitions travel to far-flung places ranging from Finland to Japan.

My father was friends with a lot of craftsmen: metalworkers, locksmiths and all kinds of other wonderful artisans. Because of that, ever since I was a little boy I knew I had to become a craftsman, too! Of course, I didn't know what kind of craftsman that would be. And I suppose I'm not entirely sure yet, either. But I've always liked books, and becoming an illustrator has been a gradual process: one incidental opportunity has followed another, and so forth. In the end, you're an illustrator before you even know it!

Jüri Mildeberg



Saar, Anti. *Storybook*. Tänapäev, 2016, mixed media

Selected works:

- Saar, Anti. *Juturaamat* (Storybook), Tänapäev, 2016
 Mildeberg, Jüri. *Putkamissu* (Tammybooth), J. Mildeberg, 2011
 Ulman, Mihkel. *Muinasjutt printsist, kes kaotas näo* (The Tale of a Prince Who Lost His Face), Elmatar, 2011
 Valter, Edgar. *Noodaspea luiskelood* (Tall Tales of Traphead), Elmatar, 2011
 Pervik, Aino. *Ühes väikses veidras linnas* (In an Odd Little Town), Tänapäev, 2009

Jakobson, August. *Eesti muinasjutud* (Estonian Fairy Tales), Tänapäev, 2007

Oster, Grigori. *Kahjulikud nõuanded* (Bad Advice), Avita, 2006

Selected exhibitions:

- 2003, 2006, 2009, 2013, 2020 Tallinn Illustrations Triennial (TIT), Estonia
 2003, 2007, 2009, 2011, 2013, 2017, 2019 Biennial of Illustrations Bratislava (BIB), Slovakia



Vaiksoo, Jaanus. *Biographies from North-East Estonian hospital*. Ärkel, 2018, mixed media

2018–2020 Travelling exhibition of Baltic illustrators “Running with Wolves”, the UK, Estonia, Poland, Italy, Lithuania

2015–2020 International travelling illustration exhibition, “It’s Always Tea-Time”, Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia

2015–2020 Travelling exhibition of Estonian Illustrators, “Once Upon a Time...” (Grimm’s Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary

2013–2015 Travelling exhibition of Estonian and Hungarian Illustrators, “Crisscross Stories”, Estonia, Hungary, the UK

2012 Group exhibition “Four Is Better than Three”, Estonia, Finland

Selected awards:

1999, 2005, 2006, 2007, 2011, 2016 25 Best-Designed Estonian Books

1999, 2005, 2006, 2008, 2009, 2011, 2016 5 Best-Designed Estonian Children’s Books

2005, 2008, 2010 Raisin of the Year Award

2008 IBBY Honour List

2003 Tallinn Illustrations Triennial (TIT), diploma and the Estonian Children’s Literature Centre prize



Saar, Anti. Storybook. Tänapäev, 2016, mixed media



Tab. IX



Piret Mildeberg

I was born with a love for books, and good illustrations have only nurtured that love. I've enjoyed drawing and painting for as long as I can remember. When I was in the hospital at the age of three, the only things I asked to be brought from home were my colouring books and coloured pencils. My mother made me extremely happy when I was four – she worked at a print house and would bring home full sheets from Jean Effel's *The Creation of the World*. I can remember lying on my stomach and colouring them, though I didn't allow her to cut the sheets into pages – it was more exciting that way.

Piret Mildeberg (1957) graduated with a degree in graphics and illustration from the Estonian State Art Institute in 1984. She has illustrated over 40 books and designed posters, postcards, packaging, and logos. Mildeberg's works have been included in countless exhibitions of photography, puppets, and paper objects. She has done set design for theatres and interior design for children's libraries, including at the Estonian Children's Literature Centre.



Luts, Oskar. *Bumpy*, Atrian Kustannus, 2017, mixed media

Selected works:

Luts, Oskar. *Pieni sarvipää* (*Bumpy*), Atrian Kustannus, 2017

Mildeberg, Piret. *Notsu ja nälg* (*The Piglet and His Hungry Tummy*), Päike ja Pilv, 2016

Leies, Uno. *Muti metroo* (*The Mole's Underground*), TEA Kirjastus, 2011

Vallik, Aidi. *Mannikese lugu* (*Story of Mannike*), Lugu-Loo, 2010

Merca. *Mullivesi* (*Bubbly Water*), TEA Kirjastus, 2009

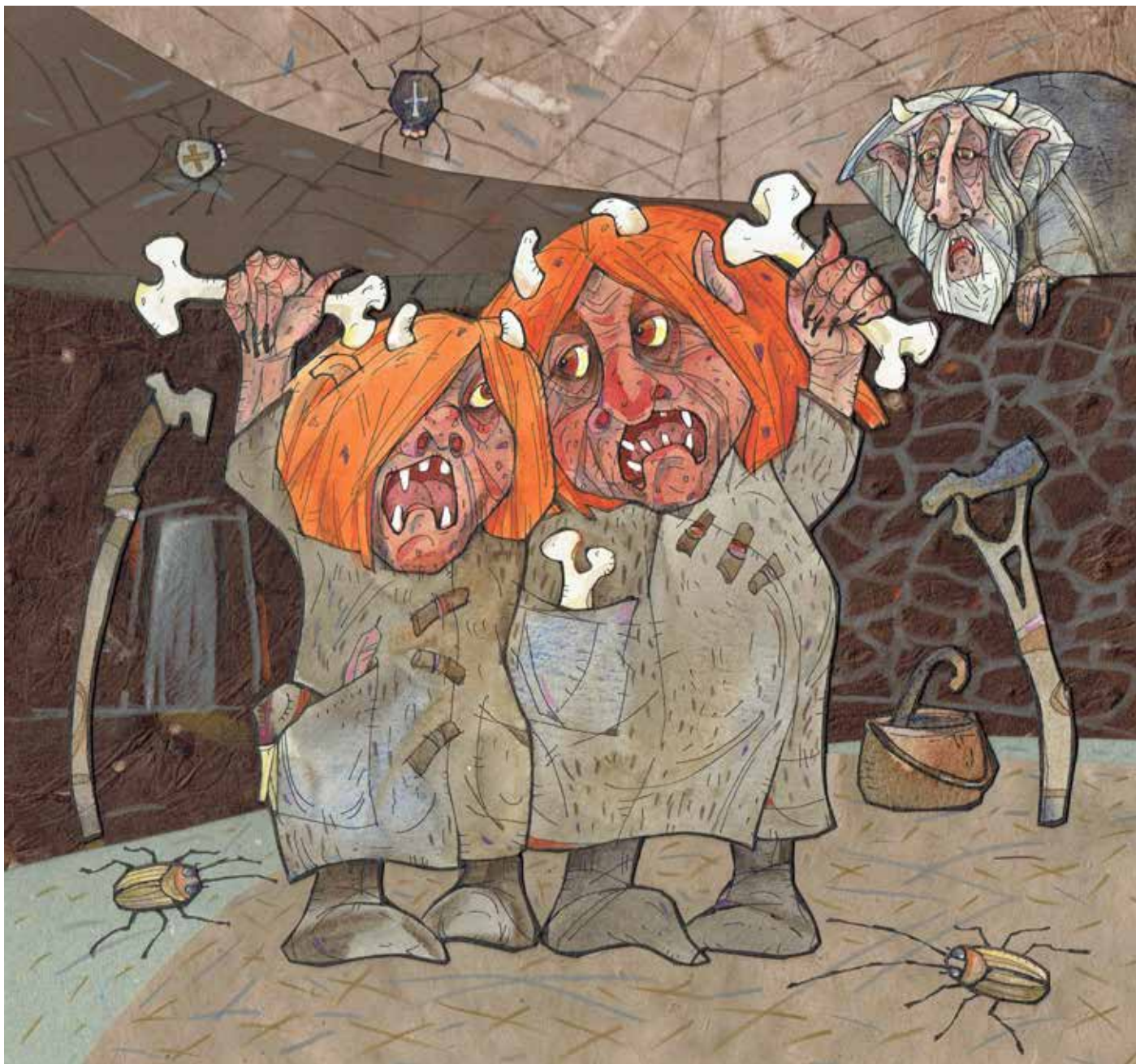
Tigane, Leida. *Vares keedab hernesuppi* (*The Crow Cooks Pea Soup*), TEA Kirjastus, 2009)

Selected exhibitions:

2003, 2006, 2009, 2013, 2020 Tallinn Illustrations Triennial (TIT), Estonia

2015–2020 International travelling illustration exhibition, "It's Always Tea-Time", Estonia, Latvia, Finland, Poland, Germany, Hungary, UK, Russia

2015–2020 Travelling exhibition of Estonian Illustrators, "Once Upon a Time..." (Grimm's Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary



Luts, Oskar. *Bumpy*, Atrian Kustannus, 2017, mixed media

2013–2015 Travelling exhibition of Estonian and Hungarian Illustrators, "Crisscross Stories", Estonia, Hungary, UK

2014 Solo exhibition "Estonian Mythology. Pictures and Pirumanns", Estonian Children's Literature Centre, Tallinn; Tapa City Library

2001, 2003, 2009, 2011 International Biennial of the Illustration, "Golden Pen of Belgrade", Serbia

2012 Group exhibition "Four Is Better than Three", Estonia, Finland

2001, 2003, 2005, 2007, 2009, 2011 Biennial of Illustrations Bratislava (BIB), Slovakia

Selected awards:

2012 IBBY Honour List

2008, 2011 Raisin of the Year Award

2009, 2010 Good Children's Book

2004, 2005, 2006, 2007, 2008, 2009 5 Best-Designed Estonian Children's Books

2009 Karl Eduard Sööt Children's Poetry Award, for illustrations

1988, 1999, 2005, 2006 25 Best-Designed Estonian Books



Luts, Oskar. *Bumpy*, Atrian Kustannus, 2017, mixed media



Luts, Oskar. *Bumpy*, Atrian Kustannus, 2017, mixed media



Lucija Mrzljak



Lucija Mrzljak (1990) is an Estonia-based Croatian animation film director and illustrator. She studied animation in Zagreb, Krakow, Prague and Tallinn. After graduating from Estonian Academy of Arts she decided to stay in Tallinn and work in Eesti Joonisfilm studio. Besides animated films Mrzljak has made illustrations for children's books and caricatures for political magazines.

I've always been in love with books and literature. When I was a child, pictures were very important to me; every illustration was like a window to a whole other world of possibilities. That idea fascinates me to this day. I am still mesmerized by pictures and interested in this magical alchemy between text and image.

The writing naturally has a strong influence on the illustrator. Whenever I start imagining and sketching pictures, I feel like I'm a part of the story, continuing it through my own personal experience.

Patterns of dreams and magic are floating all around – we must capture them in our artwork before they disappear.



Koff, Indrek. *Fever Flowers. Härra Tee ja proua Kohvi*, 2020, lead pencil, coloured pencil

Selected works:

Koff, Indrek. *Palavikulilled (Fever Flowers), Härra Tee ja proua Kohvi*, 2020

Czerwińska-Rydel, Anna. *Baltek, Nadbałtyckie Centrum Kultury*, 2020

Vaarmets, Tarmo. *Võileib võimleb (The Sandwich Does Squats), Tänapäev*, 2019

Selected exhibitions:

2020 Tallinn Illustrations Triennial (TIT), Estonia

2020 Group exhibition of Estonian illustrators "Leafing Through Estonian Children's Books III", Moscow, Russia

2018 Meeting of Baltic Illustrators, Baltic Sea Cultural Centre, Gdansk, Poland

2018–2020 Travelling exhibition of Baltic



Koff, Indrek. *Fever Flowers*. Härra Tee ja proua Kohvi, 2020, lead pencil, coloured pencil



illustrators "Running with Wolves", the United Kingdom, Estonia, Poland, Italy, Lithuania

2018 Como Pedro Por mi Casa, international festival of illustrated and self-published books, Barcelona, Spain

Selected awards:

2020 5 Best-Designed Estonian Children's Books

2019 5 Best-Designed Estonian Children's Books





Vaarmets, Tarmo. *The Sandwich Does Squats*. Tänapäev, 2019, mixed media





Vaarmets, Tarmo. *The Sandwich Does Squats*. Tänapäev, 2019, mixed media



Gerda Märtens



Gerda Märtens (1987) is an illustrator and art teacher. She holds a master's degree in printmaking from the Estonian Academy of Arts; has studied illustration at the Academy of Arts in Macerata, Italy; and participated in the New York School of Visual Arts' Summer Illustration Residency Program. Märtens has illustrated seven children's books and regularly collaborates with the Estonian children's magazine *Täheke*. She is a highly unique, talented illustrator whose visual style blends influences from the Estonian and Italian schools in the best way imaginable.



It's very important to proceed from the writing, to understand the story's context, and to pay attention to each and every little detail – young readers are extremely curious and attentive. But just as crucial as it is to stay loyal to the text, an illustrator must also avoid getting caught up in the words by feeling obligated to depict every object and action that's mentioned. The visual world that I imagine for every story must be a part of myself. When the writing is good or I can identify with it, then it's easy to delve into what I read; to be swept along in the current. That's when creative liberty shows up and I can start "staging scenes", so to say.

Rand, Hilli. *Thanks, I'm Full!*, Rahva Raamat, 2018, watercolour, gouache



Selected works:

Märtens, Gerda. *Virmalised* (The Northern Lights), Koolibri, 2020

Rand, Hilli. *Aitäh, kõht on täis!* (Thanks, I'm Full!), Rahva Raamat, 2018

Vainola, Kätlin. *Lood julgetest Eesti tüdrukutest* (Stories of Brave Estonian Girls), Pegasus, 2018

Buzzati, Dino. *Loomine* (The Creation), Koolibri, 2016; first published as: Buzzati, Dino. *La creazione*. Roma: Orecchio Acerbo, 2015

Pervik, Aino. *Hädaoru kuningas* (King of the Valley of Woes), Tänapäev, 2016

Selected exhibitions:

2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia

2019 Biennial of Illustrations Bratislava (BIB), Slovakia
2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", the UK, Estonia, Poland, Italy, Lithuania



Rand, Hilli. *Thanks, I'm Full!*, Rahva Raamat, 2018, watercolour, gouache

2016 "Zoografia", Libriamoci festival of the illustrated book, Galleria Antichi Forni, Macerata, Italy

2015–2020 International travelling illustration exhibition, "It's Always Tea-Time", Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia

2015–2020 Travelling exhibition of Estonian Illustrators, "Once Upon a Time..." (Grimm's Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary

2015 The final SVA Summer Residency in Illustration exhibition, School of Visual Arts, Flatiron Gallery, New York, USA

2014 Group exhibition, "Una corona di piume" (A Crown of Feathers), Galleria Tricromia, Rome, Italy

Selected awards:

2020 Selected to the Cheltenham Illustration Awards Annual, UK

2019 The Knee-High Book Competition

2017 Prize at the Supergraphics Contest organised by the city of Tallinn

2014 5 Best-Designed Estonian Children's Books



Märtens, Gerda. *The Northern Lights*. Koolibri, 2020, gouache





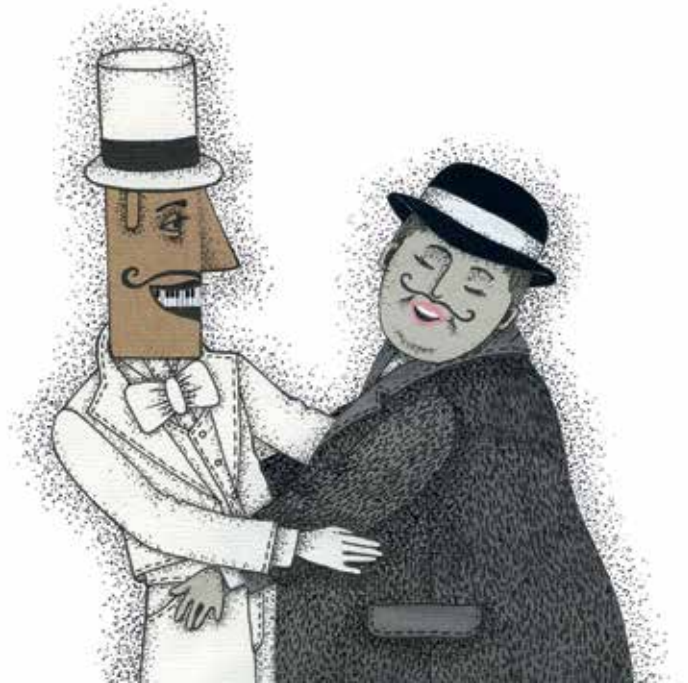
Märtens, Gerda. *The Northern Lights*. Koolibri, 2020, gouache

Viive Noor



Viive Noor (1955) is an illustrator and curator. She works as a curator at the Estonian Children's Literature Centre. Noor is the founder and organiser of the Tallinn Illustrations Triennial "The Power of Pictures" (2003, 2006, 2009, 2013, 2017). She graduated cum laude in fashion design and graphic art from the State Art Institute of the Estonian SSR (later the Estonian Academy of Arts) in 1981. Noor is the Vice President of the Estonian Section of IBBY and a member of the Estonian Artists' Association, Estonian Graphic Designers' Association, Associazione Italia Estonia, International Laboratory of Art, and Mega Art in Italy.

I certainly drew a lot as a child, but I was convinced I'd become an explorer. I read books about travels, expeditions, and nature. Back then, I knew many of the Latin names for animal and plant species by heart. While studying in an art-intensive school, I started going to art exhibitions and before I knew it, I'd enrolled in the Estonian Academy of Arts. I still love nature to this day, but can't imagine life without art. I have a deep fondness for books and illustration, but the world of art is boundless and the explorer in me lives on.



Tricarico, Bianca Maria. *Tamburopoli*. SECOP Edizioni, 2019, mixed media

Selected works:

Rand, Hilli. *Hajameelse haldja sünnipäevapidu* (The Forgetful Fairy's Birthday Party), Päike ja Pilv, 2019

Tricarico, Bianca Maria. *Tamburopoli*, Corato: SECOP Edizioni, 2019

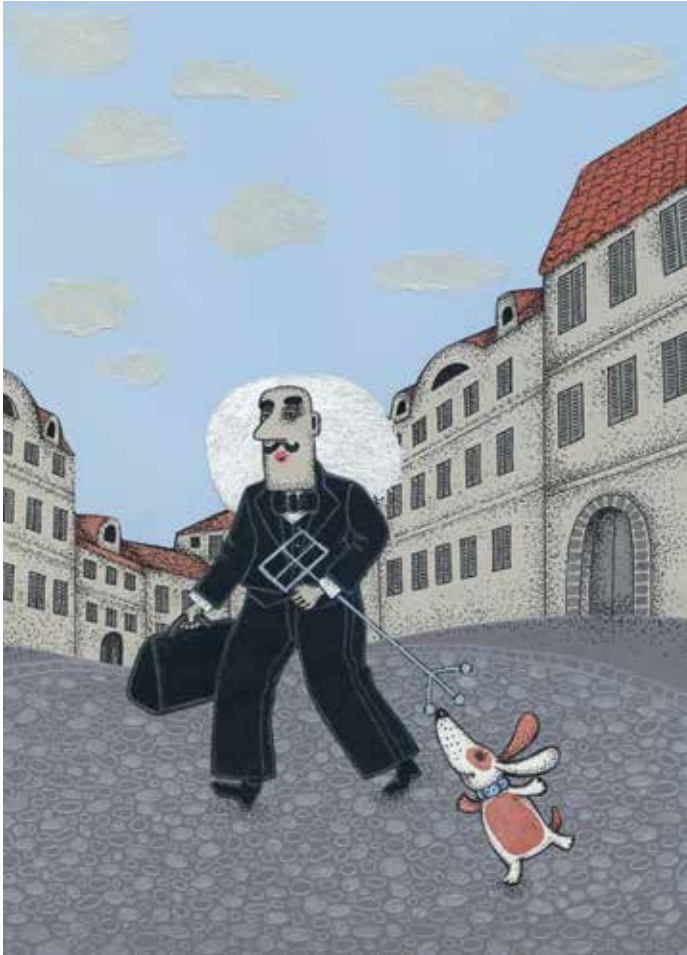
Toomet, Tiia. *Mailill ja Ülane* (May Lily and Anemone), Tammerraamat, 2015

Panga, Milvi. *Kus sa oled, päkapikk?* (Where Are You, Santa's Elf?), Varrak, 2011

Дружинина, Марина. (Druzhinina, Marina). Зимняя сказка/Новый Год (The Winter's Tale/New Year), Moscow: Лабиринт, 2011

Kangur, Kalju. *Timbu Limbu ja kaval kääbus* (Timbu-Limbu and the Cunning Dwarf), TEA Kirjastus, 2008

Panga, Milvi. *Läki õue, läkiläki!* (Let's Go Outside!), TEA Kirjastus, 2007



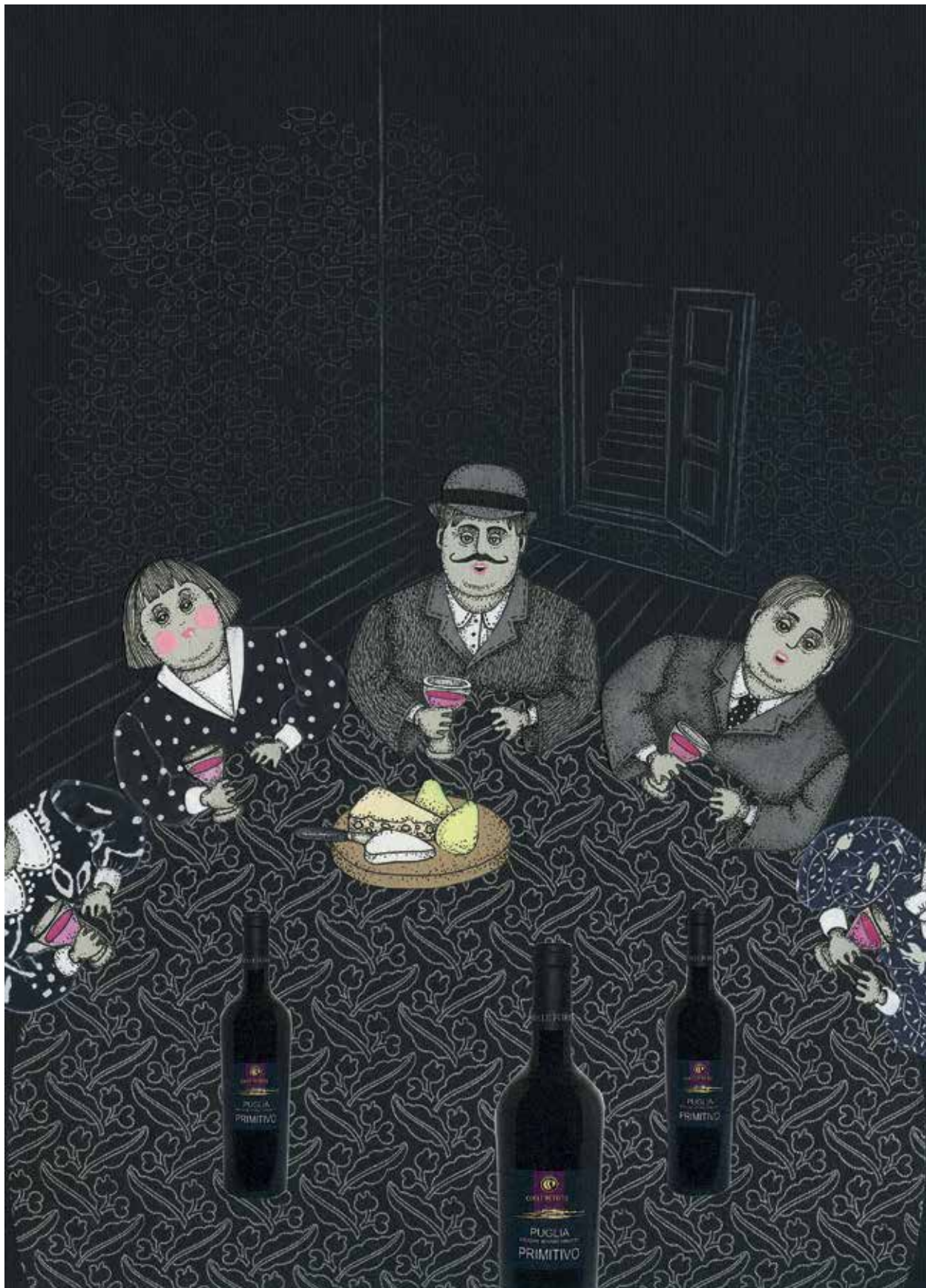
Tricarico, Bianca Maria. *Tamburopoli*. SECOP Edizioni, 2019, mixed media

Selected exhibitions:

- 2003, 2006, 2009, 2013, 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia
- 2020 International exhibition of illustrations "Peace Should Be Learned in Childhood", Tehran, Iran
- 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2013, 2017, 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2019 Sharjah Children's Book Illustrations Exhibition, the United Arab Emirates
- 2016–2019 International exhibition "Illustrating Life – International Illustration & Contemporary Life" II–IV, Beijing, China
- 1999, 2001, 2003, 2007, 2009, 2011, 2013 – Golden Pen of Belgrade – International Biennale of Illustrations, Serbia

Selected awards:

- 2009, 2020 Tallinn Illustrations Triennial (TIT), Diploma
- 2020 Republic of Estonia Order of the White Star, Fifth Class
- 2019 Sharjah Children's Book Illustrations Exhibition, Honourable Mention
- 2004, 2007, 2008, 2011, 2015, 2019 5 Best-Designed Estonian Children's Books
- 2018 Annual International Contest 'Image of the Book', Moscow, laureate
- 2016 Silver Badge of Merit of the Estonian Ministry of Foreign Affairs
- 2013 Plaque of the 47th International Golden Pen of Belgrade / Плакета Међународног Златног Пера Београда
- 2006 IBBY Honour List



Tricarico, Bianca Maria. *Tamburopoli*. SECOP Edizioni, 2019, mixed media



Panga, Milvi. *Where Are You, Santa's Elf?* Varrak, 2011, watercolour



Sirly Oder



Sirly Oder (1983) is an illustrator, content creator for social media and visual merchandiser for a bookstore. She graduated in scenography from the Estonian Academy of Arts and has been an artist for a wealth of Estonian theatre productions, TV commercials and short films. She has illustrated several children's books and has been awarded in the 25 Best-Designed Estonian Books competition. Her style features the personalisation of modern design combined with cuteness, darkness and humour.

I quite often feel amazed by illustrations in picture books, I admire different artists and their unique styles. There's a pure joy inside me when I look at the illustrations I love. While illustrating a book I aim for the kids to feel the same way. Every book I illustrate is a compromise between what I like now as an adult and what I would have liked when I was about seven years old. I was a book loving kid and it would make me very happy if I'd manage to make some kids fall in love with books and reading with my illustrations.



Piiper, Kristi. *Our New Home is Haunted*. Tänapäev, 2019, watercolour, ink

Selected works:

Maasik, Jana. *Õnnekaare õed ja Vimkavennad* (The Sisters and Trouble-Brothers of Joybow Street), Tänapäev, 2020

Uus, Eia. *Seitsme maa ja mere taha* (Over the Hills and Far Away), Postimees Kirjastus, 2019

Aun, Anu. *Eia seiklus Tondikakul* (Eia's Countryside Adventure), Postimees Kirjastus, 2019

Koch, Helena. *Loomaaed lasteaias* (A Zoo at Preschool), Päike ja Pilv, 2019

Piiper, Kristi. *Meie uues kodus kummitab* (Our New Home is Haunted), Tänapäev, 2019

Üks koll läks ükskord kooli. Eesti lapse kõige uuemad jubejutud (A Monster Went to School Once. The Most Recent Horrible Tales of Estonian Children), Tänapäev, 2018

Käit, Helen. *Kummitusmaja* (The Haunted House), Tänapäev, 2018

Rohelise limakolli kättemaks. Eesti laste jubejutud (Revenge of the Green Mucus-Monster. New



Piiper, Kristi. *Our New Home is Haunted*. Tänapäev, 2019, watercolour, ink



Horrible Tales of Estonian Children), with Marion Undusk, Tänapäev, 2016

Selected exhibitions:

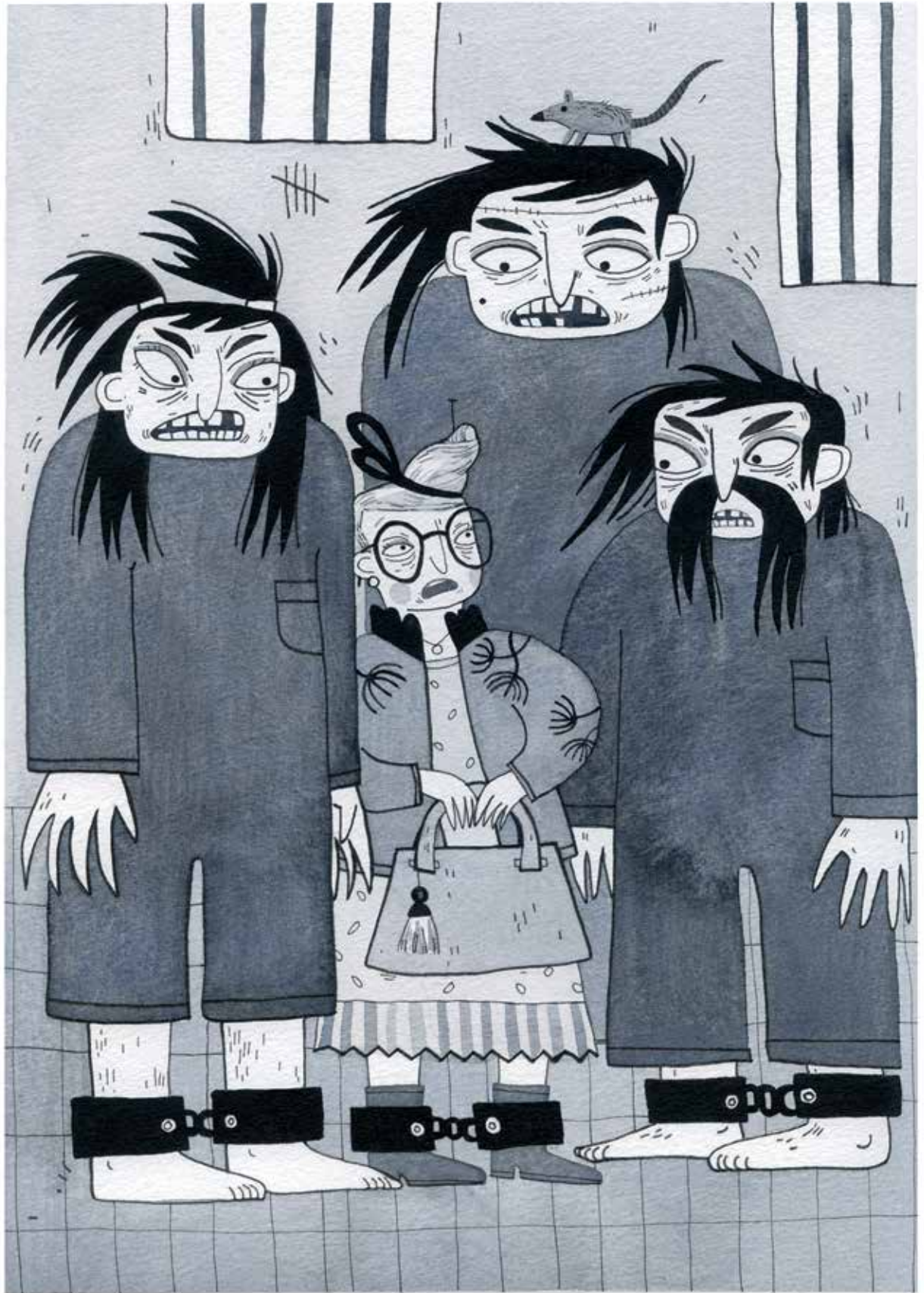
2019 Biennial of Illustrations Bratislava (BIB), Slovakia
2019 Spring exhibition of Estonian illustrators, Estonian Children's Literature Centre

Selected awards:

2020 Nukits competition
2016 25 Best-Designed Estonian Books



Piiper, Kristi. *Our New Home is Haunted*. Tänapäev, 2019, watercolour, ink



Piiper, Kristi. *Our New Home is Haunted*. Tänapäev, 2019, watercolour, ink

Anne Pikkov



Anne Pikkov (1974) is an illustrator, graphic designer, and book designer. She graduated in graphic design from the Estonian Academy of Arts, worked at an advertising agency, and as a visiting professor and vice rector of academic affairs at the Estonian Academy of Arts. Pikkov has illustrated 14 children's books and contributed to the Estonian magazines *Täheke*, *Pere ja Kodu*, and *Jamie*. She has received many awards at annual Estonian book design and illustration competitions. Her art is ornamental, laconic, spiced with humour, and evocatively expressive.



Pikkov, Ülo. *Tap, tap! Päike ja Pilv*, 2019, mixed media

My love is to draw pictures and to search for connections to my own life within them, to mix various techniques and materials, and to establish new associations. That is my emotional side. My rational side forces me to shape those outbursts of emotion into the rational pages of a book at a computer. The designer within me does not sleep; she always asks WHY and for whom I do anything. I enjoy spicing my works with humour and an evocative manner of expression, always experimenting and being curious.

Maybe it all began when as a child, I would stare at the clouds and see speeding ships and roaring tigers. Or when I snatched a white sheet from my mother's linen closet and tried to make a home cinema, or when I drew paper dolls and pasted them together into wallpaper.

Selected works:

Saar, Anti. *Anni asjad* (Anni's Things), Kolm Elu, 2020

Pikkov, Ülo. *Kop-kop! (Tap, Tap!)*, Päike ja Pilv, 2019
Hinrikus, Kadri. *Katariina ja herved* (Catherine and the Peas), Tammerraamat, 2017

Sang, Joel. *Tulge eile meile* (Come Visit Yesterday), EKSA, 2017

Laan, Triinu. *Vana katkine kass = Vana katskinõ kass* (The Old Broken Cat), Päike ja Pilv, 2016

Dóka, Péter. *Lilla kuningatütar* (The Violet Princess), Varrak, 2015; first published as: Dóka, Péter. *Lila királylány*. Budapest: Móra Könyvkiadó, 2014

Kivirähk, Andrus. *Oskar ja asjad* (Oskar and the Things), Film Distribution, 2015

Moskvina, Marina. *Mis juhtus krokodilliga?* (What Happened to the Crocodile?), Päike ja Pilv, 2014



Saar, Anti. *Anni's Things*. Kolm Elu, 2020, mixed media

Selected exhibitions:

2006, 2013, 2020 Tallinn Illustrations Triennial (TIT), Estonia
 2015–2020 International travelling illustration exhibition, "It's Always Tea-Time", Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia
 2015–2020 Travelling exhibition of Estonian Illustrators, "Once Upon a Time..." (Grimm's Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary
 2014 Solo exhibition, NUKU Theatre, Tallinn, Estonia
 2014 1st Riga Picture Book Quadrennial, "Picture Story", Latvia

2009, 2013 Biennial of Illustrations Bratislava (BIB), Slovakia
 2013–2015 Exhibition by Estonian and Hungarian Illustrators, "Crisscross Stories", Estonia, Hungary, the United Kingdom

Selected awards:

2005, 2006, 2013, 2015, 2017 25 Best-Designed Estonian Books
 2008, 2014, 2015, 2017 5 Best-Designed Estonian Children's Books
 2013, 2014, 2015, 2016, 2017 Good Children's book
 2013 The Knee-High Book Competition



Saar, Anti. *Anni's Things*. Kolm Elu, 2020, mixed media





Pikkov, Ülo. *Tap, tap! Päike ja Pilv*, 2019, mixed media



Marja-Liisa Plats



Marja-Liisa Plats (1984) is an illustrator, graphic designer, photographer, and singer. She graduated from Tartu Art College in photography and is a member of the Young Authors' Association in Tartu and the Tartu Artists' Union. Plats has illustrated more than 40 children's books and regularly contributes to the children's magazine *Täheke*. She has received extensive recognition for her works and was twice listed in the White Ravens catalogue. Her illustrations are inquisitive and experiment with a broad range of visual techniques.

I've always loved to draw, and my very first illustration job offer came at the early age of 16. Illustrating has since become my full-time career. I want my drawings to comfort children so they might find it easier to cope with life, and to encourage them to be brave. There's a kind of a "getting-by code" hidden within my art. As an illustrator, I have an incredible opportunity to guide the story with my pictures and add tonalities. For instance, if there aren't too many dark shades in the writing, I can make sure that my pictures give off a slightly dangerous vibe. I don't want people to grow up to be naïve of the world. This all depends on the parents in practice, of course, and whether or not they discuss difficult topics, but those are just my professional ideals.



Krull, Hasso. *The Evil Fish Café*. Kaksikhammas, 2019, acrylic

Selected works:

Krull, Hasso. *Kiisuke ja veeuputus* (The Kitty and the Flood), Kaksikhammas, 2020

Laan, Triinu. *Luukere Juhani juhtumised* (John the Skeleton's Goings-On), Päike ja Pilv, 2020

Reinaus, Reeli. *Morten, Emilie ja kadunud maailmad* (Morten, Emilie, and the Lost Worlds), Päike ja Pilv, 2020

Merilin Mandel. *Klotsinurgajutud* (Talks From the Building Block Corner), 2019

Aado Lintrop (koostaja). *Linn seitsme tiivaga raudhobuse seljas* (A City On the Back Of a Seven Winged Iron Horse), EKM Teaduskirjastus, 2019

Krull, Hasso. *Kurja kala kohvik* (The Evil Fish Café), Kaksikhammas, 2019

Reinaus, Reeli. *Maarius, maagia ja libahunt Liisi* (Marius, Magic, and Lisa the Werewolf), Päike ja Pilv, 2017

Navi, Tia. *Seitse väikest elevanti* (Seven Little Elephants), Kirisild, 2016



Krull, Hasso. *The Evil Fish Café*. Kaksikhammas, 2019, acrylic



Selected exhibitions:

- 2020 Exhibition of the Edgar Valter illustration prize nominees, Estonian Children's Literature Centre
- 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2019 Travelling exhibition of Estonian illustrators "From the Mountains to the Sea", Poland
- 2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", the UK, Estonia, Poland, Italy, Lithuania
- 2017 Tallinn Illustrations Triennial (TIT), Estonia

Selected awards:

- 2020 Astrid Lindgren Memorial Award candidate
- 2007, 2019 5 Best-Designed Estonian Children's Books
- 2014, 2019 25 Best-Designed Estonian Books
- 2011, 2015, 2016, 2017, 2019 Good Children's Book
- 2019 Edgar Valter illustration prize nominee
- 2008, 2018 The White Ravens
- 2018 Nukits competition, 2nd place



Krull, Hasso. *The Kitty and the Flood*. Kaksikhammas, 2020, watercolour





Reinaus, Reeli. Morten, *Emilie*, and *the Lost Worlds*. Päike ja Pilv, 2020, mixed media



Priit Pärn



For a long time in the 1980s, I illustrated stories and did caricatures for the Estonian children's magazine *Täheke*. I approached it purposefully, reckoning that I was fostering, as overly idealistic as it certainly sounds, a generation that would be capable of understanding visual humour. Contemporaneously, I wrote and illustrated the books *Tagurpidi* (Backwards) and *Naljapildiaabits* (The ABCs of Funny Pictures). That generation is in their thirties by now, and I believe they remember. Something had to have stuck.

Priit Pärn (1946) is a world-famous animated filmmaker, caricaturist, and illustrator. He graduated from the University of Tartu in biology, after which he worked as an art and animated film director at the Tallinnfilm and Eesti Joonisfilm studios. Pärn has taught animation at the Turku University of Applied Sciences in Finland, and currently teaches at the Estonian Academy of Arts. He has illustrated more than 20 children's books and has a long history of collaboration with the children's magazine *Täheke*.



Tomusk, Ilmar. *Unrelated Relations*, Tammerraamat, 2019, mixed media

Selected works:

Koch, Helena. *Kõhu mäss* (The Belly's Revolt), Tammerraamat, 2020, other illustrators: Olga Pärn and Märt Rudolf Pärn

Saar, Anti. *Suur koogitegu* (The Great Pancake-Make), Kolm Elu, 2020, other illustrators: Olga Pärn and Märt Rudolf Pärn

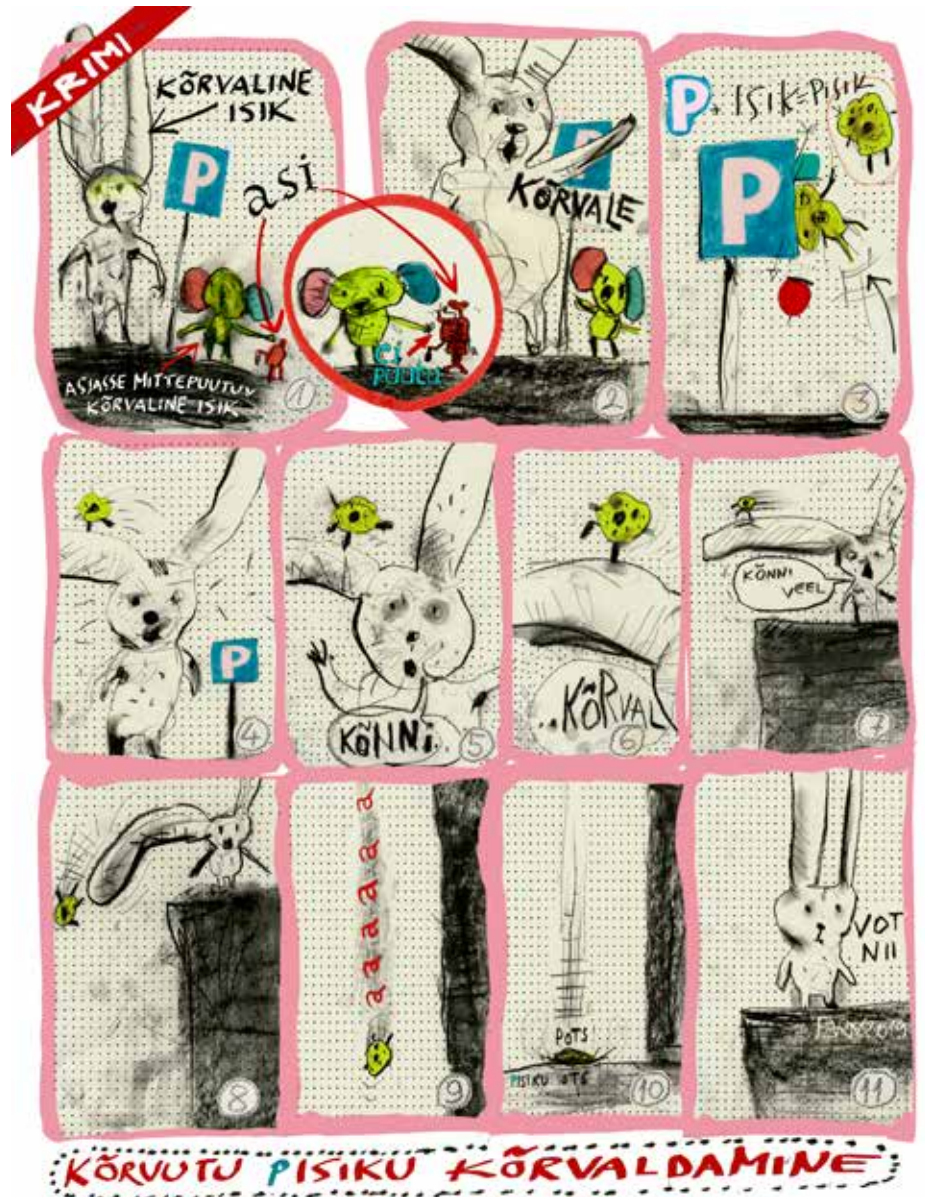
Pärn, Priit. *Kilplased globaliseeruvad* (The Gothamites Go Global), Tänapäev, 2019

Tomusk, Ilmar. *Kõrvalised isikud* (Unrelated Relations), Tammerraamat, 2019

Niit, Ellen. *Onu Ööbik Öösorri tänavast* (Mr. Nightingale From Nightjar Street), Tammerraamat, 2017

Raud, Eno. *Kilplased* (The Gothamites), Tänapäev, 2016

Harms, Daniil. *Siil ja siisike* (Hedgehog and Siskin), Tänapäev, 2012



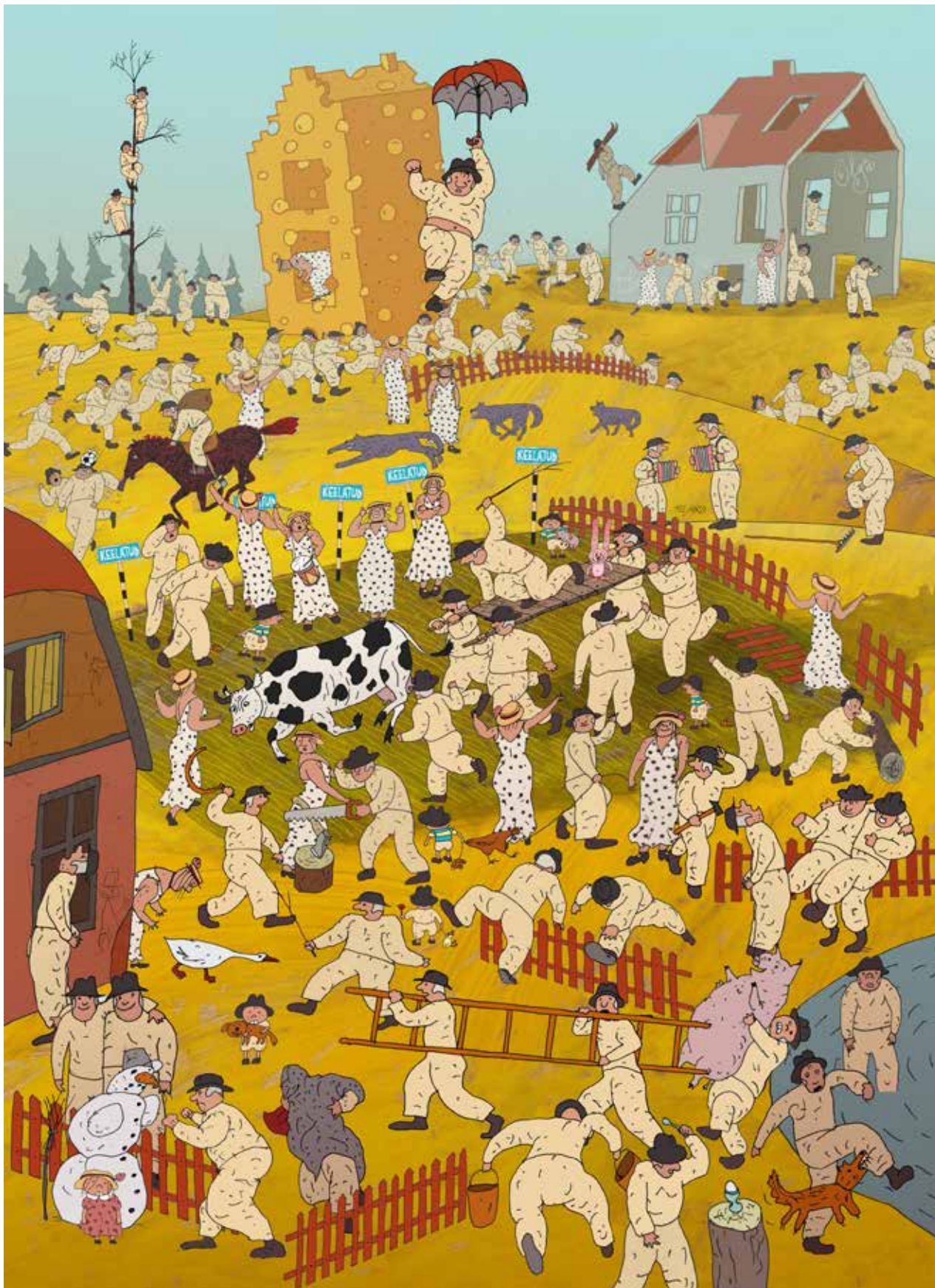
Tomusk, Ilmar. *Unrelated Relations*, Tammerraamat, 2019, mixed media

Selected exhibitions:

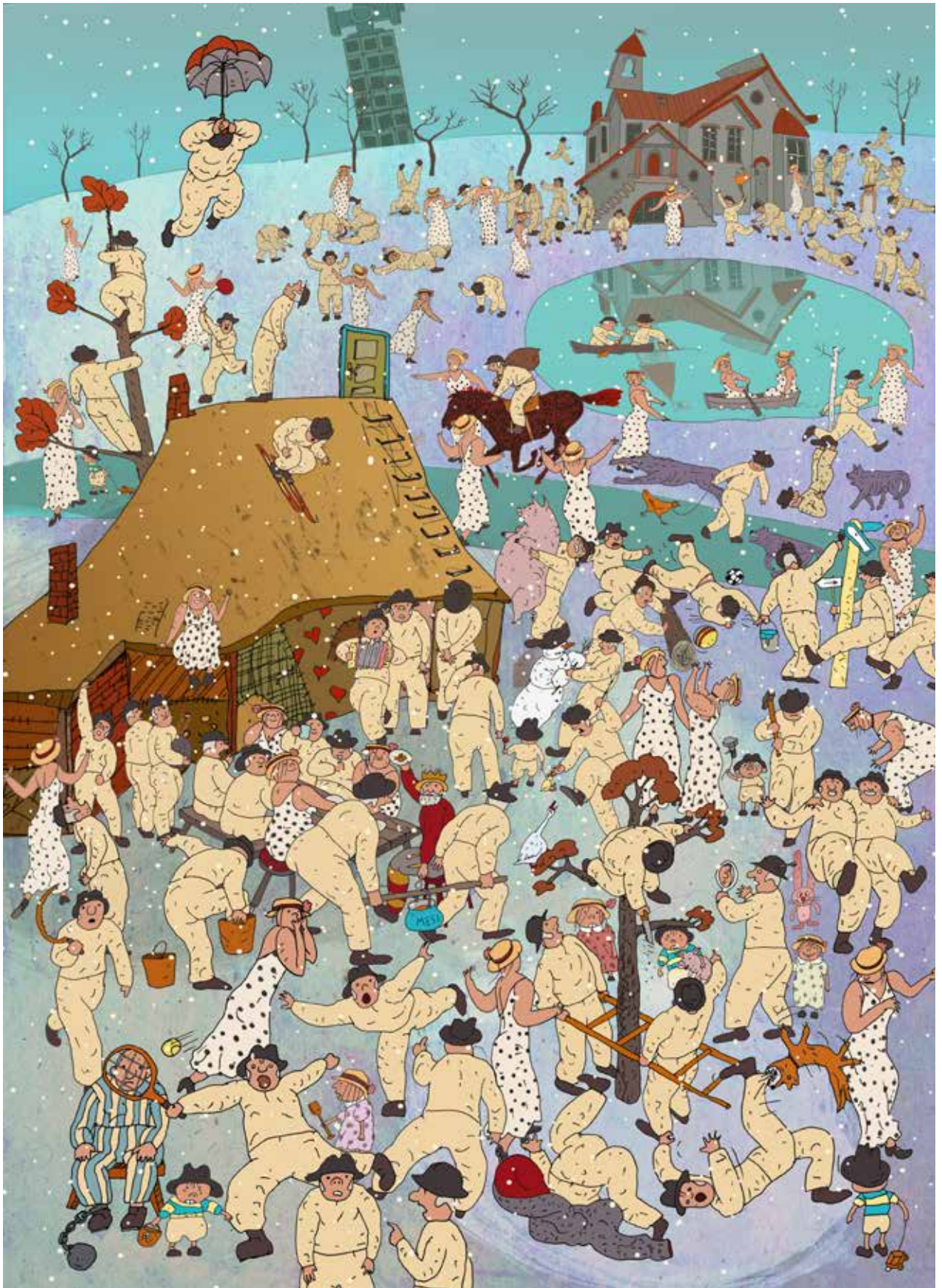
- 2017 Tallinn Illustrations Triennial (TIT)
- 2017 "Õmblustöö ja juust" ("Sewing and Cheese"), Tallinn Portrait Gallery, Estonia
- 2016 "New Gothamites", Tallinn Portrait Gallery, Estonia
- 2015 "r:e:a:a:l:n:e: psühheedia järel" ("r:e:a:l:i:s:t:i:c: post-psychedelia"), Contemporary Art Museum of Estonia, Tallinn
- 2013, 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2013 Estonian and Luxembourg artists in dialogue, Korschhaus Beim Engel, Luxembourg
- 2010–2011 Art festival "A Vision of Central Europe" curated by Luc Tuymans, Bruges, Belgium
- 2002 Exhibition of charcoal drawings and prints "Estonian tensions", Félicien Rops Museum, Namur, Belgium

Selected awards:

- 1977, 1983, 2019 25 Best-Designed Estonian Books
- 2019 Raisin of the Year Award
- 2019 Good Children's Book
- 2019 Edgar Valter illustration prize nominee
- 2019 Lifetime Achievement Award of the Cultural Endowment of Estonia
- 2018 The White Ravens
- 2017 Tallinn Illustrations Triennial (TIT), Diploma
- 2012, 2016, 2017 5 Best-Designed Estonian Children's Books
- 2002 Kristjan Raud Art Award



Raud, Eno. *The Gothamites*. Tänapäev, 2016, mixed media



Raud, Eno. *The Gothamites*. Tänapäev, 2016, mixed media
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Piret Raud



Piret Raud (1971) is the most successful contemporary Estonian children's writer and illustrator. She graduated from the Estonian Academy of Arts in graphic arts, and initially set off on the same path. After trying her hand at writing, Raud has since become the most renowned and widely-translated children's author in Estonia. She has written 19 titles, has been translated into many different languages, and has illustrated more than 50 titles, including her own texts. Her works have received spectacular recognition both at home and abroad.

I've always liked black-and-white illustrations that have a graphic trend. One of my most striking experiences was reading a copy of *Alice in Wonderland* illustrated by John Tenniel, which found its way to me in Finnish translation. It's hard to even say whether my favourites from that time turned me into who I am now, or if I already was that person who was simply drawn towards such pictures. A fondness for the world of black-and-white has been with me my entire life.



Raud, Piret. *The Story of the Little House Who Wanted to Be a Home*. Tänapäev, 2017, ink, watercolour

Selected works:

- Raud, Piret. *Juurtega aed* (The Rooted Garden), Tänapäev, 2020
- Raud, Piret. *Kõrv* (The Ear), Tänapäev, 2019
- Raud, Piret. *Kõik minu sugulased* (All My Relatives), Tänapäev, 2017
- Raud, Piret. *Lugu väikesest majast, kes tahtis olla kodu* (The Story of the Little House Who Wanted to Be a Home), Tänapäev, 2018
- Raud, Piret. *Trööõmmmpffff ehk Eli hääl* (Trööõmmmpffff, or Eli's Voice), Tänapäev, 2016

- Raud, Piret. *Teistmoodi printsessilood* (Princesses with a Twist), Tänapäev, 2013
- Raud, Piret. *Kolm soovi* (Three Wishes), Tokyo: Fukuinkan Shoten, 2012
- Raud, Piret. *Härra Linnu lugu* (Mister Bird's Story), Tammerraamat, 2009

Selected exhibitions:

- 2005, 2007, 2009, 2013, 2017 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2015–2016 International children's book



Raud, Piret. *The Story of the Little House Who Wanted to Be a Home*. Tänapäev, 2017, ink, watercolour

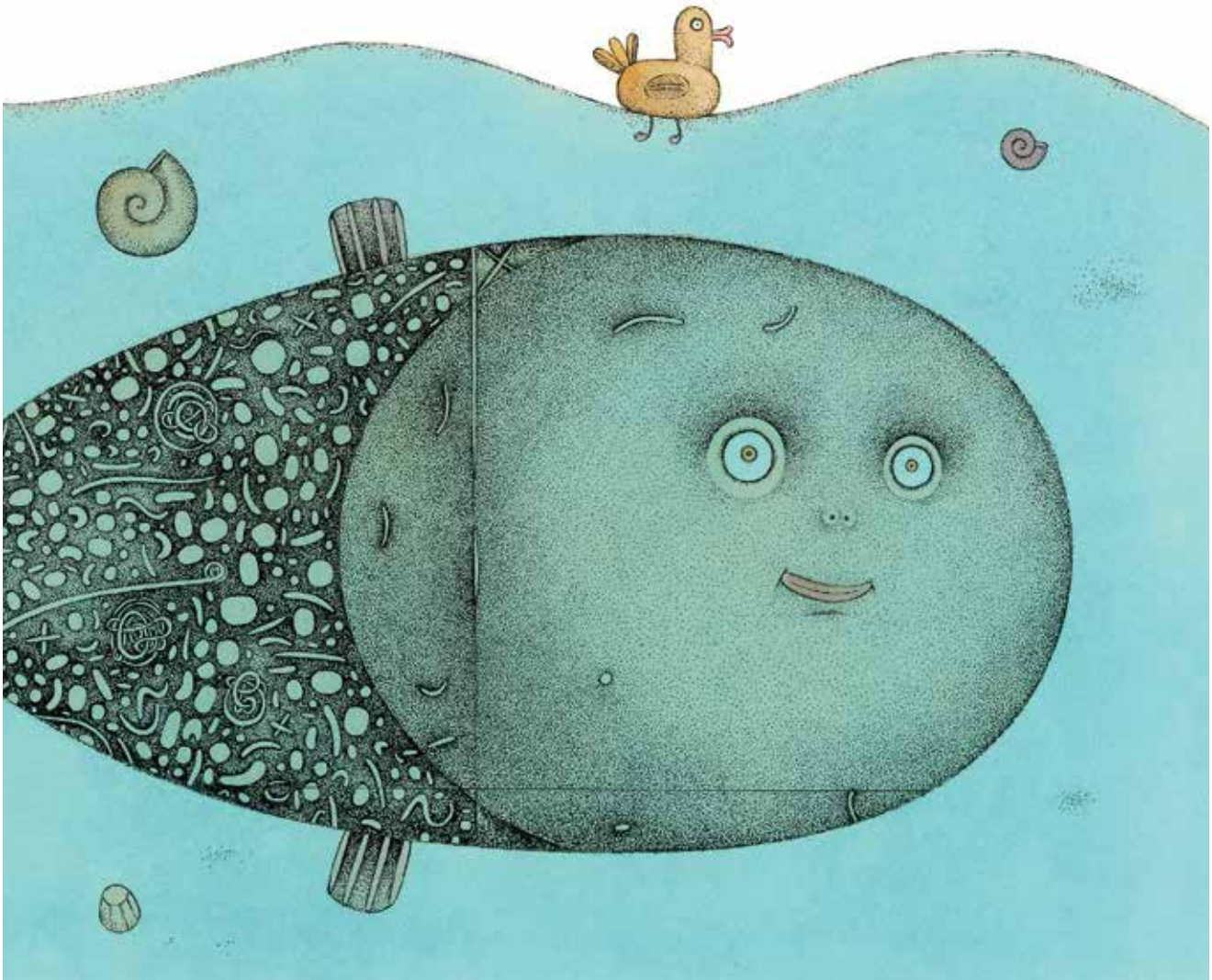
illustration exhibition "Le immagini della fantasia 33", Italy
 2013 Travelling exhibition of Estonian illustration, "Etelästä tuulee – Lõunatuul puhub" (The South Wind Blows), Finland
 2003, 2006, 2009 Tallinn Illustrations Triennial (TIT), Estonia
 2007 Bologna Illustrators exhibition

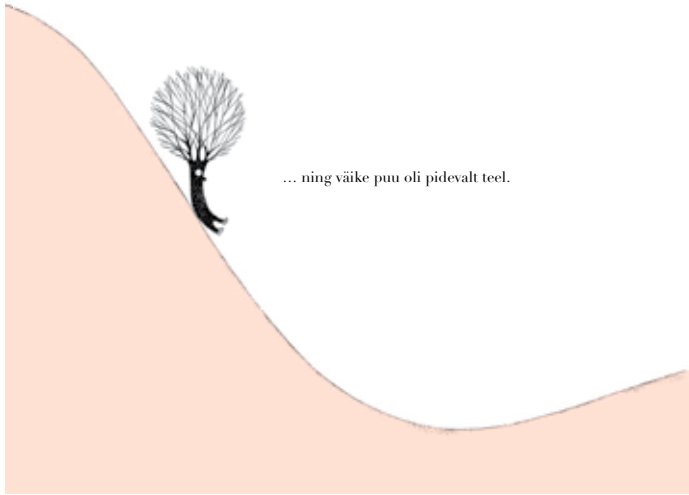
Selected awards:

2020, 2022 Nomination for Hans Christian Andersen Award
 1999, 2000, 2001, 2002, 2004, 2005, 2008, 2009, 2010, 2012, 2013, 2016, 2018, 2019 5 Best-Designed Estonian Children's Books

2009, 2012, 2015, 2017, 2018, 2019 Good Children's Book
 2018 IBBY Honour List
 2016 Republic of Estonia Order of the White Star, IV Class
 2010, 2013 The White Ravens
 2003, 2009 Tallinn Illustrations Triennial (TIT), Estonia
 1994, 1999, 2002, 2006, 2009 25 Best-Designed Estonian Books
 2009 Special Prize 'Golden Book' of the National Library of Estonia
 2008 Raisin of the Year Award
 2007 Bologna Illustrators exhibition

„Oh ei!” ütles kala.
„Mul on juba kodu meres vee all.
Seal ei ole küll vanni, aga sellest pole midagi.
Sest see on minu armas kodu.”



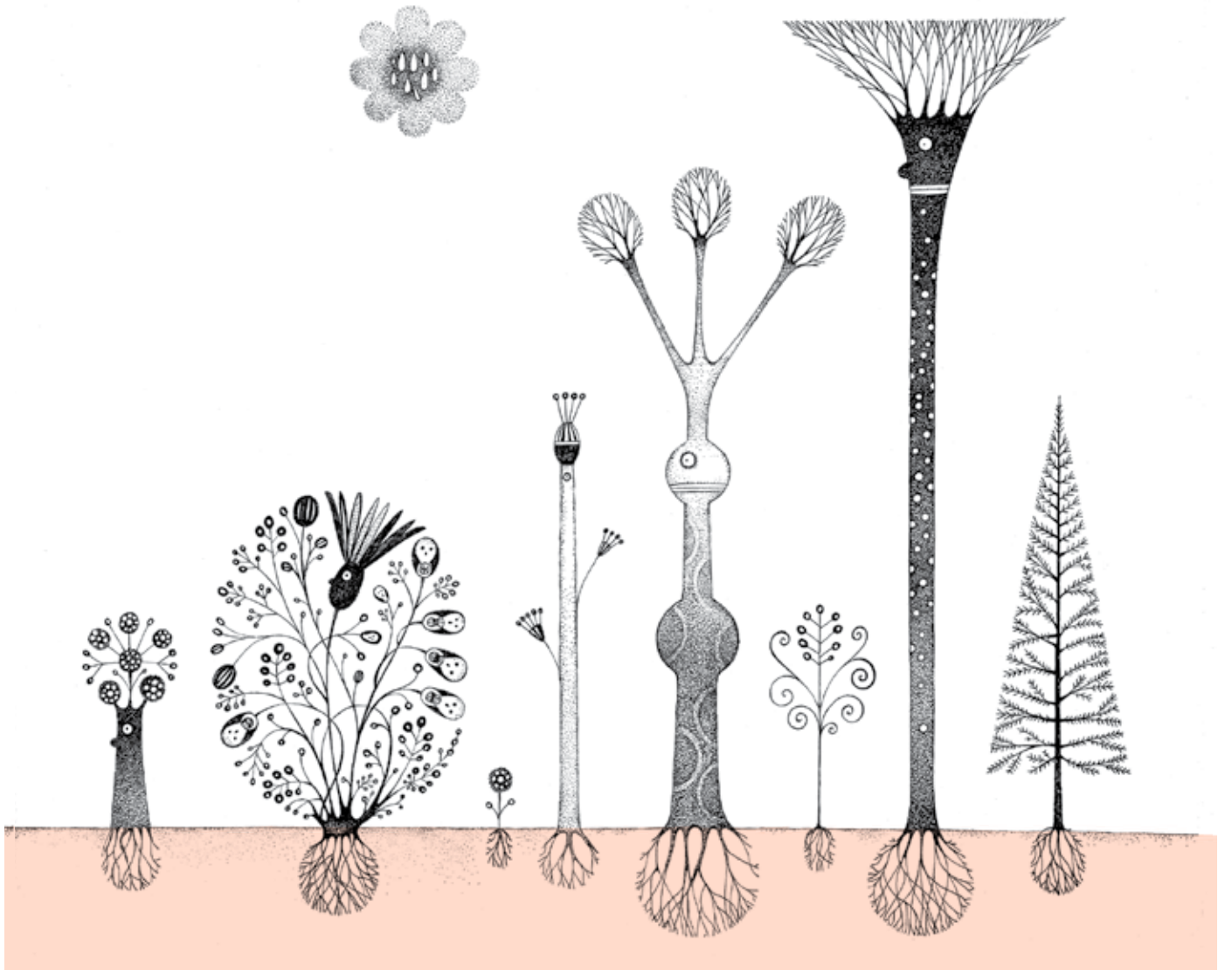


... ning väike puu oli pidevalt teel.



Lõpuks jõudis ta imelisse aeda.

Raud, Piret. *The Rooted Garden*. Tänapäev, 2020, ink



Priit Rea



At some age I wanted to become a sailor so I could travel to faraway lands, but my mother enrolled me in an art-intensive school and from there, I went on to the Academy of Arts. After graduating, I worked a few years for a drafting bureau where I designed wooden products. Later, I ended up working at a publishing house that, among other genres, released children's books. I liked to draw, and that's how I started illustrating books.

Priit Rea (1956) graduated from the Estonian Academy of Arts (then the Estonian State Art Academy) in design in 1980. He currently works as the artistic editor of the children's magazine *Täheke*. The first artwork he made was a set of posters in grade school.



Tomusk, Ilmar. *Who Wants to Be a Ghost?* Tammerraamat, 2020, mixed media

Selected works:

Tomusk, Ilmar. *Kes tahab saada kummituseks?* (Who Wants to Be a Ghost?), Tammerraamat, 2020

Iga päev on sünnipäev (Every Day is a Birthday), Tammerraamat, 2018

Isamoodi unejutud (Bedtime Tales Done Dad's Way), Tammerraamat, 2017

Vilep, Heiki. *Une-Mati uued udujutud* (The Sandman's New Muddy Stories), A-Disain, 2015

Piruzyan, Anait. *Seiklus vanalinnas* (An Adventure in Old Town), Petrone Print, 2014

Tinnuri, Urve. *Julge mereröövli muinasjutt* (A Brave Pirate's Fairy Tale), TEA Kirjastus, 2012

Saar, Olivia. *Lövi Lõrr ja jänes Jass seiklevad jälle* (Lõrr the Lion and Hop the Hare Adventure Again), TEA Kirjastus, 2011

Hinrikus, Kadi. *Põmmu, Podsu ja teised sõbrad* (Bumps, Buffs, and Other Friends), Eesti Ajalehed, 2010



Tomusk, Ilmar. *Who Wants to Be a Ghost?* Tammerraamat, 2020, mixed media

Dahlberg, Alide. *Mutionu pidu* (Mister Mole's Celebration), TEA Kirjastus, 2010

Kumberg, Krista. *Autopõnn Anto* (Anto the Car Kid, trilogy), Koolibri, 2008–2014

Selected exhibitions:

2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", the UK, Estonia, Poland, Italy, Lithuania

2015–2020 Travelling exhibition of Estonian Illustrators, "Once Upon a Time..." (Grimm's Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary

2018 Group exhibition of Estonian illustrators "Tra ghiaccio e fuoco", Rome, Pesco Sannita, Italy

2003, 2009, 2013, 2017 Tallinn Illustrations Triennial (TIT), Estonia
2007, 2011, 2015 Biennial of Illustrations Bratislava (BIB), Slovakia

Selected awards:

2009, 2013 5 Best-Designed Estonian Children's Books
2009 5 Best-Designed Estonian Children's Books
2008 Raisin of the Year Award



Tomusk, Ilmar. *Who Wants to Be a Ghost?* Tammerraamat, 2020, mixed media



Bedtime Tales Done Dad's Way. Tammerraamat, 2017, mixed media



Tomusk, Ilmar. *Who Wants to Be a Ghost?* Tammerraamat, 2020, mixed media



Bedtime Tales Done Dad's Way. Tammerraamat 2017, mixed media
99

Anna Ring



To me, a good illustration isn't simply a picture that displays an intelligible activity. An illustration should tell its own story and add an extra dimension to the writing. A good illustration tells a story by way of several other elements such as composition, contrast, perspective, colour combination, and chosen technique. At the same time, a good illustration also always leaves room for the viewer's imagination. This all makes the picture multi-layered, which furthermore affects the viewer subconsciously, going straight to the level of emotion.

Anna Ring (1992) is an illustrator and graphic designer. She graduated in media design from the Pallas University of Applied Sciences in Tartu. Ring has illustrated more than 20 children's books and textbooks, and regularly contributes to the Estonian children's magazines *Täheke* and *Mesimumm*. Although the artist takes inspiration from the 1960s and 70s, her works are contemporary to the core. Currently, Ring is continuing her studies in the Children's Book Illustration master's program at the Cambridge School of Art (Anglia Ruskin University).



Saari, Antti. *Pärt in a Pickle*. Päike ja Pilv, 2020, digital illustration

Selected works:

Laanem, Tiina. *Kollase Kassi Komando* (The Yellow Cat Commando), Pegasus, 2020

Piiper, Kristi. *Metsajärve pärandus* (The Countryside Inheritance), Tänapäev, 2020

Saari, Antti. *Pärt plindris* (Pärt in a Pickle), Päike ja Pilv, 2020

Heidov, Sandra. *Lapsed ja natuke vanemad* (Kids and a Bit of Adults), Varrak, 2019

Pillemar, Peep. *Tohuvanohu* (Achoo Chaos), Helios, 2019

Saari, Antti. *Pärt läheb uuele ringile* (Pärt Goes Full Circle), Päike ja Pilv, 2019

Saari, Antti. *Pärt ja ploomid* (Pärt and Plums), Päike ja Pilv, 2018

Saari, Antti. *Pärt ja viimane koogitükk* (Pärt and the Last Piece of Cake), Päike ja Pilv, 2018

Saari, Antti. *Seisa siin, Pärt!* (Stand Here, Pärt!), Päike ja Pilv, 2018

Saari, Antti. *Külaskäik* (The Visit), Päike ja Pilv, 2017



Saar, Anti. *Stand Here, Pärt! Päike ja Pilv*, 2018, digital illustration



Selected exhibitions:

- 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2019 "Tartu 6+6 Kaunas", Kaunas, Lithuania
- 2017 Comics exhibition "Grey Area", Tartu Art Museum, Estonia
- 2015 Exhibition of Silent Books, Bologna Children's Book Fair; EXPO Milan, Italy
- 2013 "Ticket to Ride", Tartu, Estonia

Selected awards:

- 2019 The White Ravens
- 2018 Good Children's Book
- 2017 5 Best-Designed Estonian Children's Books
- 2017 Good Children's Book
- 2015 Silent Book Contest finalist, Italy



Saar, Anti. *The Visit. Päike ja Pilv*, 2017, digital illustration



Saar, Anti. *The Visit*. Päike ja Pilv, 2017, digital illustration



Ulla Saar



Ulla Saar (1975) is an illustrator and graphic artist. She graduated from the Estonian Academy of Arts in product design. Her first illustrated book *Lift* achieved immediate widespread recognition and was listed in the 2014 White Ravens catalogue. Since then, every one of her books has received international attention. Saar practices a contemporary, design-like approach to book illustration: her spirited and playful art is often more a part of the work's overall design than free-standing pictures. She currently works at the Estonian Children's Literature Centre as the Director of Foreign Relations.

Pencils and I have a long history together that may contain blood, sweat, and tears, but we've come a long way and we know each other through and through. By now, we get along swimmingly. When I work on a book, I try to proceed from the text and catch the tone of it in my drawings; to support and elevate it rather than compete with it. That's why all the books I've illustrated look different – to me, a technique is just a tool to create a good book.



Juster, Norton. *The Phantom Tollbooth*. Draakon & Kuu, 2018, digital illustration

Selected works:

Oster, Grigori. *Kõrgem komiteadus* (Sweets Sciences), Varrak, 2020

Reinmaa, Urmas. *Kust sa selle leidsid?* (Where Did You Find It?), Päike ja Pilv, 2020

Look, Kairi. *Piia Präänik ja bandiidid* (Piia Biscuit and the Bandits), Tänapäev, 2019

Piiper, Kristi. *Armunud keldrikoll, vegan verikäkk ja teised* (The Lovesick Basement Monster, the Vegan Blood Sausage, and Other Stories), Tänapäev, 2019

Jürisson, Helvi. *Mida tähed räägivad* (What Letters Say), Menu Kirjastus, 2018

Juster, Norton. *Milo imelised seiklused* (The Phantom Tollbooth), Draakon & Kuu, 2018

Vainola, Kätlin. *Poiss, kes joonistas kaarte* (The Boy Who Drew Maps), Pegasus, 2017

Koff, Indrek. *Ilusti* (Nice), Härra Tee & proua Kohvi, 2016

Contra. *Kõik on kõige targemad* (Everyone's the Smartest), Tallinna Keskraamatukogu, 2014



Reinmaa, Urmas. *Where Did You Find It? Päike ja Pilv*, 2020, digital illustration

Selected exhibitions:

- 2020 Tallinn Illustrations Triennial (TIT), Estonia
- 2018–2020 Travelling exhibition of Baltic illustrators “Running with Wolves”, the UK, Estonia, Poland, Italy, Lithuania
- 2018 Group exhibition of Estonian illustrators “Tra ghiaccio e fuoco”, Rome, Pesco Sannita, Italy
- 2017, 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2015–2020 International travelling illustration exhibition, “It’s Always Tea-Time”, Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia
- 2013–2015 Travelling exhibition of Estonian and Hungarian Illustrators, “Crisscross Stories”, Estonia, Hungary, the UK

Selected awards:

- 2020 Annual International Contest ‘Image of the Book’, Moscow, laureate
- 2014, 2015, 2016, 2017, 2018, 2019, 2020 25 Best-Designed Estonian Books
- 2013, 2015, 2016, 2019 5 Best-Designed Estonian Children’s Books
- 2019 Edgar Valter illustration prize nominee
- 2018, 2019 Astrid Lindgren Memorial Award candidate
- 2013, 2015 Good Children’s Books
- 2014 The White Ravens



Juster, Norton. *The Phantom Tollbooth*. Draakon & Kuu, 2018, digital illustration





Reinmaa, Urmas. *Where Did You Find It?* Päike ja Pilv, 2020, digital illustration



Elina Sildre



I was born and went to school in Tartu. Growing up as an only child I was often bored, so I enjoyed drawing and writing stories to pass the time. I even attended the Tartu Children's Art School for a couple of years, hoping to become a great painter when I was an adult. That was later joined by a wish to become a famous photographer, as I was a member of a photography club. All throughout grade school and high school, I was constantly composing some magazine or newspaper, either alone or with friends, that included stories, illustrations, caricatures, cartoons, and other fun things to think up. I was also active in the school's official newspaper as an author and an illustrator. As you can see, I'm still working in the field to this day.

Elina Sildre (1980) is an illustrator and comic artist who graduated from the Estonian Academy of Arts in graphic design. She has illustrated over 30 children's books and contributed to the children's magazines *Täheke* and *Mesimumm*. Sildre has also created illustrations and comics for anthologies, textbooks, and activity books. The artist has been awarded in the 5 Best-Designed Estonian Children's Books and the Knee-High Book competitions.



Vallik, Aidi. *The My Body Series*. Lugu-Loo, 2010–2019, digital drawing

Selected works:

Hinrikus, Kadri. *Taks ja Dogi* (Dachshund and Dane), Tammerraamat, 2020

Vallik, Aidi. *Minu keha sari*. (The My Body Series, 4 books), Lugu-Loo, 2010–2019

Ambur, Triinu. *Väikese auto lood* (Tales of a Little Car), Tammerraamat, 2018

Bobytsky, Reet. *Mustikavõõpaja ja teised lood* (The Blueberry Painter and Other Stories), Koolibri, 2017

Sildre, Joonas. *Kuukassi koerused kosmoses* (The Mooncat's Mischief in Space), Tallinn Central Library, 2015

Laas, Helle. *Hanel oli auto* (Goose Had a Car), TEA Kirjastus, 2014

Look, Kairi. *Peeter, sõpradele Peetrike* (Peter – "Pete" to his Friends), Tänapäev, 2014

Vallik, Aidi. *Lumehelbe töö* (The Snowflake's Job), Päike ja Pilv, 2014

Look, Kairi. *Leemuripoeg Ville teeb sääred* (Ville the Lemur Flies the Coop), Tänapäev, 2012



Vallik, Aidi. *The My Body Series*. Lugu-Loo, 2010–2019, digital drawing

Selected exhibitions:

- 2020 Tallinn Illustrations Triennial (TIT), Estonia
- 2019 Group exhibition of Estonian illustrators "Leafing Through Estonian Children's Books II", Russia
- 2018–2019 Travelling exhibition of Estonian illustrators "Running with Wolves", Estonia, Russia
- 2013 Tallinn Illustrations Triennial (TIT), Estonia
- 2010 Solo exhibition, Estonian Children's Literature Centre, Tallinn
- 2010 Estonian Comics Overview Exhibition, Estonian Children's Literature Centre

Selected awards:

- 2019 The Knee-High Book Competition
- 2013 Science-Themed Illustration Concept Competition
- 2010 5 Best-Designed Estonian Children's Books
- 2008 The Knee-High Book Competition



Hinrikus, Kadri. *Dachshund and Dane*, Tammerraamat, 2020, digital illustration





Kertu Sillaste



Kertu Sillaste (1973) graduated from the Estonian Academy of Arts in textile design in 1996, studied tapestry at the École Supérieure des Arts Appliqués Duperré (Paris) in 1997, and graduated from Tallinn University with a Master of Arts in Education in 2017. Sillaste has worked as a graphic designer at the Tallinn Central Library, and now teaches the Estonian Children's Literature Centre Art Chamber. She has illustrated books and textbooks; written six picture books; designed books, posters, fliers, and more; and has collaborated with children's magazine *Täheke*.

I wrote and illustrated my first solo book a few years ago. Since then, I've also enjoyed the simultaneous creation of text and illustration: I tell a part of the story in pictures, and a part in words, because one doesn't have to repeat the other.

I personally learn a lot from children while teaching them about (book) art. I'd like for my books to offer something for kids and adults alike. They should include the joy of recognition and an opportunity to have your own say. I'd like a book to encourage children to do something on their own; to unleash their seed of creativity.



Sillaste, Kertu. *The Prettiest Skirt*. Koolibri, 2019, coloured pencils

Selected works:

Saksatamm, Markus. *Tere-tere, täheloomad!* (Hi There, Letter Animals!), Koolibri, 2020

Sillaste, Kertu. *Kõige ilusam seelik* (The Prettiest Skirt), Koolibri, 2019

Sillaste, Kertu. *Loomakesed läksid linna* (The Animals Went to Town), Hea Lugu, 2019

Sillaste, Kertu. *Mina olen kunstnik* (I Am an Artist), Koolibri, 2018

Vainola, Kätlin. *Nähh Pariisis* (Naa in Paris), Päike ja Pilv, 2017

Sillaste, Kertu. *Igäüks teeb isemoodi kunsti* (Everyone Makes Art Their Own Way), Päike ja Pilv, 2016

Sillaste, Kertu. *Ei ole nii!* (No, It Isn't So!), Päike ja Pilv, 2015

Vainola, Kätlin. *Kus on armastus?* (Where Is Love?), Päike ja Pilv, 2014



Sillaste, Kertu. *The Prettiest Skirt*. Koolibri, 2019, coloured pencils

Selected exhibitions:

2013, 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia
 2011, 2013, 2015, 2017, 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
 2015–2020 International travelling illustration exhibition, “It’s Always Tea-Time”, Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia
 2015–2020 Travelling exhibition of Estonian Illustrators, “Once Upon a Time...” (Grimm’s Fairy Tales), Italy, Estonia, Belarus, Poland, Hungary
 2013–2015 Travelling exhibition of Estonian and Hungarian Illustrators, “Crisscross Stories”, Estonia, Hungary, the UK

Selected awards:

2020 Annual International Contest ‘Image of the Book’, Moscow
 2014, 2019 25 Best-Designed Estonian Books
 2014, 2015, 2018 5 Best-Designed Estonian Children’s Books
 2015, 2018 Good Children’s Book
 2017 Astrid Lindgren Memorial Award candidate
 2016 The White Ravens
 2015 Raisin of the Year Award
 2011, 2013, 2015 The Knee-High Book Competition

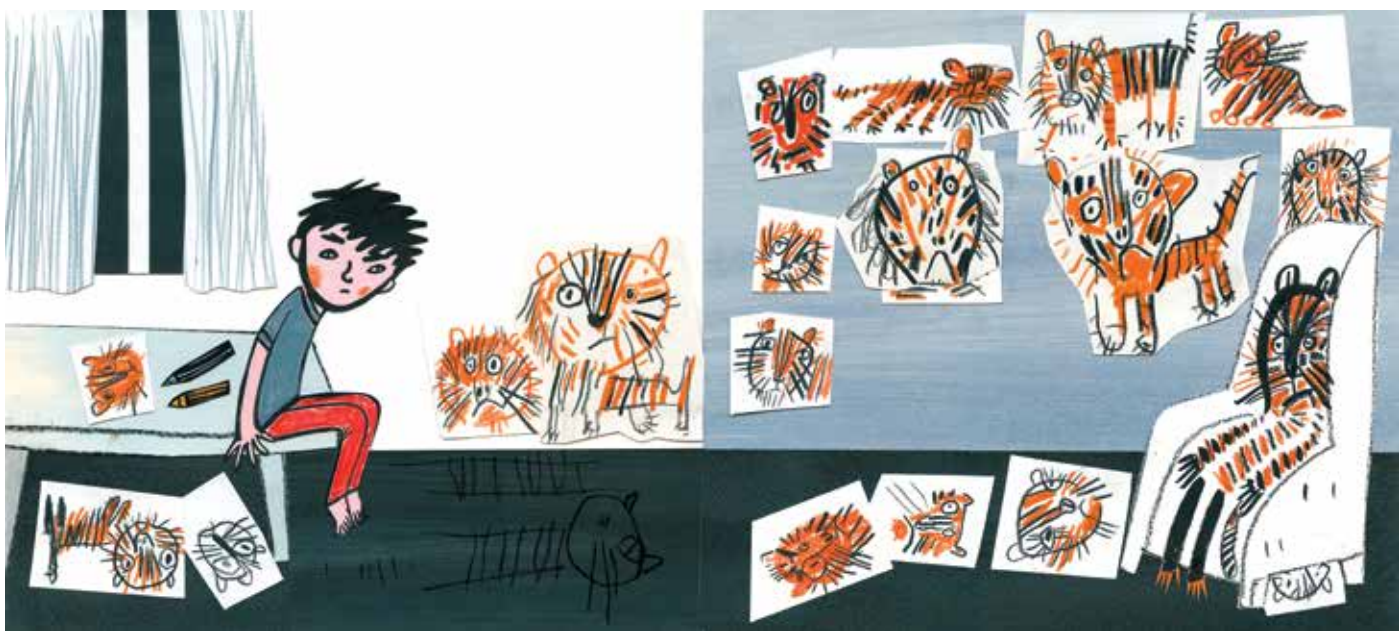


Sillaste, Kertu. *I Am an Artist*. Koolibri, 2018, mixed media





Sillaste, Kertu. *I Am an Artist*. Koolibri, 2018, mixed media



Catherine Zarip



Creating a world of pictures is a wonderful job. Each time I need to think up something new and improve my knowledge of the world and the way things work. Everyone's work should be like this – doing something that you like and being able to bring joy to other people.

For the last decade, I've been working primarily with acrylic paints. I have occasionally used collage and pencil, but always together with acrylics. Since colour palette is a priority to me, the technique enables me to create the kinds of surfaces and tones that help to convey just the right mood and atmosphere.

Catherine Zarip (1966) is a freelance illustrator and graphic designer. She graduated from the Estonian Academy of Arts in ceramics in 1995, after which she worked at the Publishing house Avita as a book designer and art director. Zarip has illustrated dozens of textbooks, more than 30 children's books, and has designed about 200 books in total. Zarip's works are held in the collections of the Estonian National Library and the Estonian Children's Literature Centre. Her art is fresh and elegant – simultaneously animated and restrained, detail-rich and simplified.



Sein, Liis. *Saskia Looks for Colours*. Tammerraamat, 2019, acrylic

Selected works:

Tomusk, Ilmar. *Vapper siil* (The Brave Hedgehog), Tammerraamat, 2020

Sein, Liis. *Saskia otsib värve* (Saskia Looks for Colours), Tammerraamat, 2019

Tomusk, Ilmar. *Väike Vunts* (Little Whiskers), Tammerraamat, 2019

Niit, Ellen. *Jutt jänesepojast, kes ei tahtnud magama jääda* (The Little Bunny Who Didn't Want to Go to Sleep), Tammerraamat, 2018

Tomusk, Ilmar. *Hundi sõbrad* (Wolf's Friends), Tammerraamat, 2018

Kuidas loomad endale sabad said (How the Animals Got their Tails), Tammerraamat, 2017

Saar, Olivia. *Kippu ega kõppu* (Not a Peep), Pegasus, 2017

Pervik, Aino. *Sinivant kuulab unejuttu* (Bluephant Hears a Bedtime Story), Tammerraamat, 2016

Williams, Margery. *Sametjänes* (The Velveteen Rabbit), Koolibri, 2015



Sein, Liis. *Saskia Looks for Colours*. Tammerraamat, 2019, acrylic

Selected exhibitions:

2003, 2006, 2009, 2013, 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia

2018–2020 Travelling exhibition of Baltic illustrators “Running with Wolves”, UK, Estonia, Poland, Italy, Lithuania

2016 Catherine Zarip’s and Anne Linnamägi’s jubilee exhibition “The Century”, Estonian Children’s Literature Centre

2015–2020 International travelling illustration exhibition, “It’s Always Tea-Time”, Estonia, Latvia, Finland, Poland, Germany, Hungary, UK, Russia

2005, 2009 Biennial of Illustrations Bratislava (BIB), Slovakia

Selected awards:

2020 IBBY Honour List

2020 Nukits competition

2003, 2007, 2008, 2009, 2010, 2012, 2013, 2014, 2015, 2017, 2018, 2019 5 Best-Designed Estonian Children’s Books

2014, 2018, 2019 Good Children’s Book

2019 Edgar Valter illustration prize nominee

2018 Annual International Contest ‘Image of the Book’, Moscow, diploma

2006, 2017 Tallinn Illustrations Triennial (TIT), diploma

2014, 2015 Astrid Lindgren Memorial Award candidate

2006, 2012 25 Best-Designed Estonian Books



Tomusk, Ilmar. *Wolf's Friends*. Tammermaat, 2018, acrylic



Sein, Liis. *Saskia Looks for Colours*. Tammerraamat, 2019, acrylic



Tomusk, Ilmar. *Wolf's Friends*. Tammerraamat, 2018, acrylic

Marju Tammik



I like India ink, watercolours, clean acrylic surfaces, scissor-cut, and collage. Markers and coloured pencils are always within arm's reach, too. When I start to draw, I act quickly. Often, I'll repeat a motif over and over again, twenty times if necessary, until it feels just right. I go through massive amounts of paper and India ink, and when I'm working on a larger project, then my desk – and ultimately my entire studio – is covered in hundreds of little scraps and sheets of paper. Only after I've drawn everything by hand do I assemble the illustration in Photoshop. I like the inelegance or imperfection that drawing by hand can offer – the surface of the paper, the smell of the India ink, how different brushes can be, and all those accidental drips and lines. I don't believe I'll ever make my art completely digital.

Marju Tammik (1972) is a fashion artist and illustrator. She graduated from the Estonian Academy of Arts in fashion design. Tammik's illustrations can be found on posters and packaging, as well as in magazines and books. She is a two-time winner of the Estonian Design Awards Prize. Tammik has illustrated four children's books and been awarded in the 5 Best-Designed Estonian Children's Books and the Knee-High Book competitions.



Lotman, Kaja. *A Morning Concert in Bird Country*. Päike ja Pilv, 2018, mixed media

Selected works:

Jaaks, Piret. *Emme draakon* (Mommy's Dragon), Päike ja Pilv, 2019

Lotman, Kaja. *Hommikukontsert Matsalus* (A Morning Concert in Bird Country), Päike ja Pilv, 2018

Trummal, Külli. *Viisakas laps* (A Polite Kid), Hermes, 2016

Kruus, Tiina. Paljak, Hanne. *Printsessi kokaraamat* (The Princess' Cookbook), Menu, 2010

Selected exhibitions:

2011 Group exhibition "New Nordic Fashion Illustration I", Tallinn

2012 Group exhibition "New Nordic Fashion Illustration I", Helsinki Design Museum Gallery, Finland

2015 Group exhibition "New Nordic Fashion Illustration II", Estonian Museum of Applied Art and Design, Estonia



Jaaks, Piret. *Mommy's Dragon*. Päike ja Pilv, 2019, mixed media

2015 Group exhibition "New Nordic Fashion Illustration II", Tbilisi Moma, Georgia

2016 Group exhibition "New Nordic Fashion Illustration II", Pärnu Museum, Estonia

2016 "Nordic Stars"; Hillyer Art Space, Washington, DC, USA

2016 Group exhibition ERÖMÜVHAZ Cultural Centre, Budapest, Hungary

2016 Group exhibition "Tactility", Pocko Gallery, London, UK

2017 Fashion Illustration, Borås Textile Museum, Borås, Sweden

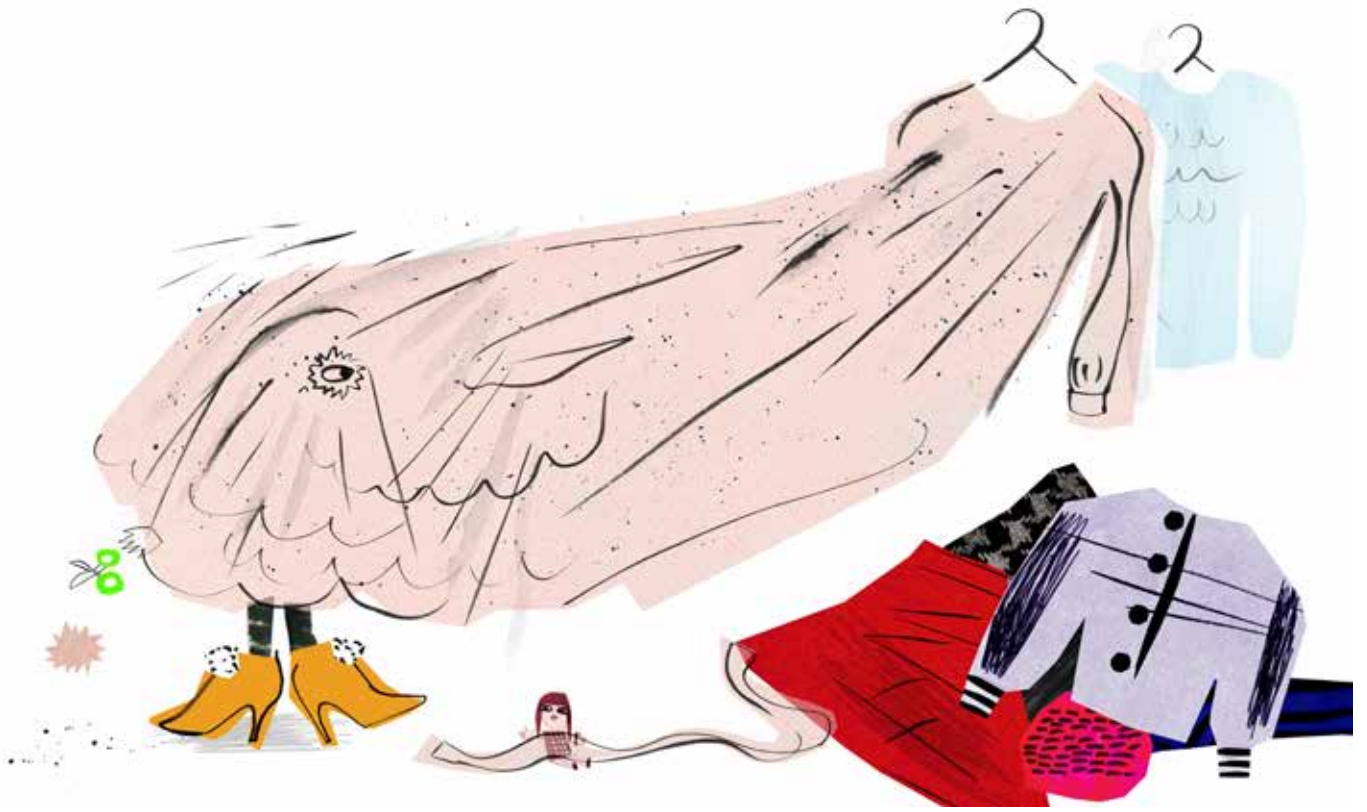
Selected awards:

2020 The White Ravens

2019 Good Children's Book

2018 5 Best-Designed Estonian Children's Books

2017 The Knee-High Book Competition



Jaaks, Piret. *Mommy's Dragon*. Päike ja Pilv, 2019, mixed media



Jaaks, Piret. *Mommy's Dragon*. Päike ja Pilv, 2019, mixed media



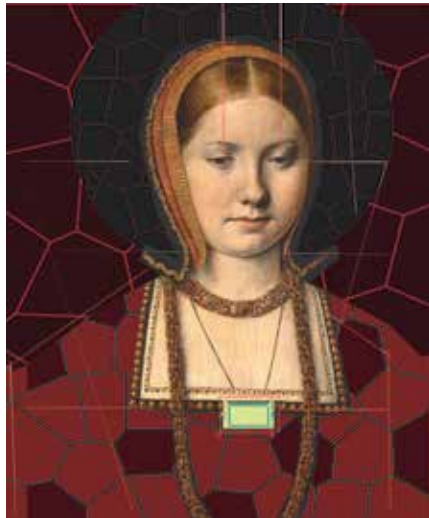
Urmas Viik



Urmas Viik (1961) is an interdisciplinary artist and book designer. He graduated in graphic arts from the Estonian Academy of Arts, and worked as a freelance artist thereafter. Since 2005, he has been a professor and head of the Graphics Department at the Estonian Academy of Arts. Viik has illustrated about 30 children's books. He was included on the 2010 IBBY Honour List, and has received several awards at annual illustration competitions.

As a child, I would find stories in gum wrappers, stamps, picture books, and magazines. Later, they came to me from concert posters, record liners, and art albums. I studied graphic art, but a large portion of my artistic activities fell quite far from children's books. In retrospect, it seems entirely natural that picture books would re-enter my life one day, because a desire for that has always lain in the deepest corners of my heart.

I believe I interpret the author's writing. Thus, you could probably say that I'm generally interested not in depicting the activity found in the text so much as I am in searching for unexpected interpretations of it.



Saar, Anti. *Milda, Master Michel, and I*. EKM, 2018, mixed media

Selected works:

Tungal, Leelo. *Naisekäe puudutus ehk Seltsimees laps ja isa* (A Woman's Touch, a.k.a. Comrade Kid and Dad), Tänapäev, 2018

Saar, Anti. *Mina, Milda ja meister Michel* (Milda, Master Michel, and I), Eesti Kunstimuuseum : KUMU, 2018

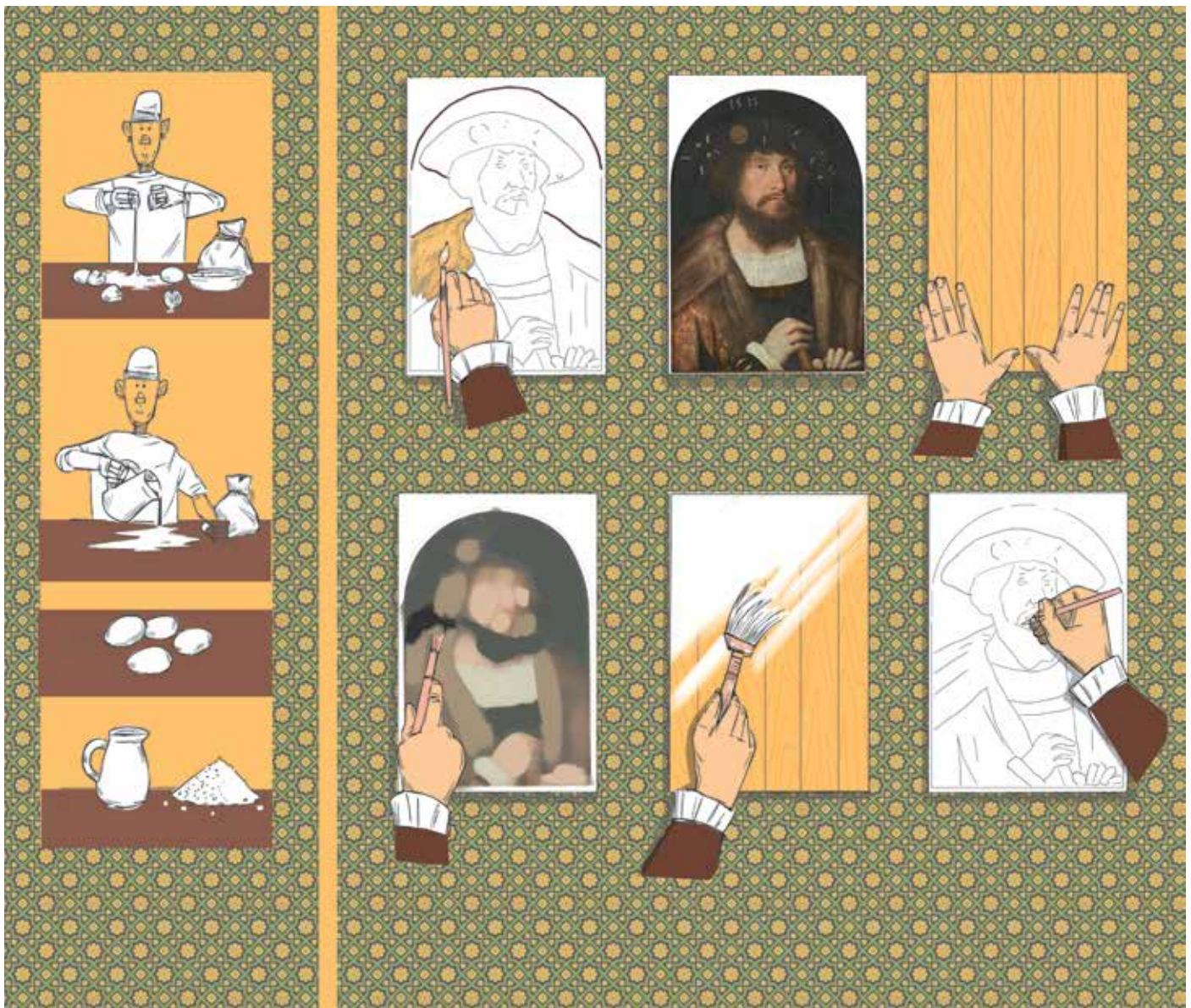
Viik, Urmas; Tüür, Kadri. *Muhu Inglid* (Angels of Muhu), Postimees Kirjastus, 2016

Soasepp, Tiia. *Jõemehike* (The Little River Man), Koolibri, 2009

Tungal, Leelo. *Samet ja saepuru* (Velvet and Sawdust, a.k.a. Comrade Kid and the ABC), Tänapäev, 2009

Hinrikus, Kadri. *Miia ja Friida* (Miia and Friida), Eesti Ekspressi Kirjastus, 2008

Tungal, Leelo. *Seltsimees laps ja suured inimesed* (Comrade Kid and the Grown-Ups), Tänapäev, 2008



Saar, Anti. *Milda, Master Michel, and I*. EKM, 2018, mixed media

Selected exhibitions:

- 2013, 2017, 2020 Tallinn Illustrations Triennial (TIT), Estonia
- 2019 International exhibition "Illustrating life IV", Beijing, China
- 2005, 2007, 2009, 2013, 2017, 2019 Biennial of Illustrations Bratislava (BIB), Slovakia
- 2018 Group exhibition of Estonian artists "Secret Lives II", Skizza gallery, Jerusalem, Israel
- 2018 Group exhibition of Estonian illustrators "Tra ghiaccio e fuoco", Rome, Pesco Sannita, Italy
- 2018–2020 Travelling exhibition of Baltic illustrators "Running with Wolves", UK, Estonia, Poland, Italy, Lithuania

- 2015–2020 International travelling illustration exhibition, "It's Always Tea-Time", Estonia, Latvia, Finland, Poland, Germany, Hungary, the UK, Russia

Selected awards:

- 2003, 2005, 2007, 2008, 2009, 2018 5 Best-Designed Estonian Children's Books
- 2018 Raisin of the Year Award
- 2013, 2017 Tallinn Illustrations Triennial (TIT)
- 2003, 2007, 2008, 2009, 2017 25 Best-Designed Estonian Books
- 2010 IBBY Honour List



Viik, Urmas; Tüür, Kadri. *Angels of Muhu*. Postimees Kirjastus, 2016, mixed media



Viik, Urmas; Tüür, Kadri. *Angels of Muhu*. Postimees Kirjastus, 2016, mixed media





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