

# HANS CHRISTIAN ANDERSEN AWARDS 2014

## François Place

Illustrator



Nominated by the French section of IBBY

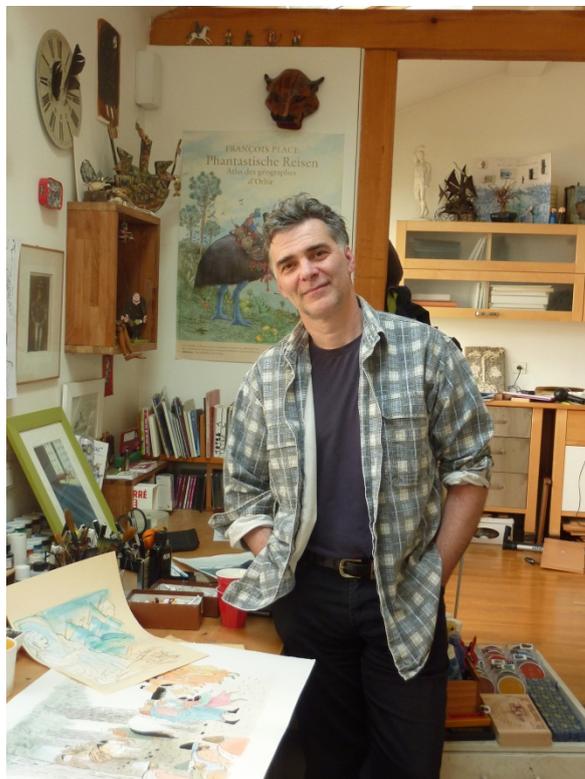
## TABLE OF CONTENTS

<b>BIOGRAPHY</b>	<b>3</b>
<b>NOMINATING FRANÇOIS PLACE: THE REASONS BEHIND THE CHOICE</b>	<b>4</b>
<b>INTERVIEWS</b>	<b>9</b>
<b>ARTICLES ABOUT FRANÇOIS PLACE</b>	<b>17</b>
<b>AWARDS' LIST</b>	<b>21</b>
<b>BIBLIOGRAPHY</b>	<b>24</b>
<b>CHILDREN'S LITERATURE</b>	24
AUTHOR AND AUTHOR-ILLUSTRATOR	24
WRITING WORKSHOP	25
ILLUSTRATOR	25
WORKS AS PART OF AN ILLUSTRATORS' COLLECTIVE	29
LIVE SHOWS BASED ON FRANÇOIS PLACE'S BOOKS	29
<b>ADULTS' LITERATURE</b>	30
AUTHOR AND AUTHOR-ILLUSTRATOR	30
ARTICLES, ILLUSTRATION OF ARTICLES	30
EXHIBITIONS	31
<b>FOR MORE INFORMATION</b>	32
MONOGRAPHS	32
ARTICLES IN MONOGRAPHS	33
ARTICLES IN MAGAZINES	33
ARTICLES IN THE PRESS	34
<b>ONLINE RESOURCES</b>	35
INTERNET SITES	35
ARTICLES ON THE INTERNET	35
VIDEOS ON THE INTERNET	35
<b>TRANSLATED BOOKS</b>	<b>36</b>
<b>BOOKS SENT TO THE JURORS</b>	<b>38</b>
<b>ATLAS DES GÉOGRAPHES D'ORBAE [A VOYAGE OF DISCOVERY]</b>	38
<b>LES DERNIERS GÉANTS [THE LAST GIANTS] 20TH ANNIVERSARY SPECIAL EDITION</b>	39
<b>LA FILLE DES BATAILLES [THE BATTLES' DAUGHTER]</b>	40
<b>LE ROI DES TROIS ORIENTS [THE KING OF THE THREE ORIENTS]</b>	41
<b>LE SECRET D'ORBAE [THE SECRET OF ORBAE]</b>	42
<b>SIAM [SIAM]</b>	43
<b>TOBIE LOLNESS [REGROUPS <i>TOBIE ALONE</i> AND <i>TOBIE AND THE SECRETS OF THE TREE</i>]</b>	43
<b>LE VIEUX FOU DE DESSIN [THE OLD MAN MAD ABOUT DRAWING]</b>	45

## BIOGRAPHY

Born on April 26, 1957, in Ezanville (France), François Place studied at L'École des arts et industries graphiques Estienne, a school of art design, then worked as an illustrator for advertisement companies before moving on to illustrating children books. In 1983, he illustrated his first children's books, novels of La Comtesse de Ségur. But his talent will reveal itself in 1986, when he illustrates non-fiction books like *Le Livre de la découverte du monde* by Bernard Planché, published by Gallimard jeunesse. François Place starts to write his own books that he illustrates himself and, in 1992, creates *Les Derniers géants* [The Last Giants], published by Casterman. The book is a huge success, it wins several prizes and changes the way book professionals consider illustrated books for children and young adults. The three volumes of *L'Atlas des géographes d'Orbae* [A Voyage of Discovery], an atlas of 26 imaginary countries based on the letters of the alphabet, are published between 1996 and 2000, and tackle the frontier between fiction and non-fiction books. In 2010, François Place publishes his first novel, *La Douane volante*, thus adding a new dimension to his work. His work speaks of travels to faraway lands, discoveries, encounters... François Place's imagination and creativity are nourished by all the books he reads, and most of his travels are imaginary ones.

He continues to create picture books, novels, and illustrates the works of others, like Michael Morpurgo, Erik Lhomme, Timothée de Fombelle... He has also worked on the [Louvre Museum's internet site](#) for children.



François Place at his atelier in Taverny. © Claire Place

## NOMINATING FRANÇOIS PLACE: THE REASONS BEHIND THE CHOICE

Since 1985, François Place has been creating a large body of work as an illustrator and author, work which is special and unique.

He has been nicknamed the “bedroom traveller” or sometimes “the architect of the imagination”; through his books he has created a map of the imaginary, which transports the reader to faraway places, real and dreamed of, exploring the differences of human society through time and space.

And yet as he often admits, he has not travelled widely. It is with books, maps, atlases, engravings from all periods that he feeds his abundant imagination and cultivates his knowledge to produce works that have a power – with meticulous drawings and an impeccable writing.

### 1. PLAYING WITH BOUNDARIES

François Place will not allow himself to be limited by categorisation, which is what gives him much of his power and makes his work so interesting.

#### **Between fiction and documentary**

His work is characterised by a distinct line between documentary and fiction, offering the reader a fascinating view of historical and geographical realities and imaginary worlds. Taking a delight in crossing boundaries, he moves constantly from fantasy to reality. The encyclopaedic approach gives way to a fiction of worlds invented and reinvented.

*“In written fiction, what is great fun is to take the reader into a fictive world and then to take him so far into this world that it seems real. After all, it doesn’t matter what happens there. You come back when you close the book. But when still in the book, you must accept the fact that you’re not in the real world.”*





### Picture books that are also favourites of young adults

This desire to open the mind also shows itself in the ages of his readers. *“I don’t write for any age group in particular. I don’t know how to do that. I want to create bridges.”*

François Place plays with different classifications, breaking down barriers between children’s and young adult literature.

In this respect, the publication of *Les Derniers Géants* (The Last Giants) was an important step and played a particular role in the field of French children’s literature: its success with teenagers demonstrated the interest for picture books of a readership that was older and more mature. This made it possible for other authors to propose picture books to that specific age group.

## 2. A CONSISTENCY OF THEMES

François Place, magnificent story-teller, plays alternatively with images and words, bringing into being very different universes with a remarkable consistency overall. In his books, diverse as they are, we find many different styles of storytelling (adventures and initiation stories) different characters, (from young heroes dealing with the chaos of their existence to wise elders, teachers and artists who guide their first steps) and other recurring themes.

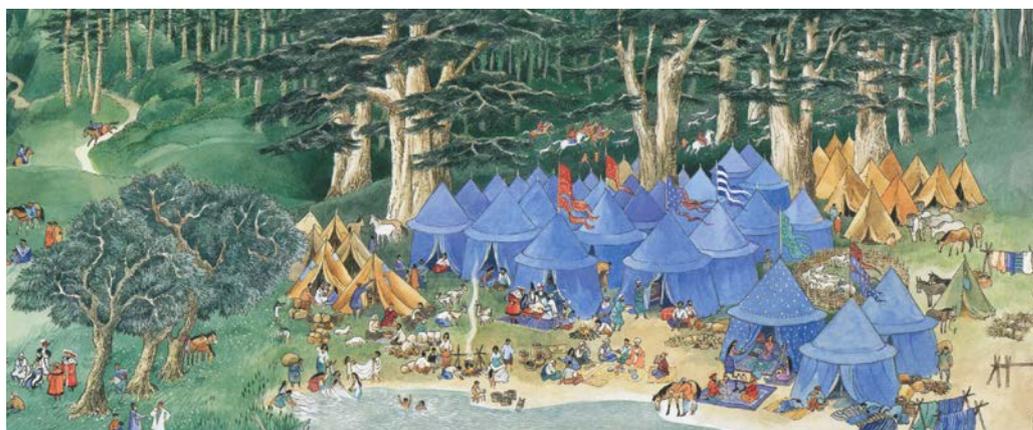
### Humanism and a sense of discovery

He is demanding concerning his young readers. Each of his books is an invitation to discover other continents, times and cultures. The voyages that he takes the reader on – geographical, historical, anthropological, realistic or imaginary – do not aim to cultivate folklore or to create superheroes; rather to teach the respect for others and their differences, to transmit values, to enter into a story, to remind us that our society is fragile and the human condition needs to be protected from certain dangers.

### Ordinary heroes as main characters

Whether imaginary or real, François Place’s stories create a plethora of captivating personalities, fragile and idealistic, who try to realise their modest destinies.

His books do not create heroes with super powers but personalities who are tossed around by life, full of doubts, self-questioning and who do not always come out victorious. François Place is captivated by ordinary people, everyday people.





### Protecting figures

All his characters survive thanks to a support in some form (wise elders for children, artists for women, women for men). Like Hokusai as well as the character of Kensuké created by Michael Morpurgo, there are protecting figures who can instil courage, intelligence and bring out the talents of the children in their charge for different reasons – without making them dependent on the affection that they bring them.

### Individuals who emerge from the crowds.

François Place drives romanesque catalysts out of closed societies (familial clans, villages...) or out of seething crowds (ports, armies and legendary expeditions)

Each of his heroes is a witness to, or an incarnation of, the stakes of the civilisation that he comes from. In the time / space environments which are precisely defined (England or Japan in the 19th Century, prehistory, The Silk Road, France under Louis XIV, WW1 in Brittany) or the more symbolic (Africa, the land of Ankou) these characters lean on major heroic figures like the Prince, the scholar and the artist in “credible” worlds.

### The humble who take the floor

The voice of ordinary people is the thread which links the eras. The truly heroic act in these books is freeing the expression of the anonymous, those who make up the crowds. This expression is not necessarily oral but through other modes (tattoos, shivers, tears, cries, silence, dance, songs ...) and blossoms in an artistic environment: through tales, through theatre...

### Human complexity

François Place’s characters present young readers with the spectacle of a complex humanity, where everyone can be dependent and yet free at the same time, fiercely autonomous and driven by a powerful logic. The mixture of the significant and the trivial in the words or the illustrations outlines a framework where the imaginary can unearth reality from the hidden: whether they have existed or not, the characters will return to the myth that they came from because men are men and are held between the horizons of the mundane and the magnitude of history – in the infinite possibilities that language creates but also its dead ends.

### The beauty and the fragility of the world

The more he evolves in his books, the more he connects, after great travels through space, to the exploration of time. ***“I have the impression that the more we move on and the more we worry about the general breakdown of our system: pollution, the running out of raw materials, the energy crisis. The world is changing fast and that is quite frightening. But one can see that there are also ancient, forgotten levels which are being erased little by little.***

***“I am interested in the past not for nostalgic reasons, and not because I believe that the world used to be easier and more beautiful. To talk about the history of voyages means going back to a fantasized place, full of marvels. Marvels in every sense of the word: dangerous, worrying but very beautiful nevertheless. We feel these emotions when we go to far off countries and are faced with a natural spectacle like The Grand Canyon. That’s what I like to write about. It’s full of images, very varied, very exciting.”***

### 3. ARTISTIC DEMANDS

François Place uses, across many different registers, the power of the visual in both a lively and detailed way, which requires a patient work of documentation and a great talent for observation

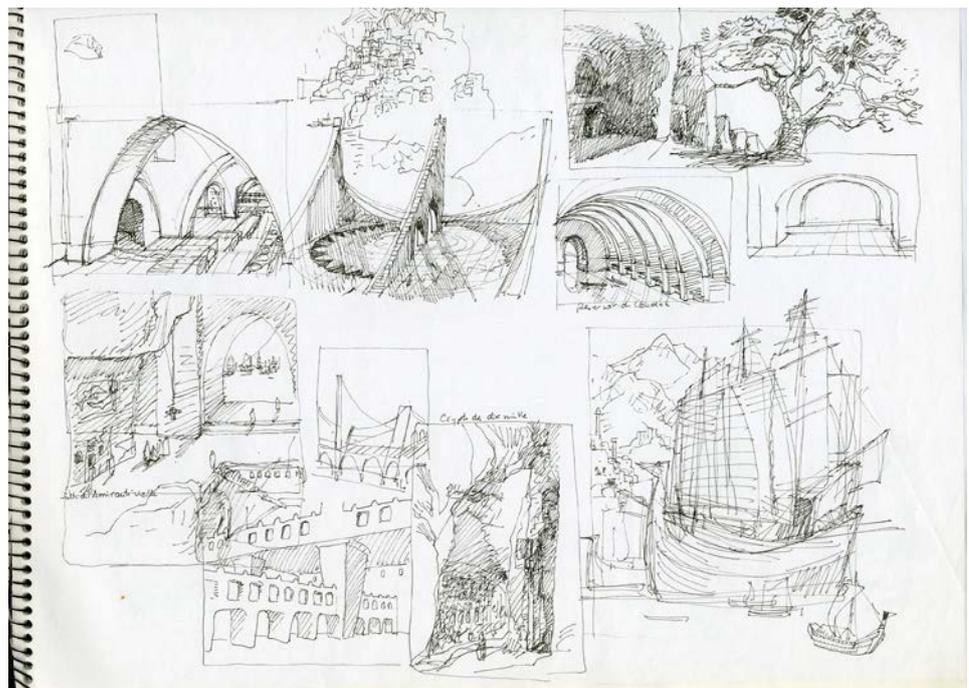
#### Adaptability of style to each universe

François Place says that he is *“always influenced by the context of the story when he wants to illustrate”* and his style varies as a result; purified and dynamic for *Le Vieux fou de dessin* [The Old Man Mad about Drawing] - a teaching fable as well as a documentary on Hokusai during the Edo period in Japan; meticulous, imitating the Persian Miniatures for *Contes d'un royaume perdu* [Tales of a Lost Kingdom]; rough and loose, drawn with bamboo and ink for *Grand Ours* [Big Bear], a potent *INITIATORY* adventure set in Prehistoric times. As he adapts the form to the substance, he changes his tools accordingly: his palette is very large, from pencils to pens (he has an impressive quantity of pens in different shapes!), he can work with a very thin paint brush or a very thick one, whatever he feels is appropriate to the period and his artistic viewpoint.

#### Research and precision over details

*“Illustration requires a lot of research and is very restrictive. For example, for an historic documentary the artist must be very accurate over details such as clothes, houses etc. (...) Nowadays I work in a style that is pseudo documentary, accurate but free from the restraints of this genre.”*

The need for documentation remains a constant constraint, even in fictional narratives, as shown, for example, by the research that went into *La Fille des batailles* [The Battles' Daughter] based on the works of Flemish and Dutch masters of that period, artists like Watteau, in the aim of imagining and recreating the countryside, the costumes and the attitudes of the characters in a realistic way.





#### Artistic techniques and methods selected to satisfy the highest of quality standards

François Place draws again and again a number of different sketches, using pencil, lead, brush, wash drawing, and then tinted ink or watercolour. He works in the same way with the text, studying five or six different versions to find a satisfying rhythm, cadence and linguistic quality. The resulting quality of his work is highly praised by critics.

*“I am at ease working with liquid mediums, ink, watercolour, aquarelle (...) I have obviously tried other styles but as my drawing style is cursive, similar to writing, if I work with a coloured page it is not very satisfactory. I look for a sort of writing of the image, a sort of written image: in La Fille des batailles, it’s the brush that guides the drawing. Then I start again and again, in order to reach this quality of the free line, as if I were writing. The line has to be precise but with great freedom. The thing with drawing is to find a gesture that is consistent everywhere. Each separate element and the whole must have the same quality, the same rhythm, the same freedom. This is why I rework so often.”*

#### 4. A QUALITY REQUIREMENT IN A GENEROUS RELATIONSHIP WITH HIS READERS

François Place’s books are not addressed to children, rather to that part of the imagination and childhood still present in the adult reader, as well as to that part of curiosity, thought and seriousness that are present within the child reader.

Whether it is during the meetings with children in the book fairs or in school environments, his magic operates. His readers are often astounded to see, before their very eyes with just a few brush strokes, other universes appear in magnificent aquarelles. To participate with him in the creation of a collectively created masterpiece remains a highly privileged moment.



THIS TEXT CONTAINS CERTAIN PARTS OF THE DOSSIER DEDICATED TO FRANÇOIS PLACE IN LA REVUE DES LIVRES POUR ENFANTS (N° 254, SEPTEMBER 2010) SENT TO THE MEMBERS OF THE JURY WITH HIS BOOKS, AND OF AN UNPUBLISHED ARTICLE BY VÉRONIQUE SOULÉ.

## INTERVIEWS

### INTERVIEW WITH FRANÇOIS PLACE

By Brigitte Andrieux and Annick Lorant-Jolly<sup>1</sup>

*Annick Lorant-Jolly: Dear François Place, there have been many articles published about your work, especially interviews. We will surely ask many questions that you have already answered but we would like to go over your background and the path you have followed, first as an illustrator, then author-illustrator, then becoming a novelist with the publication by Gallimard Jeunesse in January 2010 of La Douane Volante. Nearly all your books, non fiction, picture books and novel, take the reader on a voyage and yet I believe you remain very much a stay-at-home person. You must have an abundant imagination?*

François Place: Yes and no. My imagination is fed by prolific reading of travel tales. Indeed I started traveling myself rather late in life and that was thanks to my writing: I have been invited to many places to talk about my work. But it is true; I am not someone who would go to the other side of the world just for the fun of it.

*A.L.J.: So all these countries, these far off cultures that we discover in your picture books are the fruit of your reading? Did you read a lot as a child?*

F.P.: Yes, when I was a small boy I read a bit of everything and my first memory related to a book is *Apoutsiak, Le Petit Flocon de Neige* [Apoutsiak, Little snow flake] from the collection “Les Enfants de la Terre” [Earth’s Children] of “Les Albums du Père Castor” [Père Castor’s picture books], published by Flammarion.

Later I dived into the “Bibliothèque Rose”, the “Bibliothèque Verte” and “Mille Soleils”. But I also enjoyed going to the library to do documentary research, in particular historical research like many boys do. Then I moved on to the great classics, like *Treasure Island* and *Moby Dick*, in abridged versions I imagine, and Jules Verne. I read comic books like Tintin, Asterix, Lucky Luke, my favourite trilogy together with Valerian and Blueberry.

By the time I was 12, I had discovered collections of tales and legends – in particular the Greek and Roman Legends. I loved them very much, *The Iliad, The Odyssey...* I was fascinated by the Greeks and the Egyptians. In fact I was already fascinated by the historic aspect and by the distant, traveling through space and time. In the artistic field – drawing and illustration – my father was a painter and he had many books on the history of art and catalogues. I was very attracted to miniatures, mediaeval and Mongolian. I already did many drawings and miniatures when I was young.

*A.L.J.: Did your parents tell you a lot of stories as a child?*

F.P.: No but we were encouraged to read a lot. My mother was a primary school teacher and there were six of us at home. There was a large library in the house and my parents wanted us to help ourselves. Right from primary school we were given picture books like *Apoutsiak* for example and we read them ourselves.

---

<sup>1</sup> This interview was published in French in a dossier dedicated to François Place in *La Revue des livres pour enfants*, n° 254, September 2010, pp. 101-112.

*Brigitte Andrieux: I can imagine you burying yourself in the engravings in the old Larousse illustrated dictionaries.*

F.P.: Indeed. In fact there were not that many illustrations but I do remember an edition of the *Fables* of La Fontaine, illustrated by Gustave Doré which I looked at for hours. Later we moved to Tours and I spent a lot of time in the municipal library and as I grew up I continued. I loved to go there to read, leafing through the books on art, in particular the mediaeval and Flemish periods.

*B.A.: So your father was an artist?*

F.P.: Yes, and he worked in many different forms, mosaic, design, painting – sometimes figurative sometimes abstract, depending on the periods. But he had to do other jobs to earn a living. I realized that the life of an artist is not easy. I said to myself that if I did not earn my living drawing, I would change direction.

*B.A.: What about your brothers and sisters? Did they draw, too?*

F.P.: No but my son, Pierre, is a writer and illustrator of comic books and I have a nephew studying at Beaux Arts in Nantes. I thought at first I just wanted to create images, and then I took a liking to it. But I am careful about the word artist even if there is necessarily an artistic element to my work.

*A.L.J.: A creator or an artist is, among other things, someone who invents different worlds; either with images or with words or both as in your case. So from this point of view one could definitely say you are an artist.*

F.P.: And there are great creators in the world of illustration, like Saul Steinberg for example. But these are people who really interpret the world and give it a color, a unique voice. I see myself rather as a storyteller, through text and image.

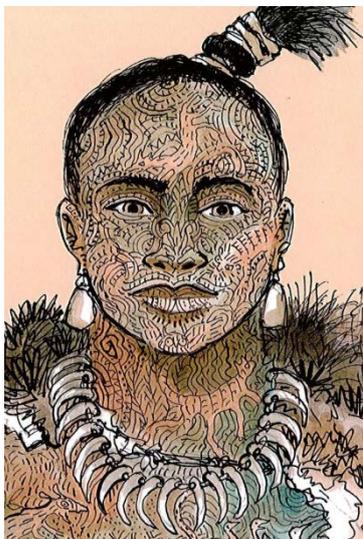
*B.A.: After you finished your studies at the École Estienne, did you immediately start to show your illustrations to children books' publishers or did you do something else?*

F.P.: I had a friend who worked in advertising and I worked with him as a free-lancer over five or six years doing a style of illustration that was very commercial. I also worked for small audio visual companies who offered trainings based on diaporamas – video was not that developed then. I drew for slides, story boards etc. Advertising was my money job so that I could take my first steps in publishing. I worked as an illustrator for the collection "Bibliothèque Rose", but the "serious" work began and in 1985-86 with "Découverte Cadet" for Gallimard Jeunesse. *Les Derniers Géants* [The Last Giants], my first picture book as both author and illustrator, was published in 1992, six years later. But *L'Atlas des Géographes d'Orbae* [A Voyage of Discovery] was already in my mind.

*A.L.J.: So you became known first as a non-fiction illustrator. What did that teach you?*

F.P.: As you know, it is a work which goes unrecognized most of the time, and is very constraining. For example for a documentary on history, one has to be accurate with the details concerning the costumes, the houses etc. A book for "Découverte Cadet" represented nearly a year's work. Financially not too profitable given the amount of time involved. Having said that, I really enjoyed doing it and learned a lot. Now I do a sort of pseudo documentary drawing which, although fairly accurate, is liberated from that type of restrictions.

For non-fiction children's books I only worked for Gallimard. Going to Casterman for *The Last Giants* happened because Pierre Marchand did not find the project interesting. I understand, because he was in a dynamic turned toward non-fiction books rather than fiction picture books.



At that time, most of the market was divided, roughly, between l'École des Loisirs for fiction and Gallimard Jeunesse for non-fiction. Of course there were other publishers. I went to see Marie Lallouet, the editor at Casterman whom I had previously met at Gallimard Jeunesse. She was interested in the idea and, in order to get the story known by the sales representatives, she organized a cassette recording with an actor and some especially composed music. The publication was important for me, it represented a milestone. It also provoked a change in the market as other authors have dared to create picture books - traditionally aimed at the younger market - for an older and more mature readership.

*A.L.J.: In secondary schools, this picture book has often been remarked and used but fiction picture books were not that frequent before in these schools.*

F.P.: There are very beautiful picture books for teenage readers. Librarians have said as much for years. The publication of *The Last Giants* opened up for me the possibility to suggest other projects and to widen my knowledge of the professional network. Many young illustrators and authors produce marvelous work but have difficulty getting into the market. The competition is fierce and it is very difficult to make a living of it. I was very lucky to have the time and the opportunity to learn and make mistakes. Meeting Pierre Marchand was a determining factor for me and I was able to profit from my time at Gallimard as in an art school!

*B.A.: Everybody knows how presenting projects, even consistent projects, to publishers, is difficult today for young people. And they are, it seems, quickly discouraged by the lack of interest they meet*

F.P.: The publishers already have their authors and illustrators, and publishing is changing rapidly with a faster and faster turnover of titles. Part of this production relies on the commercial collections which are the bread winners. More audacious projects or those which cannot easily be classified are always risky and make publishers hesitate. However they are always ready, I feel, to accommodate new talents.

*A.L.J.: What were your first publications as an author/illustrator?*

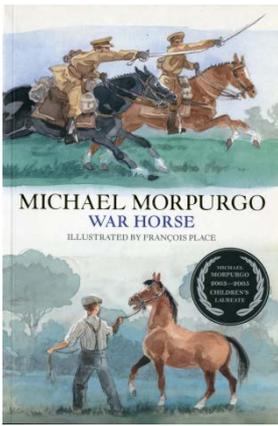
F.P.: My first was a non-fiction book, *Le Livre des navigateurs* [The navigators' book] and I did two just after that one: *Le Livre des explorateurs* [The Explorers' book] and *Le Livre des marchands* [The Merchants' book]. They required a lot of preliminary research – and I went on for that matter, reading on anthropology, ethnology and travel tales.

*B.A.: Do you still go to libraries for your research?*

F.P.: To be honest, much less as there is the Internet where I get much of my visual documentation. There are many on line libraries but I still like walking into a library and borrowing books and CDs. I find that a public library is a good source of resources.

*B.A.: You have illustrated some authors like Timothée de Fombelle and Michael Morpurgo, would you like to illustrate more classic authors like Yourcenar?*

F.P.: I am not sure. It is true that I visualize a lot when I read novels. But one has to feel an affinity in order for that to be possible. It happened with *Tobie Lolness* [Toby Alone]



because in Timothée's tale there was room for illustration. The tale itself does not fill it all. There is a lot of dialogue and action but quite little description. That is interesting for an illustrator. As for Michael Morpurgo, I do not need to say how lucky I felt to be able to illustrate his work. But you have to be careful with a novel not to interfere with the reading. For the most part, I prefer illustrations that are simple and not too diverting from the text.

*A.L.J.: In Le Royaume de Kensuké [Kensuke's Kingdom], for example, the illustrations work very well.*

F.P.: Yes, thumbnails that just shed a light. That is all that is necessary.

*B.A.: To return to your first novel as an author – La Douane Volante. Why did you decide to publish it without any illustration, apart from the cover?*

F.P.: It was a deliberate choice. I hoped that the text would be sufficiently visual and everyone has said that this is the case. I have only received one criticism from a young person saying that there is too much description but I cannot tell really if there is too much or not enough.

*A.L.J.: One is sufficiently gripped by the adventures that the descriptions do not weigh heavily on the narrative. And also one sees the characters and the landscape.*

F.P.: It was also a challenge, I wondered if I could write a book with no pictures. In fact the project was part of a commission by Jean-Philippe Arrou-Vignod who wanted me to write a novel for the collection that he directs for Gallimard Jeunesse, "Hors-piste". He asked me "When are you going to write a novel?" When he asked me a second time, that pushed me into doing it, I started and wrote three chapters which I sent him. He said that he liked them a lot and told me to continue. Little by little the novel took on its own life and became a long one. We then realized it could not be published in the "Hors-piste" anymore. But I was happy that the book had a good feedback from the editorial team.

*A.L.J.: As an author, the adventure must also be exciting for you – to go with words, just the words?*

F.P.: Yes, it is really a pleasure to roll it out, especially when it flows nicely. But I do know that some readers are a bit upset as the novel maybe does not give all the keys.

*A.L.J.: This is precisely what I find so interesting, including the notions of space/time. We go from one world to another, yet the other world, the one which Ankel takes the young Gwen to, is highly realistic. Personally I like the deliberate hesitation, the "trembling" between the fantastic and the real.*

F.P.: Exactly. The readers who are too Cartesian in their outlook may be disturbed, especially at the end. Thinking about it afterwards I felt that I could have put in two rather precious specific little keys. The Baie des Trépassés is the source of many legends in Brittany, legends that tell it is the place where sailors lost at sea will return to floating between two seas. It is due to the sea currents I understand. To not be buried is a problem though as one needs a body for the resurrection. This is where the legends of lost sailors, ghost ships come from. One digs a grave but they are considered to be lost in a state of limbo; not really dead but not really alive: between two worlds. This is why Gwen returns through the Bay; he himself is not sure if he is alive or dead.

And the other element is that during the First World War there was in France a country of l'Ankou, a country of death across the territories of the North and the East. It was called the

Front. It separated the behind and the front; one had little chance of returning alive from there. Soldiers died in their tens of thousands from bombs. But when they went behind the lines on leave, they saw people in cafés... life went on. Then they would be sent back to the Front saying “I will not come back, I’m going to the Front, the land of death”. It was the theme of the song of Craonne, the song of the 1917 mutinies, “goodbye life, goodbye love”. My character, Gwen, escapes this land but finds himself in another that is ravaged by the Plague, which likewise decimates the population. It is a similar experience to that of Kermeur at the Front, the old friend that Gwen meets again at the end. Maybe I could have been more forceful in making the comparison between the First World War and this place where a catastrophe ravages a town.

*A.L.J.: However it is not a non-fiction book, it is a novel and it is good that the reader is not given everything and that imagination can do the rest.*

F.P.: In written fiction, what is great fun is to take the reader into a fictive world and then to take him so far into this world that it seems real. After all, it doesn’t matter what happens there. You come back when you close the book. But when still in the book, you must accept the fact that you’re not in the real world.

*A.L.J.: This other world which Gwen discovers makes one think of the Netherlands and the Flemish paintings.*

F.P.: Yes, the paintings of Jan Van Goyen in particular, which I drew sketches of at Beaubourg where there are three books on this painter as well as catalogues on many more. They are paintings of everyday life – life in the Netherlands in the XVIIth century, at ground level. They are almost like wide-shot photographs, taken from the point of view of a man. We can see people going about their daily lives, in boats, taking their animals to pasture, going the market, fishing, etc. There is no action as such; it’s simply descriptive, daily life. It is moving because the people are just there, like that. It is interesting to enter, through writing, into a world that has been painted by someone else and to move through this world with a character whom I can move as I wish on the canals, in winter etc.

*A.L.J.: It is true that we observe the ordinary people in your novel. You started from a world depicted in painting, and took the reader into this world, with words. When you are both the illustrator and author, how do you go back and forth between the words and the pictures?*

F.P.: There are two possibilities. Either I write without thinking of the visual element which is what I did for *Le Prince Bégayant* [The Stuttering Prince] which I originally wrote for a dance. It was a tale which would be told on stage. Then, when I went on to illustrate it, I found I had similar difficulties as with a text written by someone else.

For *L’Atlas* it was much more mixed as I knew exactly if I would put the information in the illustrations or in the text. I always know what will be in each, even when for non-fiction books; what will feed the text or even just a short phrase. And there are so many possibilities to play with the two.

For example in *Le Pays d’Esméralda* [Esmeralda’s country] there is a story written by the Indians who had dreamed about the arrival of Los Conquistadors. They send ambassadors to them. The text is all about a sort of double voyage; that of the Indians going to the Conquistadors’ fortress in the Amazon (to keep it simple) across the mountains. And there is a second voyage. They get the Spanish to smoke the “dream herb” and they leave in their dreams for a land they will never really see. This is evoked by the voice of dreams, the voice of vision. As inspiration for this, I used the texts from the Nahuatl Indians, which I had read

in *L'Envers de la Conquête* [The other story of the Conquest], a work where these texts had been collected, where they lamented the end of their world. These texts have a particular way of addressing Nobility, a writing style I used in the book. At the same time, in my book, I drew a sort of strip, like a codex, representing the whole voyage. So there you have an example of the possibilities of interplay between illustration and text. *L'Atlas* was, for me, an enthralling experience as a writing and drawing workshop, with its twenty-six different tracks, its twenty-six different ways of approaching a tale. Sometimes in the third person, sometimes the first person, sometimes as an essay, sometimes with dialogue.

*A.L.J.: A sort of Human Comedy in miniature?*

F.P.: While keeping everything in proportion, *L'Atlas* has an arborescent construction, and above all, with paths crossing through it. This does also give me the possibility to imagine a follow up.

*B.A.: One has the impression that the more you progress in your work, the more you involve yourself with voyages across time, after your voyages across space?*

F.P.: They are inseparable, no? I have the impression that the more we move on and the more we worry about the general breakdown of our system: pollution, the running out of raw materials, the energy crisis. The world is changing fast and that is quite frightening. But one can see that there are also ancient, forgotten levels which are being erased little by little.

*A.L.J.: Do you feel you are a sort of anthropologist? A guardian of the universal memory?*

F.P.: Hardly. I am interested in the past not for nostalgic reasons, and not because I believe that the world used to be easier and more beautiful. To talk about the history of voyages means going back to a fantasized place, full of marvels. Marvels in every sense of the word: dangerous, worrying but very beautiful nevertheless. We feel these emotions when we go to far off countries and are faced with a natural spectacle like The Grand Canyon. That's what I like to write about. It's full of images, very varied, very exciting.

*A.L.J.: As if you'd gone back to the first day or the world?*

F.P.: That's what I like to write about. It has a great visual richness; it's very varied, very exciting.

*A.L.J.: It is also wonderful to imagine that books, novels or illustrated books, can revive or evoke lost worlds. You write and draw for young people as though you were a sort of guardian, preserving something important and precious; to draw their attention away from the constant disturbances of the modern world. To try and lead them back towards something which is truly essential.*

F.P.: Frankly such a task would be impossible for anyone. However, to transmit what has inspired me, yes, that is what I try to do. I am not thrilled with Heroic Fantasy, very much in fashion at the moment, because it plays too much with certain types: elves, trolls, demons... My characters are borrowed from reality; they are human with all the ambiguity and ambivalence that that implies. True there are occasionally fantastic characters, like l'Ankou. But at the same time l'Ankou had a reality for people at one time. It has long been thought, for example that the Patagons were giants, witnesses seemed to confirm that. It took centuries, and it was after much research that it was said that they were not giants, just not Pygmies. It is the opposite with the Pygmies. I think it was Herodotus who first brought it up but no-one really believed it. And one had to wait for the end of the XIXth

century to discover, after many travelers' tales, that the Pygmies were indeed a real people and not fables from ancient Geography.

Voyages created many extraordinary stories of that nature but in the end one finds humanity. The Heroic Fantasy typology irritates me because it associates psychological and moral characteristics with morphological ones which lead one to the idea that there can be "subhuman" "superhuman" and a "normal" humanity.

*A.L.J.: So what really excites you, in all your stories, are the ordinary people. Your books do not stage heroes in the sense of heroic superpowers; your characters are buffeted, full of doubts and questions and do not always achieve their goals.*

F.P.: They are not perfect, that's for sure.

*B.A.: A moment ago when you were talking about the First World War, I thought of Tardi. Have you ever tried to do comics?*

F.P.: No, never. It is a very specific medium (with its own layout) and that doesn't tempt me in the slightest. In fact, what I like best is to make false non-fiction, with landscapes, characters, costumes... That is what I find the most fun.

*B.A.: Following your novel without illustration, how about a picture book with no text? Like *Le Roi des trois orientes* [*The King of The Three Orientes*] but in one roll. Because your images are very narrative and sometimes one wants to just enjoy them.*

F.P.: It's not impossible, maybe. But the problem is my drawings – like my texts – are aimed at the older readers. Picture books without text are more for small children, no? And also I enjoy telling stories, writing!

*B.A.: Are there, hidden in your cupboard, styles, projects with techniques that we are unaware of?*

F.P.: No, I am really at ease working with liquid mediums, ink, watercolour, aquarelle... When I use other techniques something goes very wrong. I admire techniques like Bruno Heitz's and Joëlle Jolivet's linocuts and the sculptures of Nathalie Fortier, I find them superb. I have obviously tried other styles but as my drawing style is cursive, similar to writing, if I work with a coloured page it is not very satisfactory. I look for a sort of writing of the image, a sort of written image: in *La Fille des batailles* [*The Battles' daughter*], it's the brush that guides the drawing. Then I start again and again, in order to reach this quality of the free line, as if I were writing.

*A.L.J.: So it's a quick movement?*

F.P.: The line has to be precise but with great freedom. The thing with drawing is to find a gesture that is consistent everywhere. Each separate element and the whole must have the same quality, the same rhythm, the same freedom. This is why I rework so often.

*A.L.J.: In the writing, too, rhythm and movement are also important.*

F.P.: Yes, in writing as in the drawing. And that needs to be worked on. You must let yourself be taken by the work but you must also have a sense of perspective. It's the difference between writing for yourself and writing to be published. The perspective is necessary to be able to look at what you have created and be able to say "this works and this does not". Some writers like to follow the first draft and they think that you should rework as little as possible and their writing follows a movement. Personally I need to

rewrite a lot. Sometimes the phrases fall into place but I always go back over them. I enrich and at the same time I prune. With short texts, I like to read them out loud, to record them to see if they sound good. For a short piece it is the only indication as to the rhythm. But if someone else reads, it does not always work. The rhythm of the phrases that one hears, as a reader, is very personal.

*B.A.: Are you a collector? Are there objects that you find important?*

F.P.: Not really. Even the family photos are in a box. I am not really interested in owning things. I prefer to spend my money on books for research. But I guess that every illustrator needs his or her own environment, for some it will be objects, for others books... documentation from the internet cannot replace that.

*B.A.: Speaking of the internet, you provided the animation for the web site Musée du Louvre Junior. Was this a new experience for you?*

F.P.: Oh yes and rather complicated. I suffered during that project.

*B.A.: Were you approached by them?*

F.P.: Yes, in fact I hardly knew how to use a computer apart from Word. Concerning the treatment and storing of images I knew nothing. I had to learn; they said to me "it's simple, you create the designs and story boards, send them to us – it is a production house – and we will create the animation. However it soon became clear that the deadlines were not being met. So I had to create the images, scan them, arrange them and then send everything by FTP because for some of the short films (24 in less than a year) I had less than a week. Production really started in February. It was awful, I felt like I was in a tunnel. I also had to do a lot of extra research for the details to be accurate, which made me modify the scenarios as I went.

Fortunately the scenarists, Benoit and Emmanuelle de Saint-Chamas gave me a free hand and trusted me. From the technical point of view, however, it was a real exploit for me!

I have since decided to learn more to create my own site. Well, not yet. Maybe one day, maybe not! Young graduates from the art schools have all learned this already.

*A.L.J. et B.A.: Thank you, François Place.*



## ARTICLES ABOUT FRANÇOIS PLACE

CAROUSEL AUTUMN/WINTER  
2000

If you fancy your chances as a traveller, not simply a holidaymaker or tourist, then here's a scene which may bring an itch to your feet:

*"The track of hard sand found its way through the vast stretches of shifting sands, now and again crossing other tracks just as precarious as this one. Men and animals were walking slowly, overwhelmed by the heat, and numbed by the sinister sound of the Iron Mountains..."*

Benidorm, obviously, it ain't.

Actually, it's not the Sahara, either – nor Death Valley, the Gobi Desert or any other wasteland known to cartographers. The clue, perhaps, lies in those ominous-sounding mountains. Also, in the accompanying full-colour illustration where the natives of this bleak, burning place are seen to be riding creatures which resemble an ostrich crossed with a yak. We seem closer to Star Wars than the Equator.

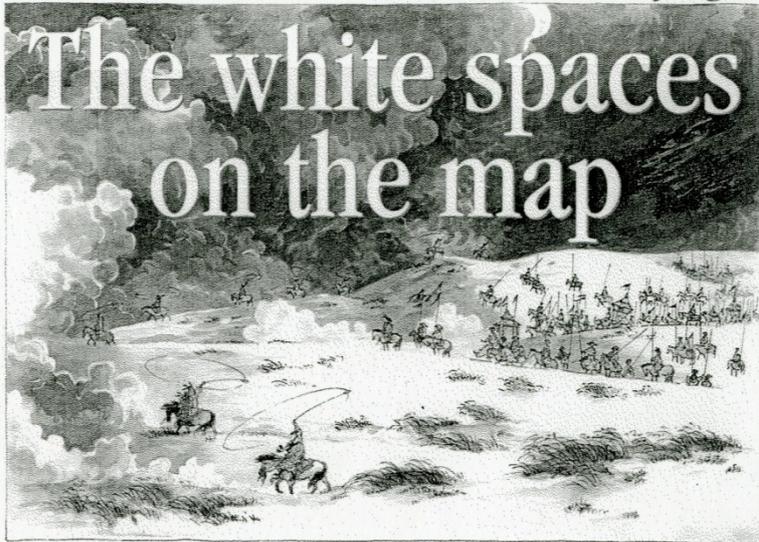
And that's just where Francois Place wants it: an imaginary landscape, along with its denizens, which is literally like nowhere else on Earth but somehow permits endless geographical possibilities – the sort of white spaces on a map that earlier explorers and pioneers filled in with their imagination rather than any known facts. He calls this breathtaking location *The Desert of the Drums*.

And that's just one trip.

There are eight others, similarly exotic, in *A Voyage of Discovery* which is subtitled *From the Land of the Amazons to the Indigo Isles*. Cannily, Francois Place has enlisted the alphabet as a peg on which to hang these word-and-picture ruminations on an alternative atlas. Between Amazon and Indigo, we journey from B to H (from the Land of Bailabaikal to the Land of the Houngalis)... with the prospect of two more travelogues to follow when volumes two and three are available. In France, the second already is. And he's well advanced on the third due for delivery to his publisher this Summer.

But what manner of mapping is this? Our own recognition of Francois Place's work is pretty scant compared with his reputation at home in France. In 1993 his *The Last Giants* was issued here to great acclaim. "One of the most extraordinary works of imaginative illustration of recent years," said Quentin Blake. This apart, though, his black-and-white drawings for a couple of stories by Michael Morpurgo hardly prepare us for a voyage on this scale. Can we even be sure that this is a book for children? After all, he's been compared with Swift, with Tolkien and even – his own preferred point of reference – with Jules Verne.

For Francois himself, there's no problem. "I try to work for the grown-up inside a child and for the child inside a grown-up," he explains. "Both perspectives are equally important. Children examining the world that's closest to them – the kitchen, the



### Chris Powling talks to Francois Place about his new Travel-cum-Fantasy-cum-Picturebook...

house, the garden – are very much like adults discovering a new culture, one that's beautiful, amazing and hopeful." Where a child's response is at a premium, though, at least for an illustrator, is in the involvement they bring to their explorations. "When I draw, I try to really be in the place I'm imagining easy for a child, not so easy for an adult. I don't just draw with line and colour, I try to hear the water I'm illustrating, to feel the wind in the reeds I'm trying to pin down on paper. When you're an adult, it's harder to go inside yourself in this way."

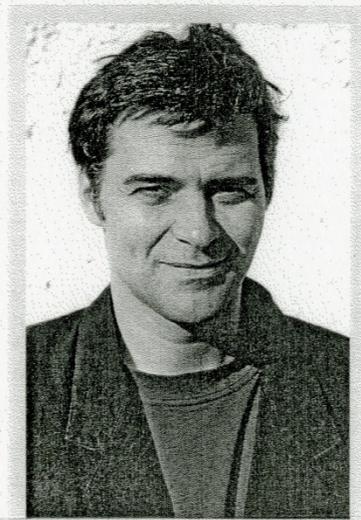
So success, for him, entails combining the freshness of a child's vision with the demand

for evidence and the eye for corroborating detail which we normally associate with grown-up experience.

Surprisingly, for such an exquisite line-and-wash artist, he sometimes begins with words rather than pictures. "I read a vast number of books, especially those written in the years between the Portuguese explorations of the 17th Century and the map making of Captain Cook. I compile so many notes it can take me a couple of days just to re-read them!" What he's looking for are stories he can adapt, or which trigger his own invention. Ideally, these should "describe a country, or an artefact, or tell the life of a particular man or woman." Then again, in some cases it was his own drawing which inspired a story. "The letter B suggested two lakes, one salty and one freshwater, contrasting with each other." Somehow, this generated other contrasts. The cloak of the Bailabaikal shaman, for instance, was stitched from freshly-killed salmon, for salmons, ravens and foxes:

*"The skins were assembled so roughly and sewn together with such violence and cruelty that they seemed only to want to tear themselves apart and become separate again."*

Unlike the work of Francois Place, let it be said. On his pages, words and pictures blend perfectly.



Both Francois Place titles are published by Pavilion Children's Books in the UK:  
*A Voyage of Discovery* 1-86205-213-1 £12.99  
*The Last Giants* 1-86205-289-1 £5.99

Chris Powling

# François Place dessine une géographie rêvée

L'auteur et illustrateur français était à Genève pour découvrir l'adaptation théâtrale de son album, «Les Derniers Géants». Rencontre

Elisabeth Chardon

De passage à Genève pour la première de l'adaptation de ses *Derniers Géants* (éditions Casterman) au Théâtre Am Stram Gram, François Place revenait de Bamako. Depuis quelques années, l'écrivain et illustrateur commence à visiter le monde, répondant aux invitations de festivals, de salons du livre... «Jusqu'à présent, j'avais surtout beaucoup travaillé. Mais je n'étais pas frustré de véritables départs. De toute façon, à 44 ans, il me reste encore assez de temps.» Depuis tout enfant, ce voyageur en chambre a traversé les continents et les époques en plongeant dans *Moby Dick* et les récits de voyage comme dans les encyclopédies. Il nourrit son travail des questions passionnantes qui surgissent de ces lectures: comment ont évolué notre image de la terre et notre idée de la frontière, des territoires connus, de l'Autre.

Dans les années 80. François



Une illustration de l'ouvrage «Les Derniers Géants» de François Place.

ARCHIVES

Place a illustré chez Gallimard jeunesse, dans la collection Découverte cadet, *Le Livre des conquérants*, *Le Livre des explorateurs*, *Le Livre des navigateurs*, *Le Livre des marchands*. Avant d'offrir, en 1992, *Les Derniers Géants*, qui allaient le faire connaître en tant qu'auteur et lui valoir de nombreux prix. Pourtant, ces géants ne sont pas simplement issus d'un savoir accumulé sur les savants et explorateurs. «Ils sont nés tout seuls. explique-t-il. Ils

sont venus du dessin, un peu comme des pierres levées. Archibald était juste un petit homme pour donner l'échelle.» Et puis il a dessiné un story-board, toujours sans un mot. Le texte est venu ensuite, tel que Dominique Catton le porte, en conteur fulgurant sur la scène d'Am Stram Gram (lire ci-contre).

Bien sûr, François Place reconnaît à ses personnages quelques ancêtres illustres, comme les Patagons décrits par Magellan ou le

Yeti. Pour lui, ils appartiennent à cette longue chaîne de peuples mythiques qui hantent l'Histoire. «On peut aussi citer des êtres avec deux bouches ou une queue, ou encore des nains. Jusqu'au XIXe siècle, on pensait que l'existence des Pygmées tenait de la fable, alors qu'on en parlait depuis Hérodote. Les particularités physiques ne sont pas importantes. Il s'agit surtout de la métaphore d'un peuple naturel.» Car tel est bien l'enjeu de l'album: les neuf géants

découverts par l'explorateur britannique Archibald Leopold Ruthmore sont si sensibles à leur environnement que leur peau change de teinte, frissonne et se couvre de tatouages selon la température et le vent mais aussi selon les histoires qu'ils vivent et les gens qu'ils rencontrent. Ils ne résisteront pas au choc de la «civilisation». Quand Archibald, après avoir révélé leur existence à force d'ouvrages savants et de conférences, retournera dans leur contrée reculée avec une seconde expédition, il ne trouvera plus que leurs dépouilles. Des dépouilles que des trafiquants se disputent pour les négocier avec des musées.

Rares sont ceux qui, comme François Place, savent mettre le souci du détail au service d'un véritable discours sur le monde. Il équilibre le subtil et le magistral pour créer une géographie où la connaissance est mise au service de l'imaginaire. Après les *Derniers Géants*, il s'est lancé dans une aventure au long cours. Pour chaque lettre de l'alphabet, il a inventé un nouveau pays, puisant dans un savoir inépuisable sur le monde, tricotant allègrement les mythes éternels. En trois tomes, cet *Atlas des géographes d'Orbae* (Casterman/Gallimard) nous conduit du Pays des Amazones à celui des Zizoils. Pour tous ceux, adultes ou enfants, qui ont envie de réinventer un monde de diversité.

## Fabuleux géants à Am Stram Gram

Dominique Catton réjouit en conteur au long cours.

Il y a quelques années, Dominique Catton nous avait fait faire le tour du monde avec Phileas Fogg. Le voilà en grand voyageur britannique du XIXe siècle, mis en scène par son complice, Nino D'Introna. Ensemble, ils ont conçu une scénographie simple: quelques praticables de théâtre tracent un «T» sur la scène, une voile devient écran. Les lumières y créent des ambiances, quelques dessins de François Place y sont projetés, les «géants rêveurs d'étoile» grandissent ainsi devant Archibald Ruthmore. Une marionnette à l'effigie de l'explorateur accentue encore les effets d'échelle.

Pour le reste, l'acteur donne seul la force du vécu à un texte au passé, glissant çà et là une pointe d'accent *British*, mimant la fatigue du voyageur sans ressources, le triomphe du découvreur, la tristesse sans fin de celui sur qui pèse la mort de neuf doux géants. Un voyage terrible et magnifique pour tous dès 10 ans.

E.I.C.

Am Stram Gram, rte de Frontenex à Genève, 022/735 79 24, jusqu'au 26 mars.

Caratteri Ragazzi

Haiku per tutti  
Una pecora, un pastore, un lupo  
Finisce male



L'orco cattivo adora i bambini conditi bene...

Tre porcellini, tre casette nel bosco, soffia il vento

Scrittore e illustratore, è tra i vincitori del Bologna Ragazzi Award «Studio l'antropologia, amo Calvino, Moebius e Pinocchio»

# Il geografo della fantasia

## François Place, penna e matita: tra le righe vedo nuovi mondi

di CRISTINA TAGLIETTI



La quarantunesima Fiera del libro per ragazzi si svolge a Bologna dal 19 al 22 marzo. In città, fuori dagli spazi fieristici la kermesse dà vita, in collaborazione con Librerie Feltrinelli e con il patrocinio dell'Aie (Associazione Italiana Editori), a Bolibri, un ricchissimo bookstore allestito in un grande tendone di 400 metri quadri a un passo da piazza Maggiore, aperto dal 17 al 25 marzo dalle 10 alle 21. I ragazzi potranno scoprire migliaia di novità editoriali da tutto il mondo, incontrare gli autori e gli illustratori. La Fiera omaggia anche Charles Dickens con la mostra «Two Centuries After» curata dalla cooperativa culturale Gianni Stoppani che ha trasformato le stanze di Casa Saraceni in un luogo dove sfogliare un fumetto, leggere una parete, ascoltare una voce, addorchiare un fantasma. Il Portogallo è l'ospite d'onore della Mostra degli illustratori, con le opere di 25 artisti affermati o emergenti (titolo dell'esposizione: «Como as cerejas»)

I suoi libri sono continui viaggi nel tempo attraverso la porta che collega la Storia e l'immaginazione. Dal 1992, quando ha pubblicato il pluripremiato *Gli ultimi giganti* (edito in Italia da L'ippocampo), François Place, francese, classe 1957, è diventato uno degli autori più rappresentativi del genere. Non è un caso che la giuria del Bologna Ragazzi Award, presieduta da Antonio Faeti, abbia attribuito il premio per la fiction al suo «Le secret d'Orbae», raffinato cofanetto che combina storie e favole. Un'opera — spiega l'autore al «Corriere» — «nata dal desiderio di raccontare due storie parallele che si incontrano. Un giovane mercante, Ortelius, parte alla ricerca di una montagna blu da cui proviene una misteriosa tela e possiamo immaginarlo come un avatar di Marco Polo nel suo viaggio in Oriente sulla via della seta. Una giovane navigatrice, Ziyara, grande ammiraglio della flotta della sua città, Candaa, viene bandita al ritorno di uno dei suoi viaggi e comincia una lunga erranza sui mari. L'ho immaginata come una sorta di Ulisse al femminile. I due si incontrano, si innamorano e insieme intraprendono un grande viaggio verso un'isola-continente dall'altra parte del mondo, Orbae. Ci sono due strade: una terrestre, l'altra marittima; due personaggi: un uomo e una donna; due modi di viaggiare: uno seguendo un obiettivo, l'altro di slancio; due voci. Dunque, due libri. Più un portfolio di diciotto immagini per mostrare i paesaggi attraversati: montagne, deserti, vulcani. Ho immaginato una sorta di lettura musicale, in stereofonia».

La giuria del Bologna Ragazzi Award ha sottolineato la «colta abilità di un sapiente cartografo» e la «delicata finezza di un narratore che in sé unisce gioia del racconto e felicità del visito». Un'opera con cui François Place si colloca dentro una grande genealogia nella quale rivivono d'ardimento, la speranza, la visione del mondo che appartenevano ai grandi viaggiatori».

### La Mostra va in città Un premio anche per il digitale

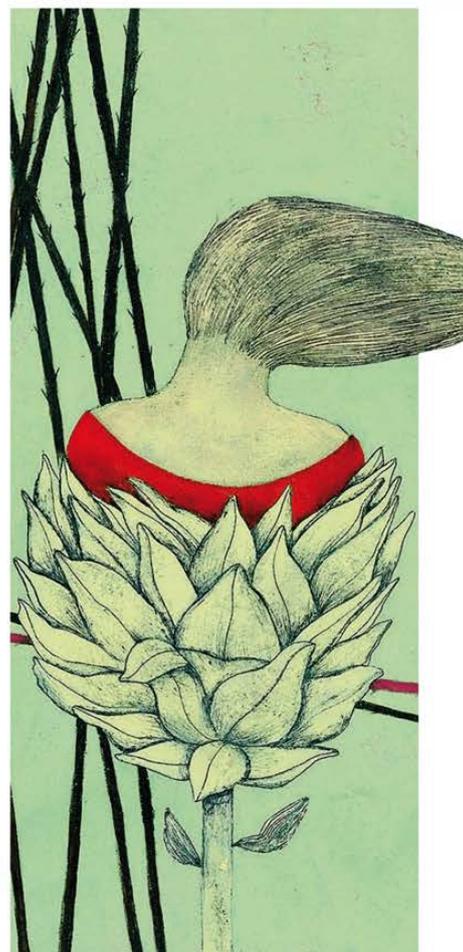
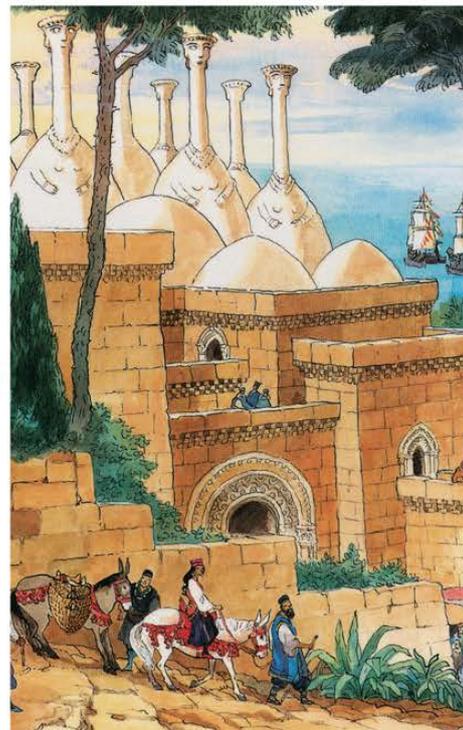
François Place (nella foto di Eric Garault) ha vinto il Bologna Ragazzi Award 2012 nella sezione fiction con «Le secret d'Orbae», (accanto, un'illustrazione). Promossa dalla Fiera Internazionale del Libro per Ragazzi, l'iniziativa premia i libri migliori dal punto di vista del progetto grafico-editoriale. Da quest'anno è nata anche una nuova categoria dedicata all'editoria digitale. Il vincitore viene proclamato domenica durante il convegno Toc (Tools of Change for Publishing). La tradizionale Mostra degli illustratori in questa edizione per la prima volta esce dalla Fiera e si presenta in contemporanea alla città attraverso la riproduzione delle tavole dei 72 artisti selezionati. Sotto, una tavola di Daniela Tieni, illustratrice romana nata nel 1982.



Esploratore della fantasia, geografo di mondi mitici (nei tre volumi dell'«Atlas des géographes d'Orbae», ha tracciato il piano minuzioso di 26 territori immaginari), con i suoi mezzi toni Place ha dato vita al mondo di Tobia, il fortunato personaggio creato da Timothée de Fombelle (edito in Italia da San Paolo). Ma è anche un valido narratore. *La dogana volante* (Rizzoli) è il suo primo romanzo per ragazzi dove la matita tace, ma lo spirito è lo stesso. «Qui ci sono due fonti — spiega —, da una parte le credenze e le superstizioni ancora vive in Bretagna all'inizio del XX secolo, come si può leggere nel libro di Anatole Le Braz, *Magie di*

Bretagna, dall'altra la pittura olandese del XVII secolo: il mare, i canali, la vita quotidiana colta a fior d'acqua, sotto grandi nubi. Così il mio protagonista, Gwen, parte da una Bretagna stregata per arrivare in un'Olanda immaginaria».

L'incontro tra sogno e realtà, costante del lavoro di Place, ha radici profonde. «Mi piace il modo in cui la realtà può torcersi in ogni momento e lasciare aperte le porte dell'immaginazione. Ma credo che questo sia ciò che cerca di fare ogni scrittore: aprire queste porte in cui ci si imbatte all'interno di un racconto banale e che lasciano intravedere qualcosa di misterioso, di poetico, di straordinario. Ho una passione per l'antropologia e i racconti di viaggio, mi interessano le altre culture. Mi piacerebbe far dialogare Italo Calvino e Piero Camporesi, il narratore e lo storico su questi temi, per esempio. Nei libri dello storico ci sono brani estremamente barocchi: per esempio quando racconta di quei pastori che incorporavano cervelli di donnola nel formaggio per tenere lontano i roditori. Mentre seguiamo una



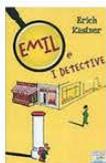
**Strumenti**  
Uso inchiostro, acquerelli, carta. Ma sto cercando di addomesticare il computer e la tavolozza grafica

Dagli 8 anni «Raccontare ciò che si sa»: Kästner e la poetica del realismo

## I piccoli detective del realismo

di PAOLA CAPRIOLO

Esponente di spicco della «Nuova oggettività» negli ultimi, travagliati anni della Repubblica di Weimar, Erich Kästner ha applicato il suo credo realistico anche a una fortunata serie di romanzi per ragazzi, il primo dei quali, *Emil e i detective*, apparso nel 1929, è pubblicato ora in Italia nell'efficace traduzione di Roberta Magnaghi. È la storia di un ragazzino che, recandosi a Berlino in visita a una zia, viene derubato sul treno da uno



Erich Kästner  
Emil e i detective  
PIEMME  
Pagine 214, € 13

sconosciuto e si unisce a una banda di coetanei per compiere un'avventurosa caccia al ladro. Muovendosi con candida disinvoltura nell'intricato scenario della metropoli, la squadra dei detective in erba si dimostra più abile della polizia nella cattura di un criminale ricercato: idea che un anno dopo sarà ripresa da Fritz Lang nel film «M». Ma la parte più interessante del libro è il lungo capitolo introduttivo intitolato «La vera storia deve ancora cominciare», dove Kästner riesce nell'impresa

apparentemente disperata di esporre ai suoi piccoli lettori, in modo semplice e divertente, una vera e propria poetica: la poetica, appunto, di un sobrio realismo che cerca l'avventura nel quotidiano e preferisce parlare del mondo familiare anziché escogitare improbabili ambientazioni esotiche, come quella del «romanzo dei Mari del Sud», con tanto di cannibali, balene e foreste vergini, che l'autore finge di aver progettato prima di esserne distolto dal sano

scetticismo di un cameriere di ristorante. «La cosa migliore», dice il cameriere, «è che lei scriva di cose che conosce. Metró, hotel e roba del genere. E di bambini, come quelli che le passano sotto il naso tutti i giorni, e di come eravamo noi un tempo». In altre parole, la storia di Emil; mentre i primi capitoli dell'incompiuto romanzo esotico trovano il loro «giusto utilizzo» sotto la gamba di un tavolo traballante.

© RIPRODUZIONE RISERVATA

Storia	■ ■ ■ ■ ■
Illustrazioni	■ ■ ■ ■ ■
Copertina	■ ■ ■ ■ ■

Cade dal cielo  
il pupazzo di neve,  
fiocco a fiocco

Un maiale magro  
non è mai allegro.  
Però resta vivo

Un gatto nero  
in candeggina finì.  
Un gatto bianco



Pubblichiamo alcuni haiku dal libro di Pino Pace  
«Un gatto nero in candeggina finì...» (11 notes  
edizioni, pp. 40, € 10). Illustrazioni di Tai Pera



storia del latte, eccoci precipitati nel bel mezzo del pensiero magico. La fluttuazione delle identità, invece, così cara a Calvino, può investire ogni momento quotidiano».

Il disegno è stato per Placé la prima forma di espressione: «Sono figlio di un pittore e di un'istitutrice, ho sempre avuto in mano carta e matite. Mi sento a mio agio nei panni dell'illustratore di libri per ragazzi perché trovo energia in emozioni che risalgono alla mia infanzia». I suoi strumenti di lavoro sono perlopiù quelli tradizionali: inchiostro, acquerelli, carta, anche se, dice, «sto imparando ad addebiatizzare il computer e la tavolozza grafica. Come molti, mi trovo in questo strano momento di transizione in cui il testo e l'immagine sono sconvolati dal digitale. È un sentimento indefinibile. Sono affascinato dalla Babele che si indovina sotto la pagina modificabile all'infinito di uno schermo, pur restando innamorato degli scaffali in cui dormono, fianco a fianco, libri che aspettano la mano che li

## Musica maestro

### Quiz e spartiti di Don Giovanni

Genitori nonni bisnonni che amano l'opera darebbero chissà cosa per passare la staffetta della passione a figli e nipoti. Varie case editrici, da anni, (penso ai primissimi Fabbrì) danno loro una mano con accattivanti edizioni per l'infanzia. Esce ora di Cecilia Gobbi (figlia del grande Tito) il *Don Giovanni* di Mozart (Curci, € 14,90) con trama, libretto, spartiti e divertenti quiz. Nella seconda parte del cd uno strepitoso karaoke lirico (con Leporello i bambini si divertono un mondo). Gli insegnanti ne facciano uso per stregare i loro studentelli. Già usciti *Barbieri di Siviglia*, *Carmen* e *Traviata*.

Vivian Lamarque

© RIPRODUZIONE RISERVATA

aprirà». Tra i grandi autori amati per Placé merita un posto speciale Jean Giraud, ossia Moebius, scomparso il 10 marzo scorso: «La sua morte mi ha veramente toccato, mi ha fatto rivivere l'impazienza con cui, da ragazzo, aspettavo l'uscita della rivista "Pilote" per leggere il seguito delle sue storie. Ma amo molto anche altri autori, come Sempé, Sendak, Ungerer, Mattotti».

Placé non pensa che l'illustrazione sia semplicemente un mestiere, una pratica: «Se fosse solo l'applicazione di una tecnica appresa in una scuola, basterebbe avere un diploma per esercitarlo. Per me vuol dire lavoro, curiosità, piacere, rimettere sempre tutto in discussione, il che non è troppo lontano da una condizione artistica. L'Italia è il Paese della grande pittura, dell'artista con la A maiuscola, io sono ben lontano dall'esserlo. Ma il vostro è anche il Paese di Arlecchino e di Pinocchio, figure che parlano della giovinezza, dell'infanzia, delle maschere ed è quel mondo che mi piacerebbe appartenere».

© RIPRODUZIONE RISERVATA

## La tendenza

Nuove collane sui doveri civici  
Spiegano Serra, Ichino, Onida

# Magistrati e poliziotti salgono in cattedra per i baby cittadini

di SEVERINO COLOMBO

Piccoli cittadini crescono. Giustizia, legalità, economia, senso dello Stato, lavoro: la *baby citizenship education* diventa materia da libreria (oltre che da scuola e famiglia). L'obiettivo comune, pur non dichiarato, è evidente: trasmettere — oggi — valori alle nuove generazioni per avere — domani — un'Italia migliore. Il tono è *child friendly*, misurato, informativo, talvolta giocoso, sempre amichevole. Perché il primo passo è l'approccio: in copertina ci sono parole, anzi «paroloni», che rischiano di allontanare i lettori, di suonare complicati o impopolari. L'assenza della voce «Politica»

ritaglia il ruolo di poliziotto buono rievocando episodi della sua lunga carriera al servizio del Bene. Il manuale scritto al meglio — anche dal punto di vista grafico — l'appel di argomenti vicini a un pubblico giovane che sa, dalla tv, cos'è il Lumino Test e come muoversi sulla scena del crimine senza inquinare le prove. Un certo protagonismo dell'autore è, forse, inevitabile laddove la difesa della legalità significa un coinvolgimento diretto e personale nei fatti raccontati. Il libro ha il merito di affrontare senza sconti né titubanze temi di forte attualità come riciclaggio, pizzo, corruzione e lotta alla mafia. Sulla criminalità organizzata vista



Immagini dal libro di Achille Serra e da «Io e le istituzioni» (Emme edizioni)

si commenta da sola. La nuova collana «Io e gli altri» di Emme Edizioni (dal 6 anni), che debutta alla fiera di Bologna, punta su un format easy — i testi chiari e ammiccanti di Mario Corte e le allegre illustrazioni di Francesca Carabelli — e sull'abbinata con volumi su temi più facili (regole di bon ton) e di moda (ambiente). Fin dal titolo, l'invito è a sentirsi coinvolti: «Io e le istituzioni» parte dalla polis greca per arrivare alla Repubblica italiana mentre «Io e la giustizia» spiega a cosa servono le leggi, chi sono i magistrati e perché i cattivi finiscono in carcere.

Un'altra strada per far presa sui lettori bambini è affidarsi a figure di alto profilo. Ha iniziato Salani, con Gherardo Colombo che in *Sei Stato tu?* (da 9 anni) risponde a domande e curiosità costituzionali dei piccoli. Ha proseguito, di recente, Francesco Brioschi Editore chiamando Valerio Onida, a spiegare la Costituzione, e Pippo Ranci, a parlare di economia (da 12 anni). Lo fa ora Giunti junior con Achille Serra nella novità bolognese *La legalità raccontata ai ragazzi* (da 10 anni). Già dirigente della Mobile a Milano, ex prefetto (Roma, Firenze) e ex questore (Milano), oggi politico, Serra si

dai bambini vale proporre un confronto diretto tra coetanei: in *A' voce d' e creature* (Mondadori) il maestro Marcello D'Orta ha raccolto i temi degli scolari napoletani sulla camorra. Tra i primi a parlare ai piccoli di mafia e di chi l'ha combattuta, Luigi Garlando con la storia di Giovanni Falcone, uscito nel 2004 (*Per questo mi chiamo Giovanni*, da 8 anni, Rizzoli). Tanto utile quanto introvabile sull'argomento è il libro-gioco *L'alfabeto del cittadino*, della collana Contromafia di Fatratrac.

Un altro libro-gioco può, invece, aiutare a far prendere confidenza con un altro tema da grandi: la finanza. *Il quaderno di Byt* (da 7 anni), realizzato da De Agostini per il Gruppo Montepaschi, è un plus riservato ai piccoli risparmiatori della banca che meriterebbe una diffusione allargata. Infine, vengono presentati alla fiera bolognese i nuovi titoli della collana over teen «Spiegata ai ragazzi» di Mondadori: si comincia parlando di guerre (tra Israele e Palestina, in Afghanistan) con Toni Capuozzo, a settembre si parlerà di lavoro (cos'è e come è cambiato) con il giulavorista Pietro Ichino.

© RIPRODUZIONE RISERVATA

Young adult Erin Morgenstern inanella una serie di personaggi curiosi sotto un tendone vittoriano

# Numeri da circo per sognatori e innamorati

di BARBARA DI GREGORIO

Non sorprende che *Il Circo della notte*, esordio della statunitense Erin Morgenstern, pubblicato in Italia da Rizzoli, sia stato proposto sul mercato editoriale al target degli orfani di *Harry Potter* e *Twilight*. C'è la storia d'amore, c'è il duello tra maghi; il fatto che gli innamorati siano gli stessi maghi, costretti a sfidarsi da cause di forza maggiore, rende il tutto ancor più succulento o se vogliamo squisitamente banale. Il circo del titolo, in quest'ottica, rappresenterebbe solo la variazione sul tema utile a vendere come novità la minestra riscaldata di ieri. Sbagliato: perché il Cirque des rêves è il vero cuore pulsante del libro, e il resto, probabilmente, l'astuta concessione al mercato di un'attrice che in qualche modo



Erin Morgenstern  
Il circo della notte  
RIZZOLI  
Pagine 460, € 18,50

dovrà pure mangiare. Laureata in discipline teatrali, appassionata di contaminazioni tra palcoscenico e arti performative, Erin Morgenstern inventa il suo circo come un labirinto di magie in cui ci si può solo perdere: è infatti lo smarrimento il tema dominante del suo romanzo, a partire da una struttura che saltella avanti e indietro nel tempo tra due filoni narrativi e un'infinita di personaggi curiosi. Siamo in epoca vittoriana: da una parte abbiamo la storia del Cirque des rêves, appositamente progettato per ospitare lo scontro tra i maghi, eppure allo stesso tempo organismo vivente molto più forte di entrambi; dall'altra i rêves, uomini e donne che ne seguono gli spostamenti città per città: l'incantevole meraviglia che provano, nell'esplorare le tende ogni volta da capo, è lo specchio di quella che dalle recensioni sui blog sembra

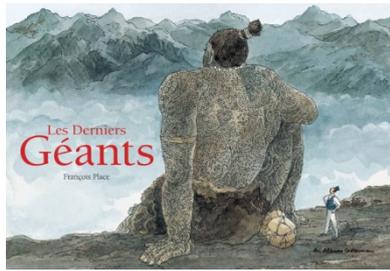
unire nell'ammirazione del libro lettori di tutte le età. Ciascuna delle tende di cui si compone il Cirque des rêves racchiude all'interno una diversa attrazione: equilibristi, giocolieri, pagliacci; ma anche prodigi come il giardino di ghiaccio o l'albero dei desideri, che contraddicono infinite leggi della fisica, sprofondando i visitatori nello stupore gioioso del bambino che non osa fare domande. Sono gli incanti di Celia e di Marco, i maghi protagonisti, che si sfidano a colpi di nuovi tendoni finché ogni nuova meraviglia diventa una lettera d'amore per l'altro; l'attaccamento quasi morboso, che il circo suscita nei rêves, è appunto il riflesso di una passione impossibile che si nutre della sfida cui sono condannati da sempre. Una sfida che avrà termine soltanto con la morte di uno di loro. Non anticipiamo nulla del finale del romanzo,

per quanto, come si è suggerito, la sua forza non sia nel plot quanto nell'atmosfera fatata in cui immerge il lettore. Basti dire che fondere insieme nel sogno, diventare parte integrante del circo, e parte integrante l'uno dell'altra, si rivelerà per Celia e per Marco l'unico equilibrio possibile tra l'amore e la morte. Per chi la cerca c'è una morale: la pace sta nell'abbandonarsi a quanto rende felici fino a dissolversi e dimenticare sé stessi. Dimenticare le proprie vite, come fanno i rêves, per consacrare il proprio tempo all'inseguimento di un circo; dimenticare, perché no, di avere un'età non proprio consona al genere, e lasciarsi andare alle ingenuità favillanti di un libro scovato nello scaffale «young adult».

© RIPRODUZIONE RISERVATA

Stile ■■■■■  
Storia ■■■■■  
Copertina ■■■■■

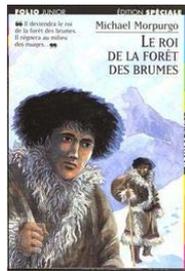
## AWARDS' LIST




---

### *LES DERNIERS GÉANTS [THE LAST GIANTS], CASTERMAN, 1992*

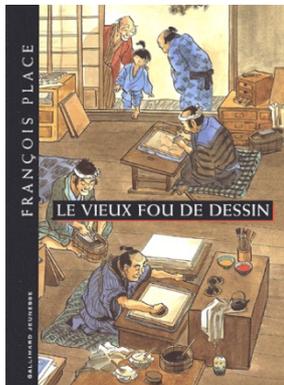
- . Cercles d'or du livre de Jeunesse [Magazine « Livres-Hebdo »], 1992
- . Grand Prix du Livre de Jeunesse de la Société des Gens de Lettres, 1992
- . Totem Album [Salon du Livre de Jeunesse de Montreuil], 1992
- . Prix Lire au collège, 1993
- . Prix du Livre pour enfants de la Communauté française de Belgique, 1993
- . Prix Pithiviers, 1993
- . Prix Sorcières, catégorie album, 1993
- . Hungry Mind Review [États-unis], 1994
- . Liste d'Honneur IBBY-France, catégorie Auteur, 1994
- . Prix des Lecteurs en herbe de la ville de Bègles, catégorie CM2, 1994
- . Rattenfänger (Prix « Charmeur de rats ») de la ville d'Hameln [Allemagne], 1996




---

### *LE ROI DE LA FORÊT DES BRUMES [KING OF THE CLOUD FORESTS], GALLIMARD JEUNESSE, 1992*

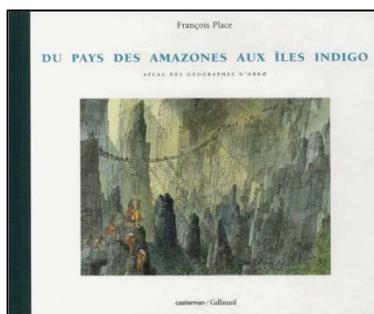
- . Prix Sorcières, catégorie roman, 1993




---

### *LE VIEUX FOU DE DESSIN [THE OLD MAN MAD ABOUT DRAWING], GALLIMARD JEUNESSE, 1997*

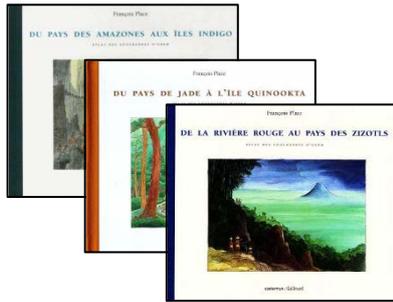
- . Prix Chronos, catégorie CM1-CM2, 1994




---

### *DU PAYS DES AMAZONES AUX ÎLES INDIGO. ATLAS DES GÉOGRAPHES D'ORBAE. T1 [FROM THE LAND OF THE AMAZONS TO THE INDIGO ISLANDS. A VOYAGE OF DISCOVERY. T1] CASTERMAN, 1996*

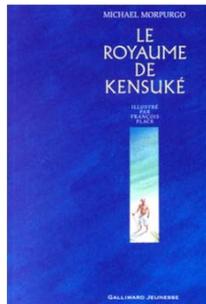
- . Cercles d'or du Livre de Jeunesse [Magazine « Livres-Hebdo »], 1996
- . Prix France Télévision, 1997
- . Prix Jeunesse de Saint-Dié-des-Vosges, 1997
- . Prix « L » [Fête du livre de Limoges], catégorie 10-14 ans, 1997
- . Bologna Ragazzi [Italie], catégorie « Non-fiction », 1998
- . Prix À vos livres [Issoudun], 1999
- . Prix Chronos, catégorie CM1-CM2, 1999




---

*ATLAS DES GÉOGRAPHES D'ORBAE [A VOYAGE OF DISCOVERY]  
T1, 2 AND 3, CASTERMAN, 1996, 1998, 2000*

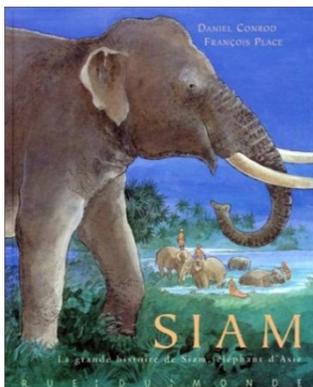
- Prix Spécial **Sorcière**, 2001




---

*LE ROYAUME DE KENSUKÉ [KENSUKE'S KINGDOM], TEXT BY  
MICHAEL MORPURGO, GALLIMARD JEUNESSE, 2000*

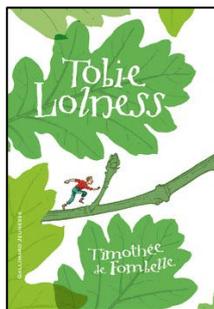
- Prix **Tam-Tam**, « Je bouquine », 2001
- Prix **Les Dévoreurs de livres** [Évreux], niveau 5<sup>e</sup>/4<sup>e</sup>, 2002
- Prix Bernard **Versele** [Belgique], catégorie 5 chouettes, 2002
- Prix de la **Ville de Cherbourg-Octeville**, 4<sup>ème</sup>, 2003




---

*SIAM [SIAM], TEXT BY DANIEL CONROD, RUE DU MONDE, 2002*

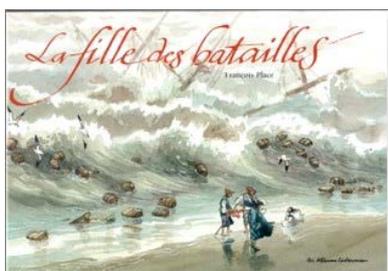
- Prix Littéraire du **Mouvement pour les Villages d'enfants**, Prix Adultes et Prix Enfants, 2003




---

*TOBIE LOLNESS [TOBY ALONE], TEXT BY TIMOTHÉE DE  
FOMBELLE, GALLIMARD JEUNESSE, 2006*

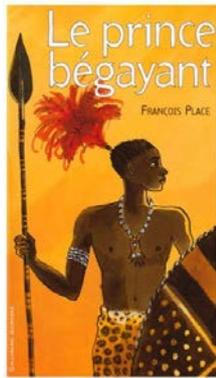
- Le **12/17** [Brive-La-Gaillarde], 2006
- Prix **LIBBYLit** [Belgique], Meilleur roman de l'édition francophone, 2006
- Prix **Saint-Exupéry – Valeurs Jeunesse**, 2006
- Prix **Tam-Tam**, « Je bouquine », 2006
- Grand **Prix de le L'Imaginaire**, Roman Jeunesse, ex-aequo, 2007
- Prix **Ogre** [Montélier], Enfants de CM, 2<sup>ème</sup> place ex-aequo, 2007
- Prix **Gayant lecture**, catégorie 4, 2008
- Prix **Page à page** [Enfants des classes maternelles et élémentaires de la ville de Meudon], CM1-CM2, 2008




---

*LA FILLE DES BATAILLES [THE BATTLES' DAUGHTER],  
CASTERMAN, 2007*

- **Baobab de l'album**, 2007



---

*LE PRINCE BÉGAYANT* [THE STUTTERING PRINCE], GALLIMARD JEUNESSE, 2006

- Prix Chrétien de Troyes [Troyes], ex-aequo, 2007



---

*LE SECRET D'ORBAE* [ORBAE'S SECRET], CASTERMAN, 2011

- Bologna Ragazzi [Italie], catégorie « fiction », 2012



# BIBLIOGRAPHY

## CHILDREN'S LITERATURE

### AUTHOR AND AUTHOR-ILLUSTRATOR

*This list is presented in a chronological (publication date) then alphabetical (title) order.*

**1998**

*Découverte du monde, 2 : Le Livre des navigateurs.* Paris, Gallimard, 1988. (Découverte cadet)

New Edition: Gallimard, 1996, in the « Découverte cadet » Series.

**1989**

*Découverte du monde, 3 : Le Livre des explorateurs.* Paris, Gallimard, 1989. (Découverte cadet)

New Edition: Paris, Gallimard, 1996, in the « Découverte cadet » Series.

**1990**

*Découverte du monde, 4 : Le Livre des marchands.* Paris, Gallimard, 1990. (Découverte cadet)

New Edition: Paris, Gallimard, 1996, in the « Découverte cadet » Series

**1992**

*Les derniers géants.* Paris, Casterman, 1992.

New Editions: Casterman, 2005, 2008, 2012

**1996**

*Atlas des géographes d'Orbae, 1 : Du pays des Amazones aux îles Indigo.* Paris, Casterman / Gallimard, 1996.

New Edition: Gallimard, 2000

*Le camion fantôme,* ill. Christophe Besse. Paris, Hachette Jeunesse, 1996.

**1997**

*Le vieux fou de dessin.* Paris, Gallimard Jeunesse, 1997. (Drôles d'aventures)

New Editions: Gallimard Jeunesse, 2002.

Gallimard Jeunesse, 2008, in the « Folio junior » Series.

**1998**

*Atlas des géographes d'Orbae, 2 : Du pays de Jade à l'île Quinookta.* Paris, Casterman/ Gallimard, 1998.

*L'ombre du chasseur,* ill. Philippe Poirier. Paris, Albin Michel Jeunesse, 1998. (Petits contes de sagesse)

**2000**

*Atlas des géographes d'Orbae, 3 : De la rivière Rouge au pays des Zizotls.* Paris, Casterman, 2000, Gallimard.

**2002**

*Le désert des Pierreux.* [Bruxelles], Paris, Casterman, 2002. (Les albums Duculot)

*Le pays de Jade*. Bruxelles, Casterman, 2002. (Les albums Duculot)

## 2003

*Barbababor : histoire en chansons*, text, songs and ill. François Place ; music, arrangements Christian Mesmin ; told by François Place, Laurence Allison, Alain Vaguelys, Stéphanie Foggieri... [and al.]. Paris, Thierry Magnier, 2003.

*Les deux royaumes de Nilandâr*. [Bruxelles], Paris, Casterman, 2003. (Les albums Duculot)

*Le fleuve Wallawa*. [Bruxelles], Paris, Casterman, 2003. (Les albums Duculot)

*Le pays de la rivière rouge*. Bruxelles, Paris, Casterman, 2003. (Les albums Duculot)

*Le pays des Frissons*. Bruxelles, Paris, Casterman, 2003. (Les albums Duculot)

## 2004

*Les montagnes de la Mandragore*. Bruxelles, Paris, Casterman, 2004. (Les albums Duculot)

## 2005

*Grand Ours*. Bruxelles, Casterman, 2005. (Les albums Duculot)

New Edition: Casterman, 2010. In the « Les albums Casterman » Series.

*Le pays de Korakâr*. Bruxelles, Casterman, 2005. (Les Albums Duculot)

## 2006

*Le prince bégayant*. Paris, Gallimard Jeunesse, 2006.

New Edition: Les Incorruptibles, 2007

*Le roi des trois Orient*s. Paris, Rue du monde, 2006.

## 2007

*La Fille des batailles*. Bruxelles, Casterman, 2007. 80 p. (Les Albums Casterman)

## 2010

*La douane volante*. Paris, Gallimard Jeunesse, 2010.

New Edition: Gallimard Jeunesse, 2012, in the « Pôle fiction » Series.

## 2011

*Le secret d'Orbae*. Bruxelles, Casterman, 2011. (Les albums Casterman)

## WRITING WORKSHOP

### 1993

*Histoires de villes imaginaires : [atelier d'écriture]*, [dir.] François Place. Montreuil, Centre de promotion du livre de jeunesse-Seine-Saint-Denis, 1993. (Histoires de)

## ILLUSTRATOR

*This list is presented in the alphabetical order of the text's authors, then by alphabetical order of the titles.*

Alméras, Arnaud

« Umar et les brigands », *J'aime lire*, 1996, n°231

Aprile, Thierry

[Mille et une nuits, Aladin et la lampe merveilleuse (français). 2001]

*Aladdin*, told by Thierry Aprile. Paris, Gallimard Jeunesse, 2001. (Sur les traces de...)

*Pirates*. Paris, Gallimard Jeunesse, 2003. (Sur les traces des...)

New Edition: Gallimard Jeunesse, 2009

Berton, Georges

*Celui qui parlait aux oiseaux*. Paris, Gallimard Jeunesse, 1993. (Les contes du ciel et de la terre)

Bichonnier, Henriette

*Les Diamants de Lizy Jones*. Paris, Hachette Jeunesse, 1987. (Le Livre de poche, Clip)

*Kiki la casse, 1*. Paris, Hachette Jeunesse, 1987. 89 p. (Le Livre de poche, Clip)

New Editions: Hachette Jeunesse, 1987, in the « Le Livre de poche, Clip » Series.

Hachette Jeunesse, 1990, in the « Le Livre de poche, Copain » Series

*Kiki la casse, 2 : Micmac à la casse*. Paris, Hachette, 1988. (Le Livre de poche, Clip)

New Edition : Hachette Jeunesse, 1991, in the « Le Livre de poche, Copain » Series

Bombarde, Odile

*Comment vivaient les Romains*, Odile Bombarde et Claude Moatti. Gallimard Jeunesse, 1996. (Découverte Benjamin)

New Edition: Gallimard Jeunesse, 2005, in the « Découverte benjamin » Series

Bon, François

*Voleurs de feu : les vies singulières des poètes*. Paris, Hatier, 1996.

Chabas, Jean-François

*Trèfle d'Or*. Tournai, Paris, Casterman, 2001. (Romans Casterman dix & plus, Comme la vie)

New Editions: Casterman, 2004.

Casterman, 2006, dans la collection « Romans, Junior »

Casterman, 2010, dans la collection « Casterman poche, Comme la vie »

Conrod, Daniel

*Siam*. Voisins-le-Bretonneux, Rue du monde, 2002.

Dalrymple, Jennifer

« Manju et les samouraïs », *J'aime lire*, 2005, n°340.

New Edition: Bayard poche, 2008. In the « J'aime lire, Aventure » Series.

« Le prince des voleurs », *J'aime lire*, 1994, n°205.

Daudet, Alphonse

*La chèvre de M. Seguin*. Paris, Gallimard Jeunesse, 2006.

Dumas, Alexandre

*Les Trois mousquetaires*, revised by Patricia Arrou-Vignod. Paris, Gallimard Jeunesse, 2010. (Folio junior, Textes classiques)

Fombelle, Timothée de

*Tobie Lolness, 1 : La vie suspendue*. Paris, Gallimard Jeunesse, 2006.

Nouvelles éditions : Gallimard Jeunesse, 2010, in the « Folio junior » Series

Published in paperback.

Les Incorruptibles, 2007.

*Tobie Lolness, 2 : Les yeux d'Elisha*. Paris, Gallimard Jeunesse, 2007. (Hors série littérature)

New Editions: Gallimard Jeunesse, 2010. In the « Folio junior » Series.

*Victoria rêve*. Paris, Gallimard Jeunesse, 2012.

Giono, Jean

*Le petit garçon qui avait envie d'espace*. Paris, Gallimard Jeunesse, 2007. (Folio cadet)

Hemingway, Ernest

*Le vieil homme et la mer*, translated from English by Jean Dutourd. Paris, Gallimard Jeunesse, 2013. (Bibliothèque Gallimard Jeunesse)

Kerloc'h, Jean-Pierre

*Le peintre et le guerrier*. Paris, Albin Michel Jeunesse, 2000. (Petits contes de sagesse)

L'Homme, Erik

*Contes d'un royaume perdu*, Erik L'Homme. Paris, Gallimard Jeunesse, 2003.

New Edition: Gallimard Jeunesse, 2005, in the « Folio cadet » Series.

Lawrence, Iain

*Les contrebandiers*, translated from English by Henri Robillot. Paris, Gallimard Jeunesse, 2000. (Folio junior)

Original title: *The smugglers*

*Les flibustiers*, translated from English by Henri Robillot. Paris, Gallimard Jeunesse, 2002. (Folio junior)

Original title: *The buccaneers*

Leader, Alice

*Il faut sauver Athènes !*, translated from English by Lilas Nord. Paris, Gallimard Jeunesse, 2005. (Hors-piste)

Original title: *Shield of fire*

New Edition: Gallimard Jeunesse, 2010, in the «Folio junior » Series.

*Marcus et les Brigantes*, translated from English by Philippe Morgaut. Paris, Gallimard Jeunesse, 2004. (Hors-piste)

Original title: *Power and stone*

Lively, Penelope

*Le vitrail*, trad. par Camille Fabien. Paris, Gallimard Jeunesse, 1992. (Folio cadet)

Original title: *The stained glass window*

Loude, Jean-Yves

*Tanuk le maudit*. Paris, Belin, 2007. (Terres insolites)

New Edition : Les Incorruptibles, 2008

Mirza, Sandrine

*Prisonnier des pirates*, ill. Erwan Fages, François Place. Paris, Gallimard Jeunesse, 2004. (Le journal d'un enfant)

Morel, Roselyne

*Panique à Plexipolis*. Paris, Hachette Jeunesse, 1987. (Le Livre de poche, Clip)

Morpurgo, Michael

*Cheval de guerre*, translated from English by André Dupuis. Paris, Gallimard Jeunesse, 2004. (Scripto)

Original title: *War horse*

New Edition: Gallimard, 2008, in the « Folio junior » Series

*Jeanne d'Arc*, translated from English by Noël Chassériau. Paris, Gallimard Jeunesse, 2000. (Folio junior)

Original title: *Joan of Arc*

*Le naufrage du « Zanzibar »*, translated from English by Henri Robillot. Paris, Gallimard Jeunesse, 1994. (Lecture junior)

Original title: *The wreck of the « Zanzibar »*

New Editions: Gallimard Jeunesse, 1999, in the « Folio junior » Series.  
Gallimard Jeunesse, 2010, in the « Folio junior » Series.  
*Le roi de la forêt des brumes*, translated from English by Patrick Gador. Paris, Gallimard Jeunesse, 1992. (Lecture junior)  
Original title: *King of the cloud forests*  
New Editions: Gallimard Jeunesse, 1996, dans la collection « Folio junior, Édition spéciale »  
Gallimard Jeunesse, 2001, in the « Folio junior, Édition spéciale » Series  
Gallimard Jeunesse, 2008, in the « Folio junior » Series  
*Le royaume de Kensuké*, translated from English by Diane Ménard. Paris, Gallimard Jeunesse, 2000.  
Original title: *Kensuke's kingdom*  
New Editions: Gallimard Jeunesse, 2003  
Gallimard Jeunesse, 2007, in the « Folio junior » Series  
Gallimard Jeunesse, 2010, in the « Bibliothèque Gallimard Jeunesse » Series.  
*Shadow (Temporary Title)*. Paris, Gallimard Jeunesse, 2013. (Folio junior) [To be published in September 2013]

Planche, Bernard  
*Le Livre de la découverte du monde*. Paris, Gallimard, 1986. (Découverte cadet)  
*Découverte du monde, 1 : Le Livre des conquérants*. Paris, Gallimard, 1987. (Découverte Cadet)

Pontier, Arnauld  
*La légende du jardin japonais*. Paris, Albin Michel Jeunesse, 2003. (Petits contes de sagesse)

Sauerwein, Leigh  
*Groumf le grognon*. Paris, Gallimard Jeunesse, 1991.

Séguir, Sophie de  
*Les Bons enfants*, Comtesse de Séguir,.... Paris, Hachette, 1989. (Bibliothèque rose)  
*Les deux nigauds*. Paris, Hachette Jeunesse, 1991. (Bibliothèque rose)  
*Jean qui grogne et Jean qui rit*. Paris, Hachette Jeunesse, 1991. (Bibliothèque rose)  
*Les Malheurs de Sophie*. Paris, Hachette Jeunesse, 1989. (Bibliothèque rose)  
*Nouveaux contes de fées : Histoire de Blondine, La petite souris grise, Ourson*. Paris, Hachette Jeunesse, 1991. (Bibliothèque rose)  
*Quel amour d'enfant !* Paris, Hachette Jeunesse, 1989. (Bibliothèque rose)

Stevenson, Robert Louis  
*L'étrange cas du Dr Jekyll et de M. Hyde*, translated from English by Charles-Albert Reichen. Paris, Gallimard Jeunesse, 1999. (Chefs-d'œuvre universels)  
Original title: *The strange case of Dr Jekyll and Mr Hyde*  
New Edition: Gallimard Jeunesse, 2008, in the « Folio junior » Series  
*L'île au trésor*, translated from English by Jacques Papy. Paris, Gallimard Jeunesse, 1994. (Chefs-d'œuvre universels)  
Original title: *Treasure island*

Taikon, Katarina  
*La Fugue de Katitzi*. Paris, Hachette Jeunesse, 1987. (Bibliothèque rose)  
*Katitzi a une amie*. Paris, Hachette Jeunesse, 1986. (Bibliothèque rose)  
*Katitzi dans le nid de vipères*. Paris, Hachette Jeunesse, 1985. (Bibliothèque rose)  
*Katitzi et son chien*. Paris, Hachette Jeunesse, 1985. (Bibliothèque rose)  
*Katitzi la petite Tsigane*. Paris, Hachette Jeunesse, 1984. (Bibliothèque rose)  
*Katitzi rit et pleure*. Paris, Hachette Jeunesse, 1986. (Bibliothèque rose)

Thinard, Florence  
*Mesdemoiselles de la vengeance*. Paris, Gallimard Jeunesse, 2009.

#### WORKS AS PART OF AN ILLUSTRATORS' COLLECTIVE

*Découverte Junior*, ill. par un collectif d'illustrateurs. Paris, Larousse / Gallimard, 1991.

Decroix, Béatrice, dir.

*Méga sport*, Henri Garcia, Serge Laget, Marie Bertherat, Florence Sineux, ill. Véronique Ageorges, Jean-Alexandre Arques, Yves Beaujard, ..., François Place and al.. Paris, Nathan, 1993. (Méga)

Duhême, Jacqueline

*Hadji*, ill. Jean-Louis Besson, Savignac, Tomi Ungerer, Ronald Searle, César, Jacqueline Duhême, ..., François Place, and al.. Paris, Gallimard Jeunesse / Sol en si, 1996.

Girodet, Jean

*Le Tour du mot*, ill. by a collective of illustrators. Paris, Bordas, 1985.

Greuil, Sophie

*Le Livre des sports*, Sophie Greuil, Serge Laget, Pascal Pierozzi, ill. Isa Python, Gilles Rapaport, Frédéric Pillet, ..., François Place et al.. Paris, Gallimard Jeunesse, 1991. (Découverte cadet)

New Edition: Gallimard Jeunesse, 1996, in the « Découverte cadet » Series

Kipling, Rudyard

*Si...*, ill. by 21 illustrators. Paris, Gallimard Jeunesse, 2009. (Hors-Série Littérature)

Original title: *If*

La Fontaine, Jean de

*Fables : trente fables*, ill. par trente artistes. Paris, Albin Michel Jeunesse, 1994.

New Edition : Albin Michel Jeunesse, 2008.

*Mémo Benjamin*, ill. Anne Bodin, François Desbordes, Patrice Douéat, ..., François Place and al. Paris, Larousse, 1991.

Perrault, Charles

*Les Contes de Perrault*. Paris, Albin Michel Jeunesse, 1996.

[10 tales illustrated by 10 illustrators: Jean Claverie, Frédéric Clément, François Place, Nicole Claveloux and al.].

Rabelais, François

*Comment Pantagruel monta sur la mer : le quart livre*, presented by François Bon, ill. François Place, Roberto Innocenti, Dušan Kállay and al.. Paris, Hatier, 1994.

#### LIVE SHOWS BASED ON FRANÇOIS PLACE'S BOOKS

*L'Atlas des Géographes d'Orbæ*

Conte spectacle « Les voyages de Ziyara », d'après les Encyclopédies des « Géographes d'Orbæ », par la C<sup>ie</sup> Comme il vous plaira. Représentations :

Au centre culturel Saint-Exupéry, Bibliothèque Municipale de Franconville, en 2005 ; À Taverny, le 19 mai 2010.

Lecture musicale de trois contes extraits de *L'Atlas des géographes d'Orbæ* par Éric Pintus et Jean-Daniel Talma, à Valenciennes en mai 2007.

*Les Derniers géants*

Adapté en spectacle (« pour quatre acteurs et marionnettes ») par Muriel et Joseph Arnace, de la compagnie Lucien et Madeleine Morisse. Représentations :

Au Centre culturel Jacques Prévert, à Villeparisis en novembre 1994 ; À L'Espace Carpeaux, à Courbevoie en novembre 2000.

Mis en scène par Nino D'introna

Am Stram Gram, Le Théâtre, Genève [Suisse], du 1<sup>er</sup> au 20 avril 2008.

*Grand Ours*

Spectacle de marionnettes, par la Compagnie Morisse, en 2001

*Le Prince bégayant*

« Conte en danse » par la compagnie Alfred Alerte, d'après l'histoire : « Le Prince bégayant », à Valenciennes en mai 2007.

## **ADULTS' LITERATURE**

### **AUTHOR AND AUTHOR-ILLUSTRATOR**

Place, François (author) ; Carillet, Jean-Bernard

*Istanbul : itinéraires*. Paris, Lonely Planet / Bruxelles, Casterman, 2012. (City guides itinéraires)

Gautier, Théophile

*Romans, contes et nouvelles*. Gallimard, 2002. (Bibliothèque de La Pléiade)

Jardin, Alexandre

*Le Petit sauvage*. Paris, Gallimard, 1992.

### **ARTICLES, ILLUSTRATION OF ARTICLES**

Cover, *La Revue des livres pour enfants*, 2006, n°228.

Cover [Original drawing], *La Revue des livres pour enfants*, 1997, n°175-176.

Finel, Gérard ; Sassier, Daniel

« Un Livre, des hommes : de l'auteur au lecteur », ill. Guy Lebrument, François Place ; photogr. Philippe Chapelle, Hugo Harrang, *Savoir lire*, 1988.

Place, François

« Hommage à Pierre Marchand », *La Revue des livres pour enfants*, 2002, n°205.

Place, François

« Et une bouteille de rhum ! » : une nouvelle inédite de François Place, en hommage à Robert Louis Stevenson, *Télérama*, 2001, n°2674.

Place, François

« Je me souviens de ces rayons au-dessus des lits où il n'y avait qu'à piocher », *Les Cahiers d'ACCES*, 2001, n°5.

## EXHIBITIONS

### *Non-exhaustive list*

#### **1994**

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ », dans le cadre du Salon du Livre de Jeunesse de Montreuil. Bibliothèque de Pantin, du 5 mars au 2 avril 1994.

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ », dans le cadre du Salon du Livre de Jeunesse de Montreuil. Bibliothèque Municipale de Saint-Denis en juillet 1994.

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ ». Institut Français de Francfort [Allemagne].

Quatre illustrateurs [Frédéric Clément, François Place, Claude Ponti, Grégoire Solotareff]. Bibliothèque Municipale de Beauvais en avril 1994.

#### **1995**

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ ». Festival Étonnants Voyageurs, Saint-Malo.

#### **1997**

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ ». Galerie L'Art à la page, Paris, de septembre à octobre 1997.

#### **1998**

Exposition François Place. Bibliothèque Municipale de Saint-Ouen en novembre 1998.

#### **2002**

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ ». Bibliothèque Elsa Triolet, Bobigny, dans le cadre de « Hors limites », programme de rencontres en Seine-Saint-Denis, du 26 novembre 2002 au 25 janvier 2003.

« Le Royaume de Kensuké » sur un texte de Michael Morpurgo. Bibliothèque Émile Aillaud, Bobigny, du 26 novembre 2002 au 25 janvier 2003.

#### **2003**

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ ». Bibliothèque du Trocadéro, Paris, du 12 février au 9 mars 2002.

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ ». Médiathèque Centrale, Saint-Denis, dans le cadre de « Éclats de lire », 2003.

#### **2004**

« Les Derniers géants ». Maison du Livre de l'Image et du Son, Villeurbanne en avril 2004.

François Place, illustrateur ou comment s'invente un livre ?, « L'Atlas des géographes d'Orbæ ». Bibliothèque Boris Vian, Tremblay-en-France, du 1<sup>er</sup> au 30 octobre 2004.

#### **2005**

François Place était l'invité d'honneur à la Fête du livre de Jeunesse de Saint-Paul-Trois-Châteaux, en 2005, sur le thème « Terres inconnues ».

Voyage imaginaire dans la littérature autour de l'œuvre de François Place. Bibliothèque Municipale de Franconville en 2005, avec une exposition des illustrations de

« L'Atlas des géographes d'Orbæ » et les productions des trois ateliers d'écriture animés en bibliothèque.

La Galerie L'Art à la page, Paris, a présenté les originaux et croquis de François Place pour l'album « Grand Ours » du 14 octobre au 16 décembre 2005.

## 2007

« Les Voyages imaginaires de François Place », exposition créée par Mots et Couleurs, à partir de « L'Atlas des Géographes d'Orbæ » et du « Prince bégayant » pour la Bibliothèque Multimédia de Valenciennes, dans le cadre de « Valenciennes, capitale régionale de la Culture », du 16 avril au 30 juin 2007.

## 2008

« La Fille des batailles : une aventure aux temps des voyages en mer ». Bibliothèque Municipale d'Anglet du 16 septembre au 8 novembre 2008.

## 2009

« L'Atlas imaginaire de François Place » : sur « L'Atlas des géographes d'Orbæ ». Abbaye de Fontevraud, La Passerelle (Galerie d'arts graphiques), du 2 juin au 25 octobre 2009.

« La Fille des batailles » et « Entre Orient et Occident : une itinérance dans l'œuvre de François Place ». IUFM, site de Digne, et Médiathèque Intercommunale des 3 Vallées, Digne-les-Bains, du 1<sup>er</sup> au 12 décembre 2009.

« Théâtre du monde, atlas d'hier, atlas imaginaires », autour d'atlas hollandais du XVIII<sup>e</sup> siècle et de trente originaux de « L'Atlas des géographes d'Orbæ ». Bibliothèque du Tourisme et des Voyages du Trocadéro, Paris, du 25 novembre 2009 au 20 février 2010.

« Les Voyages imaginaires de François Place », exposition créée par Mots et Couleurs, à partir de « L'Atlas des Géographes d'Orbæ » et du « Prince bégayant ». Médiathèque André-Malraux, Tourcoing, dans le cadre de « Lille3000 : Europe XXL » du 4 au 25 mars 2009.

« Les Voyages imaginaires de François Place », exposition créée par Mots et Couleurs, à partir de « L'Atlas des Géographes d'Orbæ » et du « Prince bégayant ». Médiathèque de Merville en octobre 2009.

## FOR MORE INFORMATION

### MONOGRAPHS

Bon, François  
[Exposition. 1994-]

*François Place, illustrateur*. [Paris], [Saint-Denis], [Montreuil], Casterman, 1994, Centre de promotion du livre de jeunesse-Seine-Saint-Denis.

Bon, François  
*François Place, illustrateur ou « Comment s'invente un livre ? »*. [Paris], [Montreuil], Casterman, 2000, Centre de promotion du livre de jeunesse-Seine-Saint-Denis. Éd. augmentée.

*Du golfe de Candaâ aux îles Indigo : atlas des géographes d'Orbae*. Paris, Hatier, 2012. (Facettes, CM2)

*Ici et ailleurs : avec François Place*, sous la direction de Serge Martin. Mont-de-Laval, l'Atelier du Grand tétras, 2012. (Résonance générale, essais pour la poétique)

Julien, Céline

**Guide de lecture François Place**, conception, réalisation Céline Julien. Paris, Casterman, 2008. Downloadable online

#### ARTICLES IN MONOGRAPHS

« Le Voyageur immobile », interview of François Place, in : *Aimer lire*, Paris, Bayard, 2004, p. 59-61.

Delahaye, Christa

« Les Rêveries géographiques de François Place », in : *Du livre au jeu : points de vue sur la culture de jeunesse*, Mélanges pour Jean Perrot, dir. Jean Tramson. Paris, L'Harmattan, 2003, pp. 127-140.

Dubois-Marcoïn, Danielle

« François Place et l'album *Les Derniers géants* », **dans** : *Images des livres pour la jeunesse : lire et analyser*, dir. Annick Lorant-Jolly et Sophie Van der Linden. Paris, Thierry Magnier / SCÉREN, 2006, pp. 178-191 (+ Pistes d'activités, pp. 228-229).

#### ARTICLES IN MAGAZINES

Barjolle, Mathilde et Éric

« À la découverte de l'atlas des géographes d'Orbae de François Place », *Le Français aujourd'hui*, 2001, n°133, p. 121-128.

Borione, Patrick, Propos recueillis par

« Conversation avec François Place : De l'ethnofiction en plan panoramique », *Hors-cadre[s]*, 2012, n°11. 18-21.

Cheilan, Liliane

« Allers-retours entre la carte et le monde : Peeters & Schuiten, François Place », *Cahiers Robinson*, 2010, n°28, p. 125-136.

Chenouf, Yvonne

« Chants d'honneur : autour de l'œuvre de François Place », *Les Actes de Lecture*, 2009, n°106, p. 20-30.

Chenouf, Yvonne

« Sur la route de la voix : à propos de l'album « Le Roi des trois Orientes », 2007, *Les Actes de Lecture*, 2007, n°97, p. 53-60.

Clerc, Anne

« François Place », *Lecture Jeune*, 2010, n°134, p. 4-6.

Delbrassine, Daniel

« Le Secret d'Orbae, de François Place », *Lectures*, 2012, n°176, p. 76-78.

Dupont-Escarpit, Denise

« François Place », *Nous voulons lire !*, 1994, n°107, p. 73-86.

Flament, Christine

« François Place, portrait d'artiste avec pinceau », *Les Nouvelles* (Charte des auteurs et illustrateurs jeunesse), 2003, n°22, p. 28-31.

« François Place » : dossier, *La Revue des livres pour enfants*, 2010, n°254, p. 85-132.

« François Place » : dossier, *Griffon*, 1996, n°154, p. 1-20.

Guyon, Laurent ; Prévot, Franck

« Daniel Conrod et François Place : Siam. Étude d'un album », *L'École des lettres, collèges*, 2007, n°2, p. 67-87.

Hedde, Françoise ; Turin, Joëlle

« François Place », *Lecture Jeune*, 1993, n°68, 1993, p. 7-9.

Houyel, Christine

« La Lecture littéraire : Exploration des univers de quatre auteurs [Nadine Brun-Cosme, Pef, François Place et Claude Ponti], *L'École des lettres*, 2009, n°4, p. 51-60 et 63-82.

Kotwica, Janine

« François Place », in : Quatre illustrateurs : Exposition [Frédéric Clément, François Place, Claude Ponti, Grégoire Solotareff], Beauvais, Bibliothèque Municipale de Beauvais, 1994, p. 17-21.

Joly, Fanny, propos recueillis par

« Sur la route... avec François Place », *Les Nouvelles* (Charte des auteurs et illustrateurs jeunesse), 2005, n°30, p. 32-33.

Lisiecki, Sylvie

« L'Album, une littérature graphique » : Interview de François Place, *Chroniques de la Bibliothèque nationale de France*, 2008, n°45, p. 5.

Mathevon, Florence

« François Place, auteur illustrateur jeunesse : de l'illustration documentaire à la fiction », *Inter CDI*, 2008, n°214, p. 18-24.

Munoz, Pili

« Rêve d'atlas : rencontre avec François Place », *Lecture jeune*, 1998, n°86, p. 32-35.

Nières-Chevrel, Isabelle

« Les derniers géants : album ou texte illustré ? », *La Revue des livres pour enfants*, 2006, n°228, p.61-70.

« Questions à François Place », *Notes bibliographiques*, 2010, n°3, p. 16-19.

## ARTICLES IN THE PRESS

Épin, Bernard

« Les Escales rêvées de François Place », *L'Humanité*, 9 septembre 1999

« Sommes-nous des Zizotls ? », *L'Humanité*, 30 novembre 2000

Loret, Éric

« En lieux et Place », *Libération*, 30 novembre 2000

« L'Horloge à détraquer le temps », *Libération*, 30 novembre 2000

Noiville, Florence

« Une Plongée méticuleuse dans l'inconnu », *Le Monde*, 25 octobre 1996

## ONLINE RESOURCES

### INTERNET SITES

« [François Place](#) »

A video of an interview with the author about *La Douane volante* and an audio presentation of the book.

« [François Place](#) »

A guide to analyze the work of François Place can be downloaded.

### ARTICLES ON THE INTERNET

Cheilan, Liliane

« [Voir du pays dans les livres en images : fiction documentaire contre documentaire fiction](#) », in : « Si loin, si proche... Voyages imaginaires en littérature de jeunesse et alentour », Liliane Cheilan, Isabelle Nières-Chevrel, Danielle Dubois-Marcoin, Jean-Yves Loude, François Place, introd. Sophie Van der Linden, p. 31-43.

Dubois, Marcoin Danielle

« [De Selma Lagerlöf à François Place, la cartographie des mondes invisibles dans la littérature de jeunesse : Une affaire de contexte historique](#) », in : « Si loin, si proche... Voyages imaginaires en littérature de jeunesse et alentour », Liliane Cheilan, Isabelle Nières-Chevrel, Danielle Dubois-Marcoin, Jean-Yves Loude, François Place, introd. Sophie Van der Linden, p. 21-30.

« [François Place : Atlas des géographes](#) » [1996]. « Le Tiers livre magazine » [online].

Meunier, Christophe

« [Entretien avec François Place](#) ».

Place, François

« [Dans l'atelier de l'Atlas : Genèse et création de l'Atlas des géographes d'Orbae](#) », in: « Si loin, si proche... Voyages imaginaires en littérature de jeunesse et alentour », Liliane Cheilan, Isabelle Nières-Chevrel, Danielle Dubois-Marcoin, Jean-Yves Loude, François Place, introd. Sophie Van der Linden.

« [Rencontre avec... François Place](#) » [24 mars 2012]. « Lecture Jeune ».

### VIDEOS ON THE INTERNET

Place, François

[François Place reads an excerpt of Le Secret d'Orbae \[Orbae's secret\]](#)

Barrot, Olivier

[Presentation of: « Du pays des Amazones aux îles Indigo » \[From the land of the Amazons to the Indigo islands\]](#). Images from INA's Archives (Institut National de l'Audiovisuel).

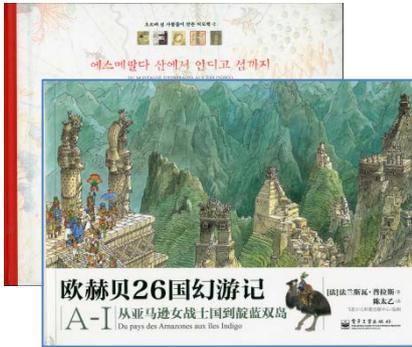
Place, François et Fombelle, Timothée de

[Timothée de Fombelle et François Place](#)

Timothée de Fombelle reads excerpts from *Tobie Lolness* [Toby alone] while François Place draws on a large white paper pinned on the wall. The video has two parts.

# TRANSLATED BOOKS

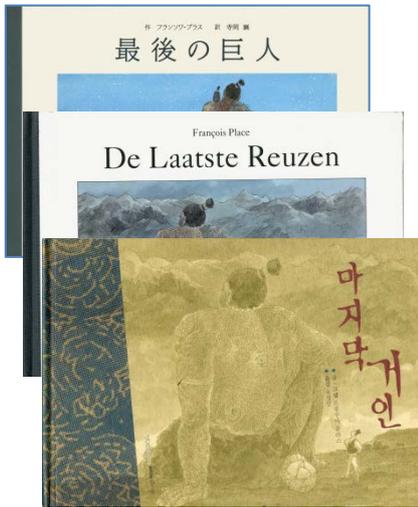
A SELECTION OF BOOKS WRITTEN AND ILLUSTRATED BY FRANÇOIS PLACE



---

## ATLAS DES GÉOGRAPHES D'ORBAE :

- . **Chinese (Traditional)** - China times
- . **Chinese (Simplified)** - Publishing House of Electronic Industry
- . **English** - Pavilion (United Kingdom)



---

## LES DERNIERS GÉANTS :

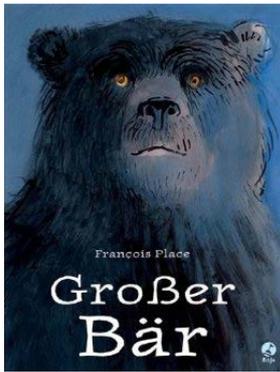
- . **Catalan** - Cercle de Lectores
- . **Chinese (Simplified)** - Publishing House of Electronic Industry
- . **Chinese (Traditional)** - China Times
- . **Dutch** - Casterman
- . **English** - Godine (USA)
- . **English** – Pavillon (United Kingdom)
- . **German** - Berthelsmann
- . **Greek** - Oceanida
- . **Italian** - L'Ippocampo
- . **Japanese** - Book Loan
- . **Korean** - Design House
- . **Spanish** - Blume
- . **Spanish** - Ekare (Venezuela)



---

## LA FILLE DES BATAILLES :

- . **Italian** - L'Ippocampo
- . **Korean** - Sol Publishing



---

#### GRAND OURS :

- . **Chinese (Simplified)** - King In
- . **German** - Boje Verlag
- . **Italian** - Pestalozzi
- . **Korean** - Sol Publishing



---

#### LE ROI DES TROIS ORIENTS :

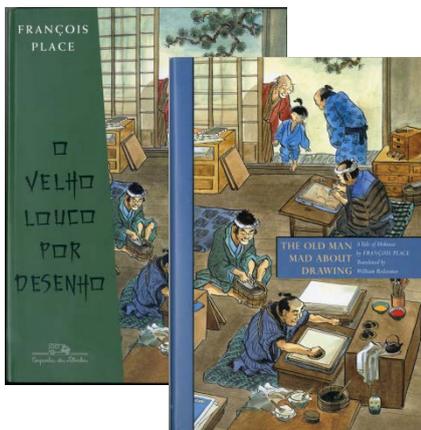
- . **German** - Gerstenberg
- . **Italian** - L'Ippocampo



---

#### LE SECRET D'ORBAE :

- . **Chinese (Traditional)** - Commonwealth Magasine
- . **Italian** - L'Ippocampo
- . **Korean** - Sol Publishing



---

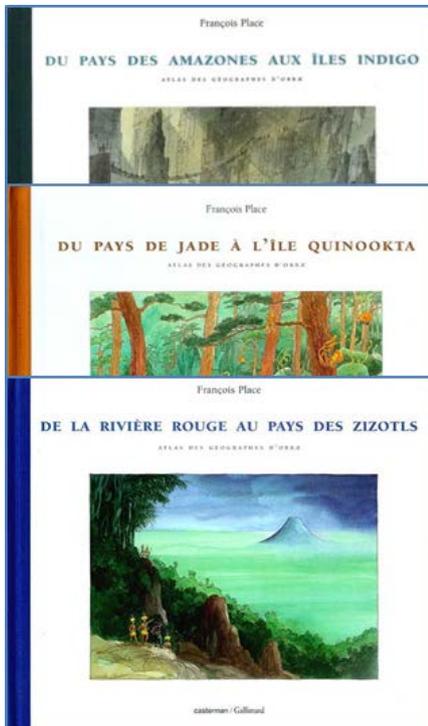
#### LE VIEUX FOU DE DESSIN :

- . **English** – Godine
- . **Portuguese (Brazil)** – Companhia das Letrinhas

## BOOKS SENT TO THE JURORS

**ATLAS DES GÉOGRAPHES D'ORBAE [A VOYAGE OF DISCOVERY].**  
3 VOLUMES.

CASTERMAN, 1996, 1998, 2000



Among the books François Place has written and illustrated, *L'Atlas des géographes d'Orbae* (A voyage of discovery) holds a special place (in three volumes, 1996-2000; re-edited as 26 independent books). Three volumes in which a very personal cosmography is redrawn from the elder's imagination. A fabulous "invention" (in the etymological meaning of the word) that highlights the author's creativity through his unique story-telling art and beautiful illustrations. *Du pays des Amazones* (from the land of the Amazons), the story of Euphonos the musician who has gone in search of the Amazons' song, to the *Pays des Zizotls* (The Zizotls' country) whose inhabitants leave the lightest of traces on earth as a sign of humility, 26 stories crisscross and call out to each other, twenty six worlds born out of a graphic representation of the alphabet: universes and letters that are interrelated as the writing and the illustration. The author has fed on the numerous travel stories he has read and explored "a place that is almost out of reach for us now, that of the surprise, the geographical marveling, that of the vastness of the earth... My aim was to build an attic and references and then wonder in it, open up trunks, take out objects, work on analogies. As soon as the imagination is anchored a bit, it speaks from within ourselves.

The illustrations alternate between long shots, wash drawings, and

documentary boards, and are swarming with costumed characters, extraordinary animals, and unusual objects, minutely drawn and commented. François Place has not wanted to look for a particular style, but rather to "make images that are like reading, slow on the uptake". The illustrations extend the story and complete it as well, and incite to enter into the legend.

theguardian

News | Sport | Comment | Culture | Business | Money | Life & style

News > Education > Educational books

### More than real



Philip Pullman

The Guardian, Tuesday 28 March 2000 12.02 BST

#### A Voyage of Discovery, Volume 1: From the Land of the Amazons to the Indigo Isles

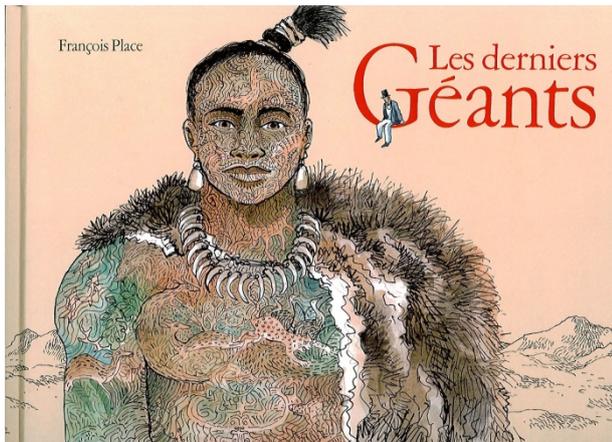
François Place, translated by Aubrey Lawrence  
Pavilion, £12.99

François Place is an extraordinary artist, not quite like anyone else I can think of. *A Voyage of Discovery* is a series of prodigiously inventive landscapes in words and exquisite pictures. The concept is rather like that of Umberto Eco's *Invisible Cities*: different places, in this case entire fantastical countries, are described and drawn in as if by curious observers from elsewhere.

The invention is astonishing: in *Bailabaïkal*, for example, they build parks among the reed-beds where they rear giant snakes. In spring, the snakes are taken to volcanoes of hot mud, where male midwives help them shed their skins; and the skins are then stretched over a framework of sticks to make canoes. The spirit of the snake lives on in the canoe, helping the boatmen to steer. This little vignette occupies a page, and no less than seven amazingly detailed pictures. In fine pen line and exquisite wash, Place brings both whole panoramas and tiny details to life. And this is only the first of a promised three volumes! It is a triumph of imagination and craftsmanship: one of the most amazing works I've ever seen.

Source: <http://www.guardian.co.uk/education/2000/mar/28/educationalbooks.booksforchildrenandteenagers>

**LES DERNIERS GÉANTS [THE LAST GIANTS]**  
20TH ANNIVERSARY SPECIAL EDITION. CASTERMAN, 2012



In *Les Derniers géants* (Casterman, 1992) (*The Last Giants*), a book that has won many awards since its publication, François Place takes his first steps in fiction: he shows the depth and coherence of his universe, his humanistic preoccupations and sensibilities, his concern about the balance between text and illustration in a classical and highly elegant picture book.

Archibald Léopold Ruthmore, a caricature of the English explorer of the 19th century, sets off in search of a faraway land whose tiny map is carved on a giant's tooth he bought from a sailor in the harbour. This travel diary, and its soft-coloured aquarelles, turns into a guiltful confession about the disastrous intrusion into the strange and preserved universe of nine peaceful and calm giants. All covered in tattoos, they live in harmony with nature and follow the pace of stars. But upon his return to Europe, Archibald will cause the destruction of the so far preserved land of giants: the numerous lectures he gives will lead to the rush of unscrupulous men. The detailed and elaborated full-page drawings represent majestic landscapes - snow covered high mountains, bubbling waterfalls sprouting out of moss covered rocks, leafy forests - where the explorer seems to be all tiny next to the giants whose tattooed bodies, like endlessly moving maps, carry the marks of the events they have been through.

Translations of this book are available in pdf in the following languages. Simply click on the language of your choice:  
**ENGLISH, GERMAN, ITALIAN, KOREAN, SPANISH.**

**THE LAST GIANTS**

Publication: Books For Keeps  
Reviewer: Michael Morpurgo  
Date: March 2000

**BRIEFING·BRIEFING·BRIEFING·BRIEFING·BRIEFING·BRIEFING·BRIEFING·**

*I wish I'd written ...*

Michael Morpurgo on François Place's **The Last Giants**, a potent tale of the folly of man ...

It is a rare thing to be able to write and illustrate supremely well. Many try, and the result is often uneven. In *The Last Giants* François Place has produced a masterpiece.



gentle creatures seem to have an ideal way of being as yet

The story seems simple enough. Set in Victorian England an anthropologist discovers a giant tooth, carved, depicting a map of rivers and mountains. Research confirms this is the region of the Black River. He sets off on a voyage of discovery across the world, until at long last he discovers a land of giants. These gigantic,

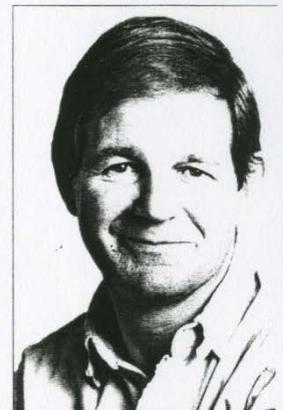
unattained by human society. He studies them, draws them, and after some months - and very reluctantly - leaves them.

Back home at the Royal Geographical Society, with Darwin there amongst others, he presents his paper, announces to the world his extraordinary discoveries. He is instantly famous, as of course are the giants.

Upon his return to the land of the giants some time later, he witnesses the dreadful consequences of what he has done - the gentle tribe of giants has been sought out and massacred.

It is a potent tale of the folly of man, of lost innocence, of hubris, and all wonderfully illustrated - the illustrations form part of the storytelling (they are the records of this voyage). A marvellous book which won praise and prizes all over France, but is scarcely read here. Pick it up, read, and wonder.

**The Last Giants** by François Place is published by Pavilion, 1 86205 289 1, £5.99 pbk. Michael Morpurgo's latest book is **Kensuke's Kingdom**, Heinemann, 0 434 80418 5, £8.99 hbk (see review in **Bfk 120**).



## LA FILLE DES BATAILLES [THE BATTLES' DAUGHTER] CASTERMAN, 2007



In this picture book, Garance, a mute child with dark skin, the only survivor of a shipwreck, is faced with the harsh reality and ordeals of 17th century France. This tale of adventure is full of historical elements that have required a thorough documentation work from the author-illustrator. Just like in *Les Derniers Géants* (The Last Giants), he first conceived his story in images to be able to visualize it and master its progression. The sketches "are like the painted scenes of a puppet theater. The story is pinned to these scenes and undergoes its twists and turns. The fact of not

having close-ups on the characters in the drawings yields a distance I find similar to theatre work." He makes numerous sketches, using pencil, lead, brush, wash drawing, and then tinted ink or watercolour; he researched Flemish and Dutch masters' paintings, such as Watteau, to be able to imagine and represent the landscapes, the characters' costumes and attitudes.

The eventful life of a dark skinned girl, who survived a shipwreck, evokes a time when France was ruled by an authoritarian and vindictive king, a time of war and arbitrary decisions. It tells the story of a life of struggle for the little people who suffer on the hands of those who hold the power. An exciting tale rendered truly authentic by the superb and detailed illustrations.

Télérama<sup>fr</sup>

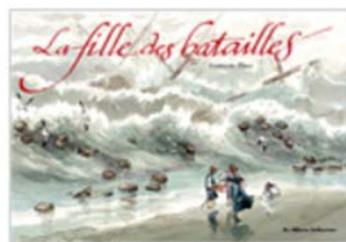
### La Fille des batailles

Album jeunesse - François Place

**TTT** François Place a traversé le temps, conquis des paysages, imaginé des personnages, donné vie à une histoire d'amour, aussi tourmentée que radieuse. L'écrivain illustrateur renoue avec le récit au long cours et ses fresques miniatures. Dans la lignée des *Derniers Géants* et de *L'Atlas des géographes d'Orbæ*, *La Fille des batailles* est un hymne à la passion, à la rage de vivre. Le lecteur d'emblée est projeté au XVII<sup>e</sup> siècle, dans une France dévastée par les guerres. Ainsi commence l'histoire : « Une nuit de novembre, alors que soufflait une de ces épouvantables tempêtes que l'automne envoie pour annoncer l'hiver... », un navire fait naufrage.

Seule rescapée, une fillette à la peau brune. Elle est muette. Elle est recueillie par des aubergistes. François Place ne ménage pas son héroïne : Garance, la fille des îles lointaines, tombe amoureuse d'un jeune garçon, bientôt enrôlé tambour dans l'armée du roi de France. Accusé de désertion, il part aux galères. Garance l'attend, élève seule leur petite fille, celle qui sera douée de parole... François Place a travaillé le rythme avec minutie, texte raffiné et images lumineuses. *La Fille des batailles* n'est pas seulement un conte, c'est déjà une légende.

Le 03/11/2007 - Mise à jour le 31/10/2007 à 10h43  
Martine Laval - Telerama n° 3016



Ed. Casterman, 80 p., 16,95 EUR (à partir de 12 ans).

#### ▼ LES DERNIÈRES CRITIQUES

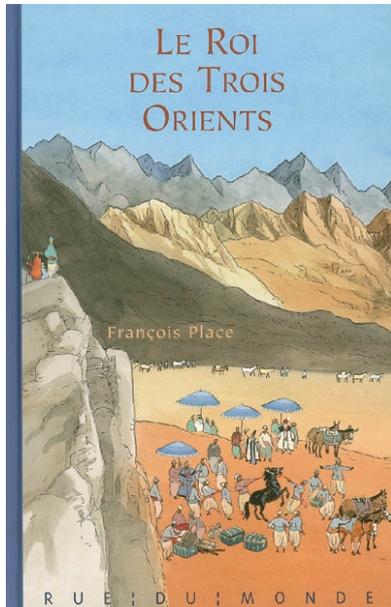
[Un père en colère](#)  
Jean-Sébastien Hongre

[Le Peuple des berges](#)  
Robert Giraud

[Shâb ou la nuit](#)

**LE ROI DES TROIS ORIENTS [THE KING OF THE THREE ORIENTS]**  
RUE DU MONDE, 2006

---



In 2006, when *Le Roi des Trois Orientes* (The King of three Orientes) is published by Rue du Monde, the book is accompanied by a roll, in "Asian" fashion: three long paper strips that are unrolled as we read the book. Place's illustrations flow from page to page, embarking the reader in an immense procession behind the Great Embassy like a town that would have set into motion to visit the "Great king, the king of the three orientes". The journey reminds us of Marco Polo's travel, but François Place makes no mention of date or place, yet we are guided by clues like the landscapes of Tuscany, the cedars of Lebanon, the mountains of Afghanistan, the Gobi desert, and China at last. There are also "cultural anchors": architecture, clothing... We thus enter into the images, minutely, attentively detecting all the scenes in it. Sometimes, the words guide our gaze.

Throughout the events that unfold during this long journey, the text delivers its beautiful message of wisdom and liberty.

You can see the roll in a pdf format by clicking [HERE](#). Please bear in mind that the roll is long; you can zoom in to see all the details.

internationales literaturfestival  berlin

**13. ilb**  
04.09 – 15.09.13

(...) His adventure stories in the form of travel chronicles continually engage readers' imaginative faculties and take them beyond their conception of reality. In »Le roi des trois Orientes« (»The King of the Three Orientes«, 2006), a caravan defies enormous challenges as it wanders the world for an unspecified period in search of a legendary king. Much remains veiled in this story, inviting readers to fill in the blanks with their own interpretations. This picture book boasts »expertly-matched images and text [...]». Place manages to combine an elevated tone with a delight in expression and the straightforward prose of legends, without ever becoming dowdy«, commented Eva-Maria Magel in the »Frankfurter Allgemeine Zeitung« in 2008. (...)

## LE SECRET D'ORBAE [THE SECRET OF ORBAE].

CASTERMAN, 2012



A marvellous invitation to travel to the mythical land of Orbae which has already been explored by François Place in *Atlas des géographes d'Orbae* [A voyage of discovery]. A luxurious case encloses a portfolio of 18 magnificent illustrations in a 18,5 x 32,5 cm format, drawn with gouache and black ink, and two novels that can be read in the order chosen by the reader. *Le Voyage de Cornélius* [Cornelius's travel] and *Le Voyage de Ziyara* [Ziyara's travel] tell two parallel stories that will finally converge in a single love story. Cornélius is a young textile merchant, who set off from the North of Europe to look for a mysterious "cloud cloth" that takes on the colours of time. His adventures will take him through various exotic lands with different people, surprising species and plants, to the land of the Jade Emperor where he finally catches the trail of the cloud cloth. Ziyara is a girl from the South; she was

chosen, thanks to a dolphin shaped talisman, to become an exceptionally skilled navigator. They will reach together the Kingdom of Orbae for an ultimate quest. The author has a unique talent to tell the stories of these faraway countries born from his imagination but carefully reconstructed for the reader. Therefore, it is not surprising if the heroes become learned cartographers themselves and, in turn, reinvent the world. The marvellous illustrations represent some of the scenes of this enchanting voyage, with magnificent landscapes, fabulous animals and fascinating people. The atmospheres vary, based on different shades of dominant colours, creating paradise scenes or plunging the reader into the tumult of a shipwreck. Cornélius and Ziyara are not represented in these illustrations. They are the storytellers; the reader sees the scenery through their eyes. He then can confront François Place's illustrations with what he imagined while reading his novels.

## Le Secret d'Orbae de François Place

🏠 > CULTURE > LIVRES Par 🗣️ Françoise Dargent | Mis à jour le 05/01/2012 à 11:10

LE FIGARO.fr

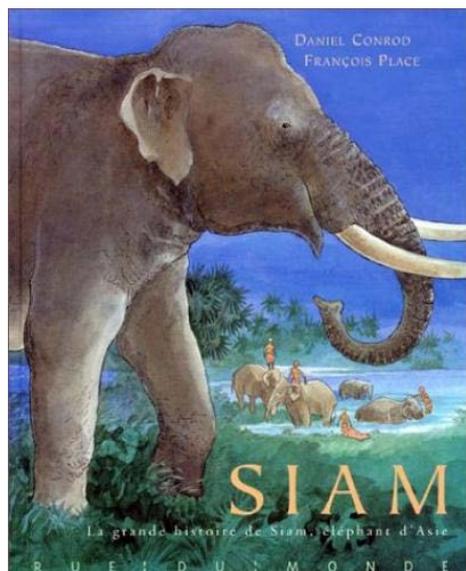
**L'auteur réinvente des mondes à l'intention des plus jeunes.**

Un joli coffret pour se faire la malle en ce début d'année: voilà la bonne idée de François Place qui réinvente le récit d'aventures à l'intention des plus jeunes. *Le Secret d'Orbae* se présente sous la forme de deux romans, assortis d'un portfolio de 18 illustrations pour laisser filer son imagination entre deux lectures. L'histoire? Il y en a deux qui se rejoignent à leur toute fin. Dans *Le Voyage de Cornelius*, un jeune drapier part à la recherche de la toile à nuage, aussi fluide que magique puisqu'elle adopte la couleur du temps. Dans *Le Voyage de Ziyara*, une jeune fille devient l'amiral de la flotte de son pays et s'embarque pour un long périple. Les deux héros ont dans leur lunette le monde d'Orbae, territoire mythique dont l'inaccessibilité et le mystère fascinent les voyageurs. On retrouve dans ce travail soigné l'univers d'un auteur illustrateur fasciné par les voyages au long cours et les territoires à découvrir. Il en reste peu aujourd'hui.

Qu'importe. Il en invente d'imaginaires et transmet avec efficacité et poésie son enchantement aux enfants. Le tout avec une exigence dans l'écriture assez rare pour être signalée.

<http://www.lefigaro.fr/livres/2012/01/04/03005-20120104ARTFIG00671-le-secret-d-orbae-de-francois-place.php>

## SIAM [SIAM]. TEXT BY DANIEL CONROD RUE DU MONDE, 2002

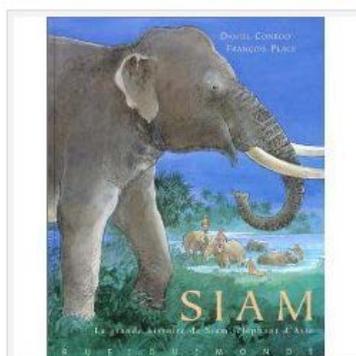


This picture book has adapted its format to accommodate the story of Siam, the magnificent stuffed elephant that can be admired in the Great Evolution Gallery of the Natural History Museum in Paris. The book starts with his death in 1997 and goes back to his birth in Asia in 1946. In the meanwhile, Siam has gone through a lot: captured when he was very young, he worked hard in the Indian forest plantations, took part in religious feasts, he worked as an artist in the Swiss national circus, he acted in a film and finally retired in the Vincennes Zoo. It is his carer who tells his story. Both man and animal were quite fond of each other and his tale is filled with tenderness. François Place is in harmony with this moving story. He composes superb double-page spreads that, through their framing and colour tones, render the various atmospheres. The first one is striking: in cold pale blue tones, we discover Siam's inert mass and his carer, who seems so small, kneeled in front of him.



### Siam – François Place

PAR MARILYNE – 3 FÉVRIER 2010  
CLASSÉ DANS : ALBUMS 8-10 ANS



*Utilisé à charrier du bois, célébré lors de somptueuses fêtes en Inde, enlevé à sa terre pour travailler dans un cirque européen, héros d'un jour pour le cinéma, vedette du zoo puis du Muséum... Siam a tout connu. Sa vie hors du commun est une grande histoire qui nous parle des hommes et des éléphants.*

- Texte de Daniel Conrod – Editions Rue du Monde –

Ce somptueux album au format plus que généreux raconte la vie de l'éléphant Siam, l'éléphant d'Asie présenté dans la Grande Galerie de l'Évolution du Muséum d'Histoire Naturelle de Paris.

Le parcours géographique que fut sa vie, relaté à rebours, raconte cinquante ans d'histoire.

Parti de Calcutta, le pachyderme rejoint l'Europe en bateau après avoir été choisi sur un marché indien d'animaux sauvages, où il avait connu le rude travail en forêt, les braconniers et le faste des célébrations religieuses. L'aventure se poursuit entre Suisse et France avec les spectacles de cirque et une apparition au cinéma jusqu'à l'installation au zoo de Vincennes.

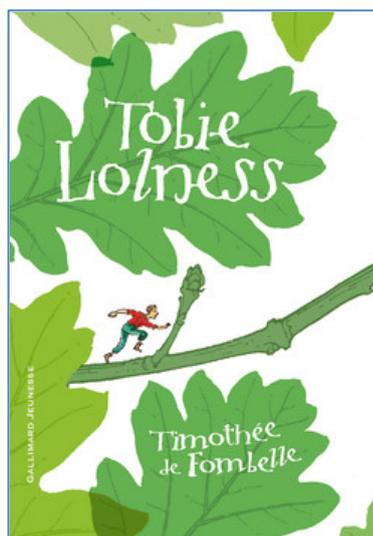
Dans cet album, c'est justement le soigneur de Siam, André Boitard, qui, à sa mort, lui rend hommage en racontant avec émotion son histoire, remontant dans le temps pour retracer l'itinéraire de l'éléphant dont il a pris soin pendant plus de trente ans.

Touchante destinée, vraie et extraordinaire, narrée simplement par la plume sobre du journaliste Daniel Conrod, sublignée par le pinceau de François Place. **Ses aquarelles raffinées et précieuses complètent magistralement l'écriture, s'accordent à l'esprit de cet album entre récit et documentaire. La minutie du trait, le traitement des couleurs, le sens du détail, tout ce soin de l'atmosphère et des paysages, offrent de véritables tableaux à admirer sur les pages, à la fois réaliste et porte ouverte sur le voyage, donnant toute sa dimension au destin de Siam.**

Un grand beau livre.

Pour la petite histoire : Journaliste pour Télérama, Daniel Conrod signe en 2000 un long article sur la vie de Siam, après une enquête minutieuse. Il est ensuite contacté par Alain Serres – fondateur des éditions Rue du Monde – pour adapter le récit de ses recherches en livre pour enfants. L'album **Siam** paraît en 2002.

**TOBIE LOLNESS** [REGROUPS *TOBIE ALONE* AND *TOBIE AND THE SECRETS OF THE TREE*]. TEXT BY TIMOTHÉE DE FOMBELLE  
GALLIMARD JEUNESSE, 2008



"Tobie was one and a half millimeter, which wasn't tall for his age." This is how we meet this miniscule hero, hiding in a bark hole, wounded, alone, but aware of the importance of what he has to accomplish and empowered with the love of beautiful Elisha. Tobie's family lives happily in the light of the high branches until one day, Tobie's father, a great scholar, refuses to deliver the secret of one of his inventions that could endanger the life of the tree. The family is exiled into the depths of the lower branches. It is a whole new life that starts, with its share of discoveries and deceptions, of happy moments and sufferings.

In the second book, Tobie is 16. He returns to his native tree whose people are enslaved by two tyrants. Tobie attempts to deliver Elisha and his parents and to save the tree. An enthralling story, adorned with little sentences that sound so right, where the lead heroes act humanely and very courageously.

This tale, skillfully built around interlacing flashbacks that shed light to the various parts of the story, plunges the reader in the big tree's very visual universe: we climb twigs, shake before the monstrosity of the spider, and contemplate the lake at sunset. François Place takes hold of these images, plays with the differences in scales, inserts thumbnails or double-page spreads throughout this long novel. The drawings melt into the text. Similar to sketches, they seem unwilling to impose a vision or allow a precise identification of the characters. They do not prevent the reader from creating his own images, quite to the opposite: they nurture his imagination.

**BOOKS FOR KEEPS**  
the children's book magazine online  
the most important periodical in the world of British children's books\* Philip Pullman

Source:  
<http://booksforkeeps.co.uk/issue/171/childrens-books/reviews/toby-alone>

Home Latest Issue Past Issues Authors & Artists Articles Reviews News Forums Search

## Toby Alone

Digital version – browse, print or download

PDF Printer-friendly version Send to friend Login or register to bookmark

**Toby Alone**  
Timothée De Fombelle  
Illustrated by François Place (Walker)  
400pp, 978-1406313154, RRP £9.99, Hardcover  
10-14 Middle/Secondary  
[Buy "Toby Alone" on Amazon](#)

- Switch Issue -

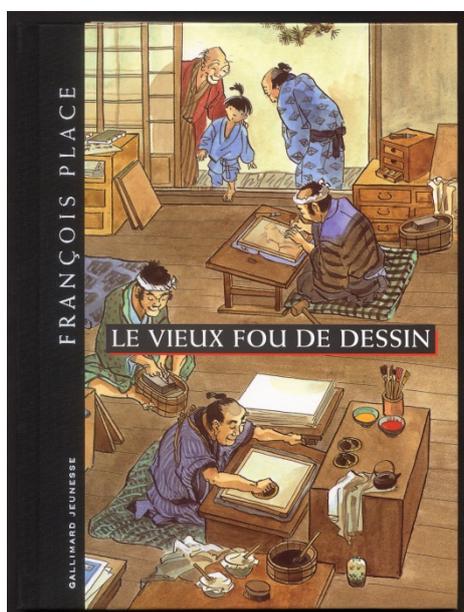
**BfK Newsletter**  
Receive the latest news & reviews direct to your inbox!

Email: \*

Subscribe  
 Unsubscribe

Known in its original French as **Tobie Lolness**, de Fombelle's novel has already enjoyed wide acclaim and won various awards. Its hero, 13-year-old Toby – 'just one and a half millimetres tall' – is one of a miniature community whose world is that of a huge oak tree, where human and non-human forms of life co-exist, though not necessarily on equal terms. Toby's father, an eminent scientist, has made a significant discovery about the tree's sources of energy but feels unable to reveal the full nature of his findings. The family's exile and imprisonment follow but Toby manages to escape and, from now on, dedicates himself to the liberation and rehabilitation of his parents. It is a pursuit which sees numerous journeys through the tree's many branches and numerous encounters with some very unsavoury villains – but also with many sources of comfort and inspirations of survival. Toby's story, part of it lived in the novel's present and part in a series of flashbacks to less frantic childhood days, makes for a fascinating, original novel, where the strong ecological dimension never diminishes the intrinsic interest of the narrative. As the boy himself reflects towards its end: 'You think your life is over once and for all, but it always turns out to be more complicated than that.' Complicated, certainly, but the many twists and turns are well worth disentangling. François Place's illustrations re-create effectively the settings and denizens of the story's fantasy arboreal world.

## LE VIEUX FOU DE DESSIN [THE OLD MAN MAD ABOUT DRAWING] GALLIMARD JEUNESSE, 2002



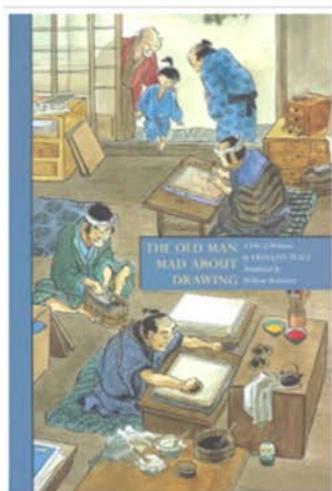
François Place renders a tribute to the great Japanese painter Hokusai (1760-1849) by imagining his encounter with Tojiro, a little orphan boy who lives with his uncle and earns a living selling rice cakes in the streets of Edo. He's unaware of this faithful, elderly and grumpy client's identity, who soon will ask him to become his assistant. The old man is eager to transmit his culture. He speaks of Kabuki theatre, shows him sumo tournaments, takes him to the temple, explains the techniques behind image reproduction, ink fabrication... but he also teaches him to look and to work endlessly because that is the only way one can enter, day after day, the essence of art. Tojiro is adamant to learn. François Place adapts his style to his subject; he has observed Hokusai's art, his sense of movement, his characters' expressivity, the freedom in his lines and he is inspired by it all. He also shows the great master's work by integrating reproductions of his drawings and engravings. This beautiful book is both a lesson in art and in life.

### ricklibrarian

a review of books, websites, movies, or anything worth reviewing with comments about libraries and librarianship

Friday, March 06, 2009

#### The Old Man Mad About Drawing: A Tale of Hokusai by Francois Place



What attracts me to Japanese art is getting a bird's-eye-view of everyday life in a foreign time and place. I enjoy scenes showing royal courts, artisan workshops, marketplaces, and travelers. Often there are distinctive pets, birds, trees, and mountains in the background. As I scan the scenes to see what each figure is doing, I often want to enter the picture myself. I find the same joy in [The Old Man Mad About Drawing: A Tale of Hokusai](#) by Francois Place.

Katsushika Hokusai (1760-1849) is one of the best remembered artists and print makers of the Edo Period of Japanese art. I recognize several of the illustrations that are inserted among beautiful original drawings by William Rodarmor. Most famous is *The Great Wave Off Kanagawa*, one of *Thirty-six Views of Mount Fuji*. Francois Place portrays Hokusai as an easily irritated old artist in *The Old Man Mad About Drawing*. Only a young and curious rice cake vendor named Tojiro is able to crack the old man's hard shell. Hokusai adopts Tojiro as an apprentice and shows him the ways of a master painter.

Every page of this book is nicely illustrated. It is good reading for young and old.

Place, Francois. *The Old Man Mad About Drawing: A Tale of Hokusai*.

David R. Godine, 2004. ISBN 1567922600