

Storylines Gavin Bishop Award Guidelines

Entries to be received by 5.00pm on 30 November each year

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The Storylines Gavin Bishop Award aims to encourage the publication of new and exciting high-quality picture books from new New Zealand illustrators. It also recognises the contribution Gavin Bishop has made to the writing and illustrating of children's picture books and gives an emerging talent the opportunity to benefit from his expertise. The winner of the biennial award will receive \$1500 and the opportunity to have their work published.

Guidelines and useful information to help you get started

Penguin Random House New Zealand has supplied a picture book manuscript for the Storylines Gavin Bishop Award. The text has been divided into pages. The pagination may be changed at the discretion of the publisher if the entrant submits an alternative idea. The target age level is 3–7 years.

The winner of the Storylines Gavin Bishop Award will work under the guidance of Gavin Bishop on a full-size picture book dummy and a complete set of illustrations for a 32-page picture book, which will be considered for publication by Penguin Random House New Zealand. All mentoring by Gavin Bishop will be done online or by telephone.

The long-term aim of the award is for Storylines to print the work of 10 top entrants from this award over a number of years, at full size and at no further cost to the entrants, to create an exhibition. This will be toured nationally by Storylines to further advertise the award as well as promote the best of those who have entered it.

Remember:

- Focus on showing your drawing skills. Poor drawing cannot be disguised by clever effects (whether done by hand or digitally).
- Display a good sense of design and an ability to handle materials and techniques.
- Think carefully about the text, and how to reflect ideas and develop themes and subplots, while forming a complementary partnership with the work of the writer.
- Steer away from simply repeating what is being said in the text. Add new layers to it through your illustrations.

Entries will be judged on the following criteria:

- The quality of the ideas and appropriateness to the text
- Strength of drawing
- Confident technique and proficient use of materials
- An understanding of the 32-page picture book format
- Commercial viability of the potential book
- Originality of ideas and execution

Things to Consider

A picture book is not a short story with pictures. In a good picture book, the story and the imagery work together, each complementing the other. The illustrations do not stand alone but are part of the storytelling process.

Entrants are advised to spend some time studying a wide range of successful picture books, analysing their strengths, looking at the way the illustrations complement the text and the ways in which the illustrations help to tell the story. Public libraries, good bookshops and illustrators' websites are all good places to do this.

Have a good look at how a successful picture book combines words and pictures seamlessly so that the two parts become one. Count the pages and take note of where the text sits on the pages. If the books are not paginated, use the storyboard supplied to work out how the pages are numbered and see where the story starts and stops.

Style

Entrants must keep in mind that they are making images to help tell a story to children. They should resist the temptation to make clever images that might appeal to an adult but will go over a child's head.

Stylised forms may be part of the artist's approach, but slick cartoon images should be avoided. Ideally, a picture book artist should make pictures that will extend a child's experience of good art.

Picture book illustrations should not be too complex, even if the intention is to produce a sophisticated picture book. A lot of detail is fine, but clutter must be avoided. Strong and sometimes inventive composition is a good way to present images so that they can be read clearly. The pictures in a picture book have a storytelling function to support the job the text is doing. The ideas in the illustrations should be empowering to the child reader, even if they are funny.

Designing the Book

A trade picture book is usually 32 pages long. This has to do with the printing process and the way the book is bound. Children's picture books are usually bound in multiples of eight pages.

It is important to see the book you are going to illustrate as a whole, from cover to cover, as one piece of work. Although it will have pictures and words distributed over 32 pages, the whole thing will need to be unified with all pieces fitting together. So, to start, you need a plan. And one of the best ways to plan a picture book is to use a storyboard.

The storyboard provided for you shows all the parts of the book that you will need to think carefully about and provide illustrations for. It has 32 pages, a cover and endpapers. The endpapers are inside the cover at either end of the book. They can be illustrated or simply printed with a single colour. You will have to decide what you think suits your book best.

The first page of the book is a double-page spread. Page 32 is the only single page of story in the book. All the other pages are parts of double page spreads. So every time you open the book you will look at two pages that face each other. Refer to the storyboard provided to see how the book for this competition will be laid out.

The Text

Deal with the text first. For this competition, the page breaks have been provided, but you can re-organise the text to suit your interpretation of the story if you need to. Pages 1, 2 and 3 are for the book plate ('This book belongs to'), dedication and title page. The story starts on page 4 and finishes on page 31.

Read the provided text several times and jot down ideas as they come into your head.

The Storyboard

Enlarge the storyboard provided onto an A3 or A2 sheet. But don't make it any larger than that. At this stage it is best to work small.

Indicate where the text is going to go on the storyboard by drawing horizontal lines. Put the text into place on the storyboard before you draw anything. You can create a lot of trouble for yourself if you try to put the text in later once you have a drawing there.

Then add your thumbnail sketches directly onto the storyboard.

Thumbnails are small, rough sketches, which give you a feel for the composition of a picture without having to spend hours working through the details at a larger scale. These quick, small-scale sketches help work out the flow of the book, determining where the reader's eye moves within each scene. They help you focus on spatial elements of design, such as composition and audience point of view, without the distraction and clutter of details.

Finished Art

Plan your finished art by redrawing and enlarging two of your most successful storyboard double page spreads. Remember, for this competition you need only produce a storyboard, two pieces of art and one page of rough drawings made in the preparation of that art.

Helpful Books

Illustrating Children's Books by Martin Salisbury, Allen and Unwin Australia, 2004
ISBN: 978-1-74114-315-7

Artist to Artist: 23 Major Illustrators Talk About Their Work, Philomel Books, 2007
ISBN: 978-0-39924-600-5

Writing With Pictures by Uri Shulevitz, Watson-Guption Publications, 1985
ISBN: 978-0-82305-940-9

The Picture Book: Contemporary Illustration by Angus Hyland, Laurence King, 2006
ISBN: 978-1-85669-467-4

Words and Pictures by Quentin Blake, Jonathan Cape, 2000
ISBN: 978-0-22403-266-7

Blooming Books by Raymond Briggs, Jonathan Cape, 2003
ISBN: 978-0-22406-478-1

Helpful Websites

<https://www.shauntan.net/new-page-2>

<https://www.artistsandillustrators.co.uk/how-to/Illustration>

<https://www.curtisbrowncreative.co.uk/want-to-illustrate-picture-books-heres-how-you-start/>