

Reggie and Lu (and the same to you!)

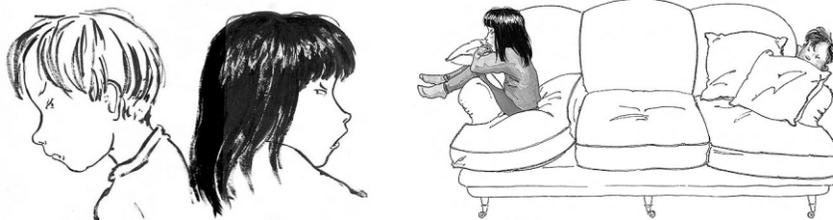
Notes from the author/illustrator

www.emmaquay.com

Written and illustrated by Emma Quay

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In picture books, animals are often humans in disguise. Here, author and illustrator Emma Quay describes how two squabbling children became pigs who are "best friends most of the time... but not today" as she developed her illustrations for *Reggie and Lu (and the same to you!)*.



1. THE FIRST CHARACTER IDEAS

When I first started thinking about what Reggie and Lu might look like, I drew them as human children. However, I realised that as soon as readers looked at my pictures they would know how old Reggie and Lu were, what colour hair they had, the colour of their skin, even what kind of clothes they liked to wear. So much would have been decided at a glance, before a word of the story had been read.

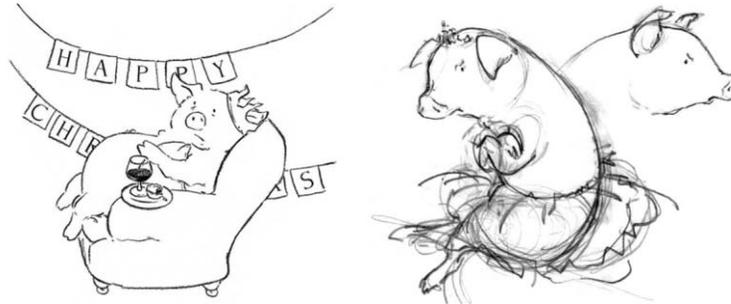


2. TRYING ANIMAL CHARACTERS

I decided that if I drew Reggie and Lu as animals instead, I could be far less specific. Anthropomorphism (giving human characteristics to animals) happens all the time in children's books and is sometimes frowned upon, but I find it a very useful tool, which enables me to depict a character to which any child can relate. A bear or a rabbit or a mouse or an orangutan can represent a child of

any age or colour or size, and sometimes the gender is not specific either. It is easier for any child to identify with them.

I tried a few different animals—rabbits, sheep, mice—but none of these was right.



3. PIGS IT IS

I didn't want to repeat an animal I'd drawn in a book before, and I had recently designed a Christmas card for friends depicting a pig who had eaten far too much Christmas dinner and was feeling a little sick. I was fond of him, so tried doodling a couple of disgruntled young piglets in my sketchbook.

I had found my Reggie and Lu!

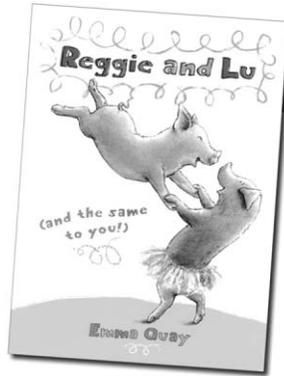


4. GETTING THEM JUST RIGHT

Next it was time to check what pigs *really* look like. I went to farms and to Sydney's Royal Easter Show to sketch and photograph young pigs. I checked how big piglets' heads are in proportion to their bodies, the length of their legs, the shape of their snouts and their trotters.

I always collect this reference material *after* I've decided on the essential features of the characters—their personalities, their facial expressions, the way they carry themselves etc. I don't want to get tied up in the real animal too early on and make my characters look too realistic. I showed my ideas to my editor, Mark Macleod, and he told me whether he thought I was heading in the right direction or not. When we're both happy—lots of drawings later—I can start the final illustrations.

I decided to colour Reggie and Lu using soft chalk pastels in ginger and brown colours.



5. THE FINISHED BOOK

Once I had decided what Reggie and Lu would look like, I could draw them in all the various situations I'd written about in the story. They argue and laugh their way through the pages of the book, but of course they're best friends again by the end.

Remember that Reggie and Lu might *look* like pigs, but we know that they're really still children in my head.

ABOUT THE ILLUSTRATOR

Emma Quay (pronounced "kway") grew up in England and has wanted to illustrate children's books for as long as she can remember. An Honours graduate in Graphic Design, Emma's illustrative work is held in collections around the world including The Victoria and Albert Museum, London. Her books include the CBCA shortlisted *Bear and Chook*, written by Lisa Shanahan, *Daddy's Having a Horse* by the same author, *Thank You for My Yucky Present* by Meredith Hooper, *Good Night, Me* by Andrew Daddo and most recently *Emily and Alfie*, another collaboration with author Meredith Hooper.

Emma Quay's Illustrative Technique:

Lumograph pencil and chalk pastels on drawing paper.



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