

**Hans Christian Andersen Awards  
2018**



**Helmi El-Tourni**

**Egypt Illustrator Candidate**

## **Biographical information on Mr. Helmy El-Touni**

**Place and Date of Birth:** Beny-Sweif, Egypt, 30<sup>th</sup> April 1934.

**Art School Attended:** Faculty of Fine Arts, Helwan University, Cairo, 1958, with a degree in interior design.

### **Background Experience:**

- Started his career as an illustrator in the Egyptian children's magazine "Samir" with a famous author jointly created a well-known magazine character, Hamada, in the early 1960's, in Egypt.
- Wrote and illustrated the book titled *Matha Yureed Salem?* "What Does Salem Want?" published by UNICEF, in the 1970's.
- Has illustrated over 100 children's books and almost as many features in children's magazines throughout the Arab World in Egypt, Lebanon, Kuwait, and Abu Dhabi.
- El-Touni has worked in several fields related to the visual arts: painting, graphic design, publishing, and furniture design.
- A member of the juries and boards of various competitions and events, including the "Arabian Colours" Exhibition held at the Bologna Children's Bookfair 2002.
- One of the few Arab artists who have been devoted to children's books for over 50 years. His illustrations are inspired by ancient Egyptian art, local popular culture, and contemporary images.

### **Prizes and Recognitions:**

- Received the Leipzig Book Fair Bronze Medal for his book titled *Al-Amira Al-Mazlouma* "The Oppressed Princess", 1982.
- Was first to win the Children's Book Prize from the Cairo Book Fair for the illustrations of the book *Kan Zaman* "Once Upon a Time", 1998.
- Won the first prize from the Suzanne Mubarak Competition for Children's Literature for the illustrations of *Ghazala Wa Sayyad* "A Gazelle and a Hunter" in 1999, and again won the same prize in 2001 for the book *Helal Al-Qods Al-Bassam* "The Smiling Crescent of Jerusalem".
- He is the illustrator of the book *Agmal Al-Hekayat Al-Sha'abeyya* "The Most Beautiful Folk Tales" for which Dar El-Shorouk received the Bologna Ragazzi New Horizon's Award, 2002.
- In 2014, the American University in Cairo (AUC) curated and held the exhibition titled "El-Touni: A Design Retrospective", celebrating the life-time achievements of this inspiring and visionary artist.

## A narrative describing Mr. Helmy El-Touni's contribution to literature for young people

In October 2014, the Graphic Design Major of the American University in Cairo, (AUC), held an exhibition titled "El-Touni: A Design Retrospective", celebrating over 50 years of his truly inspiring and visionary art. A major part of this exhibition was a vast array of his illustrations of children's books, whether authored by him or by others.

"Whether he pulled the viewer into his stories with his colorful visuals, or with his words, often embellished with hand-crafted Arabic calligraphy, El-Touni's books and illustrations are always concerned with identity and the preservation of Egypt's heritage."

Thus it is safe, and indeed only fair, to say that his role in the literature of young people in the region has served to instill a sense of identity and cultural pride whilst encouraging exploration of other cultures and realities. The following are only a few examples to support our claim:

"In his iconic series of coloring books, "Kan Zaman ", El-Touni also put coloring and creativity in the hands of the reader. Just as he encouraged children and adults to get a hands-on experience with his artwork, his books also fought for Egypt's remembrance of its own past, its rituals, and its disappearing heritage.

His corpus of children's stories and books developed for Dar El-Shorouk tackled issues ranging from the environment, like "Hikayet Baladi", to traditional folkloric stories in "Agmal al-Hikayat al-Shabiyya", to introducing children to Arabic musical instruments in " Qatqouta Tughani Taqtouqa", to teaching little girls about accepting their own identity while embracing other cultures in "Arrouset Hanan".

El-Touni is thus not just a storyteller and illustrator of children's books, he is a cultural giant and an Egyptian icon of design that we hope will remain as a reference and a lighthouse of knowledge for future generations.

What remains of this essay, is a brief historical overview of Mr. El-Touni's journey which has led him to rise to what we feel is an iconic status.

Ever since he was a university student, Helmy El-Touni has been illustrating books & magazines for children. His first work was illustrations in the government owned children's magazine ' Sami' .

From the beginning, it was clear to the editor in chief that his was no ordinary talent. The authenticity of his style and the child-appeal of his drawings immediately signaled a life-long career in this field. His early work in this magazine provided him with the opportunity to create his own characters and to be in direct contact with his readers.

His first character, Hamada, was testimony to his success. This wise observative Egyptian boy who was often critical of the behavior of adults, was drawn from the perspective of an 8 year-old. Its success brought hundreds of readers to the publishing house, demanding to meet Hamada!

Ever since that early success, El-Touni became intent on observing and maintaining Arabic and especially Egyptian authenticity in both style and techniques. Perhaps it is this authenticity and reluctance to emulate western styles that has elevated him to his present position:

His contribution to literature for young people in Egypt and the Arab-countries can thus be summarized in the following points:

**First**, his introduction of pure Egyptian visual content to illustrations for children as early as the late 1950's. For, it is a fact that until the late 1940's, when Hussein Bikar was the first non-foreign artist to illustrate Egyptian children's books, all children's books and magazines in Egypt were illustrated by foreigners. By the 1950's only a hand-full of Egyptians, one of which is El-Touni, was illustrating for children.

**Second**, his temporary emigration to Lebanon in the 1970's and his renown work with the UNICEF resulted in his writing and illustrating a book about safety and children's rights. Again, the book was a huge success in Beirut and was translated into 8 languages.

**Third**, his early success led to his being on the advisory boards and editorial board of several publishing houses in Lebanon, Egypt, and the Gulf States. So, other than illustrating, he was actually mentoring and guiding other young artists in the field of children's books and magazines.

**Fourth**, Mr. El-Touni is often selected for chairing the juries of several illustration competitions in various Arab countries.

**Fifth**, El-Touni is one of the few Egyptian artists who have been devoted to the world of children's books for over 50 years. The hundreds of books and magazine illustrations as well as posters, emblems, children's events

logos, etc, reflect his devotion and dedication to authenticity and the Egyptian (folk, pharaonic, Arabic) identity.

In this respect he has successfully applied his art in a manner leaving its mark upon the generations who have grown up with his illustrations, generations who, to date, are continuously bombarded by foreign images!

**Finally**, testimony to his international success is that he was the first Egyptian artist to receive a non Arab award, mainly the Leipzig silver medal in 1982. His work in the book “*The Most Beautiful Folk Tales*” was responsible for Dar El Shorouk Publishing House receiving the Bologna Ragazzi New Horizons Award 2002, the jury of which said:

*“...After so many “Orients” invented in the West, here we finally are given a view of far-off lands untrammled by artificial overlays. For the young western reader this book could provide an entirely new insight into a world that has always been presented through filters and interpretations. The authentic origins of this work are evident in the different stylistic perspectives while the vibrant use of color is a narrative element that captures the reader’s attention from the outset”.*

<http://communitytimes.me/helmi-el-touni-the-great-legacy-of-egyptian-folkloric-art/#.WlnWzhLkKkPU.email>

## Helmi El-Touni: The Great Legacy of Egyptian Folkloric Art

By The Community Times Team

December 14, 2014

When Folkloric art is mentioned, Helmi El-Touni automatically comes to mind and heart. His work had affected a great number of local and regional artists, making him a legendary inspiration and mentor.

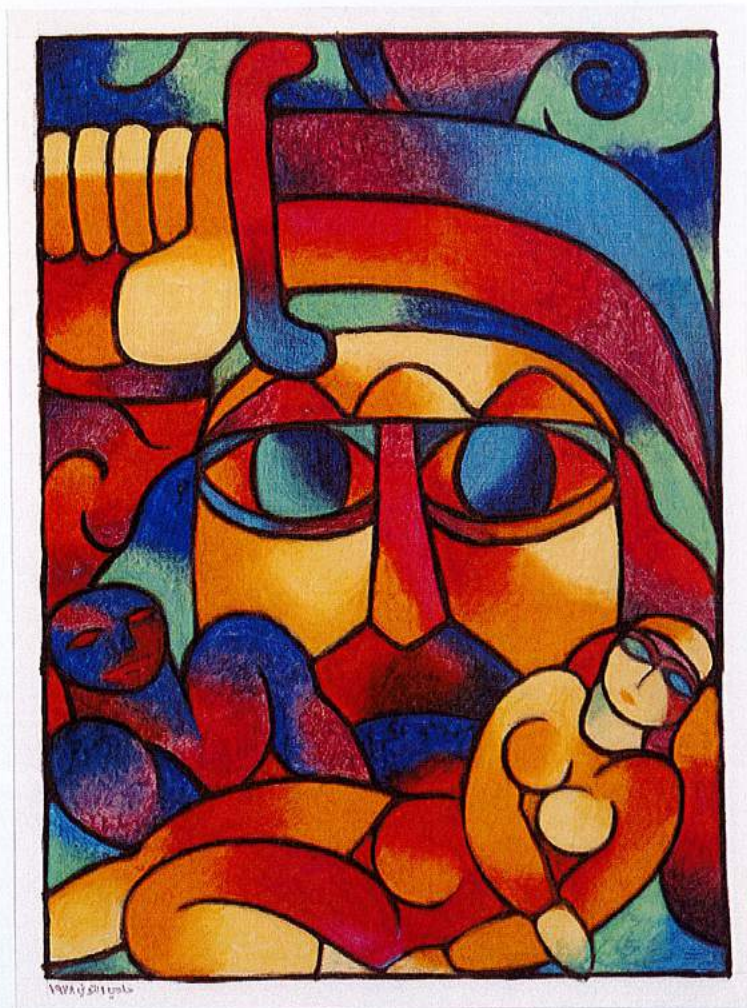
*by Ola El Soueni*



El-Touni's artwork had also preserved the most important aspects of our rich Egyptian heritage and Arab identity. His contribution had helped shape the face of modern Arab identity, which makes his brilliant work a legacy bridging past and present.

His recent exhibition, El-Touni: A Design Retrospective, that took place at Al Sharjah Art Gallery at The American University in Cairo, was first of a kind, since it was entirely devoted to showcasing a selection of his graphic design work, honoring 50 years of illustrations, calligraphy and above all, art.

When it comes to describing El-Touni, one is always puzzled to give him a single title. He is a talented artist and illustrator, brilliant storyteller and an influential writer, all three in one. Painting is what fulfills him the most, and it is the closest to his heart. He has a great passion for painting women and fish, using both sparingly in his work. In addition, El-Touni enjoys painting the evil eye, which is very popular in Egyptian heritage. "There is a fine line that makes an artist's artwork reflect an Egyptian identity. It is basically the language of the art is what does so, because language is acquired. We are not born speaking a certain language, we rather learn and develop it over the years; hence acquire it", explains El-Touni.



It goes without saying that El-Touni is crowned as the king of Egyptian folkloric art. "Egyptian art, Eastern oriental taste and folkloric heritage are what inspires me most. What separates a local artist from an orientalist is the knowledge and



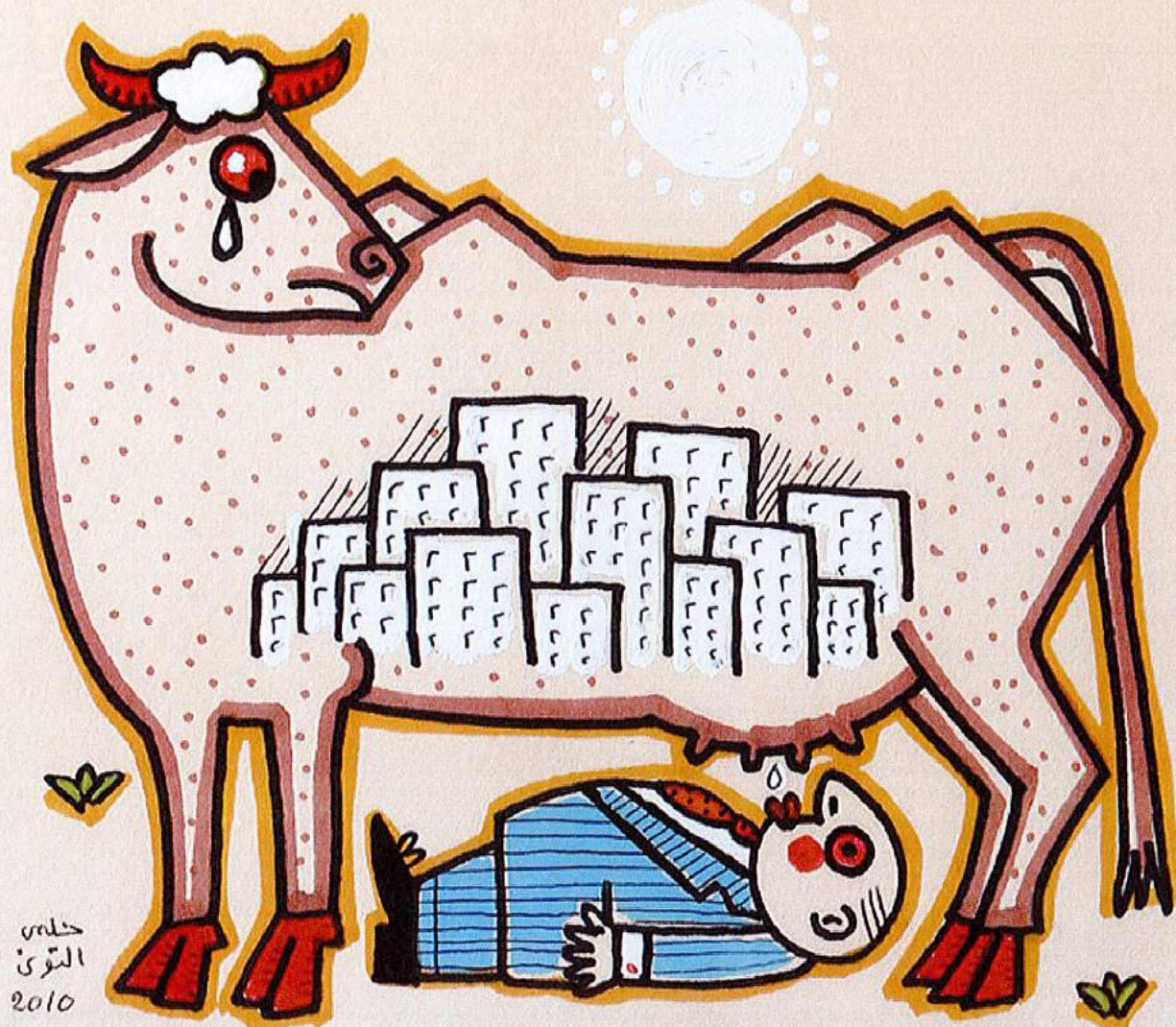
comprehension of ones heritage with its concepts, myths and symbols”, clarifies El-Touni.

According to El-Touni, every artwork should have a single principle design that encompasses diversity. “As an artist, you are required to have high observational skills. For an artist to excel and master his work, he should always be observant to his surroundings to be able to learn, create and above all influence”, says El-Touni, when asked about the most valuable advice he would give to young artists.

“I painted a buffalo when I was seven, and my dad liked it a lot and praised me for it and I felt very proud of myself”

El-Touni says that the roots from which the artist comes should be his strongest foundation and the solid ground he should stand on when he goes about doing his work. “It is extremely important to be inspired and influenced by one’s original roots”, mentions El-Touni. “When you come to think about it, the most successful and most prominent artists are the ones who are connected to their heritage. It is always reflected in their pieces to the extent that you can identify the artist from his work, like Picasso for example”, adds El-Touni.

“I personally think that veteran painter Mohamed Sa’eed is one of the most gifted and capable Egyptian artists. He was greatly influenced by Alexandrian art and this can easily be depicted in his paintings, especially his brilliant art piece ‘banat bahari’”, comments El-Touni. “Having the ability to create, master one’s work and last but not least hold pride in one’s work are three extremely important qualities every artist should develop over the years.”



حنان  
التونى  
2010

"Artists must pay close attention to two important elements when they go about their work – rhythm and diversity", highlights El-Touni. "Art is not about being beautiful or not, but also has to be functional and practical to be put in use. For example, the design of an airplane is beautiful and it definitely had developed over the years, yet it carries people from place to place. In the same sense, God created Giraffes with a lovely body shape – long and sleek – and at the same time, they have the ability to camouflage by hiding in the leaves of the trees until they completely emerge to protect themselves", explains El-Touni. El-Touni dedicated a great deal of his work to children. He worked on doing illustrations for numerous children's stories and drew a series of popular and much loved super size coloring books for children. "I have always placed my bet on children. Their innocence inspires me and their views of the world actually makes me enjoy my work. At the end of the day, art is about playing and enjoying; who can do this better than kids", states El-Touni. His passion for creating artwork for children has intrigued him to write a book on children's songs. "The playful tunes of the songs are absolutely amazing! I love singing! Sometimes when I wake up with a certain melodic tune playing in my head, is what's encouraging me to write a book on children's songs", mentions El-Touni. The closest painting to El-Touni's heart is a drawing he made at the age of seven. "I painted a buffalo when I was seven and my dad liked it a lot and praised me for it and I felt very proud of myself." He added, "This painting sparked my interest in art and was the reason why I joined the field of fine arts later in my life." According to El-Touni, cows and buffalos are symbols of prosperity in Egypt, that is why he loves to draw them. Another remarkable painting that he treasures from his own collection is that of a woman riding a fish. "I find great pleasure in featuring fish and women in my art. They are both delightful and symbolize life", highlights El-Touni. A statue of a woman was the first artwork ever of El-Touni. "This statue symbolizes motherhood", says El-Touni.



"Women are a great inspiration for many artists. The most famous painting in the world is the Mona Lisa".

El-Touni's design portfolio includes a wealth of artwork, which also comprises of magazine illustration and book covers. He designed a great number of magazine covers over the years. During a certain period of his life, he gave priority to journalism and design over painting. "Designing the cover of 'Weghet Nazar' magazine was one of my favorite jobs ever. I enjoyed every minute working on them", stated El-Touni.

El-Touni is also obsessed with typography. "Typography gives identity. You can find yourself at many times fond of a certain book just because you are attracted to its typography", says El-Touni. Graphic design is a form of art that is very much a reflection of technology, which is far from art", says El-Touni. "It's like listening to recorded digital music versus a live orchestra. The pleasure you get out of listening to live music is incomparable to digital music generated by a computer", adds El-Touni. "Artists should spend a long time

working and expressing their art on paper; the very basic form of art. This is what will really adds to their capability”, mentions El-Touni.

“I don’t pretend to be somebody else other than myself or somebody better than myself. I love being myself and that’s whom I have always been and always want to be”

Calligraphy can be found in many of El-Touni’s artwork. “I have always paid close attention and took special care of calligraphy. I enjoy very much featuring it in my paintings and illustrations. Fatimid Kufi Calligraphy has greatly inspired me. It is a main and impressive resource”, expresses El-Touni. “Calligraphy is a way of searching for identity and roots, that is why at a lot of times I add calligraphy to my paintings to compliment the artwork and give it strength”, adds El-Touni.

When asked about women art versus men art, he says that it had always been a controversial debate. “One can’t say which is more powerful, since both have mutually affected and equally influenced each other. Women artists’ work is different from that of men’s. It’s the battle between aggression and finesse. A clever and insightful artist should combine male aggression and female finesse. This is clearly manifested in Ballet dancing because it requires strength and grace”, emphasizes El-Touni.

Says El-Touni, “I don’t pretend to be somebody else other than myself or somebody better than myself. I love being myself and that’s whom I have always been and always want to be”, comments El-Touni.

**English translation of the interview with Mr. Helmy El-Touni, by Hasmig Chahinian, published in Takam Tikou (Le Bulletin de la Joie par les Livres), issue # 10, 2003.**

**Helmy El-Touni, illustrator: Authenticity and Innovation.**

Helmy El-Touni left his mark on the Arabic creation for youth and the artistic policy of Dar El Shorouk, one of the major Egyptian publishing houses. During the Bologna Children's Book Fair, held in April 2002, he was extremely busy to the point that we had to hold this interview by fax! This simultaneous fax communication was extremely pleasant thanks to the little sketches with which Helmy El-Touni surrounded his messages...

**Hasmig Chahinian:** The book *Agmal Al-Hekayat Al-Sha`abeyya* "The Most Beautiful Folk Tales"<sup>1</sup> that you have illustrated won the "New Horizons" Prize given by Bologna International Children's Book Fair, April 2002. The Jury said: "After so many "Orientalisms" invented in the west, here we finally are given a view of far-off lands untrammelled by artificial overlays. (...) The authentic origins of this work are evident in the different stylistic perspectives (...)" while the vibrant use of color is a narrative element that captures the reader's attention from the outset." Considering your different publications, namely folk tales and stories from the Quran, published by Dar El Shorouk (Egypt) we sense a strong engagement to an Arabic style of original and authentic illustrating. However, you had quite a western education at the Faculty of Fine Arts, Cairo...

**Helmy El-Touni:** I had a western art education, that's true, but I have always felt that what I was learning was not in harmony with my inner feelings and tastes. It took me long to find out exactly what I had to do to express those inner feelings, and to "talk" using my own language, a language that is related to my heritage and to my environment. There are many patrimonies in my country compared to the only heritage of a western artist, which is the Greek patrimony received during the Renaissance era. As for myself, I feel that I am the heir of 4 major heritages: the ancient Egyptian one (Pharaonic), the Greco-Roman, the Coptic and the Arabo-Islamic... I discovered the solution to this dilemma within traditional art (folk art), which became my source of inspiration.

**H.C.:** In some of your titles, namely *Al-Amira Al-Mazlouma* "The Oppressed Princess"<sup>2</sup> and *Hout Younes* "Jonah's Whale", you

incorporate Arabic phrases in your illustrations to name the characters or to transmit their dialogues. It is rare to see the Arabic letters present in an illustration in other forms than decorative calligraphy...

**H.E.-T:** I use calligraphy in a functional way to help in transmitting my visual message. It's a characteristic aspect of the oriental heritage, used in the illustration of ancient manuscripts (miniatures).

**H.C.:** Since more than 40 years, you devoted yourself entirely to illustrating for youth (books and magazines), parallel to your career as an artist and furniture designer. Why did you choose to illustrate for children?

**H.E.-T:** In my country in particular, and in the Arab World in general, the Fine Arts are unfortunately little appreciated or understood. In my opinion, this is due to a lack of art education during childhood. My efforts in the field of illustration for children's books also aim to prepare young people for entrance into the world of arts when they grow up.

**H.C.:** You are Art Director for Dar El Shorouk publishing house, which permits you regularly to discover the works of young talented illustrators. How do you perceive this young generation?

**H.E.-T:** The new generation of illustrators in my country is highly influenced by the western style, especially the Walt Disney style. The majority finds this to be practical and natural! And that's why none of them has been recognized or even noticed on the international level. It's only lately, after prize attribution to books illustrated according to local and ethnic styles, that those illustrators have started to rethink and reconsider their work. Let's hope that this will lead to the beginning of a new trend, which would bring a real contribution to the art of books' illustrations in the world.

**H.C.:** Talking about Walt Disney style, we notice in different countries of the world, the increasing predominance of two illustrating styles: the Walt Disney's style, and a kind of Japanese style inspired from the Mangas' cartoon series. Some illustrators reproducing these styles claim to be responding to the publishers' requests, which are based on "what sells more". What do you think of that?

**H.E.-T:** It's a fact that a lot of publishers think that the books illustrated in a western style are better placed in the market. Rare are those who have the courage and the perspicacity to explore new styles. I think and I

hope that after the recognition of “new-ancient” styles, inspired from the ethnic heritage, there will be more publishers moving in this direction.

**H.C.:** You have been a member of the committee charged with the organization of the exhibition “Arabian Colours. Illustrations from the Arab World” , which was held during the Bologna International Children’s Book Fair in April 2002. Does this exhibition, in your opinion, help to give an overall insight on illustrations for children in the Arab countries? What are the consequences that you anticipate of it? How did the Bologna public of professionals react to it?

**H.E.-T.:** The “Arabian Colours” exhibition indeed gives a global and realistic vision of the illustration for children in the Arab countries. I expect this exhibition to have a positive and revealing impact on the illustrating quality in the Arab World, or at least I hope so. Also, the professionals’ reaction in Bologna was pleasant and gratifying specially concerning what the jury said on the prize attribution that you have mentioned in your first question. It was more than what I have expected! And this comforted me that we are on the right track...

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1 Yacoub El-Sharouni, ill. Helmy El-Touni, Agmal Al-Hikayat Al-Shaabiyya “The Most Beautiful Folk Tales, Dar El Shorouk, Cairo, 2002.

2 Ragy Enayet, ill. Helmy El-Touni, Al-Amira Al-Mazlouma “The Oppressed Princess”, Dar El Shorouk, Coll. The Most Beautiful Tales, Cairo, 1993 (2<sup>nd</sup> edition).

3 Ahmad Bahgat, ill. Helmy El-Touni, Hout Younes “The Whale of Jonah”, Cairo, s.d.



List of Awards & Prizes

S.	Award/Prize	Book Title in Arabic	Book Title in English	Publishing House	Year of Publishing
1	First Prize from the Suzanne Mubarak Competition for Children's Literature, 2003	Al-Katkoot Laysa Kalban	A Chick is not a Dog	Dar El Shorouk Publishers	2003
2	First Prize from the Suzanne Mubarak Competition for Children's Literature, 2001	Helal Al-Qods Al-Bassam	Jerusalem's Smiling Crescent	Dar El Shorouk Publishers	2001
3	First Prize from the Suzanne Mubarak Competition for Children's Literature, 1999	Ghazala Wa Sayyad	A Gazelle and A Hunter	Dar El Shorouk Publishers	1998
4	Children's Book Prize from the Cairo International Bookfair, 1998	Kan Zaman	Once Upon A Time	Dar El Shorouk Publishers	1993
5	Bronze Medal from the Leipzig Bookfair, 1982	Al-Amira Al-Mazlouma	The Oppressed Princess	Dar El Shorouk Publishers	1982

**Bibliography of Children's Books**  
**Illustrated by Mr. Helmy El-Touni**

S.	Book Title	Series Title	Publishing House	Publication Date
1	Baba Gay Emta? <i>When is Daddy Coming?</i>	Aghani Zaman <i>Old Songs</i>	Dar El Shorouk Publishers Egypt	2015
2	Kan Fee Wahda Set <i>There Once Was a Woman</i>	Aghani Zaman <i>Old Songs</i>	Dar El Shorouk Publishers Egypt	2015
3	Hayyu Abul Fasad <i>Greet Abul Fasad</i>	Aghani Zaman <i>Old Songs</i>	Dar El Shorouk Publishers Egypt	2015
4	Kan Zaman: Misr Heya Ommi <i>Once Upon a Time: Egypt is my mother</i>	Kan Zaman <i>Once Upon a Time</i>	Dar El Shorouk Publishers Egypt	2012
5	Kan Zaman: Fawk Al Sotouh <i>Once Upon a Time: On the Rooftop</i>	Kan Zaman <i>Once Upon a Time</i>	Dar El Shorouk Publishers Egypt	2011
6	Kan Zaman: Ibn el Balad Fannan <i>Once Upon a Time: The Egyptian is an Artist</i>	Kan Zaman <i>Once Upon a Time</i>	Dar El Shorouk Publishers Egypt	2010
7	Kan Zaman: Geddati Nefertiti <i>Once Upon a Time: My Grandmother Nefertiti</i>	Kan Zaman <i>Once Upon a Time</i>	Dar El Shorouk Publishers Egypt	2009
8	Kan Zaman: Bayt Al-Ezz <i>Once Upon a Time: House of Glory</i>	Kan Zaman <i>Once Upon a Time</i>	Dar El Shorouk Publishers Egypt	2009
9	Kan Zaman: Abwab Masreyya <i>Once Upon a Time: Egyptian Doors</i>	Kan Zaman <i>Once Upon a Time</i>	Dar El Shorouk Publishers Egypt	2009
10	Malek Sagheer Wa Kitab Kabeer <i>A Small King and a Big Book</i>		Dar El Shorouk Publishers Egypt	2009
11	Kan Zaman: Manazer Masreyya <i>Once Upon a Time: Egyptian Sights</i>	Kan Zaman <i>Once Upon a Time</i>	Dar El Shorouk Publishers Egypt	2008

12	Hekayet Baladi <i>The Tale of My Country</i>		Dar El Shorouk Publishers Egypt	2008
13	Arousat Hanan <i>Hanan's Doll</i>		Dar El Shorouk Publishers Egypt	2007
14	Kan Zaman: Qisas Masreyya <i>Once Upon a Time: Egyptian Stories</i>	Kan Zaman <i>Once Upon a Time</i>	Dar El Shorouk Publishers Egypt	2006
15	Ana Wa Gaddati <i>My Grandmother ana I</i>		Dar El Shorouk Publishers Egypt	2005
16	Hekayat Tawfik El-Hakim <i>The Stories of Tawfik El-Hakim</i>		Dar El Shorouk Publishers Egypt	2005
17	Goodnight my Cairo	A Sunflower Book	Dar El Shorouk Publishers Egypt	2005
18	The Camel that had No Hump	A Sunflower Book	Dar El Shorouk Publishers Egypt	2005
19	Al-Kaikout Laysa Kalban! <i>The Chick Isn't a Dog!</i>		Dar El Shorouk Publishers Egypt	2003
20	Al-Farasha Al-Hamra'a <i>The Red Butterfly</i>		Dar Al-Hada'ek Lebanon	2002
21	Helal Al-Qods Al-Bassam <i>Jerusalem's Smiling Crescent</i>		Dar El Shorouk Publishers Egypt	2001
22	Agmal Al-Hekayat Al-Sha`abeya <i>The Most Beautiful Folk Tales</i>		Dar El Shorouk Publishers Egypt	2001
23	Kayfa Nahmy Darana? <i>How to Protect our Home!</i>		Dar Al-Hada'ek Lebanon	2001
24	Muthallath Wa Da'era <i>A Triangle &amp; a Circle</i>		Dar El Shorouk Publishers Egypt	2000
25	Aif Hekaya Wa Hekaya Men Al-Adab Al-Arabi <i>A Thousand &amp; One Stories from the Ancient Arabic Literature</i>		Dar El Shorouk Publishers Egypt	1998

26	Farashat Al-Amira Al-Hamra'a <i>The Red Princess' Butterfly</i>		Dar El Shorouk Publishers Egypt	1998
27	Ghazala Wa Sayyad <i>A Gazelle &amp; a Hunter</i>		Dar El Shorouk Publishers Egypt	1998
28	Al-Hayah <i>Life</i>		Dar El Shorouk Publishers Egypt	1998
29	Al-Ragol Al-Ghorab Fi Ghabat Al-Dabab <i>The Crow-Man in the Foggy Wood</i>		Dar El Shorouk Publishers Egypt	1996
30	Sha'er Saghir <i>A Little Poet</i>		Dar Al-Hada'ek, Lebanon Lebanon	1995
31	Al-Awda Elal-Manzel <i>Coming Back Home</i>		Dar Al-Hada'ek Lebanon	1995
32	Tefla Mag'houlat Al-Esm <i>An Anonymous Girl</i>	Kotob Al-Shams <i>Sun Books</i>	Dar Al-Fata Al-Arabi Egypt	1994
33	Amam Al-Mahkama <i>In Court of Justice</i>	Kotob Al-Shams <i>Sun Books</i>	Dar Al-Fata Al-Arabi Egypt	1994
34	Al-Samt Wal-Mokhayam <i>The Silence &amp; the Camp</i>	Kotob Al-Shams <i>Sun Books</i>	Dar Al-Fata Al-Arabi Egypt	1994
35	Khamys Wa Sohayla <i>Khamys &amp; Sohayla</i>	Kotob Al-Shams <i>Sun Books</i>	Dar Al-Fata Al-Arabi Egypt	1994
36	Khobz Al-Seghar <i>The Children's Food</i>	Kotob Al-Shams <i>Sun Books</i>	Dar Al-Fata Al-Arabi Egypt	1994
37	Qom'e Al-Sokkar Al-Maghrour <i>The Conceited Sugar's Funnel</i>	Kotob Al-Shams <i>Sun Books</i>	Dar Al-Fata Al-Arabi Egypt	1994
38	Kan Zaman <i>Once Upon a Time</i>		Dar El Shorouk Publishers Egypt	1993

39	Al-Taleba Al-Saghira <i>The Little Student</i>	Qesas Al-Helal Lei-Afjal <i>Al-Helal Stories for Children</i>	Dar Al-Helal, Egypt	1993
40	Al-Nahla Wal-Dob <i>The Bee &amp; the Bear</i>		Maktabat Al-Dar Al-Arabeya Lei-Ketab Egypt	1993
41	Al-Ghorab Wal-Gandab <i>The Crow &amp; the Grasshopper</i>		Maktabat Al-Dar Al-Arabeya Lei-Ketab Egypt	1992
42	Al-Youm Al-Awal <i>The First Day</i>		Maktabat Al-Dar Al-Arabeya Lei-Ketab Egypt	1992
43	Al-Tayaran Al-Awal <i>The First Flight</i>		Maktabat Al-Dar Al-Arabeya Lei-Ketab Egypt	1992
44	Ash`ar Wa Sowar Wa Alwan <i>Poems, Pictures &amp; Colors</i>		Dar El Shorouk Publishers Egypt	1992
45	Al-Nahla Wal-Namia Wal-Dofda`a Wal-Gandab <i>The Bee, the Ant, the Frog &amp; the Grasshopper</i>		Maktabat Al-Dar Al-Arabeya Lei-Ketab Egypt	1992
46	Fel-Ard Al-Hazina <i>On the Sad Land</i>	Ayman Yab`has `An Al-Sendebeb <i>Ayman Looks for Sindbab</i>	Al-Dar Al-Mesreya Al-Lebnaneya Egypt	1991
47	Fel-Bahr <i>In the Sea</i>	Ayman Yab`has `An Al-Sendebeb <i>Ayman Looks for Sindbab</i>	Al-Dar Al-Mesreya Al-Lebnaneya Egypt	1991
48	Fel-Qarya Om Al`Oyoun <i>In Om Al`Oyoun Village</i>	Ayman Yab`has `An Al-Sendebeb <i>Ayman Looks for Sindbab</i>	Al-Dar Al-Mesreya Al-Lebnaneya Egypt	1991
49	Fi Madinat Al`Oloum <i>In the City of Sciences</i>	Ayman Yab`has `An Al-Sendebeb <i>Ayman Looks for Sindbab</i>	Al-Dar Al-Mesreya Al-Lebnaneya Egypt	1991
50	Nehayat Yaom Sakhif Wa Qesas Okhra <i>The End of a Silly Day &amp; Other Stories</i>	Qesas Qaseera Muthera <i>Interesting Short Stories</i>	Nahdet Misr for Printing, Publishing & Distributing, Egypt	1991
51	Moghamara Fel-Zalam Wa Qesas Okhra <i>An Adventure in the Dark &amp; Other Stories</i>	Qesas Qaseera Muthera <i>Interesting Short Stories</i>	Nahdet Misr for Printing, Publishing & Distributing, Egypt	1991
52	Al-Tefla Al-Mafqouda Wa Qesas Okhra <i>The Lost Girl &amp; Other Stories</i>	Qesas Qasira Muthera <i>Interesting Short Stories</i>	Nahdet Misr for Printing, Publishing & Distributing, Egypt	1990

53	'Aga'eb Al-Aqdar <i>The Wonders of Fate</i>		Dar El Shorouk Publishers Egypt	1989
54	Sayf Al-Molouk <i>The Kings' Sword</i>	Agmal Al-Hekayat <i>The Most Beautiful Tales</i>	Dar El Shorouk Publishers Egypt	1986
55	Al-Qandyi Al-Sehry <i>The Magic Lamp</i>	Agmal Al-Hekayat <i>The Most Beautiful Tales</i>	Dar El Shorouk Publishers Egypt	1986
56	Haz Yaquat <i>Yaquat's Luck</i>	Agmal Al-Hekayat <i>The Most Beautiful Tales</i>	Dar El Shorouk Publishers Egypt	1986
57	Al-Sayad Wal- Afreet <i>The Hunter &amp; the Demon</i>	Agmal Al-Hekayat <i>The Most Beautiful Tales</i>	Dar El Shorouk Publishers Egypt	1986
58	Balah Al-Shater Hasan <i>The Dates of Clever Hasan</i>	Agmal Al-Hekayat Al-Sha`abeyya <i>The Most Beautiful Folk Tales</i>	Dar El Shorouk Publishers Egypt	1986
59	'Osfoor Wa Garada <i>A Bird &amp; a Locust</i>	Agmal Al-Hekayat Al-Sha`abeyya <i>The Most Beautiful Folk Tales</i>	Dar El Shorouk Publishers Egypt	1986
60	Hadaya Fayrouz <i>Fayrouz's Gifts</i>	Agmal Al-Hekayat Al-Sha`abeyya <i>The Most Beautiful Folk Tales</i>	Dar El Shorouk Publishers Egypt	1986
61	Al-Be'r Al-'Ageeba <i>The Amazing Well</i>	Agmal Al-Hekayat Al-Sha`abeyya <i>The Most Beautiful Folk Tales</i>	Dar El Shorouk Publishers Egypt	1986
62	Al-Themar Al-'Ageeba <i>The Amazing Fruits</i>	Agmal Al-Hekayat <i>The Most Beautiful Tales</i>	Dar El Shorouk Publishers Egypt	1986
63	Al-Ashkal <i>The Forms</i>	Ketaby Al-Awal <i>My first book</i>	Dar El Shorouk Publishers Egypt	1984
64	Al-Alwan <i>The Colors</i>	Ketaby Al-Awal <i>My first book</i>	Dar El Shorouk Publishers Egypt	1984
65	Gamil Wa Gamila <i>Gamil &amp; Gamila</i>	Agmal Al-Hekayat Al-Sha`abeyya <i>The Most Beautiful Folk Tales</i>	Dar El Shorouk Publishers Egypt	1983
66	Al-Amir Al-Gaban	Agmal Al-Hekayat Al-Sha`abeyya	Dar El Shorouk Publishers	1983

	<i>The Coward Prince</i>	<i>The Most Beautiful Folk Tales</i>	Egypt	
67	Al-Amira Al-Mazlouma <i>The Oppressed Princess</i>	Agmal Al-Hekayat <i>The Most Beautiful Tales</i>	Dar El Shorouk Publishers Egypt	1982
68	Safinat Nough <i>Noah's Ark</i>	Ahsan Al-Qesas <i>Best Stories</i>	Dar El Shorouk Publishers Egypt	1981
69	Al-Fan Al-Mesry Al-Qadym <i>The Ancient Egyptian Art</i>	Lawen Wa Ta`alam <i>Color &amp; Learn</i>	Dar El Shorouk Publishers Egypt	1981
70	Al-Munammat <i>The Miniatures</i>	Lawen Wa Ta`alam <i>Color &amp; Learn</i>	Dar El Shorouk Publishers Egypt	1981
71	Ghorab Qabil Wa Habil <i>Cain &amp; Abel's Crow</i>	Ahsan Al-Qesas <i>Best Stories</i>	Dar El Shorouk Publishers Egypt	1980
72	Feel Abraha <i>Abraha's Elephant</i>	Ahsan Al-Qesas <i>Best Stories</i>	Dar El Shorouk Publishers Egypt	1980
73	Hout Younes <i>Jonah's Whale</i>	Ahsan Al-Qesas <i>Best Stories</i>	Dar El Shorouk Publishers Egypt	1980
74	Hodhod Solayman <i>Solomon's Hoopoe</i>	Ahsan Al-Qesas <i>Best Stories</i>	Dar El Shorouk Publishers Egypt	1980
75	Naqat Saleh <i>Saleh's She-Camel</i>	Ahsan Al-Qesas <i>Best Stories</i>	Dar El Shorouk Publishers Egypt	1980
76	Ketab Al-Ashkal Wai-Alwan Wai-Talween <i>The Book of Shapes, Colors &amp; Coloring</i>		Dar El Shorouk Publishers Egypt	1975
77	'Anbar Wa Sokkar <i>'Anbar &amp; Sokkar</i>	Qesas Al-Helal Lei-Atfal <i>Al-Helal Stories for Children</i>	Dar Al-Helal Egypt	1970
78	Al-Tennyn Al-Dahak Wa Qesas Okhra <i>The Laughing Dragon &amp; Other Stories</i>	Qesas Al-Helal Lei-Atfal <i>Al-Helal Stories for Children</i>	Dar Al-Helal Egypt	1968
79	Saher Ouz <i>The Wizard of Oz</i>	Qesas Al-Helal Lei-Atfal <i>Al-Helal Stories for Children</i>	Dar Al-Helal Egypt	1968

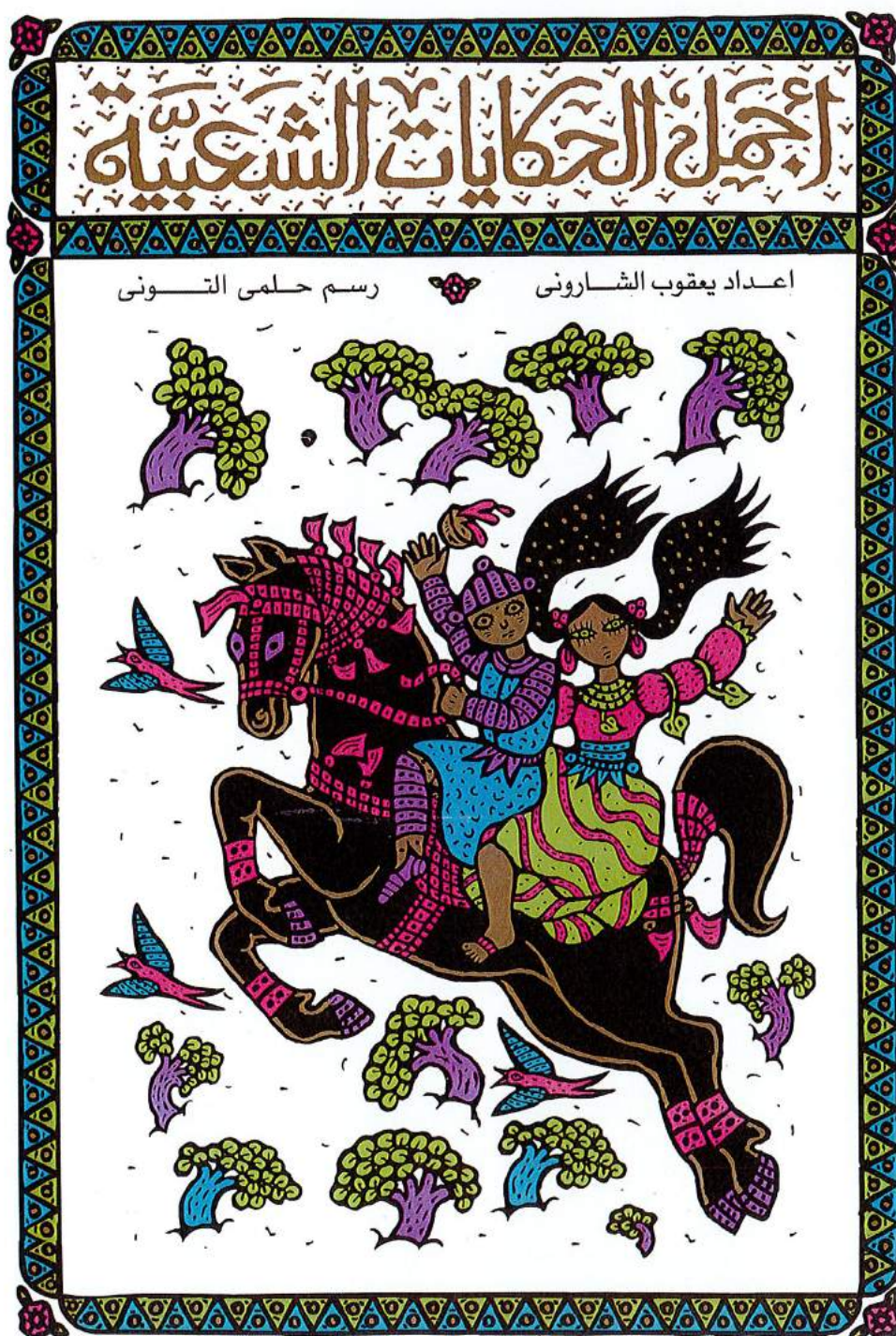
S.	Other series illustrated by Mr. El-Touni (published between 1975-1995)	Publishing House
1	Selselat Al-Mostaqbal Lei-Atfal <i>The Future Series for Children</i>	Dar Al-Fata Al-Arabi Egypt
2	Selselat Qaws Qazah <i>Rainbow's Series</i>	Dar Al-Fata Al-Arabi Egypt
3	Selselat Kotob Al-Shams <i>Sun Books Series</i>	Dar Al-Fata Al-Arabi Egypt
4	Selselat Al-Ofiq Al-Gadid <i>New Horizon Series</i>	Dar Al-Fata Al-Arabi Egypt



**List of Books Sent to the Jury**

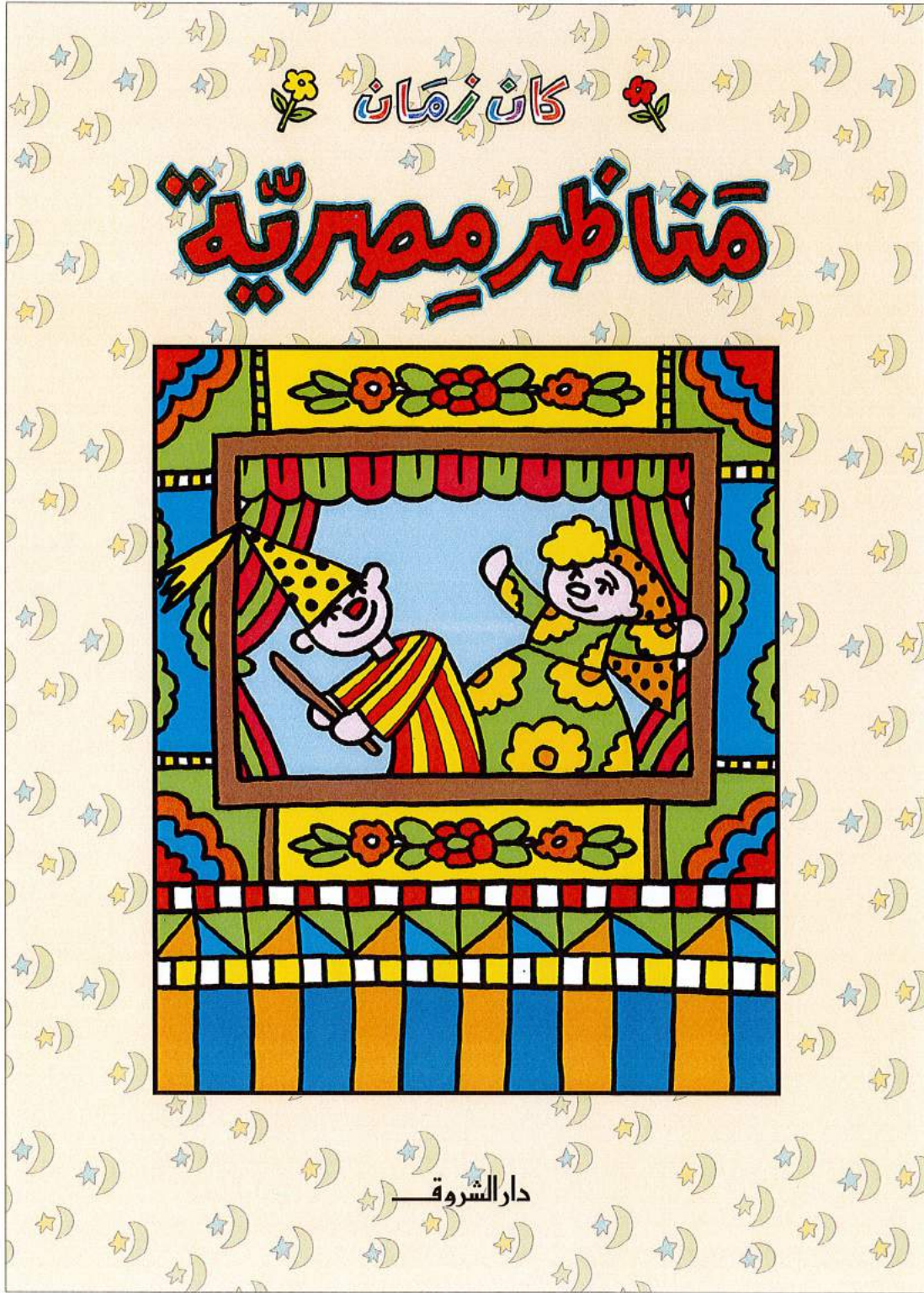
No.	ISBN	Title	Author	Illustrator	Publication Year	Awards
1	9770906964	The Most Beautiful Folk Tales (Aghmal Alhekayat Alshaabyia)	Yaacob Al-Sharouny	Helmy El-Touni	2001	Bologna Children's Book Fair, New Horizons Award (2002)
2	9789770925261	Once Upon a Time.. Egyptian Scenes (Kan Zaman Manazer Masryia)	Helmy El-Touni	Helmy El-Touni	2006	
3	9770914169	The Oppressed Princess (AlAmira AlMazlouma)	Ragi Enayat	Helmy El-Touni	1982	Leipzig Book Fair (1982) - Bronz Medal
4	9770913626	My Grandmother and I (Ana Wa Gedati)	Fatma ElMaadoul	Helmy El-Touni	2005	Suzan Mubarak Award for Children's Literature (2005)
5	9770909343	The Chick is Not a Dog (AlKkatkot laysa Kalban)	Gar ElNabi ElHelw	Helmy El-Touni	2003	Suzan Mubarak Award for Children's Literature (2003)

1. The Most Beautiful Folk Tales

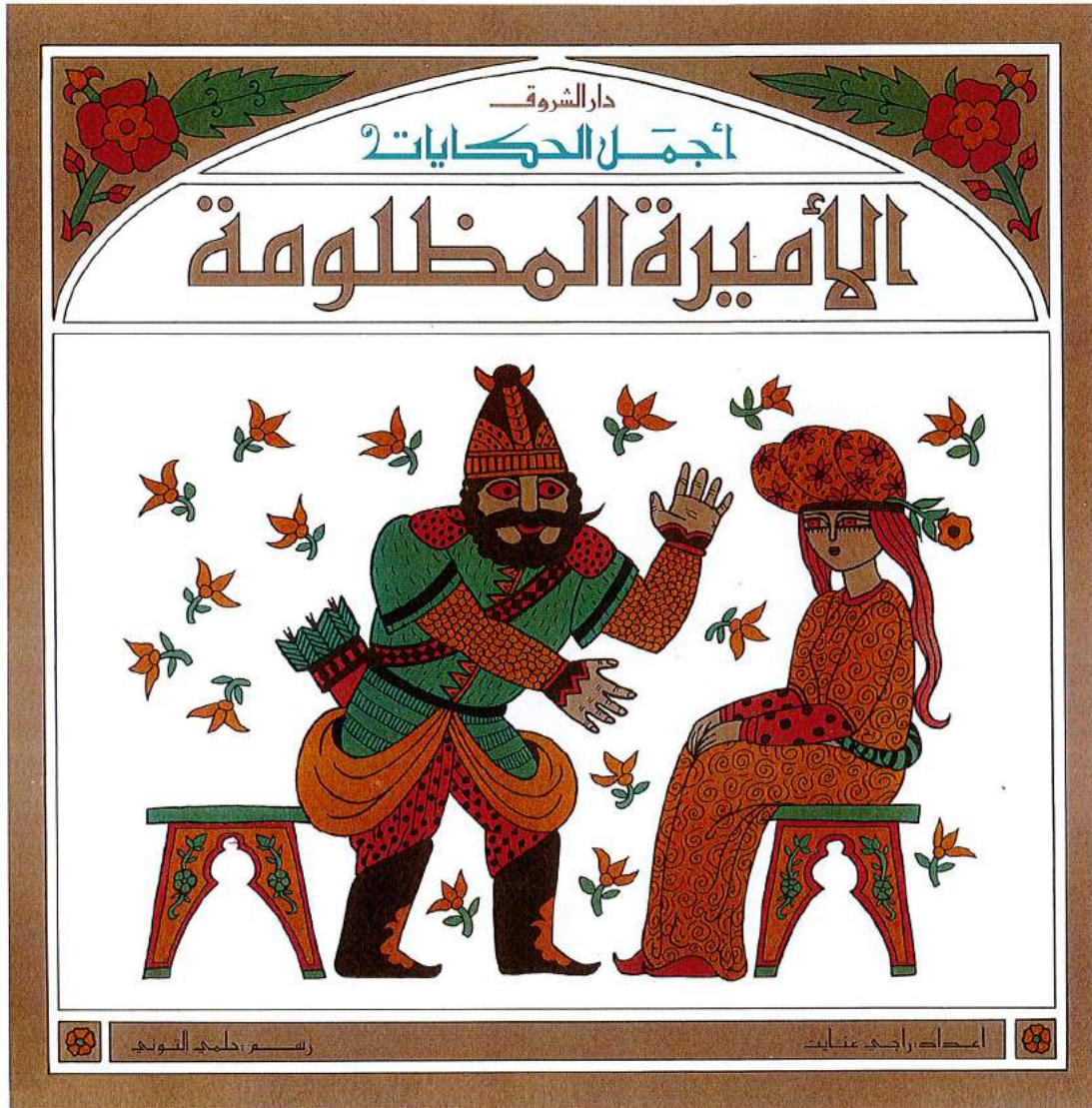


دار الشروق

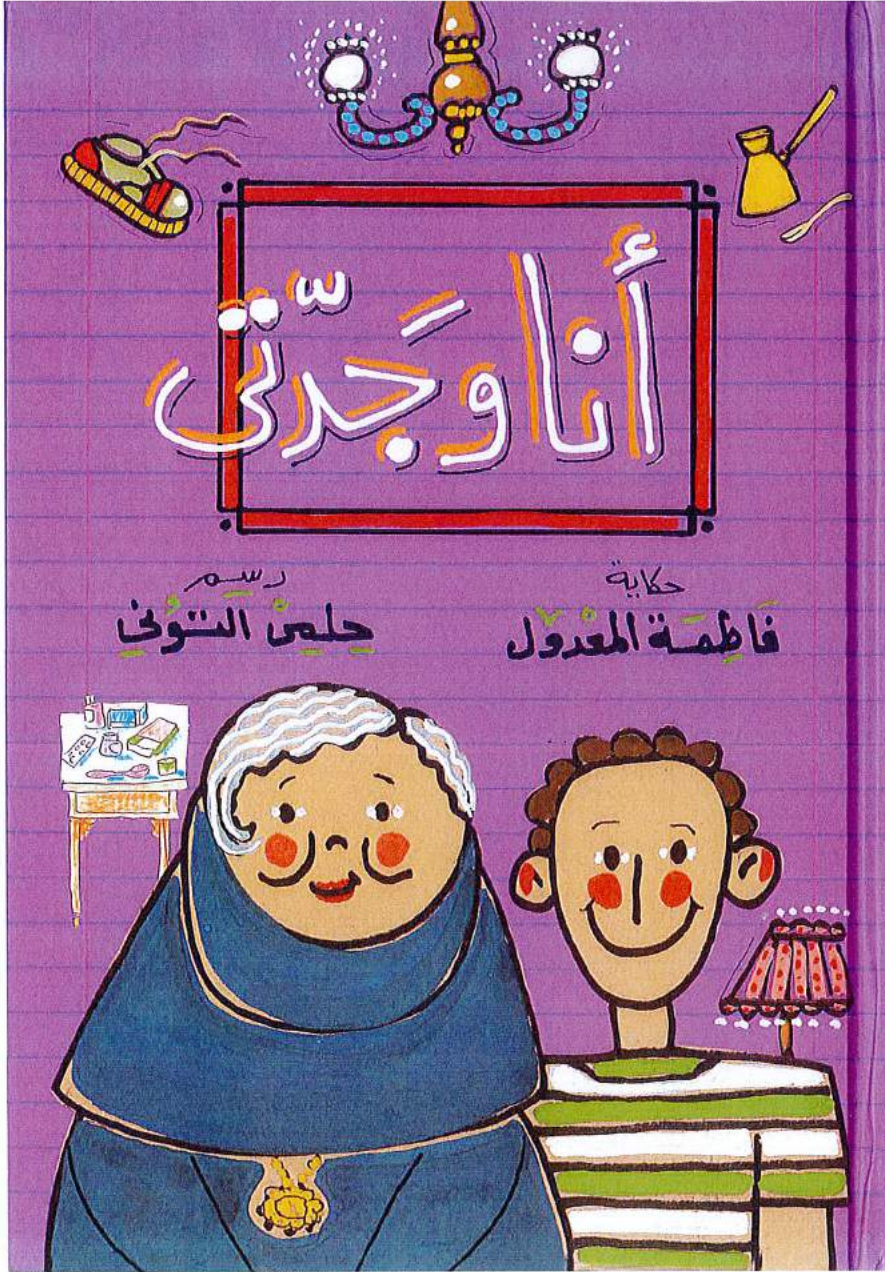
2. Once upon a time ... Egyptian Scenes



3. The Oppressed Princes



4. My Grandmother and I



5. The Chick is not a Dog

