

# IBBY SA



## NEWSLETTER NO. 64

## JULY 2011

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- IBBY SA is the South African section of IBBY.
- IBBY is the International Board on Books for Young People.
- IBBY SA's area of interest is everything to do with South African books for children and young people.
- If you are a member of IBBY SA, you are also a member of IBBY.
- IBBY's 2004 World Congress was hosted by IBBY SA in Cape Town.
- The August 2012 World Congress will be in London.

**WAMKELEKILE! SITEMBA UKUBA UZA KUTHANDA UKUFUNDA ELI PHEPHA ELI FUTSHANE ELI NEENDABA.  
COME ON IN, AND ENJOY WHAT THE NEWSLETTER HAS TO OFFER BY WAY OF NEWS AND  
THOUGHT-PROVOKING IDEAS!**



## 1ST BIENNIAL IBBY AFRICA CONFERENCE 31 AUGUST – 2 SEPTEMBER 2011

### **The travelling of stories: children's literature and reading in and of Africa**

The Biennial International Board of Books for young People (IBBY) World Congress is one of the most important international events and provides an opportunity for all those interested in children's literature and children's reading to meet and discuss matters of mutual interest. In addition to these international congresses, many national sections of IBBY organise either national or regional conferences. There is a regular regional conference in the USA, that attracts delegates from North America; the Latin American sections of IBBY have a biennial reading conference in Havana, Cuba; and the European Sections get together during the annual Bologna Children's Book Fair in Italy.

During the 32nd IBBY World Congress held in Santiago de Compostela, Spain, in September 2010, the members of IBBY gathered together in their regional groups and discussed ways of future cooperation and possibilities. The Children's Literature Research Unit of the University of South Africa approached the delegates representing the African IBBY sections with an offer to organise a biennial conference in Africa. This was greeted with great enthusiasm – and the first African Biennial IBBY Regional Conference is scheduled to take place in Polokwane, Limpopo Province, South Africa, from 31 August to 2 September 2011.

All IBBY SA members are encouraged to

do whatever they can to attend this important conference – the first of its kind since IBBY SA hosted the 2004 IBBY World Congress in Cape Town. Please consider contributing a paper; and please turn yourself inside out to be able to register to attend!

Please go to <http://www.cvent.com/d/ddqhn9> for all the latest information about the conference and for online registration.

### **Call for papers:**

Abstracts of not more than 250 words that address particular issues regarding reading and children's literature related to Africa and the developing world are welcomed. Closing date for submissions: 15 June 2011, extended to 15 July.

### **Mail abstracts and direct enquiries to:**

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Fax: +27 12 4293792  
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# IBBY SA AUTUMN BOOKBASH

## 'Judging a Book by its cover... the importance of covers to the success of Children's and Young Adult fiction books'

At the Autumn BookBash, Robin Malan chaired a debate/discussion about book covers. He started the evening by asking us to vote on a selection of South African book covers, scoring 3 for OK, 1 dismal and 5 excellent. We sensed that book covers were dear to the hearts of everyone present; opinions varied widely; and lots of debate and chat ensued.

This set the tone for the evening, which was one of lively discussion and sharing of experiences and ideas.

The publishers we had invited shared the problems they face. Aldré Lategan of Human and Rousseau said that there is a real dearth of good designers in South Africa. She explained that, although we have excellent illustrators, what is needed for a cover is a designer. The trick, she explained, is to keep up to date with trends from overseas, stay in touch with the youth market (very dark at the moment, no doubt to reflect the dystopian and paranormal themes) but change them to make them new. Not easy!

Sharon Hughes of Maskew Miller Longman said they do a lot of market research and reckoned they get it right 40% of the time.

Michelle Cooper of Tafelberg explained that, because of the relatively small South African market, their print-runs are small. This places restrictions on all aspects of the book; otherwise, the selling price would be too high. Consequently the cover has to be designed in South Africa and

one cannot afford a special-effects finish, such as the shiny look that is so popular at the moment. She explained that they are only in a position to haggle over the price with a print-run of over 4000. With these numbers they can then go overseas where the job will be done better and the book can be printed in China where, even factoring in a 3-month sea delivery time, it still works out cheaper than printing in South Africa!

Aldré used as her example the new book *Just Sisi* by Joan Rankin and Wendy Hartman, which, because it was printed in English and Afrikaans, had a print-run of 4000. The beautiful cover was designed overseas using a spot-varnish technique and was printed in China to keep the price down. She explained that printing overseas, because of big print-runs, they have very low unit prices and therefore can use more expensive techniques and still keep the price down.

I think everyone who came had a great time. Thanks to Jean Williams of Biblionef SA for funding the delicious snacks prepared by Yvette Couperthwaite.

Special thanks to our invited guests from the publishing world – including Marie Philip, former publisher of the original Songololo Books for David Philip Publishers – for attending and explaining to us all the constraints facing their industry. Clearly the answer is ... buy more South African books, everyone!

– Kathy Madlener

PS Many thanks to Kathy Madlener and Nonikiwe Mashologu for arranging the Autumn BookBash. – Ed.

## A CHALLENGE TO ALL PUBLISHERS!

So, you thought you were doing fine, did you? After all, you publish a sufficient number of books for children and young people to keep everyone happy. You're even a member of IBBY SA. What's more, you're a paid-up member! So, what more could anyone want?

Well, you just may have to have a bit of a re-think! Everybody can do with a little shake-up every now and then.

Here's why: LAPA Publishers is issuing a challenge to all other publishers of books for children and young adults. LAPA decided that membership of IBBY SA was significant, something to be valued and shared. So, a few years ago they took out membership for individual staff members AND many of their authors and illustrators. Isn't that fantastic? And now Maritha Snyman and Miemie du Plessis of LAPA are saying to

the rest of you: 'Come on, join us! Or, better still, *better* us! Take out IBBY SA membership *each year* for your staff, your authors and your illustrators – in short, for anyone that you know should be a part of the IBBY SA family!'

How about it? Can you really allow another publisher to take all the glory? And leave you behind? Please, pick up LAPA's challenge, and make your IBBY SA membership blossom out into full (late-)autumn ripeness! Email Yvette right now at [sacbf@worldonline.co.za](mailto:sacbf@worldonline.co.za) and tell her how many IBBY SA memberships you want to take out, and for whom. Membership is R120 for each calendar year.

Remember, of course, that there is an obligation to renew those memberships each year.



# IBBY ANNOUNCES NOMINEES FOR THE HANS CHRISTIAN ANDERSEN AWARDS 2012

The Hans Christian Andersen Awards are presented every two years by IBBY to an author and an illustrator whose complete works have made an important and lasting contribution to children's literature. IBBY National Sections from 33 countries have made their selections, submitting 28 authors and 31 illustrators as candidates for the 2012 Hans Christian Andersen Awards. Among the nominees are well-known writers Philip Pullman and Eoin Colfer, who is well known in South Africa and who has visited schools here. For a full list of nominees, visit [www.ibby.org](http://www.ibby.org).



The elected Chair of the International Hans Christian Andersen Award Jury, Maria Jesus Gil (Spain) and Jury members from Argentina, Austria, Brazil, France, Greece, Iran, Russia, Sweden, Turkey and the United States of America, will meet on 10–11 March 2012 and the shortlist will be disseminated immediately. The winners will be announced at the IBBY Press Conference at the Bologna Children's Book Fair on Monday 19 March 2012.



## SCBWI SPRING EVENT AND OPEN DAY

The South African Chapter of SCBWI will have a week-long SCBWI (SA) Spring event from 21 to 27 October. This Spring event will be held in Cape Town. The event will have three separate components:

- A one-day children's book conference
- A gala luncheon with specialist speakers including the President of SCBWI International, Stephen Mooser
- Four days of review sessions for individual writers and illustrators (with international agent Erszi Deak, SA publishers and established authors and illustrators)

The event will be open to anyone with an interest in children's books, e.g. writers, illustrators, parents, teachers, booksellers, librarians, publishers and policy-makers.

See more details at <http://springevent2011-scbwi-sa.blogspot.com/>

Marjorie van Heerden is also hosting a SCBWI (SA) Open Book Day & Critique Session on Saturday, 13 August 2010.

Time: 11:00–17:00

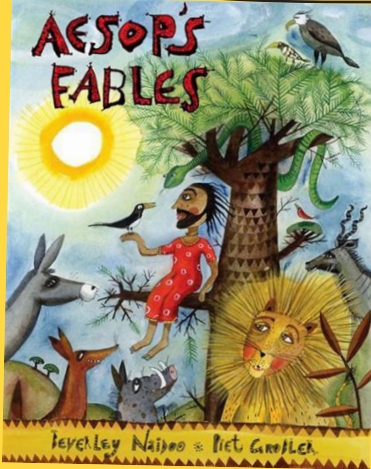
Venue: 153 Beach Rd, Gordon's Bay.

Cost: SCBWI members R50.00; non-members R60.00 per person (includes a snack lunch and coffee and tea)

To book, please e-mail [scbwi.za@gmail.com](mailto:scbwi.za@gmail.com) before 5 August



Until we find a new manager for our website (any offers, anyone?), we reproduce the full reviews here: Totdat ons 'n nuwe webmeester vir ons webwerf kry, plaas ons die volledige resensies hier:



**Aesop's Fables,  
Beverley Naidoo,  
illustrated by Piet  
Grobler (Human &  
Rousseau, 2011)**

What a beautiful celebration of Aesop's fables, illustrated by Piet Grobler, undeniably at his best! These 16 fables were painstakingly rewritten by the author, and she has added characteristics and a landscape true to Africa with great skill: tamboti trees, buffalo grass, jackal, warthogs, a rinkhals, the klipspringer, a kudu, and a mouse which addresses a lion as Morena. Beverley Naidoo writes in the

introduction that she was hooked by Aesop's fables as a child, and that she is convinced nowadays that Aesop was African.

I really enjoyed the selection, which focuses strongly on African animals, and the proverbs at the end of each tale contain many useful lessons, for example: wishing for something doesn't make it happen; pride comes before a fall; and work is the real treasure!

With every fable Piet Grobler created beautiful borders repeating the main colours used in the full-page illustrations. There is humour in his drawings of the spider, the angry dog, the skinny, sad old lion, the tiny spiders, mice and his familiar birds in many shapes and sizes, the cat hanging on a blue peg like a bag of flour. Rich, strong colours are balanced by gentle soft pastels. Highly recommended. A treasure for every collection, at home and in libraries.

**As jy 'n ster sien verskiet, deur  
Maya Fowler (Tafelberg, 2011)**

In 2009 verskyn haar eerste boek by Kwela, *The Elephant in the Room*. Hierdie nuwe boek is die verhaal van Riekie Taylor, 'n veertienjarige meisie wat uit die skool geskors word omdat sy haar hare swart gekleur het en boonop gevang is toe sy een aand boom gerook het op die skool se dak. By die huis is dinge ook maar deurmekaar met haar ma se voorliefde vir drank, en die teenwoordigheid van haar broer wat besig is om van Aids te sterf.

Toe dinge vir haar te veel raak, besluit sy om die pad te vat en so weg te kom van die situasie tuis. Dit is die begin van 'n avontuur waar sy swaarkry, selfondersoekend leef, en uiteindelik weer terugkeer huistoe. Kortliks dus 'n tema wat al telkemale in jeug- en tienerboeke gebruik is.

Wat maak die boek dus spesiaal? Die besondere skryfstyl; die fyn waarnemingsvermoë met beskrywings van die omgewing; die gevoelens van die hoofkarakter wat oortuigend uitgebeeld word; mooi onopgesmukke taalgebruik; die verhaal beweeg vinnig en is nooit vervelig of oordrewe sentimenteel nie.

Fowler ken die wêreld waarin die verhaal afspeel: "Groen gras is altyd indrukwekend in die Karoo, waar die landskap meestal uit verskillende skakerings bruin bestaan. Alhoewel die berg reg voor my 'n sekere groenheid aan hom het. Ek sou sê dis omtrent die kleur van Sunlight-seep, daai diepgroen met 'n sweempie blou."

Baie talent hier; ek het veral die natuurbeskrywings baie geniet. So fyn raakgesien. En ek moet die uitgewer komplimenteer met die boek se pragtige omslag! Hoogs aanbeveel, vir twaalf- tot sestienjariges, selfs ouer.



**Moenie vir Bernard  
soen nie! deur Niki  
Daly (Lapa, 2011)**

OokinEngelsbeskikbaar as *No more Kisses for Bernard!* Klein Bernard is desperaat om van sy soenerige tantes se gedurige konfrontasies ontslae te raak. Die bloedrooi-lipstiffie-piksoene, voordat-jy-kan-keer soene, tata-sien-jou-weer-soene en kom-gee-my-'n-drukke soene maak hom baie vies. Met sy verjaarsdag skuil hy agter 'n gesigskerm, maar tannie Lulu pluk die skerm oop en gee hom 'n vet soen op die neus! Genoeg is genoeg besluit Bernard, hoogs ontsteld. Maar tannie Lulu teken vir hom ses rooi-lipstiffie-soentjies op papier en daarvan hou hy baie. Dit laat al die gaste papierhartjies uitknip, totdat Bernard van kop tot tone bemors is en gebad moet word. En met slapenstyd gee hy vir sy ouers elk 'n "doodgewone soete-drome-Bernard-soen".

Hierdie tema word min in prentboeke uitgebeeld, terwyl dit tog vir die meeste kinders een van hul mees onwelkome ervarings bly – al die tantes en ooms wat altyd gesoen moet word! Niki Daly hanteer dit op 'n spelerige en kleurvolle manier met die tantes wat almal 'n bietjie karikatuuragtig geteken is, en vir my is die worshondjie die snaakste figuurtjie in die verhaal met sy gesigs- en lyfuitdrukkings wat wissel van liefdevol met Bernard tot vies en aggressief en weer gelukkig, stert in die wind teen slapenstyd. Ek wag vir my eerste groepie kinders om hul reaksies op die boek te sien.







**Die groot storieverteller slaaptydboek, deur Bob Hartman met illustrasies deur Krisztina Kállai Nagy (Human & Rousseau, 2011)**

*In Afrikaans vertaal deur Jomarie Dick.*

Veertig volksverhale van oor die wêreld word hier deur 'n storieverteller opgedra aan slapenstyd – 'n tyd waar families saam op heerlike nagtelike avonture

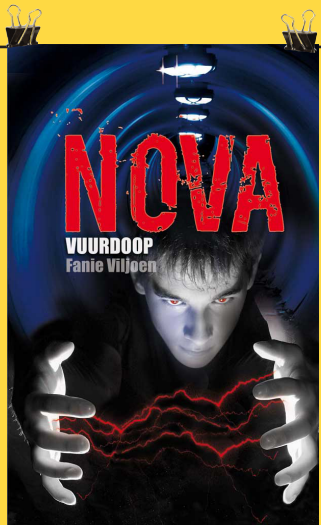
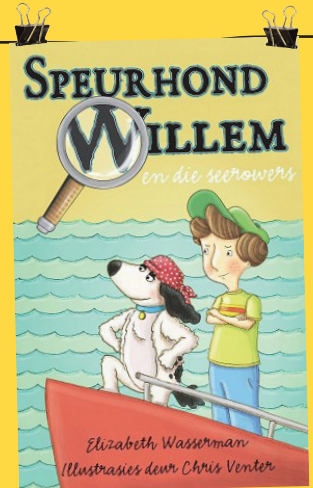
weggevoer kan word met die lees van hierdie besondere fyn saamgestelde bundel verhale, meestal net so twee bladsye lank, net genoeg vir 'n spesiale belewenis.

'n Selsugtige sandpadda, sterk mossies, 'n dapper bulkalf, 'n tier wat prober kul en nog baie ander dierekarakters word vergesel deur 'n kniehoogte man, 'n rower en 'n monnik, 'n gierige boer, 'n slim bakker, 'n meisie wat met die sterre gespeel het, en 'n slim prinses is maar 'n paar van die karakters in hierdie lekker-lees versameling.

Die illustreerder se werk dra baie by tot die mooiheid van die boek – sagte geronde tekeninge is sensitief en kindervriendelik gedoen. Hoogs aanbeveel vir huis- en biblioteekversamelings.

**Speurhond Willem en die seerowers, deur Elizabeth Wasserman, met illustrasies deur Chris Venter (Tafelberg, 2011)**

*Speurhond Willem op reis*, die eerste boek met Willem as internasionale speurhond, word nou aangevul met 'n tweede verhaal waarin Willem tot die redding van die gyselaars op 'n passasierskip naby Madagaskar kom. Hy is versteek in Adriaan se rugsak op die weelderige skip die Sonata. Seerowers val die boot aan en Adriaan ontdek dat Willem eintlik in diens van die Internasionale Speurdiens aangestel is om die bendes te ontmasker. Willem besluit hulle twee moet die seerowers se boot steel en na La Buse se skat gaan soek op Tromelin-eiland. Hierdie is die begin van 'n heerlike avontuur wat so reg in die smaak van baie jong lesers gaan val – Adriaan en Willem op 'n verlate eiland, op soek na 'n skat. Natuurlik moet hulle Willem se ma en die ander passasiers op Sonata ook gaan bevry. Maar speurhond Willem het die hele situasie onder beheer. Kinders kan lees hoe hy alles haarfyn beplan het.



**Nova-vuurdoop, Fanie Viljoen (LAPA, 2011)**

Hierdie is die tweede boek in die baie gewilde wetenskapfiksie-reeks waarvan *Nova: die Begin* die eerste titel was. In die eerste boek word Lucas en sy vriende deur ruimtewesens ontvoer. Hulle ontsnap egter en terug by die huis ondergaan hulle mediese toetse by dokter Moja wat wys dat hulle volkome gesond is. Maar Lucas se pa vertrou nie die vrede nie, en toe Lucas hom vertel dat hulle geopereer is deur die aliens, word

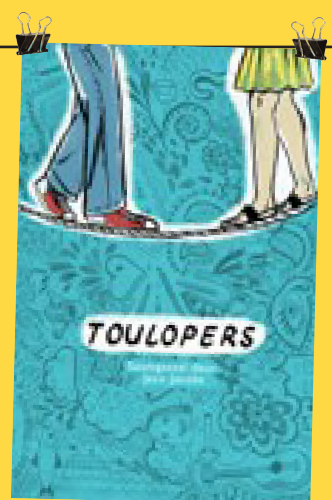
al vyf kinders na die Eenheid gebring. Lucas is opgewonde want dalk sal hy nou uitvind wat regtig in die Hok van Nova gebeur. Toe sien hy pers vlamme uit Ayanda se oë bo, en daar is iemand by haar – 'n swart figuur, 'n alien.

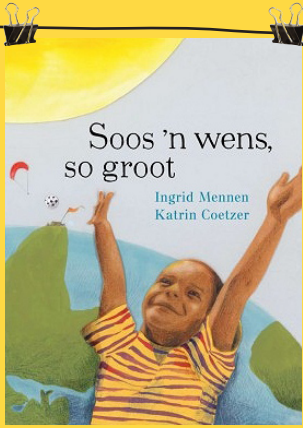
Nova se mense dink nou dat die aliens Lucas en sy vriende sal kan manipuleer deurdat hulle met hul breinweefsel gelol het. Lucas kry 'n boodskap van die Sterreloper – 'n eCom en straler wat hy versigtig moet gebruik. Die dokters slaag egter nie daarin om die sterre uit die kinders se koppe te verwyder nie! Nou lyk dit of hy en sy vriende weird kragte gekry het. Dan gaan die kinders op 'n reis wat hulle vuurdoop gaan wees. Wie gaan gelukkig genoeg wees om dit te oorleef?

Lekker wetenskapfiksie vir kinders wat van sulke stories hou. In Afrikaans is daar nog maar min sulke boeke; 'n groot leemte word met hierdie reeks gevul.

**Toulopers: verse vir tieners, saamgestel deur Jaco Jacobs (LAPA, 2011)**

Sjoe! Wat 'n wonderlike bekendstelling aan suiwer opregte emosies en perspektiewe in hierdie 54 uitsonderlike gedigte, met die doel om tot die moderne tiener te spreek. Gedigte oor aktuele onderwerpe soos 'n kind wat doodgesteek is, eetversteurings en Susan Boyle; ander oor 'n eerste liefde of verlore liefdes, 'n eerste skooldag in 'n nuwe skool, 'n eerste soen, vry in die bondel, 'n sms en Facebook. Ek het met die lees hoendervleis gekry; as 'n bibliotekaresse na aan aftrede kon dit my weer terugvoer na daardie fyn emosioneel gevulde dae van my jeug. Jaco Jacobs het 'n bundel saamgestel wat elke tiener sal geniet; die verskeidenheid en aanslag is treffend, oorspronklik, modern, en in die geheel 'n baie aangename leeservaring. Hoogs aanbeveel.





**Soos 'n wens, so groot, Ingrid Mennen, met illustrasies deur Katrin Coetzer (Tafelberg, 2011)**

Rashied vertel aan sy oupa dat hy baie graag iets ronds wil hê. Hierdie is die begin van 'n kommunikasieproses tussen die seun en sy oupa waar die leser eers lees dat Rashied nie die maan wil hê nie, ook nie die son nie, maar iets plat op die aarde

soos sy ronde bord vol pap. Met die melk in 'n sirkel om die pap gegooi is dit mos Robbeneiland. Hierdie is die aanknopingspunt vir sy oupa om weer te vertel van die geskiedenis van sy verblyf op Robbeneiland waar hulle sokker gespeel het as 'n wapen tot bevryding. Wanneer hulle verby die stadion in Kaapstad stap, vertel sy oupa hoe verheug hy is oor hierdie stadion vir alle mense in Suid Afrika. Natuurlik wil Rashied graag 'n nuwe bal hê, maar sy oupa gee hom sy ou bal om mee te oefen en Rashied gebruik sy verbeelding om hom en sy maats in die stadion te sien waar hulle met 'n splinternuwe sokkerbal speel.

Ek het persoonlik baie gemengde gevoelens oor die prentboek: die teks is baie mooi poëties, die illustrasies deur Katrin Coetzer iets heel besonder. Sagte kleure word afgewissel met die donker kleure in die nag; die sterk lewensgrootte bord, daar is baie simmetrie en interessante

klein detail; deurgaans werk die illustrasies bevrydend en word die gevoel van ruimte mooi geïllustreer. Haar styl is sterk individualisties en onopgesmuk. Baie mooi ook is die groot, kleurvolle oppervlaktes, soos die toneel van die tronk op Robbeneiland met die grootse gevoel wat sy skep met die see en Tafelberg in die agtergrond, en die tronk klein op die eiland. Haar kinderfigure is amper kinderlik geteken; dikwels is die arms en hande soos 'n kind dit sou doen. Die toneel van die gesin op die stoep terwyl hulle in die oggend oor die stad uitkyk is besonder strelend vir die oog.

Maar ten spyte van die mooi verhouding tussen oupa en kind wat so treffend uitgebeeld word en die simboliese tekening van die sokkerbal wat as 'n sterk bevrydende element die skakel tussen die verlede en die nuwe Suid-Afrika word, is ek nog steeds onseker hoe die boek deur kinders ontvang gaan word. As volwassene weet en voel 'n mens natuurlik waarom dit gaan en verstaan ek wat die skrywer probeer doen het, maar dit is tog die kinders wat die boek moet lees en geniet. 'n Kind gaan nie aan sy oupa sê hy wil iets ronds hê en dan op 'n simboliese reis gaan en die maan en son vergelyk met die ronde iets wat hy begeer nie; nee, hy sal direk aan sy oupa vra "Wil oupa tog nie groot asseblief vir my 'n sokkerbal koop nie?" En as Oupa dan liever vir hom sy ou bal wat hulle in die tronk gebruik het gee om mee te oefen, sal dit seker ook goed wees, maar nog beter sal 'n nuwe bal wees! Vir my is hierdie 'n boek wat volwassenes meer gaan waardeer as kinders.



**Soft felt stories: Little Red Riding Hood and Sleeping Beauty (Human & Rousseau, 2010)**

Children can enjoy reading these stories by choosing soft felt picture stickers to complete the soft-to-touch pages. One side of every double-spread page consists of a soft centre in pale yellow on which the child can visualise that specific part of the story; and as such they will physically participate in the

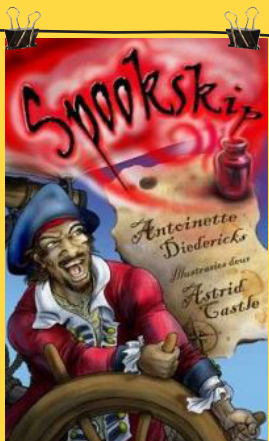
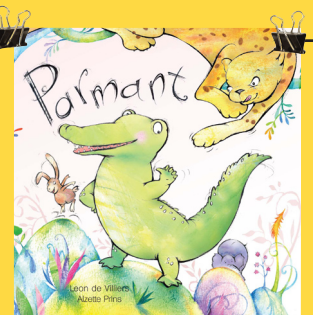
development of the text; adding their own interpretations of the text at that point. A useful and fun way to make the story even more real for young readers, especially if they like to do their own exploring. What a clever and fun idea!

**Parmant, deur Leon de Villiers met illustrasies deur Alzette Prins (LAPA 2011)**

Hierdie is 'n heruitgawe van die prentboek met nuwe illustrasies. Dit is ook beskikbaar in Engels as *Cheeky* en isiXhosa as *uTshiki*.

Parmant die krokodil stap deur die bos. So in die verbyloop kom hy verskillende diere teë wat op een of ander manier aan hom wil raak: olifant wil sy stertjie 'n plukkie gee; meerkat wil sy keeltjie kielie; apie wil hom 'n drukkie gee; jakkals wil oor sy skubbe streel; vlakvark wil sy magie krap; luiperd wil aan sy pootjies knibbel; kolhaas wil styf langs hom kom sit; en 'n tamaai groot krokodil wil sy lyfie was. Maar elke keer weier Parmant, want dit is sy lyfie, en hy sê nee!

Met vrolike illustrasies en die parmantigste krokodilletjie ooit word kleuters 'n belangrike lewensles geleer: hulle besluit wie aan hulle mag raak; hulle kan weier. Die nuwe uitgawe word verwelkom.



**Spookskip, Antoinette Diedericks, met illustrasies deur Astrid Castle (Tafelberg, 2011)**

Dit is die wenboek in NB-Uitgewers en KeinB se kinderverhaalkompetisie van 2010. Lesers van die boek sal die aktiwiteite kan aflaai by [www.dieburger.com](http://www.dieburger.com) of [www.nb.co.za](http://www.nb.co.za).

André en Christo kuier by hulle oupa in Houtbaai vir die vakansie. Hulle wens hulle het in die outyd geleef, dan kon hulle seerowers gewees het. In oom Pedro se winkeltjie, Ye olde artifact cove and shipwreck shoppe, kry hulle 'n swart glasflessie en oom Pedro gee dit vir hulle. Dit is die begin van 'n opwindende avontuur waar

'n verhaal van die spookskip die Vlieënde Hollander, wat aan die Kaap gestrand het, die seuns in aanraking bring met ou briewe en dalk ook 'n seerowerskat!

Hierdie verhaal is geskik vir seuns so tussen nege en elf wat hou van seerowerstories. Die druk is lekker groot en lees maklik, die illustrasies is kleurvol en vul die teks mooi aan. Die omslag met die waansinnige Kaptein Hendrik van der Decken aan die stuur van sy boot, gedetermineerd om om die Kaap van Goeie Hoop te vaar, "al neem dit my tot die oordeelsdag!", is heel treffend en behoort die seuns aan te moedig om die boek te lees.