



CHILDREN'S
BOOKS
FROM
ESTONIA
2022

THE ESTONIAN CHILDREN'S LITERATURE CENTRE

The Estonian Children's Literature Centre is a specialised competency organisation that promotes the country's most outstanding children's works abroad. This includes representing Estonian children's authors at the world's largest book fairs, organising their appearances abroad, maintaining a database of Estonian children's literature, and producing publications on the topic. The Centre collaborates on a large scale with publishers, researchers, translators, teachers, and other specialists.

How can we help? We ...

- provide information on Estonian children's writers, illustrators and translators from Estonian.
- publish topical information in print and at www.elk.ee.
- send newsletters to publishers and translators.
- help interested parties contact Estonian authors.
- assist in the selection of suitable translators for Estonian children's literature.
- inform publishers and translators about opportunities for financial support.

The TRADUCTA grant programme

Traducta offers grants to translators and foreign publishers to promote the translation and publishing of Estonian literature abroad.

Norsk Pengepung supports the translation of Estonian literary works into Norwegian, Icelandic, Swedish, and Danish, and their publication in Norway, Iceland, Sweden, and Denmark.

Application deadlines are 20 February, 20 May, 20 August, and 20 November of each year.

Apply here:
<https://www.kulka.ee/programmes/traducta>
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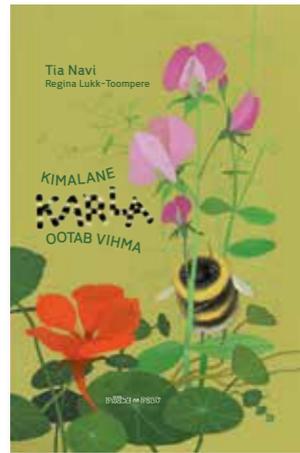
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Karl the Bumblebee Waits for Rain

Written by Tia Navi

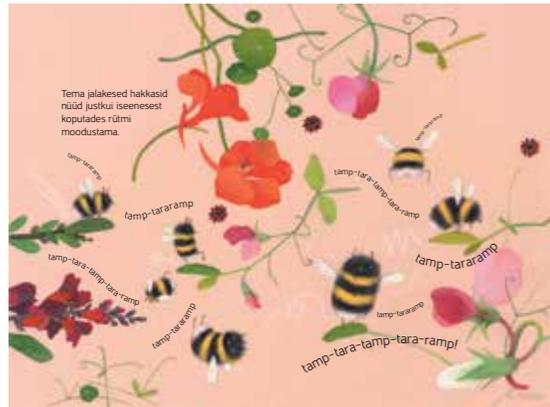
Illustrated by Regina Lukk-Toompere

Päike ja Pilv, 2021

183 x 266 mm, 32 pp

ISBN 9789916630020

A little bumblebee named Karl is buzzing across the lawn, which is mowed as straight as a board and hasn't a single blossom. Suddenly picking up a sweet scent, he follows it to a wonderful second-floor balcony. There are blossoms galore! Runner beans, nasturtiums, vervains, snapdragons – each and every one holds a magical power that makes them grow. A sprinkling of water is needed, too, but that's no problem. Oskar, the boy who lives in the apartment, is very responsible about watering the flowers. Yet, one day, the family goes on vacation to the countryside, leaving the potted plants high and dry. Karl is at a loss for what to do to prevent the incredible blossoms from losing their vibrancy.



Tia Navi (Tiia Kõnnusaar, 1965) is a children's author, editor, and columnist. She studied media and communications at the University of Tartu, and works at the University's Centre of Ethics. Navi has written five children's books, a wealth of journalistic articles, a book of parenting advice, and a young-adult play. She also runs creative writing courses. The writer's books contain humour, wordplay, and a projection of the world as seen by sharp-eyed children.

Regina Lukk-Toompere (1953) graduated in 1981 from the Estonian State Art Institute's Graphic Art Department in illustration and book design. She is a member of the Estonian Artists Association, the Estonian Graphic Designers Association, and the Estonian Section of IBBY.

She has illustrated and designed more than 90 books and textbooks, as well as posters, record covers, postcards, magazines, and packaging. Lukk-Toompere was on the 2014 IBBY Honour List and has received several awards in annual Estonian book design and illustration competitions.



Help!

Written and illustrated by Kertu Sillaste

Koolibri, 2021

250 x 251 mm, 24 pp

ISBN 9789985046425

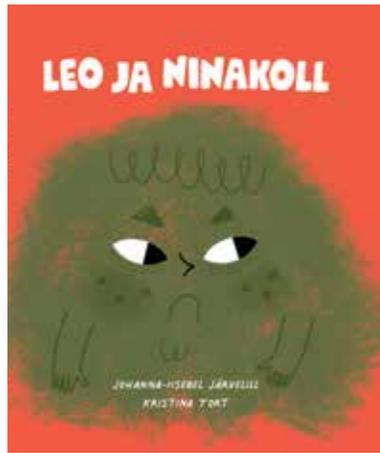
A girl walks in a meadow. The sun is shining and the flowers nod to greet her. She hears a cry for help and starts searching for the source of the call. From inside the battered forest, she finds all kinds of creatures great and small who need nurturing and care. The girl wants to help them all. She fills her pockets and arms; those in need find a place on her shoulders and in her hair. Carrying the precious cargo, she finally arrives home and falls onto the lawn, exhausted. Luckily, she receives help. The joy of those she has saved returns a smile to her face.

Award: 2021 5 Best-Designed Estonian Children's Books, Certificate of Merit



Kertu Sillaste (1973) graduated from the Estonian Academy of Arts in textile design in 1996 and from the Tallinn University with a Master of Arts in Education in 2017. Sillaste has illustrated books and textbooks; written and illustrated seven picture books and one silentbook; designed books, posters and more; and has collaborated with children's magazines. She teaches art to kids in the Estonian Children's Literature Centre. Kertu Sillaste is a member of the Estonian Graphic Designers Association and the Estonian Section of IBBY.



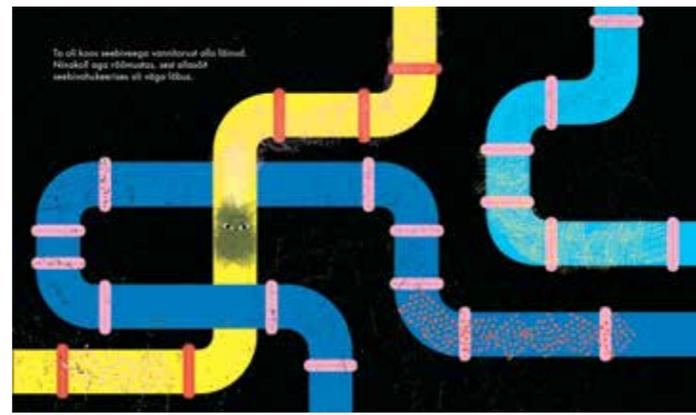


Leo and the Bogey-Man
 Written by Johanna-Iisabel Järvelill
 Illustrated by Kristina Tort

Varrak, 2021
 210 x 241 mm, 32 pp
 ISBN 9789985351017



Leo went for a swim at the pool, but on his way home he caught a chill and is now down with the flu. Leo doesn't like to blow his nose and refuses to take any medicine. Instead, Leo wipes his nose on the sofa. The Bogey-Man, who Leo wiped out, doesn't want to stay put on the sofa, he wants to play with Leo instead. Leo is kind enough to agree, but it turns out the Bogey-Man is rather horrible and mean. What on earth should Leo do now?



Johanna-Iisabel Järvelill (1987) was born in Võru, and holds an MA in geoecology from Tallinn University and a PhD in ecology. Järvelill began writing children's stories while working on her doctoral dissertation, ideas that were already spinning around her head and had been told to her own children long before. *Leo and the Bogey-Man* is her first children's book.

Kristina Tort (1985) grew up on the island of Hiiumaa and received a degree in graphic design from the Estonian Academy of Arts. She has illustrated and designed children's books and collaborated with magazines including *Täheke*, *Hea Laps*, *Pere & Kodu*, and *Mesimumm*. Tort designs posters, postcards, educational materials, brochures, large-scale illustrations, and much more. She has taught illustration at the Estonian Academy of Arts since 2019, and also works as a freelance illustrator.



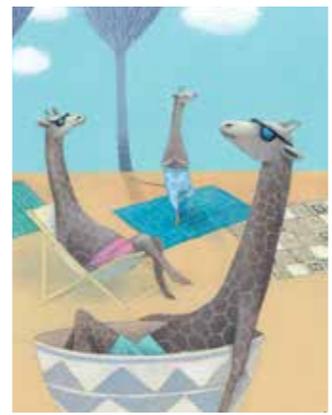
Timid Little Fox
 Written by Liis Sein
 Illustrated by Catherine Zarip

Tammerraamat, 2021
 206 x 256 mm, 24 pp
 ISBN 9789949690718



The Fennec family is busy at night and asleep during the day. Only Suzu, the little fennec girl can't fall asleep when the sun is shining so disarmingly on the entrance of the family's hiding place. If she could only see how the world looks in broad daylight! Suzu recalls the stories she's been told by her relatives – Giraffes' ruleless football game, Elephants' ear-splitting song festival, scary story-time with the Ostriches and other daytime dangers that are just waiting to happen. If only she could gather her courage to peek outside, if only she could take a glance...

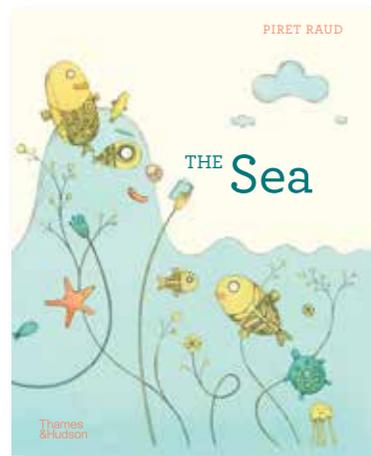
Award: 2021 5 Best-Designed Estonian Children's Books, Certificate of Merit



Liis Sein (1983) is a playwright and children's author. She graduated from Tallinn University in adult education and has trained in playwriting and creative writing. Sein currently works as an administrative assistant at the Estonian Children's Literature Centre. She has written seven children's books and won the Knee-High Book Competition in 2019. Sein conveys the world through children's eyes such that adults also see it as a bigger, brighter, and more lucid place.

Catherine Zarip (1966) is an illustrator and graphic designer. She graduated from the Estonian Academy of Arts in ceramics, after which she worked at the publisher Avita as a book designer and art director. Zarip has illustrated dozens of textbooks, more than 30 children's books, and has designed about 200 works in total. She has been awarded twice at the Tallinn Illustrations Triennial and ten times in the 5 Best-Designed Estonian Children's Books competition. Her art is fresh and elegant – simultaneously animated and restrained, detail-rich and simplified.





The Sea

Written and illustrated by Piret Raud

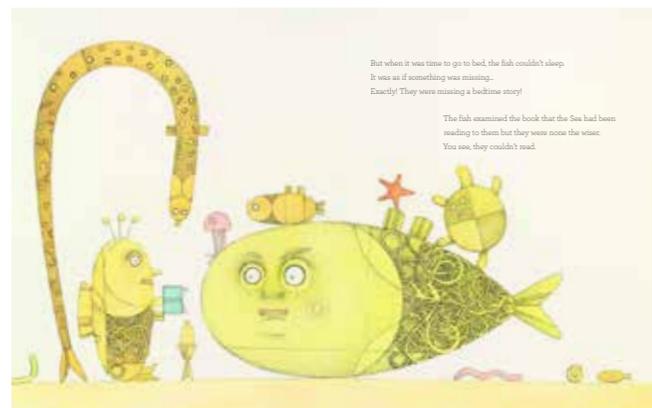
Tänapäev, 2021

195 x 240 mm, 32 pp

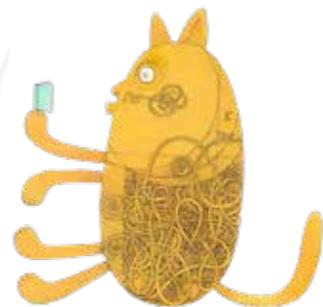
ISBN 9789949859689

Rights sold: English, German, Slovenian

Mother Sea loves her family and everyone in it – the fish, the starfish, the turtles, the worms – and her family loves her back. The only problem is... they are so loud! So, the Sea takes a vacation to clear her head and enjoy some peace and quiet. In her absence, the fish run amok, loving their newfound freedom, but they soon realise that their favourite part of the day is missing: there is no one to read them a bedtime story! Enter a very naughty cat with ill intentions who promises to read to them. Once the sea animals realise their mistake, their tears bring their mother back and she promises to teach them to read so they can always enjoy a bedtime story.



Piret Raud (1971) is the most successful contemporary Estonian children's writer and illustrator. She graduated from the Estonian Academy of Arts in graphic arts, and initially set off on the same path. After trying her hand at writing, Raud has since become the most renowned and widely-translated children's author in Estonia. She has written 19 titles (six of which were commissioned by Japanese, French, and British publishers), has been translated into 18 different languages, and has illustrated more than 50 titles. Her writing has received spectacular recognition both at home and abroad. She was included on the 2012 IBBY Honour List as writer and in 2018 as illustrator; in the 2010 and 2013 White Ravens catalogue; and was awarded the Estonian Order of the White Star, IV Class in 2016.



Who's There?

Written by Tiiu Kitsik

Illustrated by Pamela Samel

Koolibri, 2022

210 x 286 mm, 22 pp

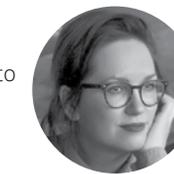
ISBN 9789985047996

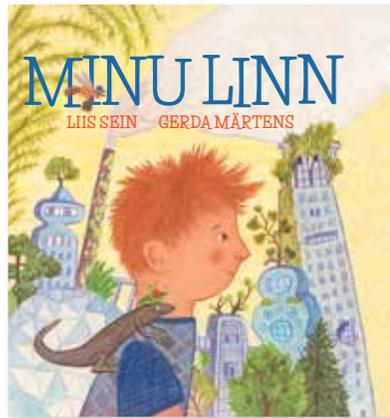
Three little elephant kids, Stella, Leo, and Karl, play together in the woods near their home. It's so fun to build forts and play hide-and-go-seek! The hours fly by and, before they know it, it starts to get dark. Now is the elephants' last chance to go home. On the way, Karl realises his key is no longer in his pocket. "What now?!" he cries in dismay. "You're the one who lost it, so you're the one who has to find it," Stella says as she grabs their little brother Leo's hand and marches away. Karl has no choice but to head back into the woods alone, even though he's terrified. The wind sighs in the trees and he starts to hear creepy noises. Who is rustling in the brush, refusing to come out?



Tiiu Kitsik (1981) is a visual artist, illustrator, and children's author. She graduated from Tallinn University in advertising and media and has also worked in the field. Kitsik is a co-founder of the Estonian crowdfunding platform Hooandja, where she has worked for several years. She has written four children's books and contributed to the children's magazines *Hea Laps*, *Täheke*, and *Mesimumm*. She lives and works as a freelance artist in Berlin.

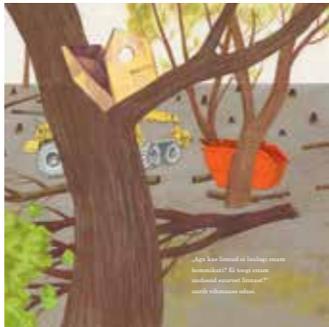
Pamela Samel (1985) graduated in art education from Tallinn University in 2007 and acquired a second bachelor's degree in textile design from the Estonian Academy of Arts in 2014. She has illustrated newspapers, magazines, and internet publications. Samel received third place in the Knee-High Book Contest, which encouraged her to dabble more in the field. *Who's There* is her debut as a children's book illustrator.





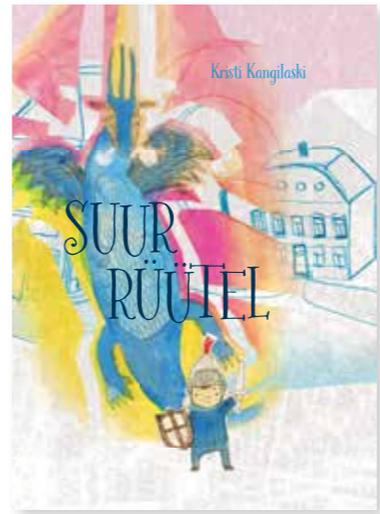
My City
 Written by Liis Sein
 Illustrated by Gerda Märtens
 Päike ja Pilv, 2021
 214 x 216 mm, 36 pp
 ISBN 9789916630044

Hugo has built a grand city. He has filled it with skyscrapers, shopping centres, and gas stations. There is even a little greenhouse made from a small, see-through cake box. His great city fills an entire room! When Mom asks Hugo to get some herbs from the real greenhouse outside, he jumps up with a start and the city collapses. In the greenhouse, Hugo notices that the plants are no longer as lush as they used to be, that the bugs and birds, and mice and moles have disappeared. Hugo gets frightened and rushes back inside. Now he starts to build a totally different city. The kind where everyone can live happily.



Liis Sein (1983) is a playwright and children's author. She graduated from Tallinn University in adult education and has trained in playwriting and creative writing. Sein currently works as an administrative assistant at the Estonian Children's Literature Centre. She has written seven children's books and won the Knee-High Book Competition in 2019. Sein conveys the world through children's eyes such that adults also see it as a bigger, brighter, and more lucid place.

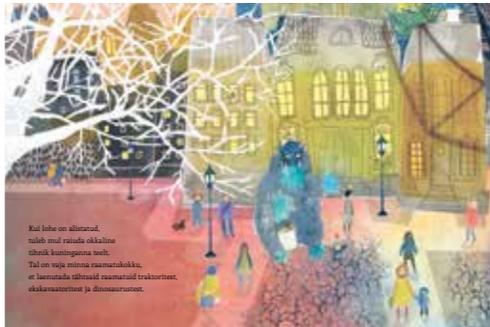
Gerda Märtens (1987) is an illustrator and an art teacher. She holds a master's degree in printmaking from the Estonian Academy of Arts; has studied illustration at the Academy of Arts in Macerata, Italy; and participated in the New York School of Visual Arts' Summer Illustration Residency Program. Märtens has illustrated seven children's books and regularly collaborates with the Estonian children's magazine *Täheke*. She is a highly unique, talented illustrator whose visual style blends influences from the Estonian and Italian schools in the best way imaginable.



The Great Knight
 Written and illustrated by Kristi Kangilaski
 Päike ja Pilv, 2021
 195 x 257 mm, 32 pp
 ISBN 9789916630006
 Rights sold: South-Korea

The King gave the Knight a sword and a shield before he left on a long journey. While the King is away, the Knight feels it's his duty to protect the Queen, a difficult task, indeed! Today, they are going out on a dangerous errand. The great Knight dons his knight's jacket, pulls on his knight's pants, and crowns his head with a knight's hat – pom-pom and all. Before he goes, the Knight grabs his sword and shield – now, he's ready to defend his Queen. He bravely guides her to the library through the city so they can check out books about tractors, backhoes, and dinosaurs. Once they finally return home to the castle, the Knight is all tuckered out. Now, it's the Queen's turn to take care of him!

Award: 2021 Nominee of the Annual Children's Literature Award of the Cultural Endowment of Estonia



Kristi Kangilaski (1982) is an illustrator, book designer, graphic designer, and author of children's books. She graduated from the Estonian Academy of Arts in graphic design, but loves writing as much as she loves drawing. She also illustrates for various magazines, designs posters, and teaches art at the Viljandi Art School. Her books have been translated into several languages and she has received numerous awards for the works she has written and/or illustrated. Kangilaski's book *Tiu and the Dove* was included in the 2015 White Ravens catalogue. Her illustrations are inquisitive and experiment with a rather wide range of techniques. Kangilaski is a member of the Estonian Graphic Designers' Association.





The Kite Spreads Friendship

Written by Aino Pervik
Illustrated by Ulla Saar

Tänapäev 2021
150 x 216 mm, 64 pp
ISBN 9789916171066

One fine day, a kite is born. This kite is over the moon about himself. And why shouldn't he be? He has big eyes that show him quite a lot, a mouth that lets him speak, and a tail of colourful ribbons that wave proudly behind him in the breeze. The kite doesn't like being tied to his master's string, so he decides to break free and explore. One new encounter after another shows the kite how diverse the world can be and how many different beings live here. The discovery makes him consider who he really is, what he yearns for, and what's important in life.

Award: 2021 5 Best-Designed Estonian Children's Books, Special Prize of the Jury



Aino Pervik (1932) is one of the most influential authors of modern Estonian children's literature. She graduated from Tartu State University in 1955 with a degree in Finno-Ugric philology. Pervik has lived in Tallinn since 1955. She worked at the Estonian State Publishing House as an editor of children's and young-adult literature, and at the Estonian Television studio as an editor of programs for the same age group. Since 1967, she has also worked as a freelance writer and Hungarian translator.

Ulla Saar (1975) is an illustrator and graphic artist. She graduated from the Estonian Academy of Arts in product design. Her first illustrated book *Lift* achieved immediate widespread recognition and was listed in the 2014 White Ravens catalogue. Since then, every one of her books has received international attention. Saar practices a contemporary, design-like approach to book illustration: her spirited and playful art is often more a part of the work's overall design than free-standing pictures.



Saving Christmas

Written by Ilmar Tomusk and Georg Voldemar Tomusk
Illustrated by Karel Korp

Tammerraamat 2021
207 x 274 mm, 36 pp
ISBN 9789949690893

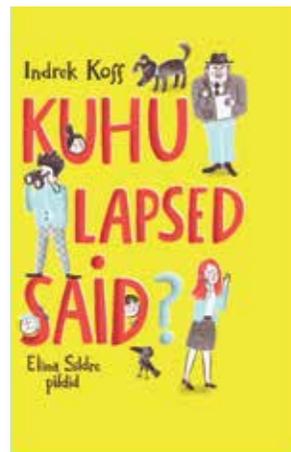
Snow has blanketed the little town of Viljandi. The smell of gingerbread drifts in the air. Everyone's waiting for Santa! The clock strikes eight, then ten, but the big man in the red coat still hasn't shown up. Mirjam, Taavet, and Naatan start to lose hope, so they decide to climb up to the attic and see if he's on the roof, too shy to come in. There's no one there, but they do notice strange lights on the town's water tower. When they arrive, they find that Santa landed his sleigh there. Why did Old St. Nick stop at the water tower instead of the main square, and how can they get him down so that Christmas can go on?



Ilmar Tomusk (1964) graduated from the Tallinn Pedagogical Institute in Estonian language and literature education, and currently works as Chief Director of the Estonian Language Inspectorate. Tomusk has written more than 30 children's books. His humorous stories, which alternate between elements of realism and fantasy, tell of clever, busy children's everyday activities and adventures. Testament to his popularity among young readers are his three Nukits Awards in addition to several other reader's-choice prizes.

Karel Korp (1967) graduated in art education and drawing from the Tallinn Pedagogical Institute in 1993. He is a head of the Estonian Graphic Designers' Association and the member of the board for its creative committee. In addition to illustrating children's books, Karel Korp has created illustrations for Eesti Pank, the Estonian Financial Supervision and Resolution Authority, the Chancellor of Justice, the Estonian Employer's Confederation, the Estonian Cooperation Assembly.





Where'd the Kids Go?

Written by Indrek Koff

Illustrated by Elina Sildre

Härä Tee & proua Kohvi, 2021

147 x 214 mm, 70 pp

ISBN 9789916964927

Rights sold: Latvia

Life couldn't be better in the bustling little village. That is until the day all the kids decide to run away because they've been bossed around too much; leaving their parents devastated. The grown-ups miss all the shouts of glee and the children running around, playing hopscotch, and jumping in the leaves. The mayor dispatches the army, the teacher tries luring them back with cake and candy, ornery Uncle Rein makes angry threats, and the conductor tries using Mozart and Bach, but nothing works. How can they tempt the kids to come home so there's life in the village again?

Awards: 2020 Raisin of the Year award for the most remarkable children's book of the year
2021 25 Best-Designed Estonian Books, Certificate of Merit
2021 Nominee of the Annual Children's Literature Award of the Cultural Endowment of Estonia



Indrek Koff (1975) is a writer, translator, and publisher who graduated from the University of Tartu in French language and literature. He writes for both children and adults, translates French and Portuguese literature into Estonian, and runs a publishing house. Koff has written twelve children's books and several plays (in collaboration with Eva Koff). The author's works are characterised by compact writing in broad strokes, occasional inner monologues, and alternating viewpoints.

Elina Sildre (1980) is an illustrator and comic artist who graduated from the Estonian Academy of Arts in graphic design. She has illustrated over 30 children's books and contributed to the children's magazines *Täheke* and *Mesimumm*. Sildre has also created illustrations and comics for anthologies, textbooks, and activity books. The artist has been awarded in the 5 Best-Designed Estonian Children's Books and the Knee-High Book competitions.



A Happy Town

Everybody likes our town

A visit turns frowns upside down

Our uncles smile and share their joys

As if they were much younger boys

Our aunties love to dance and whirl

As if they were much younger girls

And yet this pains the tender hearted

As our dear children have departed

Yes - yesterday they just upped and left.

They felt we thought of them as fools

And crushed their souls with stupid rules

Come over here! Go over there!

Clean your teeth! Brush your hair!

Don't make noise, or shriek or talk

Line up nicely when you walk

Make sure your clothes are properly pressed

And check you are correctly dressed

No phones for you, no friends, no fun

Well, only when your homework's done

And as for letting you go online

Well we think it's a waste of time

“That's enough! We need some space

We're leaving for a different place

Somewhere without so much fuss

Where we can be truly us

The time has come for us to go

We're leaving now, so Cheerio!”

And there they were – gone.

Translated by Nikky Smedley





If I Were a Grandma

Written by Indrek Koff

Illustrated by Kadi Kurema

Härri Tee & proua Kohvi, 2021

168 x 231 mm, 48 pp

If I were a grandma, then I'd be a sprightly little old lady. My heart would be big enough to fit in each and every one of my grandchildren – all 77 of them, at least! And I'd have gigantic, burly muscles for tossing them all into the air at once. Still, my hands would be as soft as downy feathers so that whenever I comforted and cuddled them, they'd know any problem would go away in seconds. I'd run around and roughhouse and play with my grandkids, tell them bedtime stories, and push them on the garden swing. They'd be as good as can be and would never get into trouble! And whenever I felt worn out and needed a break, I'd throw them the best party that 77 grandkids could ever dream of.



Indrek Koff (1975) is a writer, translator, and publisher who graduated from the University of Tartu in French language and literature. He writes for both children and adults, translates French and Portuguese literature into Estonian, and runs a publishing house. Koff has written twelve children's books and several plays (in collaboration with Eva Koff). The author's works are characterised by compact writing in broad strokes, occasional inner monologues, and alternating viewpoints.



Kadi Kurema (1963) is an illustrator and printmaker who graduated in graphic arts from the Estonian Academy of Arts. She has illustrated 18 children's books and collaborates regularly with the Estonian children's literary magazine *Täheke*. Kurema has been awarded for her works in the 5 Best-Designed Estonian Children's Books competition. The artist's illustrations, which are entrancing and packed with provoking ideas, mix etching with other techniques while using very little colour.



How I'd Raise My Grandkids

If I were a grandma, then I'd raise my grandkids so well that they wouldn't even realise I was helping them grow. They'd always listen because they'd love me and understand that I know how things work, and know a whole lot of things in general. I'd be like their teacher! Now that I think about it, I reckon I'd sometimes listen to what they had to say because my grandkids would be very, very smart and would also have a pretty good handle on the way things work. Every time they got ready to go home, I'd be amazed by how much we'd grown in the time they were here. Not taller or wider, but kind of a little . . . more mature.

Sometimes my grandkids would pitch a fit, and I'd let them pitch it until they'd finished. I might even pitch a fit along with them, because pitching a fit alone is really no fun. It wouldn't be a very bad one, though, because a room packed with kids pitching fits is actually a pretty funny picture and we'd realise it ourselves before long, too. By the end, we'd be laughing so hard that our bellies hurt. It'd even be a little hard to breathe after that sort of good old laugh!

My grandkids would want to spend some time on their phones and computers every day. I wouldn't be all that interested, because I'd be a grandma and grandmas don't like phones and computers very much. It'd be a bit of a shame, of course, because I do like the thing that replaces your face with a cat head. That's hilarious! All in all, I'd have a lot of other fun and interesting things to do and wouldn't regret it at all. What's more, my grandkids would soon see that spending time with me was much more fun and interesting. They'd help me do trapeze tricks and juggle clubs and learn to walk a tightrope. But whenever I got tired from climbing around and doing other circus stuff (even I would get tired every now and then), I'd sit in my rocking chair and read old books or think about all



the incredible things I'd done over my life and how I might tell my grandkids about them.

At night, I'd always tuck my grandkids into bed. I'd tell them such exciting bedtime stories that they'd fall asleep right in the middle of each and every one. The only problem would be that they'd never find out how the stories end . . . After I'd finished, I'd give them each a goodnight kiss on the cheek. Goodnight kisses are a very important part of raising children.

Translated by Adam Cullen





The Potato's Kingdom

Written by Helena Koch

Illustrated by Anne Pikkov

Koolibri, 2021

170 x 226 mm, 40 pp

ISBN 9789985046227

Rights sold: Finnish

There sure is a lot going on in Auntie Tii's vegetable patch! The cauliflower's deepest desire is to get married, the carrots are solving the mystery of the baby carrots, the onion wants to become a stand-up comedian, and the tiny pea is crying her eyes out from loneliness. The chili and the bell pepper cannot figure out who is related to whom, the pumpkin growing in the far corner yearns for a more central position, and the radish does not want to become a salad, but to go on a round-the-world trip. It's no wonder that the potato who rules over this kingdom is completely exhausted by the autumn.

Award: 2021 5 Best-Designed Estonian Children's Books, Certificate of Merit



Helena Koch (1989) was born in Põlva, and has a BA in literature and theatre studies from the University of Tartu and an MA from Berlin Humboldt University in European literature studies. She has completed additional training in the

Free University of Berlin, in the University of Konstanz, and attended Drakadeemia playwriting courses. Helena Koch has written 3 children's books.

Anne Pikkov (1974) is an illustrator, graphic designer, and book designer. She graduated in graphic design from the Estonian Academy of Arts.

She has worked at an advertising agency, and as a visiting professor and the Vice Rector of Academic Affairs at the Estonian Academy of Arts. Pikkov has illustrated 16 children's books and contributed to the Estonian magazines *Täheke*, *Pere ja Kodu*, and *Jamie*. She has received many awards at annual Estonian book design and illustration competitions. Her art is ornamental, laconic, spiced with humour, and evocatively expressive.



The Onion's Tears

The onion was having a hard time – all the other vegetables were avoiding him. There was a rumour going around the field that anyone who talked to him would start crying. Even vegetables who had never spoken to the onion were keeping their distance, just to be safe.

In his family, the onion was known as a jokester and the life of the party. The shallots and pearl onions were especially fond of his humour. But even though the onion tried to convince himself that the attention of his closest relatives was enough, he gradually became unhappy.

Secretly, the onion dreamed of becoming a stand-up comedian and making big crowds laugh. He knew the vegetables on the field would be more than enough for an audience. Still, all of them scurried away the moment he walked past.

On a couple of occasions, the onion tried to blend into a crowd of other vegetables, even disguising himself as a potato! But when the potatoes started counting off as they usually did, they quickly figured out who was extra and the poor onion's cover was blown.

The onion felt very sad. So sad that tears welled up in his eyes. A life without jokes seemed pointless, but what was the point of coming up with jokes when you couldn't share them with the world?

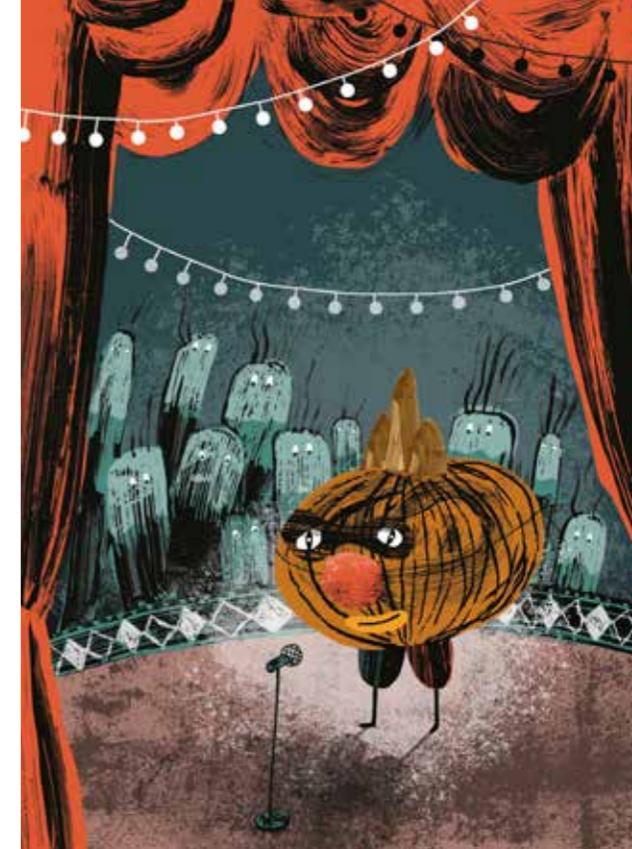
One day, a new vegetable moved onto the field – a leek. The newcomer was excited to meet everyone, so she organised a garden party and invited the whole neighbourhood.

The onion decided to show up early so he could get to know her a little better in private. His jokes were a hit with his new neighbour, and he quickly won her over. But as soon as the other vegetables showed up and spotted him, they turned right back around to leave.

"Hey, everybody," the onion called out, trying to stop them. "I only make humans cry, not other vegetables! You don't have to be afraid of me!"

The vegetables completely ignored the onion, and the number of guests kept shrinking.

Not wanting the leek's party to be ruined, the onion decided to go home himself. The leek stopped him, though, and whispered: "Tell them one of your jokes!"



So, the onion worked up his courage and said loudly:

"Lots of people cry when they chop onions. But we're the ones heading for the frying pan!"

A few of the vegetables on their way out paused and gaped at the onion. Bolder ones chuckled to themselves.

"Honey, why are you crying?" "Because of the onion!" "Jeez Louise! You vegans..." the onion continued, growing more and more confident.

Now, the guests were even laughing.

The onion kept telling more jokes. At first, he didn't dare tease any vegetables other than onions, but before long, he gave the tomatoes, green beans, and others a chance to laugh at themselves, too. Soon, the roaring laughter coming from the garden party persuaded the rest of the vegetables to return.

They all laughed so hard that there were tears in their eyes.

Translated by Adam Cullen



Piia Biscuit and the Word-Snatcher

Written by Kairi Look

Illustrated by Ulla Saar

Koolibri, 2021

171 x 244 mm, 120 pp

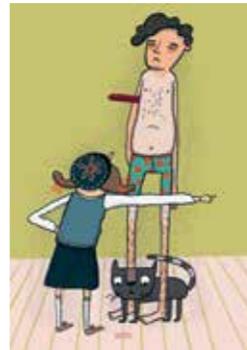
ISBN 9789985047637

Rights sold: Latvian

In the third part of the beloved *Piia Biscuit* book series, Piia starts school. Right from the start it is obvious that something strange is going on in their classroom: there are purple footprints on the wall, a chocolate Easter bunny is ripped out from the calendar, and someone is murmuring from a locker! Piia and her friends set off to find out who or what has moved into their classroom.

At the same time, words keep on disappearing, not only from the ABC books but from the blackboard and elsewhere as well... words like SWEETS, PUDDING, and even HAGGIS. Who's behind the mysterious message HOTDOGSWITHKETCHUP-HOLDBACKONMUSTARD and what are they on about?

Piia Biscuit and the Word-Snatcher is a modern story about living in a multilingual world, but even more about words and the love for reading.



Kairi Look (1983) is a children's writer and translator from Dutch language. She graduated from the University of Tartu in physiotherapy, and from the University of Amsterdam in children's rehabilitative therapy. She has penned a total of eight books to date, many of which have been awarded and translated into a number of languages, including Finnish, French, German, and Lithuanian. In addition to this, she writes plays, and short stories for the children's magazine *Täheke*.

Ulla Saar (1975) is an illustrator and graphic artist. She graduated from the Estonian Academy of Arts in product design. Her first illustrated book *Lift* achieved immediate widespread recognition and was listed in the 2014 White Ravens catalogue. Since then, every one of her books has received international attention. Saar practices a contemporary, design-like approach to book illustration: her spirited and playful art is often more a part of the work's overall design than free-standing pictures.



Mysterious footprints

Footsteps rang out. A key rasped in the lock. The door to her class opened.

Silence reigned. Dust was idling on the cupboard. The eraser was scratching its behind. Flies were snoring. The globe was sticking its tongue out at the board, and a spider was tickling the midges flailing around in its web. The calendar picked its nose and stuck the bogeys onto the heads of the snoozing flies, like hats, setting them at a jaunty angle in the French style. Everyone was bored with summer and eagerly awaiting the children.

May, the cleaner was waiting too. Oh yes! September was her favourite month! There was always a week or two of bedlam when, unless she was careful, she might end up deafened. The school would shake so much from the din that the soup would splatter onto the dining hall ceiling and the meatballs hit the lampshades. And the building swam with sweet wrappers! May's eyes beamed. She already had sixty drawers jam-packed with them at home.

May dusted off the board when she spotted something sparkling under the door. A toffee-paper, maybe? Jabbing her spectacles onto her nose, she shouted, "Oh, a creepy-crawly!"

There were purple footprints on the wall. They came under the door, jumped over a socket and scurried straight across the map. From there they tracked downwards to the calendar.

May lifted a page and sank onto a chair. Someone had cut out all the strawberries from the picture for July! The chocolate bunny from April had been removed. And the raisins had been winckled out of the cakes for December. The footprints then marched towards the wall cupboard. May dragged a chair over towards it and stood there for a moment, wavering. She cast her eye over the wall once again. Then she abandoned the cupboard and set off downstairs. The caretaker, complete with pie in his beard, was crouched in front of a door, oiling the lock.

"Charlie, there are footprints on the wall of the first year's classroom" she whispered.

"Eh?? What are you on about?" he mumbled, laughing. "I've just been in there, I put the ABCs up."

"It's true! Come and see for yourself if you don't believe me." Now Charlie was standing by the wall with her, stroking his beard in bewilderment. He touched the footprints. Some of the purple came off on his fingers. He gave it a sniff and whistled. "What on earth? Strawberries?"

"And this one here smells of chocolate..." murmured May. Charlie puckered his brows, climbed onto a chair, and poked about on the top of the cupboard.

"So, what can you see?" May asked.

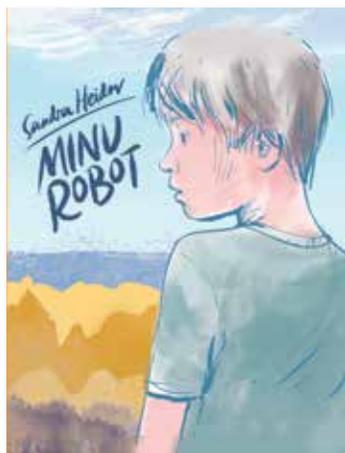
"There's nothing here, just the ABCs."

May touched the footprints in bafflement. Then she picked up a cloth and began wiping.

As she cleaned, she completely failed to notice that she was not alone in the classroom. Someone was hiding behind the cupboard, as still as a statue, hardly daring to breathe.

Translated by Susan Wilson





My Robot

Written by Sandra Heidov

Illustrated by Toomas Pääsuke

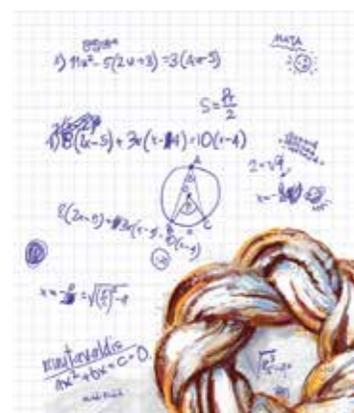
Varrak, 2021

184 x 216 mm, 64 pp

ISBN 9789985351024

Robin has a robot that he built himself. The robot has a head, body, arms, and legs, and it stands on Robin's desk beside the pencil holder. The robot can talk, too – although it messes up the order of the words in a sentence – which makes him sound like a Yoda. When Robin is scared to go into his dark room at night, the robot comforts him. When Robin stumbles while playing the piano, the robot encourages him. He gives Robin advice on how to be allowed to go along to his father's basketball practice, and how to cheer up his ill brother. It's great to have such a friend.

Award: 2021 Nominee of the Annual Children's Literature Award of the Cultural Endowment of Estonia



Sandra Heidov (1976) is a French-language teacher who also occasionally writes. Born in Rakvere, she and her family currently reside in a tiny Estonian village called Pudasoo. Heidov has been educated in Estonia and France, and still learns new things daily. Everyday life is her greatest source of inspiration. She believes that all one must do for a story to develop is to keep their eyes and ears open. Each new day can be so surprising and unpredictable that no fantasy could ever compete. As one of her characters says: "Life begins where imagination ends."

Toomas Pääsuke (1971) studied at the Stavanger Art School (*Kunstskolen i Rogaland*) in Norway, and worked as a designer at the advertising agency Tank. Since then, he's been a freelance illustrator and graphic designer. Pääsuke has illustrated children's books and textbooks; designed CDs, posters, fabric, and t-shirts; and has collaborated with a variety of magazines and publishers.



Darkness and light

It's winter and in winter it gets dark very early. There is always a table lamp on in my room. I don't like to step into a dark room. I can't exactly explain why. The light stays on even when I go to bed. The circle of light reaches the robot.

„Does the light bother you?“ I ask.

„Shaking my head I am,“ he answers.

I can move the robot a bit further away.

Outside from the circle of light. It wouldn't be a problem.

„Standing here I am peacefully,“ says the robot.

He is small and fragile yet very determined. He never complains.

„I wish I'd be more like you,“ I sigh.

„Lying down you have to sleep. Fall over otherwise you will,“ answers my robot.

I pull the quilt all the way up to my eyes and stretch my toes. It's cozy and warm under it.

I don't feel like getting up and turning off the light even if I should. I turn my back to the robot. I close my eyes and don't dare to open them again. I don't even dare to move. That's stupid of me, I know.

„Good night,“ I mumble quickly. I shudder all over. It's a good shudder, it means that soon I will be asleep and heading towards a new day.

When I wake up in the morning, my room is dim. The light has been switched off during the night. My mum has turned it off while I was asleep. She can't stand useless light. Mom doesn't like useless things in general. Yet they are everywhere.

„The coins on the sideboard scattered,“ knows the robot.

True, the coins should be inside the purse. Or at least in my coat pocket.

„Wet and clean dishes,“ I remark.

There's nothing else to do with those than to dry them up for starters.

„On a paper white just one line black,“ points out the robot.

That is a drawing that has been messed up. That will end up in a paper basket.

„The lamp that is on through the night,“ I offer.

The robot doesn't answer.

„I don't really need it. I'm asleep at night,“ I add quickly, without being entirely sure of myself.

„Your light it is,“ says the robot.

„My light,“ I repeat.

I turn the light switch.

My light does have a meaning. For me. Even when my eyes are closed. Even when I'm asleep.

Translated by Ulla Saar





Lydia

Written by Kätlin Kaldmaa

Illustrated by Jaan Rõõmus

Hunt, 2021

204 x 291 mm, 44 pp

ISBN 9789949731985

Once upon a time, a girl was born in the Vändra sacristan's house and named Lydia Emilie Florentine Jannsen. It was December 1843, to be exact. Lydia was the first child of Johann Voldemar Jannsen, a journalist and schoolmaster who founded the Estonian-language newspaper *Postimees*, and Juliana Emilie Koch, who raised the children and taught them German. When Lydia was born, there was no united Estonia. There was the Estonian Governorate and the Livonian Governate, both ruled by the Russian Empire. People from many different nations lived there then, just as they do now, but the official languages were German and Russian. All her life, Lydia staunchly defended her people's right to speak their language and practice their culture, and she was one of the founders of the Estonian Song Festival.

Lydia is the story of a young Estonian woman who was born in Livonia, became a prolific writer who forged a cultural bridge with Finland, married a Latvian, and ultimately settled in Kronstadt, Russia.

Awards: 2021 5 Best-Designed Estonian Children's Books, Certificate of Merit
2021 25 Best-Designed Estonian Books, Certificate of Merit
2021 5 Best-Designed Estonian Children's Books, Special Prize of the Estonian Children's Literature Centre
2021 Winner of the Annual Children's Literature Award of the Cultural Endowment of Estonia



Kätlin Kaldmaa (1970) is a poet, writer, translator, and literary critic.

She was born into a family of zoo technicians. Growing up in the countryside with three other siblings, reading was her favourite pastime and excuse when she hadn't finished her weeding.

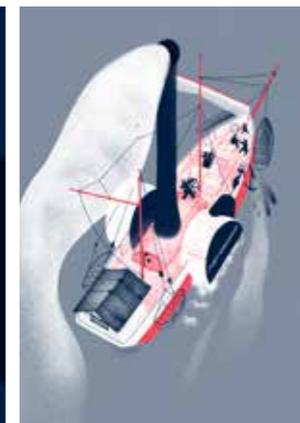
Kaldmaa has studied Estonian language and literature, semiotics, English language and literature, and has translated over

30 books into Estonian from various languages. She has worked as an editor and publisher at the daily *Eesti Päevaleht*, as the editor in chief of the magazine *Lugu*, and the director of foreign relations at the Estonian Children's Literature Centre. She is the President of Estonian PEN, and the International Secretary of PEN International.

Jaan Rõõmus (Rõõmus for short) is an illustrator

who has a hard time sticking to one style. He enjoys trying different techniques and discovering intriguing new angles for his fondest subjects,

which include architecture, machines, nature, everyday life, old toys, children's playhouses, and more. He uses ordinary quills and ink alongside Cintiq pens in his art. Rõõmus holds a bachelor's degree in graphic design from the Estonian Academy of Arts.



Reading is Lydia's favourite thing in the whole world. She goes through all of Papa's articles and translated stories. Sometimes, she even retells them to younger kids who can't read yet.

Before long, Lydia can write just as well in German as she can in Estonian. On days when her father is in the city on business, she fills in for him as teacher. After all, she's gotten a fair amount of practice with her brothers and sister at home.

The students of Ülejõe School are very fond of Ms. Lydia because whenever they've had enough of mathematics, it's fairly easy to coax her into telling stories instead.

"Ms. Lydia, tell us about the wandering lake!"

"Ms. Lydia, tell us about China!"

"Ms. Lydia, we'd like to hear a terribly scary story!"

"Yes, yes – we want a terribly scary story!"

And Lydia usually agrees. She tells them stories she's read and stories her grandmother told her and comes up with particularly scary stories all on her own. Occasionally, she even manages to give herself goosebumps!

Once Lydia tires of storytelling, the singing lessons begin. Lydia's voice is lilting and clear, and the students sing a two-part harmony.

Translated by Adam Cullen





Meow, the King of the Cats

Written by Tiia Kõnnusaar

Illustrated by Katrin Ehrlich

Kirisild, 2021

215 x 226 mm, 82 pp

ISBN 9789916408254

Meow is a big striped tomcat who lives with Marty and his Mom in a cosy wooden house. Dad isn't around anymore: he went abroad for work and decided to stay there for good. Marty reckons that Meow must have royal blood. He's gigantic, has wonderful table manners, walks with a majestic air, and always acts dignified and important. When the birds start singing in the trees and the snow is melting on the eaves, his majesty Meow gets restless – he paces around the house and keeps trying to get out. Marty's life starts to change, too. He becomes good friends with his Mom's new partner, Leo, and gets to spend all of spring break with his dad. But not every change is to Marty's liking...



Tia Navi (Tiia Kõnnusaar, 1965) is a children's author, editor, and columnist. She studied media and communications at the University of Tartu, and works at the University's Centre of Ethics. Navi has written five children's books, a wealth of journalistic articles, a book of parenting advice, and a young-adult play. She also runs creative writing courses. The writer's books contain humour, wordplay, and a projection of the world as seen by sharp-eyed children.

Katrin Ehrlich (1969) is an illustrator, printmaker, book designer, and graphic designer. She graduated from the Estonian Academy of Arts in printmaking and studied silk printing at the Danish Design School in Copenhagen. Ehrlich has illustrated more than 30 children's books and received numerous awards. Ornamentation is tightly bound to rich fantasy in her cheerful-toned illustrations. Her works are held in the collections of the Estonian National Library and the Estonian Children's Literature Centre, as well in private collections.



The Ghost of Pirita Convent

Written by Helen Käit

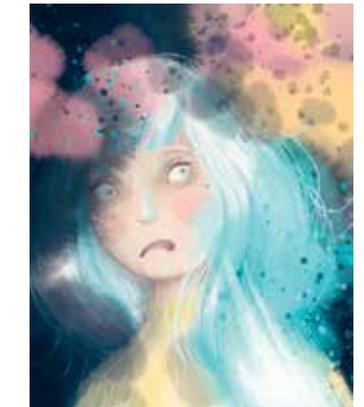
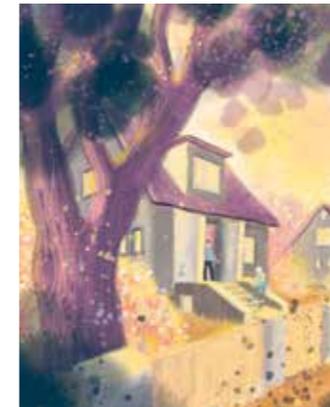
Illustrated by Sirly Oder

Randvelt, 2021

166 x 205 mm, 166 pp

ISBN 9789949748846

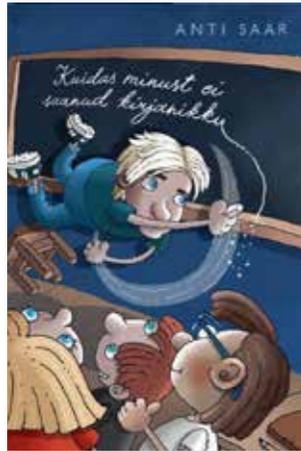
On a hot summer day with nothing else to do, twelve-year-old Martin and Karoliina end up wandering around the ruins of an ancient convent. When they come across a mysterious passageway filled with bones, Karoliina starts photographing their find. Scanning through the photos, Martin notices a shimmering figure in the frame and the kids skedaddle as fast as their legs will carry them. Before long, they realise the mysterious bluish light has come with them. Who is the ghost and what can they do to get rid of it?



Helen Käit (1974) is a children's author and corporate adviser. She has a degree in management from the Tallinn University of Technology. Käit has written nine children's books and has been awarded in the My First Book children's story competition, as well as in other writing contests. Her works are filled with excitement and adventure, though they are primarily anchored in our own reality.

Sirly Oder (1983) is an illustrator, content creator for social media and visual merchandiser for a bookstore. She graduated in scenography from the Estonian Academy of Arts and has been an artist for a wealth of Estonian theatre productions, TV commercials, and short films. She currently works for the Rahva Raamat bookstore and manages their visual solutions as well as illustrating children's books as a freelancer. She has illustrated several children's books and has been awarded in the 25 Best-Designed Estonian Books competition. Her style features the personalisation of modern design combined with cuteness, darkness and humour.





How I Didn't Become a Writer

Written by Anti Saar
Illustrated by Hillar Mets

Kolm Elu, 2021
140 x 191 mm, 122 pp
ISBN 9789916404737

Eleven-year-old Juhan, nicknamed Juks, loves to write more than anything. Whether it's a haiku or an adventure story, a travelogue or a newspaper article, an apothegm or a sports story, they all sound equally interesting. Yet, despite the interest, Juks never manages to finish a single story, no matter how he tries. Is it possible to become a writer if the only things you write are never-ending stories?

Award: 2021 Nominee of the Annual Children's Literature Award of the Cultural Endowment of Estonia



Anti Saar (1980) is a writer and translator who graduated from the University of Tartu in semiotics. Saar has translated over 30 works from French into Estonian and has written ten highly popular children's books to date. He enjoyed immediate acclaim with his first book *The Way Things Are with Us*, which was selected for the 2014 White Ravens Catalogue in addition to receiving several awards in Estonia. Saar immerses himself in the world of children and is capable of noticing the special in ordinary everyday life. His stories, which tend to ricochet from reality, are fluid, witty and sensitively worded.

Hillar Mets (1954) is a well-known Estonian caricaturist and illustrator. He works at the Estonian daily newspaper *Eesti Päevaleht*, which has printed his caricatures six days a week for almost 20 years. Mets has illustrated numerous children's books, textbooks, non-fiction works, and every cover of the Estonian translations of Terry Pratchett's novels. He has also received several awards in a wide range of cartoon competitions.



How I didn't write a detective story

I can't draw. And I'm really sad about it. We've got a great art teacher and I always spend hours over stuff, but it's just no use.

Maybe I just have no talent for drawing? Miss sometimes says I have a talent for writing. But I think you don't need talent to write. Let's say like, there's this dog we want to write about. We can just write "A friendly looking Labrador with big paws and a shaggy coat was walking along the street." Easy-peasy, right? But when I try to say the same in a picture my labrador looks like it's just been flattened by a lorry. I'd be pleased if anyone realised it was a labrador. Lol! I'd be pleased if anyone realised it was a dog, not a lamp or an armchair!

People say a picture can tell you more than a thousand words. And it's true; it's just that my pictures tell you something entirely different from what I want to say. The stupidest thing is that I know exactly what's wrong with them. Sometimes it makes me laugh and sometimes it makes me swear, but I just can't do any better. I can only do it with words – and using words is how I have to keep explaining to my art teacher what's happening in my pictures. It's a real pain!

I'd really like to be able to draw. I'd like to write a book that has my own drawings in it, exactly how I imagine them to be. Have I ever tried? Yes, of course I have!

I came up with a super exciting story about a New York Police Captain who catches a mob of gangsters thanks to enlisting the help of a courageous, sharp-witted boy the same age as me.

The story was coming on nicely but as soon as I wanted to bring it to life in pictures I had to start explaining and fixing them using the story. It came out something like this:

Captain John Blacksmith of the New York Police Service Juvenile Crime Department banged his coffee cup down on the table and scowled nervously: the White Water Rat Gang had outsmarted him yet again. They were still at large, in spite of all that tailing, all the raids and secret operations. For the whole of the last year the criminals had emptied jewellery and fashion

stores all over Long Island and getting away with it. Always the same handwriting, always the same security video footage of sneering burglars who didn't even go to the bother of disguising themselves. And they were always in the same white Pontiac with no registration plates, tearing past the security cameras. What a downer!

Captain John Blacksmith made his hands into fists and gnashed his teeth. His arms began at his shoulders but didn't broaden out from that point down, quite the opposite in fact. The Captain's ears were a normal size and his teeth were healthy. His desk was neat and tidy: the vase hadn't toppled over and the biscuit bowl was the right way up. The Captain's office was not about to fall down. Its walls were straight and clouds could be seen through the windows, not bushes. The weather on that dismal day was beautiful and spring-like.

The Captain went outside to clear his head and buy some refreshments from the baker's on the corner. It was already 3 o'clock but he hadn't had a bite to eat since breakfast. He waited his turn and said to the assistant: "Two meat pies and one fruit pie, please."

But the assistant exclaimed, "Oh no, they just brought a fresh batch of pies through but I just can't be sure which of them are in which basket. I'm new here and I don't know how they're usually displayed on the counter."

"Hmm," murmured John Blacksmith, displeased. "Never mind, just give me two of each, then it won't matter."

The assistant began to fill the order, but suddenly the Captain felt a tap on his shoulder,

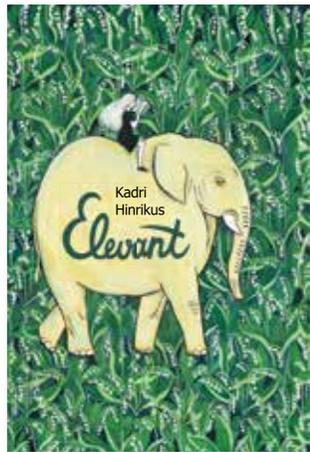
"Excuse me, sir..."

Captain John Blacksmith glanced over his shoulder and saw a boy about 11 years old behind him.

The boy wasn't see-through, and the inspector hadn't gone see-through in the meantime.

"Excuse me, but how would it not matter?" asked the boy. "You won't know which pie to eat first. What if the first one turns out to be a fruit pie? You'll spoil your appetite."

Translated by Susan Wilson



The Elephant
Written by Kadri Hinrikus
Illustrated by Kadi Kurema

Tammerraamat, 2021
 168 x 236 mm, 72 pp
 ISBN 9789949690749
 Rights sold: Latvia

Kärt feels like she doesn't really belong anywhere. Her relationship with her classmates is not a happy one – she is either being bullied for the way she looks or taunted because she knows the answers to their teacher's questions. It's not going much better at home either – her father is not exactly happy about Kärt preferring books and reading to maths and computers. Her support from her mum is non-existent as well – as she just starts to cry and despair when she hears about Kärt's problems.

After a particularly bad day at school, Kärt meets a spunky Croatian girl, Lucija, who slowly helps Kärt realise that it is exactly girls like Kärt who are needed and cherished in different situations.

Award: 2021 Nominee of the Annual Children's Literature Award of the Cultural Endowment of Estonia



My name is Kärt and when I grow up, I want to be a writer. That's the complete opposite of what my dad wants, because he thinks a businesswoman would be the best career for me. As if! I'll be a writer, or I'll be nobody at all.

The kids at school sometimes call me Fart. It happens on the worst days of all, like when we have two gym classes in a row, and I can't run as fast as we're told to. Or when I show up late in the morning because the bus wasn't on time. Or when Sten, Markus, Oliver, Marii, Krete, and Veronica are in one of their most awful 'we're-the-coolest-ever' moods. All they do then is show off. The girls compare their fingernail polish, and the boys pick on anybody who isn't a part of their little group. I certainly don't fit in with them.

I guess I don't really fit in anywhere. Not even in my own family! It's impossible to live up to Dad's expectations. He thinks that reading books is a waste of time and only ruins your vision. In his opinion, me being short-sighted and having to wear glasses is a total catastrophe. He's irked whenever I fry an egg too long or make porridge that turns out bland. Then, he'll moan about how he lives in a house full of women but still can't get a proper meal.

Actually, the only women at home are me and my mom, but her cooking usually doesn't meet his standards, either. I kind of suspect that Dad doesn't really like me or my mom.

The couple of times I've asked Mom why Dad doesn't love us, she just waves her hands and says you shouldn't think that way.

"Don't you forget that Dad works a lot and earns money so you can have everything you need for school, and we can have a nice home to live in!"

Well, I don't know about that! When I get older, I want to write books where families live lives that are completely different from ours.

Translated by Adam Cullen



Kadri Hinrikus (1970) is a children's writer and journalist. She graduated from Tallinn University in theatre direction, worked as an editor and news anchor on Estonian national television and currently works as an editor of the children's magazine *Täheke*. Hinrikus has penned fairy tales and memoir-like books about her family. She is also a skilful teller of warm and humorous stories about kids' everyday lives. Her works were featured in the White Ravens catalogue in 2013 and 2016.



Kadi Kurema (1963) is an illustrator and printmaker who graduated in graphic arts from the Estonian Academy of Arts. She has illustrated 18 children's books and collaborates regularly with the Estonian children's literary magazine *Täheke*. Kurema has been awarded for her works in the 5 Best-Designed Estonian Children's Books competition. The artist's illustrations, which are entrancing and packed with provoking ideas, mix etching with other techniques while using very little colour.



Rahel, Anders, and the Wormholes

Written by Reeli Reinaus

Illustrated by Marja-Liisa Plats

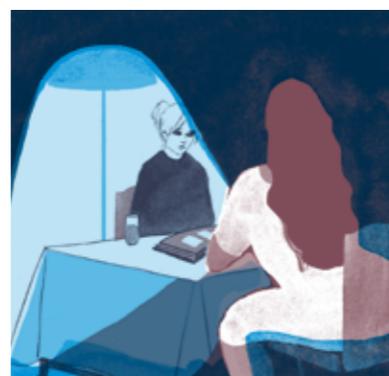
Ronk, 2021

143 x 210 mm, 176 pp

ISBN 9789916968031

Reeling from her parents' divorce, Rahel goes to stay with her grandma in the countryside and find solace where she spent so many childhood summers. Alas, peace is elusive there as well. Rahel's old friends have grown apart and seem too cheerful for sharing troubles with, anyway. The only good listeners she finds are Joosep and a boy in a wheelchair named Anders, who recently came there for the summer. Even so, her favourite time of all is when she wanders the woods alone. When Rahel's path starts leading to the mysterious Witches' Cave more and more often, she decides to let her friends in on the secret and try to find out what happened to the four children who ventured into it so many years ago, and why only one returned.

Award: 2020 5 Best-Designed Estonian Children's Books, Special Prize of the Estonian Graphic Designers' Association



Reeli Reinaus (1977) is a folklorist and writer for children and youth. She graduated from the Tartu Academy of Theology, and received a master's degree in Estonian and comparative folklore from the University of Tartu. Reinaus has worked at the University of Tartu and at the Estonian Literary Museum. She has written more than 20 books for children and youth, and has won numerous awards in the My First Book children's story competition, as well as in the Youth Novel Competition. Reinaus writes stories about children's everyday lives and problems, crime novels and fantasy works.

Marja-Liisa Plats (1984) is an illustrator, graphic designer and photographer. She graduated from Tartu Art College as a photographer. Plats has illustrated more than 40 children's books and collaborates with the children's magazine *Täheke*. Her works are characterised by perpetual searching and experimentation with a wide range of visual techniques. Plats is a member of the Estonian Graphic Designers' Association and the Tartu Artists' Union.



Rahel stared hypnotised at the way that number 8, the opposing team's captain, snaked his way through the defense, made a smooth fake, and scored yet another two-point basket.

His team's lead had stretched to a daunting 15 points with just three minutes left in the game. Three minutes is a rather long time in basketball, but it was obvious that, with the way Rahel's school had been playing the last quarter, there was no chance of winning.

"I don't get why they can't get him already!?" Karina hissed, typing irritably on her phone.

Rahel didn't reply. She didn't even react when Romet, one of the boys on their team, scored a quick three-pointer. The crowd went wild. Two minutes and forty seconds were left, and they were still down by twelve. Anything was possible. Theoretically, at least.

But then, No. 8 took control of the ball again. Almost toying with the other players, he dribbled casually down the court and easily made another basket. The boy's control of his body and the ball was astounding. He made it seem as if everyone else was moving in slow motion.

"This guy's unbelievable!" Karina murmured.

She wasn't even angry anymore. Rather, she felt a little shocked by the incredible ease with which No. 8 scored yet another basket.

"Have you ever seen anything like this in your entire life?"

Rahel bit her bottom lip. An earthy smell suddenly filled her nostrils. Dusty soil that the ball unleashed every time it hit the ground. The sun was blazing, perspiration streamed down her temples, and the moment the boy came to an abrupt stop, wheels produced a strangely familiar screeching . . . And the ball swished through the net.

"Yes," Rahel said.

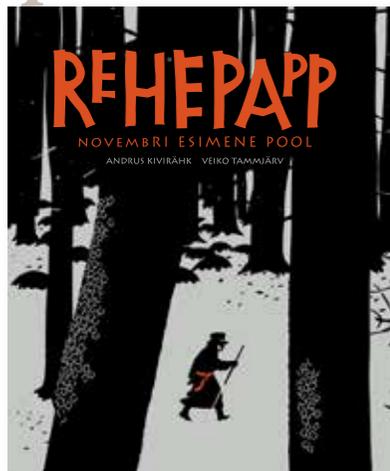
She knew Karina couldn't hear her through the deafening hoots and whistles both teams' supporters were making to throw off their opponents.

The answer wasn't meant so much for Rahel's friend as it was for herself.

To convince her. To reassure herself that it hadn't all been a dream.

To remember that it truly happened.

Translated by Adam Cullen



November

Written by **Andrus Kivirähk**

Illustrated by **Veiko Tammjärv**

Kratt Werk, 2021

211 x 249 mm, 144 pp

ISBN 9789916407370

Over 20 years, Andrus Kivirähk's *November* has claimed its rightful place among Estonia's literary classics. The dark fantasy's characters spend their days outwitting the devil and pilfering one another's possessions. Unimaginable scenes of Márquez-like magical realism (such as dead spirits, manifested as giant white chickens, whisking one another in the sauna) take place in a setting populated by mythical beings such as sea cows and hundred-legged lynx. All the while, the work takes an honest and unvarnished look at the pains of being human, as well as how ridiculous that suffering can be.

Veiko Tammjärv has cast the acclaimed work in a visual form that never compromises the fantastical reveries of the original. Equal parts robust and existential, the graphic novel conjures a world that is easy to lose oneself in and haunts the reader like the recollection of a dream – a memory that, albeit unsettling, is fascinatingly accurate and magical.



Andrus Kivirähk (1970) is a playwright, topical satirist, screenwriter and author of adult and children's prose. Kivirähk is the most commanding and prolific figure on Estonia's literary scene today.

Kivirähk has won many major awards, including a place on the IBBY Honour List in 2008. His children's stories are known for their rich fantasy and unique

humour. Kivirähk's style is straightforward, his stories fast-paced, and their casts of characters colourful and filled with surprises.

Veiko Tammjärv (1967) graduated in graphic arts from the Estonian State Art Institute in 1996. During the 2000s, he developed a unique experimental pictographic style and published comics in collections and art magazines in Estonia and abroad. He has released two graphic novels and displayed works at comics festivals in Brussels, Treviso, and Helsinki. Currently, he works as the creative director of an advertising agency. His graphic art has received several awards and he has been on the juries of various art contests.





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