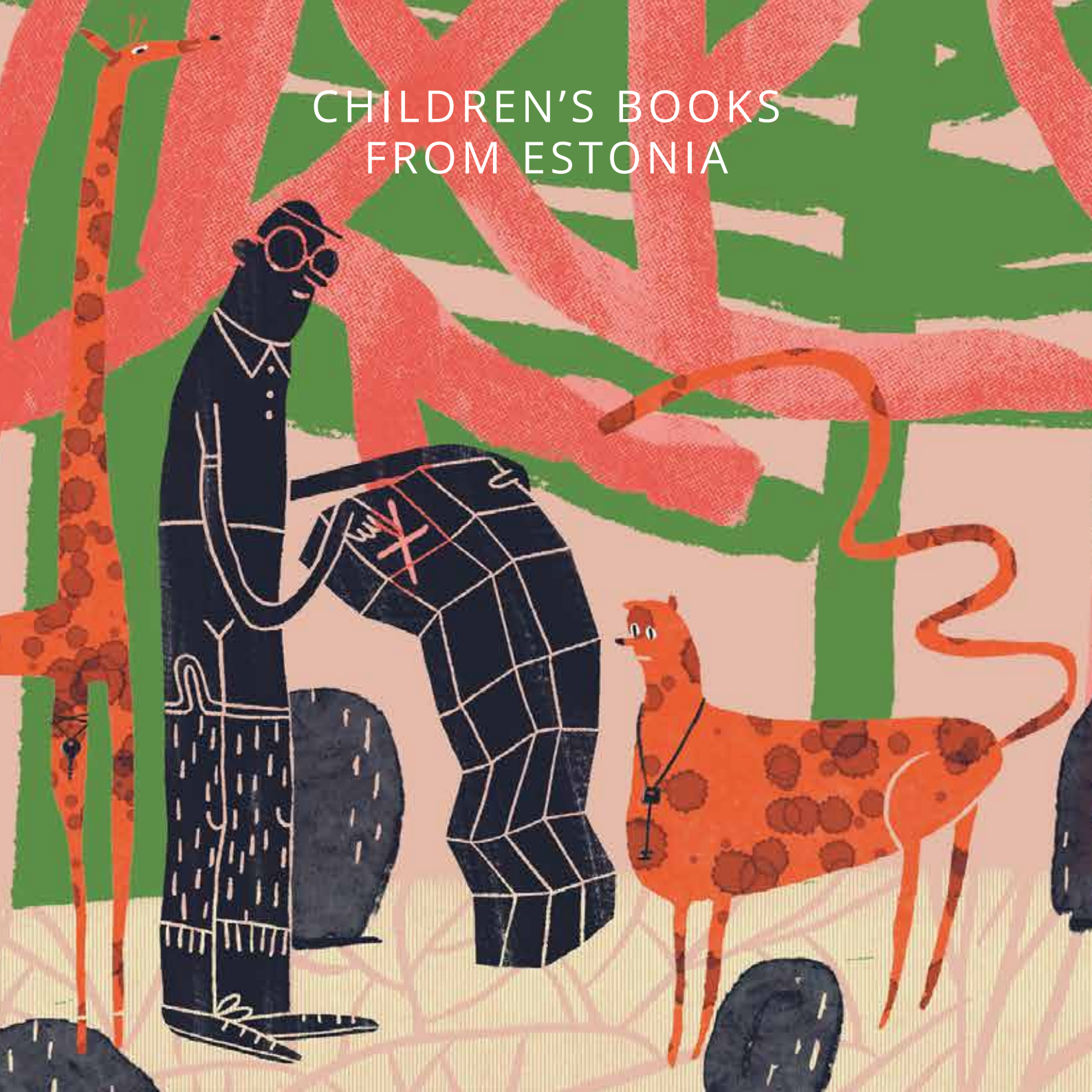


CHILDREN'S BOOKS
FROM ESTONIA



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.

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How Big is Little?

Written and illustrated by Margit Saluste

Koolibri 2020

256×227 mm, 47 pp

ISBN 9789985044391

Is this paper smooth or wrinkled? Is that tree still bare or has it grown leaves? Is the squirrel climbing up or down? No one wants to be the last to know what these things mean. Dogs, cats, hippos, crocodiles, zebras, and bunnies come to the rescue to explain opposites with playful ease!

Saluste's book is a witty and fun introduction to the world of opposite words and concept.



Margit Saluste (1964) is a children's writer and illustrator. She graduated from the Tallinn Light Garment Technology School in clothing design and modelling, studied at the Estonian Academy of Arts' Open Academy, and has worked as a nursery school art teacher. Saluste has written 13 books for toddlers, illustrated works by herself and others, and has regularly contributed to the children's magazine *Mesimumm*.

She expertly expands children's worldviews by explaining things in an easy-to-understand way – be it introducing professions, describing climate phenomena, or detailing the wide range of human emotion.



Where Did You Find It?

Written by Urmas Reinmaa

Illustrated by Ulla Saar

Päike ja Pilv 2020

247×205 mm, 31 pp

ISBN 9789916951231

Rights sold: Slovenian, Greece, Croatian, North-Macedonian, Polish

Anni goes outside in her new shoes. She takes a few steps, looks at her shoes, and smiles. And then, right next to her shoe, she spots a key. How did it get there? Who lost it? Soon she finds another. And another. Soon, she holds a whole handful of them. This makes her worried because if you lose your key, you can't get into your house. Your friends can't come around to visit and your neighbour can't lend you any cinnamon. How is she ever going to find the keys' owners?

Award: 5 Best-Designed Estonian Children's Books 2020 Certificate of Merit



Urmas Reinmaa (1967) is an author and copywriter. He started his writing career in the 90s while studying Estonian language and literature, later working as a freelance translator, theatre critic, and cultural news editor. Today, he works as an in-house copywriter at Postimees Grupp. *Where Did You Find It?* is his first children's book.

Ulla Saar (1975) is an illustrator and a 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, she has illustrated over 20 books and 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.





Anni's Things
Written by Anti Saar
Illustrated by Anne Pikkov

Kolm Elu 2020
 231×172 mm, 80 pp
 ISBN 9789949019953

Rights sold: Polish, Latvian

Anni has a mom and a dad and two older brothers: Ats and Saamuel. She also has a bed, a dresser, stuffed animals, and a doll house that Ats made her for her birthday. The little girl has a red umbrella and white slippers and a little backpack with gum stuck to the bottom for good. But if Anni pulls the backpack over her head, she's still able to lick the sticky goo!

Award: Good Children's Book 2020



Anti Saar (1980) is a writer and translator who graduated from the University of Tartu in semiotics. 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 glimpsing what is special in ordinary everyday life. His stories, which tend to ricochet from reality, are fluid, witty, and sensitively worded.

Anne Pikkov (1974) is an illustrator, graphic designer, and book designer. She graduated from the Estonian Academy of Arts in graphic design, worked at an advertising agency, and is currently Vice Rector for Academic Affairs at the Estonian Academy of Arts. Pikkov has illustrated 16 children's books and collaborated with the Estonian magazines *Täheke*, *Pere ja Kodu*, and *Jamie*. Pikkov's illustrations are ornamental, laconic, spiced with humour, and evocatively expressive.



The Pullup Bar

Anni likes to run and jump and do somersaults, but most of all, she likes to hang on things. That's a fact! Whenever Anni spots something good to dangle from, she grabs on to it immediately and lifts her legs off the ground. She hangs from the garden gate and bus poles. And the jungle gym at the playground. In cafés, Anni hangs from the edge of the counter so the salesperson only sees her fingers.

Whenever Anni hangs from the bookshelf at home, Dad scolds her and says: "Don't hang from that, Anni. It'll come off the wall." And when Anni hangs from the edge of the bathtub, her big brother Saamuel warns: "Don't hang from there – it's slippery. You'll fall and get hurt. And, anyway, we're supposed to be brushing our teeth right now."

Whenever Dad comes home from work and walks in through the gate, Anni wants him to pick her up. But instead of running over to him, she dangles from a branch on the apple tree and yells:

"Daddy! Daddy! Come help! There are mean sharks down there!"

Dad then runs to Anni and scoops her up in his arms.

When Anni wants Mom to read to her, she hangs from the doorknob and squeals: "Come save me! I'm going to fall off this cliff!"

Mom comes to the rescue, of course. And then, Anni says:

"Thanks, Mommy! Now, read me a chapter from *Piia Biscuit!*"

One time, Dad brought home a funny-looking pipe. He screwed it into the wall in Anni's bedroom and said:

"Look, Anni – this is a pull-up bar. I know you like to hang on things, and this is made just for hanging. Isn't that swell?"

"Sure is," Anni said, and hung from it for a little while. Then she hung a little longer, but it wasn't all that fun anymore.

"I think I'm not a fan of hanging anymore," Anni announced, and started tossing balloons over the pull-up bar instead.

But sometimes when no one is looking, Anni still likes to go into the bathroom and hang from the edge of the tub a little.

Translated by Adam Cullen





The Northern Lights

Written and illustrated by Gerda Märtens

Koolibri 2020

304×225 mm, 37 pp

ISBN 9789985043738

Rights sold: Slovakian

Jon the polar bear is very busy. In the morning, he photographs the incredible Arctic sunrise. In the afternoon, foreign bear tourists strolling around the city square want him to take their pictures in front of the Big Viking statue. “It sure is pretty here!” they sigh. Jon believes it is the best place on Earth, too. Yet, one night when the polar bears are dancing and enjoying themselves in the community centre, it starts raining outside. The rain doesn’t stop by morning, nor even the following day. What is Jon to do now?

Award: 5 Best-Designed Estonian Children’s Books 2020



Gerda Märtens (1987) holds a master’s degree in printmaking from the Estonian Academy of Arts and also studied illustration at the Academy of Fine Arts in Macerata, Italy. During 2008 and 2009, she worked as the artistic director of the animated short film *In the Air* (directed by Martinus Klemet), which won awards at festivals around the world. In 2015, she participated in the Illustration Summer Residency Program at the New York School of Visual Arts. Besides illustration, she keeps herself busy with graphic design. *Northern Lights* is her first solo book. Märtens lives and works in Basel, Switzerland.



The Great Pancake-Make

Written by Anti Saar

Illustrated by Priit Pärn, Olga Pärn, Märt Rudolf Pärn

Kolm Elu 2020

280×206 mm, 48 pp

ISBN 9789916400654

While Mom and Dad are still resting from their busy week early one Saturday morning, the kids decide to make pancakes on their own. Although there are several cookbooks on the kitchen shelves, the children decide to go with their instincts and take a creative approach to making the batter. The first attempt comes out too thick, and then becomes too runny when they add more milk. By the time they get it to be just the right consistency, it fills the whole bathtub! Who on earth can make so many pancakes, and who could ever eat all of them?

Award: Good Children’s Book 2020

Nominee of the Annual Children’s Literature Award of the Cultural Endowment of Estonia 2020



Anti Saar (1980) is a writer and translator who graduated from the University of Tartu in semiotics. To date, Saar has written ten highly popular children’s books. 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 glimpsing what is special in ordinary everyday life. His stories, which tend to ricochet from reality, are fluid, witty, and sensitively worded.

Olga Pärn (1976) is an animator, film director, and illustrator. Olga graduated in graphic arts from the Belarusian State Academy of Arts. Priit Pärn (1946) is a world-famous animated filmmaker, caricaturist, and illustrator. Priit has worked as a director for animation studios and taught animation at the Turku University of Applied Sciences. Between the two, they have illustrated over 20 children’s books. Their styles are fun, somewhat sarcastic, and edging towards dark humour, but always warm and witty. The co-illustrator of *The Great Pancake-Make* is their son Märt Rudolf Pärn.





The Rightest of All

Written and illustrated by Kristi Kangilaski

Koolibri 2020

206×173 mm, 31 pp

ISBN 9789985045183

In a faraway land lives a people who are the politest of any people anywhere. They are ruled by a king who knows the very best way to live a proper life. When the king wants to marry, he knows the rightest way to go about it is to search for her in a distant land, just like his father and grandfather and their ancestors did before him. Yet when he arrives, he observes that the way things are done there is totally different. The king boldly informs everyone how they should really be doing things. However, the locals can't seem to appreciate his advice, and neither is the right woman anywhere to be seen.



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.



Fever Flowers

Written by Indrek Koff

Illustrated by Lucija Mrzljak

Härra Tee & proua Kohvi 2020

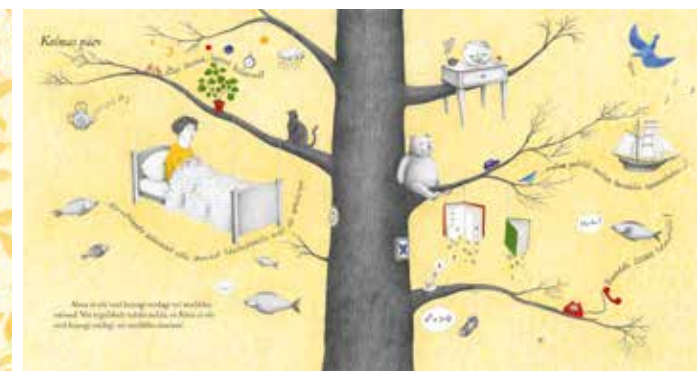
210×210 mm, 31 pp

ISBN 9789949986163

Rights sold: Croatian

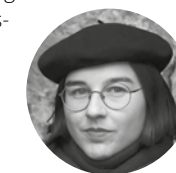
Alma loves walking home from school in Spring – right when the weather is still crisp, but the sun already feels warm on your face. Alma is well aware that you must still wear a hat and wrap a scarf tight around your neck, not to mention button up your jacket. She's no silly little tot, of course! The snow is so soft it begs you to touch it, and the icicles' beauty makes it hard to keep your hands to yourself. Yet that night, Alma doesn't feel quite right. She suddenly has the shivers from head to toe, and not even her wool blanket can warm her up.

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



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 nine 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.

Lucija Mrzljak (1990) is a Croatian animation film director and illustrator. She has studied at fine arts academies in Zagreb, Krakow, Prague, and Tallinn. Mrzljak completed her MA in animation in Estonia as a student of Priit and Olga Pärn, and gained her first professional experience as an animator with Joonis-film Studio. Besides animated films Lucija has made illustrations for children's books and caricatures for political magazines. She lives and works in Estonia as a film director and freelance illustrator.





If I Were a Grandpa

Written by Indrek Koff

Illustrated by Kadi Kurema

Härä Tee & proua Kohvi 2020

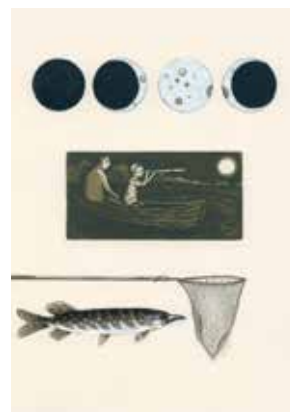
236×170 mm, 40 pp

ISBN 9789949986170

Rights sold: Meadow Mari language

In *If I Were a Grandpa*, a little boy dreams about one day becoming a grandfather. He would always be a fantastic grandpa to his grandchildren. He would play all kinds of exciting games with them and let them do all sorts of things. His grandchildren would be very good and well-behaved, so he would never really need to scold them. Grandpa and his grandkids would love one another and always have fun together. Koff sees inter-generational harmony and strong mutual ties as important elements of such relationships.

Award: 5 Best-Designed Estonian Children's Books 2020 Certificate of Merit



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 nine 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 to date. Kurema has been repeatedly awarded 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. The illustrations for this book received an award at the Tallinn Illustration Triennale 2020.



If I ...

If I were a grandfather, then ...

Yes – if I were a grandfather, then I would be one all-around mighty grandfather, and I'd have a lot of grandchildren. At least ten, but maybe so many as twelve or thirteen. We would have great fun together, and I think they would probably like me even more than their own mothers and fathers, because I would make them laugh all the time and would play all sorts of exciting games with them both night and day, and would always allow them to do all kinds of things.

I would be big and strong, and they would never have to be afraid of anything when they were with me. My legs would be really long, because all of my grandchildren would have to fit on my lap all at once. At first, my legs could actually be completely ordinary, too; but every time another grandchild came along, they would have to grow a little bit so that by the end, they would be about eight or ten feet long. Or twelve. I would be so strong that all of my grandchildren could sit on my knee at once, and I would bounce-bounce-bounce them like on a pony, and would never, ever say that we should stop now because I'm getting tired. I would always have the energy to keep playing.



Heroes

In the summer, we would all have skinned knees and elbows all the time, because we would speed around on bikes and have races and climb to the tops of tall trees every day. We would do all kinds of hard chores, so my grandchildren's mothers and fathers would have no idea where those children got that strength.

At first, a little bit of blood would come out of the wound, and the skinned spots would hurt. It would be especially painful when Grandma cleans the wound with a strong medicine that



makes the scratch sting awfully. But we wouldn't cry at all, and then the pain would already pass, too, because we would be really good and strong and what does one hole in a knee or an elbow really do, anyway? We would be incredibly brave and mighty heroes.

After that, we could see who has the biggest scabs.

Translated by Adam Cullen



John the Skeleton's Goings-On

Written by Triinu Laan

Illustrated by Marja-Liisa Plats

Päike ja Pilv 2020

261×195 mm, 61 pp

ISBN 9789916951224

Rights sold: Latvian, Lithuanian, Czech, Slovenian, Croatian, Italian, Chinese, Taiwanese

The skeleton model used for teaching anatomy at school retires. Gramps reckons that every hardworking employee deserves to relax after years spent on the job, so he brings John the skeleton back to his farm. Also there are Gramma, a hen and a rooster, a cat and a dog, and even the old couple's grandchildren from time to time. Gramps takes the skeleton everywhere he goes, be it to trim the apple trees, listen to a bedtime story, or hear the way the lake sings. John is unbelievably happy, and so is everyone else around him.

Awards: Good Children's Book 2020

5 Best-Designed Estonian Children's Books 2020, special prize of the Estonian Children's Literature Centre

5 Best-Designed Estonian Children's Books, Certificate of Merit 2020 Nominee of the Annual Children's Literature Award of the Cultural Endowment of Estonia 2020



Triinu Laan (1975) is a manager of cultural activities and a children's writer. She graduated in law from the Tallinn School of Economics and received her MA in cultural management from the University of Tartu in 2018. Laan works as a project director at the Võro Institute, translating and editing Võro-language books and organising events aimed at the promotion of the Võro language and culture. To date, she has written four children's books. Her debut work, *The Big Black Dog*, (published under her maiden name Ojar) received immediate international acclaim and was listed in the 2008 White Ravens catalogue.

Marja-Liisa Plats (1984) is an illustrator, graphic designer and a photographer. She graduated from Tartu Art College in photography and is a member of the Young Authors' Association in Tartu and the Tartu Artists' Union. Plats has illustrated more than 40 children's books and regularly contributes to the children's magazine *Täheke*. She has received wide recognition for her works and has been listed twice in the White Ravens catalogue. Her illustrations are inquisitive and experiment with a broad range of visual techniques.



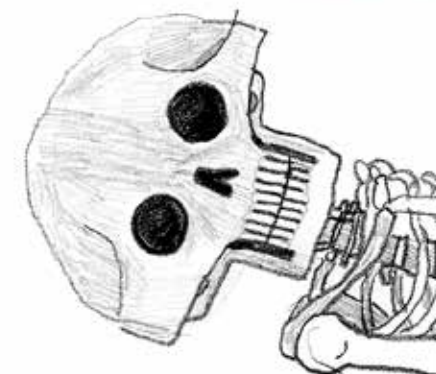
John and a Pink Pony Help the Kids to Be Brave

Every now and then, the grandchildren feel afraid of the dark. They don't dare fall asleep because they're scared of all the boogies, ghouls, and demons that might be staring at them through the window. Or even worse, might wiggle their way through a crack and climb beneath the kids' beds! They know very well that you have to close your eyes if you want to see dreamland, but still don't feel brave enough. Gramps chuckles and explains that boogies, ghouls, and demons are just ordinary boogers that someone picked and flicked away, and are venturing out into the world in search of new noses. In fact, they're all very friendly and fun and nobody needs to fear them.

But the kids are still afraid. Especially the girl. She hugs her pink plastic pony tight because that gives her courage. Then, she comes up with the brilliant idea to stick the safety pony underneath her bed. She reckons that not a single old booger will dare to crawl down there, then. At the same time, the boy realises he's forgetfully picked another booger from his own nose. He's terrified – that means it's still close by and will no doubt try to stretch out under his bed for the night!

So, the boy asks Grams to let John stay under his bed for the night. "Well, sure, if'n he's not against it . . ." Grams and Gramps both drawl. John himself also agrees. And so, that's just how the four of them sleep that night: John under the boy's bed and the pink pony underneath the girl's. By morning, the children have forgotten their fears and don't even need help from the safety pony or the safety skeleton the next night. The pony snuggles up to the girl in bed and Gramps sets John back in his usual place on the porch armchair.

Translated by Adam Cullen





Dachshund and Dane

Written by Kadri Hinrikus

Illustrated by Elina Sildre

Tammerraamat 2020

246×195 mm, 72 pp

ISBN 9789949690541

Rights sold: Latvian, Hungarian

Dane has recently moved in near Dachshund, and has already won over the hearts of many with his kind nature. Husky and Basset, Bernard and Corgi, Labrador and Collie – all the neighbours are blown over! Dachshund likes Dane so much that she wants to invite him over for Christmas, to go sledding, to sniff spring scents, and to dig up flower beds, just the two of them! At the same time, their friends just want to lie on the couch and think about everything beautiful in the world.

Awards:

Good Children's Book 2020

5 Best-Designed Estonian Children's Books 2020, special prize of the Jury



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.

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.



Smells

The snow melting brought endless new smells with it. Dachshund and Dane's days were filled with sniffing. Their snouts were pointed to the ground from morning till night as they incessantly smelled, compared, and discussed.

"Hey, come here!" Dachshund shouted, waving Dane to a fencepost. "Have you ever sniffed anything like this before?"

Dane trotted over and gave the post a long, hard sniff.

"It reminds me a little of a young mountain goat that has just shed its coat," she suggested thoughtfully. "Or maybe a red deer?"

"Come on, it's definitely not a deer! You were right the first time – I bet it's a mountain goat. The cold scent of steep cliffs is pretty clear."

They padded onward. Soon, Dane called out to Dachshund.

"You won't believe what I found! This old stump smells like a pine marten that has just barely escaped the jaws of a hungry wolf. Come see how strong it is!"

Dachshund sniffed once and was amazed—the smell really was powerful!

"I just came across the smell of a badger over there – it's that same old guy who's been expanding his den out past the woods for at least the last five years," Dachshund told her. "The scent tells me he's dug two more entrances and five exits in addition to the three entrances and four exits he had already. Some creatures can really get hoity-toity sometimes!"

"It smells like a herd of cattle passed that oak over there. When I went to take a closer look, I found a nursing bottle."

Dachshund went "mm-*mmm!*" in pleasure as he stretched out his back. "You reckon we should get gathering and canning now?"

Dane agreed.

Apart from the amazing scents of mountain goats and pine martens, there were also whiffs of flying squirrels, snow leopards, bobcats, lynx, pink sowbread flowers, and yellow pond lilies. Not to mention the usual smells of coltsfoot, fir needles, pinecones, damp moss, and earthworms.

Translated by Adam Cullen





The Secret Code

Written by Kadri Lepp
Illustrated by Kadri Ilves

Tänapäev 2020
236×173 mm, 144 pp
ISBN 9789949858842

Mart and Siim are best pals, no matter that one of them lives in the country and the other in the city. They can still hang out on holidays and send messages to each other when apart. Whenever one wants to tell something top secret to the other, he uses a secret code the two have come up with. One day, Mart gets a message reading “Black bird at the window,” which means he needs to get to the countryside as soon as possible. Now, all he needs to do is convince his parents to take him to Grandma’s house. Mart feels anxious until then. What happened to make his friend call for immediate help? Will Mart even be able to help at all?

The Secret Code is the third book in Lepp’s series about young Mart.



Kadri Lepp (1979) is an actress and children’s writer. She graduated from the Estonian Academy of Music and Theatre’s Drama School and has worked as an actress at the Ugala Theatre since 2002. Lepp has published four children’s books. Her picture-book *The Mouse Who Had No Sled* has been translated into Korean, Russian, Slovenian, and Croatian.

Kadri Ilves (1977) is an illustrator. She graduated from the University of Tartu with a degree in painting in 2002 and has worked as a freelance artist since then. Ilves has illustrated more than 40 books and textbooks, including over 20 for the Swedish publisher Bonnier Carlsen. She regularly contributes to the Estonian children’s magazines *Täheke* and *Mesimumm*, and has been awarded for her works in the 5 Best-Designed Estonian Children’s Books competition.



Mart went round to the neighbour’s. He stood on the steps, but just as he was about to knock, the door opened and Siim yanked him indoors by the hand.

“Come on,” Siim whispered.

“Are you home alone?” asked Mart.

“Gran’s watching TV,” Siim replied, adding that there was no time to go and say hello to her, and that it would be better for Mart to make straight for his room. So that’s exactly what they did, with Siim shutting the door quietly behind them.

“Well?” Mart asked, looking directly at Siim with an anxious expression.

Siim listened for a while and then began.

“It all started on Monday evening,” he said and explained how that night he’d woken up for some bizarre reason or other. As if he’d heard something, but he couldn’t be absolutely sure about it.

“So what was it then?” Mart wondered.

“Hang on, I was just telling you, I couldn’t work it out,” Siim explained. “I tried to go back to sleep but I couldn’t. And that’s when it happened. Someone screamed.”

“Screamed? What kind of scream? Like a shout you mean?” Mart asked.

“I mean screamed. Long and loud,” Siim replied, and you could see in his face that he remembered very well just how terrifying the scream had been.



“What did you do next?” Mart whispered.

“Nothing. I just pulled my quilt over my head and waited,” Siim replied.

“And what happened?” Mart probed.

Siim told him that nothing more had happened that night. Rather, he’d heard nothing at all and when he’d woken up in the morning and left for school everything had appeared to be calm and normal. He hadn’t noticed anything on the way back from school either, and had begun to wonder whether the scream really had in fact been a scream, or just a dream.

“Or the TV?” Mart suggested.

“But it wasn’t,” Siim said. “It wasn’t a dream and it wasn’t the TV. It was a definitely a scream.”

Translated by Susan Wilson



The Countryside Inheritance

Written by Kristi Piiper
Illustrated by Anna Ring

Tänapäev 2020
221×147 mm, 130 pp
ISBN 9789949857920

Nine-year-old Mara and twelve-year-old Sven's father inherits his great-uncle Eugene's farmhouse in the countryside. Now, the family can finally sell their cramped city apartment and move deep into the woods. Luckily, Great Aunt Lama lives nearby and can lend them a hand in their new surroundings. Once the renovations of the house are complete and the family moves in, they're all on cloud nine. The kids are especially thrilled when their friends come to visit for summer break. But when unusual things start happening and Great Aunt Lama turns weirder and weirder as well, the kids decide to investigate.

Award: Children's Story Competition My First Book 2019, 2nd place



Kristi Piiper (1983) is an author of children's and young adult literature. She earned an International Baccalaureate Diploma in Berlin and currently studies nursing at the Tartu Healthcare College. Piiper has published four children's books, a three-part YA series and two YA books. Her characters are highly active and independent young persons for whom no problem is insurmountable, especially when they decide to work together. Young people's mental health issues is also an occurring theme in her writing.

Anna Ring (1992) is an illustrator and graphic designer. She graduated in media design from the Pallas University of Applied Sciences in Tartu. Ring has illustrated more than 20 children's books and textbooks and regularly contributes to the Estonian children's magazines *Täheke* and *Mesimumm*. Although the artist takes inspiration from the 1960s and 70s, her works are contemporary to the core. Her illustrations are always vivid, full of movement and skillfully composed. Ring lives and works in London.



The girls scrambled along the winding shore of the lake in single file, careful to avoid the steep bank that threatened to give way. When they reached the cottage, they realized it really did look like more than just a sauna house from close up. The dark brown wooden structure with a low gable roof was small and single-storied, and had very dirty windows. Mara grabbed Luisa's hand and whispered: "Let's go around back. Maybe there are cleaner windows so we can peek inside."

The cottage was surrounded by tall grass, but even so, it seemed to Mara like someone had mowed it not too long ago. It was too consistent in length to have grown that way naturally. The rest of the lakeside was much more erratic, in any case. The rustling of wind high in the treetops grew louder and somewhere in the distance, two crooked trunks started rubbing against each other and creaking. Creeping through the swooshing grass and staying close to the side of the cottage, the girls made their way behind it.

"There's nobody home," Mara sighed in relief.

"Maybe nobody does live here . . . But let's peek to see what's inside!" Luisa added.

The back of the building had two small windows that were indeed a little cleaner than the sooty squares in front. Mara gently leaned against the façade, her arms resting on the knotted wood, and peered inside. "Oh, boy! Come take a look at this!" she whispered to Luisa, who immediately pressed her nose against the dusty glass.

"Whoa," Luisa gasped, wiping grime off the window to get a better look. "Is that somebody's bed?"

Mara nodded. "Yeah! I think it is. What a gross, messy little nest! I guess that means somebody actually does live here! Ugh,

look at that—they're in there now!" She'd noticed an indistinct hunched outline hobbling from the bed towards the door.

Moments later, the front door slammed, making the walls shudder, and the startled girls dove headfirst into the tall grass. Mara's heart was pounding. Crouched down on all fours, they panted in shock, not knowing what to do next. Before they could gather their wits, they saw a tall, dark, threatening shadow approaching from the cottage. Mara recognised the stooped figure and their halting, shuffling steps immediately.

Translated by Adam Cullen





The Moon is Like a Golden Boat

Written by Juhani Püttsepp

Illustrated by Gundega Muzikante

Tānapäev 2020

236×174 mm, 135 pp

ISBN 9789949858866

Rights sold: Latvian, Lithuanian, Slovenian

Every time Keete looks at pictures from her childhood where she's holding her teddy bear Pātsu in her lap, she wonders what life would have been like without war. Her parents would have been able to keep working as teachers without living in terror of the communists deporting them to Siberia. In peacetime, she could have kept living in their cherry-red home instead of setting off on a harrowing journey across the Baltic Sea to Sweden. Years later, Keete thinks about how lucky today's kids are to grow up without war. And she still cradles Pātsu in her arms.

Awards: Good Children's Book 2020

Raisin of the Year award for the most remarkable children's book of the year 2020

Annual Children's Literature Award of the Cultural Endowment of Estonia 2020



Juhani Püttsepp (1964) is a biologist, teacher, and children's author. He graduated from the University of Tartu and has worked at the Institute of Zoology and Botany as well as at the University of Tartu. Püttsepp has written more than 20 works of nonfiction and children's storybooks. He has worked as the director of the

Estonian University of Life Sciences' School of Natural Sciences since 2004. His favourite topics include nature, human attitudes towards the environment, the endurance of culture, and the aging.

Gundega Muzikante (1964) is a Latvian illustrator, artist, layout designer, and animator. She sees writing as personality, and her mission and task is to understand it, delve deep into each text, make friends with it, and then carefully dress it in the clothes that fit the "being" best. She has illustrated

more than 40 children's books and has participated in many international exhibitions including the Biennial of Illustration in Bratislava, the Golden Pen in Belgrade, and the Biennial of European Illustration in Japan.



Chapter 31

Morning dawned with bleary light. The sea rocked the vessels rhythmically. The fishing boat, the sailboat, and the motorboat were all within sight of one another. Then, a plane appeared in the sky.

With a low, droning roar, it approached them and circled overhead.

"It's the enemy!" the captain of the fishing boat cried, and ordered everyone to take cover.

The sailor raised a white flag with a red cross to the top of the mast, which was meant to communicate a clear message to the pilot: there were refugees and sick people on board, not soldiers.

The enemy plane appeared to zoom away from them, but then arced and began approaching again.

"They won't shoot at us. It's obvious that there are women and small children on board," the passengers whispered to one another, waving to the aircraft.

But that's just what the pilot did – shoot at the fishing boat with the plane's machine gun. Bullets splashed in the water and hit the side of the hull, making strange thumping noises.

What will become of my children if I'm hit . . . Ellen thought in panic as she shielded her tiny daughter Riina.

"Can't you see these are kids?!" a woman screamed at the plane, even though the pilot naturally couldn't hear her. He might have seen her shaking her fist. The plane buzzed past, but instead of leaving the refugees be, it swung around and attacked the rescue boat.

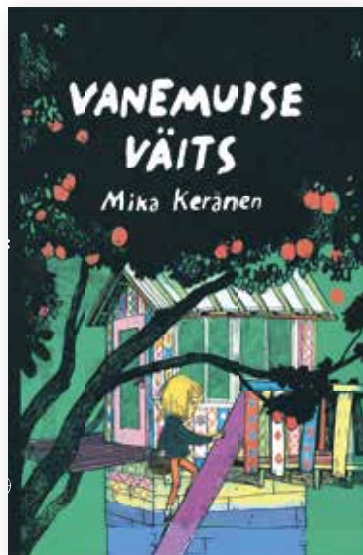
Uncle revved the engine up to full speed and tried to escape the hail of bullets. The water frothed, Irma screeched, and the sudden jerk caused the bigger of the fisherwoman's bags to tumble overboard.

"Duck! Keep your heads down!" Uncle Olev roared as the plane sprayed the waves with bullets. "Get down!"

Juta held Keete close and whispered into her ear: "Everything will be just fine. Nothing bad will happen to us!"

Translated by Adam Cullen





Vanemuine's Blade

Written by Mika Keränen

Illustrated by Marja-Liisa Plats

Keropää 2020

216×153 mm, 221 pp

ISBN 9789949986866

Rights sold: Finnish,

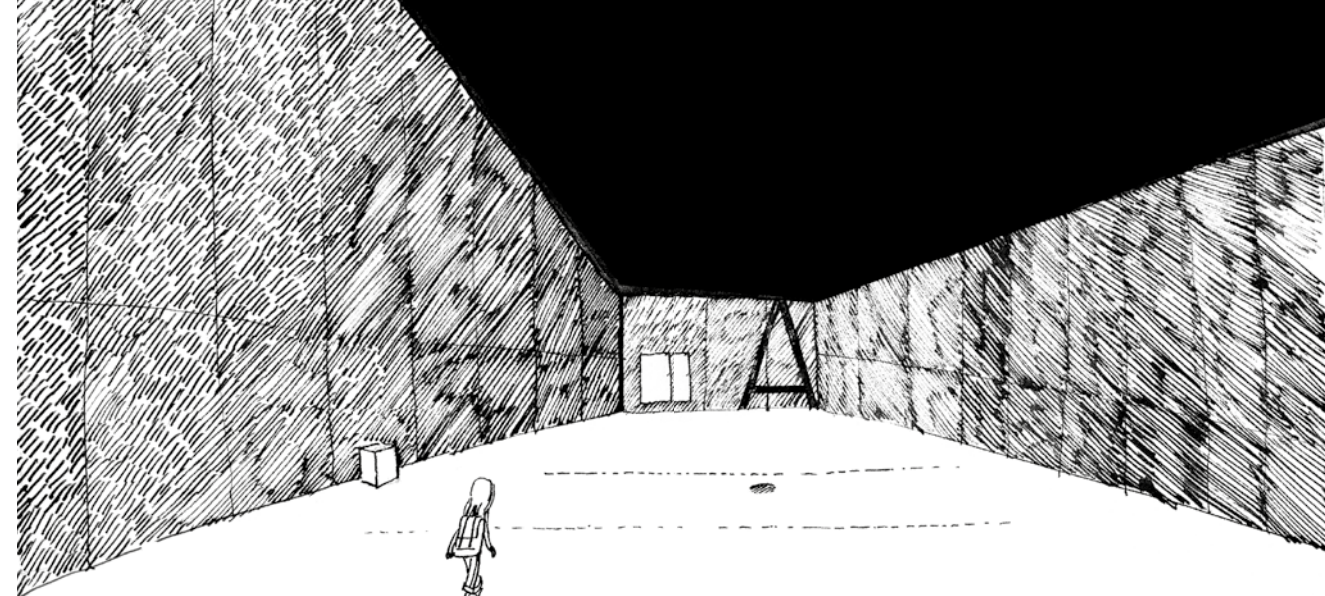
Reilika likes visiting her father at work, especially after he gets a job at the Estonian National Museum. It gives her a chance to poke around and sketch some of the pieces. One day, she notices that the Vanemuine's blade – one of the most fascinating items in the "Echo of the Urals" exhibition – has been switched out for a copy! When neither Reilika's father nor his colleague can explain it, they decide to get the police involved. The museum director himself even wants to meet the young detectives. Now, it's up to Reilika to convene the secret club to solve their eleventh mystery.

Award: Good Children's Book 2020



Mika Arto Juhani Keränen (1973) was born in Helsinki. He studied horticulture in Finland, and Estonian language and literature in Estonia. Keränen has worked as a translator, an organiser of cultural events, and a teacher of Estonian and Finnish. In 2011, he founded Keropää, which publishes his own children's books. In addition to publishing, Keränen assists with FC Santos Tartu. As a children's author, Keränen is primarily known for his Astrid-Lindgren-style crime novels that portray children growing up in a small town and having all sorts of adventures.

Marja-Liisa Plats (1984) is an illustrator, graphic designer, photographer, and singer. 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 Young Authors' Association in Tartu and the Tartu Artists' Union.



Reilika stood in front of the headwear enclosure and set to work. She was halfway through a picture of a headcap that had red and white flowers at the front as decoration. The first few times the young artist had done some sketching in the hall she'd been dogged by the feeling that someone was following her – an impression that was not entirely mistaken because, although concealed, all the halls were full of security cameras.

Her pen danced silently across her sketchpad. Drawing the hat was becoming rather a time-consuming task because the embroidery was so delicate. Unfortunately, she was unable to examine the hat more closely because of the glass wall in the way. The cap for a Sámi child, which was more than a century old, was extremely rare and worthy of protection to make sure its colours stayed as vivid and beautiful for another hundred years.

When the picture was finished, Reilika looked at her phone to see if Dad had messaged her again. She strolled round the exhibition a bit more and went back into the tunnel that led to the Nordic Peoples' Hall. Now she had time to look in the enclosures. Suddenly, she stopped by one of them because something had caught her eye. Reilika looked at the knife that Dad had dubbed 'Vanemuine's Blade'.

"Hang on, that can't be..." she thought.

Her phone rang and Reilika jumped. Dad was calling to tell her he'd finished work for the day. Reilika promised to come right out but lingered for a while, examining the content of the enclosure and the sign attached to it, which read:

Decorative knife from Karelia

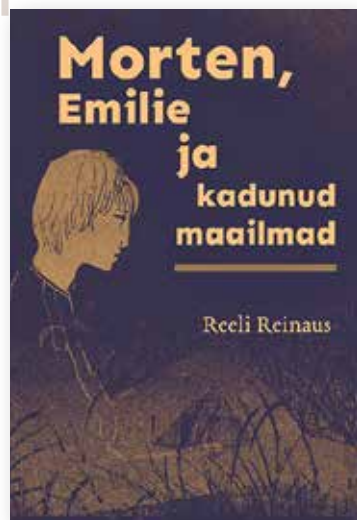
Gold, carbonized steel, Karelian birch, jasper

(Lake Äänis, 1984)

Vanemuine's blade was splendid, but Reilika was dissatisfied with something. The handle was decorated with a gaping mythological serpent and its eyes looked darker than before. The stone wasn't shining properly. The eye should have been a semi-precious stone called jasper, as stated on the sign alongside it, but it wasn't. Reilika was sure that the snake's eye was just painted on in a reddish-brown. The same was also true of the eye of the fox that was engraved on the steel – that too should have been jasper.

What was a copy of Vanemuine's blade doing in the enclosure?

Translated by Susan Wilson



Morten, Emilie and the Lost Worlds

Written by Reeli Reinaus

Illustrated by Marja-Liisa Plats

Päike ja Pilv 2020

210×144 mm, 181 pp

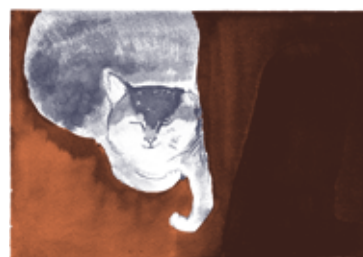
ISBN 9789949737642

Rights sold: Latvian, Polish, Hungarian

After his grandmothers' death, Morten is forced to live with his abusive alcoholic uncle in a cabin on the edge of a bog. His mother is working abroad, trying to earn enough money for a down payment on an apartment. Escaping to a nearby bog to practice nature photography is Morten's only chance for coping. On one of these trips, he meets a girl he's never seen before. Emilie is pale, speaks in an unusual way, and appears to be totally unfamiliar with many regular things. Although Morten enjoys Emilie's company and finds her easy to talk with, he has a nagging desire to uncover the mysterious girl's true identity.

Award: Good Children's Book 2020

Nominee of the Annual Children's Literature Award of the Cultural Endowment of Estonia 2020



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. The author has a flair for penning stories about children's everyday lives and problems, as well as crime novels, and fantasy works.

Marja-Liisa Plats (1984) is an illustrator, graphic designer, photographer, and singer. 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 Young Authors' Association in Tartu and the Tartu Artists' Union.



1.

Morten scanned the camera's viewfinder over the windows of the apartment building. Lights had already been turned on in some, allowing him to see the people moving around inside.

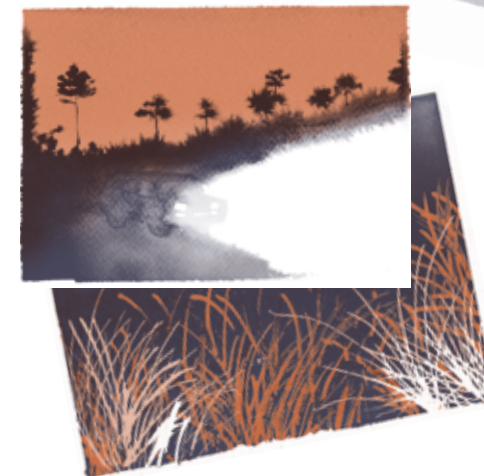
Others were still dark – either the occupants hadn't come home yet or they had some reason to prefer darkness.

Morten wasn't actually interested in what the people were doing, or in why some windows still weren't illuminated. There were only two reasons for his staring: one, he was used to viewing the world through a camera lens, and two, there was almost nothing he wouldn't give to be inside of any one of those apartments right now.

Simply because it would be warm inside. Warm and cosy.

Morten closed his eyes and for a moment, he tried to imagine being inside a heated, brightly lit space. It wasn't much of a success because the biting wind penetrated through his light jacket. The boy opened his eyes and zoomed into the next stranger's apartment; into a seemingly ideal life.

While packing up his camera after the first raindrops started to fall, he noticed a big black dog that had apparently just lost its master. It was weaving frantically back and forth over the sidewalk, trying to pick up its owner's scent.



For as long as he could remember, Morten had wanted to be a wizard. Someone who could make all his dreams come true with the mere wave of a wand. If he were a wizard, he would have been able to cast a spell to bring the dog and its owner back together again. At the moment, however, all he could do was feel sorry for the animal and hope the poor pup made it safely home in the end.

If only. For at that very moment, the dog ran out into the street without warning and barely avoided being hit by a red SUV. Morten closed his eyes again, the screeching of the SUV's wheels still ringing in his ears. He didn't want to see what happened next.

When he was little, he had often pretended to be a wizard. All he needed was a magic wand and one of his mom's old skirts that could be cut up and turned into a cape. And his imagination, of course.

Translated by Adam Cullen



Shoe #40

Written by Jaanus Vaiksoo

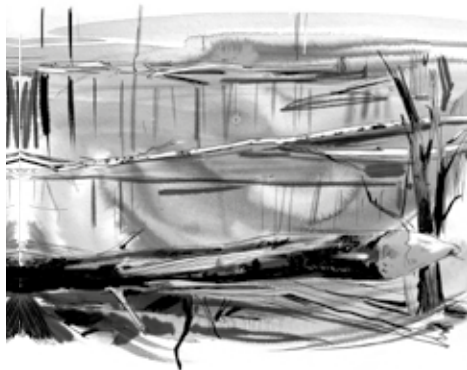
Illustrated by Katrin Kaev

Ärkel 2020

221×149 mm, 192 pp

ISBN 9789949727247

One day, fifth-grader Paul Fifth receives an agitated message from Hugo Bachmann, “the Shoeman” whose secret the boy tracked down a while earlier. After hurrying to meet him, Paul learns that the man’s darling girlfriend, Katya, has been complaining of boredom and wants to go on a canoe trip. The boy gladly agrees to go along for moral support, especially when he’s allowed to invite his best friend Minna. As they paddle across beautiful Grove Lake, the children notice many peculiar things. But when Hugo is unjustly fined for illegal fishing, Paul decides to get to the bottom of the matter.



Jaanus Vaiksoo (1967) is a children’s author, literary scholar, and instructor. He graduated from Tallinn University in Estonian language and literature. Vaiksoo has written over 20 books of stories and poetry for children and has contributed to the children’s magazine *Täheke*. The psychological intricacy of Vaiksoo’s characters and their depiction through the author’s warm humour offer support to readers of sensitive ages and help them on their path to adulthood. His earlier book, *Shoe #39*, was listed in the White Ravens 2019 catalogue.

Katrin Kaev (1965) is a book designer, illustrator, printmaker, and calligrapher. She graduated from the Estonian Academy of Arts in graphic art and has worked there as an instructor. Kaev has illustrated eight children’s books, textbooks, and magazines, and has designed nearly 300 books and magazines in total. She has been awarded in the 5 Best-Designed Estonian Children’s Books and the 25 Best-Designed Estonian Books competitions. Classic pen-and-ink drawing and realistic sketch-like illustrations define Kaev’s style.



Hugo carried on alone. He tried to repeat everything exactly the way Seppy taught him, but the lure fell close to the bank on the very first cast and got caught on something. Hugo jerked the pole this way and that, but it was stuck fast. It’d be an awful shame to lose a stranger’s spinner! He had no choice but to wade into the water and get it loose.

Hugo thought for a moment. Taking off his shoes wouldn’t be a good idea, because who knew what shards of glass and sharp-ended sticks might be buried in the mud. So, he rolled his pants up to his knees and stepped cautiously into the water. It was hard going, but he managed to get all the way to the spinner. It’d gotten caught behind a submerged branch. Hugo worked it free and turned around to squelch his way back to shore. The stranger who had just driven up was standing there and waiting.

“Hello! Raul Ottoson, environmental inspector.”

“Hi there! I’m Hugo Bachmann, nice to meet you. How can I be of service?”

Hugo tried to wade quickly back to the bank, but his feet had sunk deep into the oozy lakebed while standing in place and wouldn’t budge. Fists pressed against his hips, the man stood watching Hugo struggle.

“I see you’ve been catching pike here?”

“Sorry to say I haven’t – that’s not mine,” Hugo explained.

He pulled at one leg with all his might and finally got it free, but his shoe stayed embedded in the mud. Hugo sloshed his hands through the water searching for the shoe, but all he could find was sticky sludge.

“How ‘bout you come out now?” Raul Ottoson said in an unexpectedly stern voice.

Translated by Adam Cullen





Between Two Sounds

Joonas Sildre

Arvo Pärdi Keskus 2018

268×206 mm, 222 pp

ISBN 9789949887057

Rights sold: German, Lithuanian, Hungarian

Between Two Sounds tells the story behind the music of the world-famous Estonian composer Arvo Pärt. It starts with Pärt's birth, moves through his youth and the kindling of his love of music, covers his musical education and early years as a composer, and gradually arrives at his retreat from the world as he searched for his own musical voice. The graphic novel also touches upon a universal artistic problem: the inability to fully express oneself through skills or a desired technique. The repression of Pärt's career under the Soviet regime eventually culminated in his forced emigration to the West.

Awards: 25 Best-Designed Estonian Books 2018

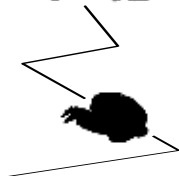
Special Prize Golden Book of the National Library of Estonia 2018

Bologna Ragazzi Award: COMICS – Young Adult, Special mention 2020

1935



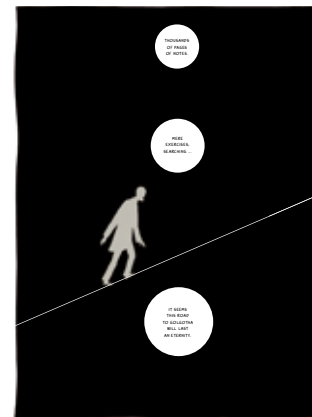
1965



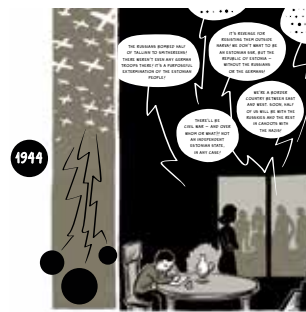
PAIN



Joonas Sildre (1980) is a comic artist, illustrator, and graphic designer. He graduated from the Estonian Academy of Arts in graphic design and works as a freelance artist. Sildre has illustrated more than 30 children's books and regularly contributes to the magazine *Mesimumm*. He teaches comic drawing in workshops and art schools, has compiled anthologies, and organises Estonian comics exhibitions. In 2013, he became a co-founder of the Estonian Comics Society.



1944

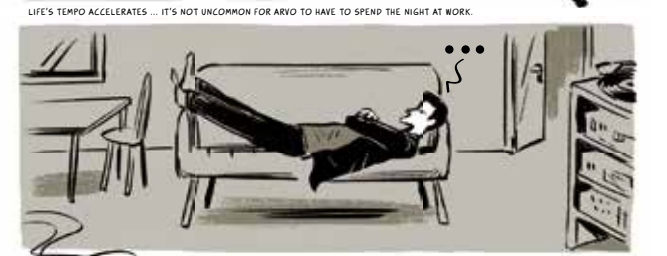


AT PÜHTITSA CONVENT, THE PÄRTS MEET MISHA, AN ITINERANT MONK FROM RUSSIA. HE'S KNOWN AROUND THE CONVENT AS A "HOLY FOOL".



CREPO

CREPO



55



Tormented

Written by Reeli Reinaus

Ronk Ronk 2020
200×130 mm, 320 pp
ISBN 9789916402764

Teenage twins Stiina and Silver move into an old country mansion along with their work-addicted mother and computer-obsessed brother, Rasmus. At first, everything seems fine in spite of the numerous local legends about mysterious deaths and ghosts haunting their house. The twins' classmates are nice and they have no difficulties making friends. But then, a girl named Rahel returns to school after vacationing in Peru. Everyone either fears or adores her. Silver and Stiina start having bizarre nightmares and can't shake the feeling of being watched. Are these events all tied together, or are their young minds just playing tricks on them?



Monday, November 1st –
Tuesday, November 2nd

Silver dreamed he was standing on a platform as a train blew its whistle before departing. The screech grew louder and louder with every second until he finally woke up and realized it hadn't been a train, but the alarm on his phone. He'd set it to wake him up to go running. Silver had gotten a pitiful amount of sleep the previous night, so he'd left school a couple hours early and gone straight to bed. It'd been stupid to drag himself there and fight drowsiness, lesson after lesson, anyway. Half the class had failed to show up. He decided not to let stupid dreams interfere with his life anymore, which meant keeping a strict routine.

After pulling on a sweatsuit, Silver went downstairs. He drank half a glass of kefir while passing through the kitchen, then slipped into his frayed sneakers, put on a jacket, and unlocked the door. The air was pleasantly brisk.

When he started jogging down the manor's driveway, he noticed footprints in the snow. Someone had been there. This wasn't

out of the ordinary in and of itself, as there were also a lot of his classmates' tracks in front of the building. However, these ones circled the entire complex. And not just once – there was a proper trail packed down.

Silver felt his stomach churn. Who had been walking around their property so many times at night, and what for? Could it be some local lunatic? He hadn't heard of any in the area. True, he didn't know the half of things about their new home yet, but still . . . Silver was pretty confident that the tracks had been made at night. He'd been so groggy in the morning that he failed to notice them in the dim light, but now, the circle stood out plainly.

Silver had read that a magic ring is often made around someone or something to prevent evil from entering. Was it possible that that kind of a circle had been drawn around the manor? Why, though? Was it to keep evil out, or in? Could it somehow be tied to Halloween? And who had made it? Silver could swear it wasn't anyone from their class. No one had left, to his knowledge. Who would have taken the effort to do it, and to what purpose?

He pushed the questions to the back of his mind. Right now, it was time for a run. He couldn't let the little things get to him.

The following night when Stiina was home alone, she got a call from Rein, one of their builders, who asked the girl to go check if he'd left his electric drill at their house. He thought it might be in one of the upstairs rooms.

Stiina sighed. She didn't like the manor, and much less wandering around through it. She'd never even stepped foot in the upstairs rooms of the second wing, nor was she really inclined to now. But Rein was in a hurry. Just her luck. She had to drag herself up there, no getting around it. She couldn't ask Silver to go instead; he wasn't even home. She couldn't ask anyone else, either – that would be ridiculous.

Clenching the flashlight more tightly in her fist (the other half of the house naturally wasn't well lit), Stiina started off down the hallway. The floorboards creaked and squeaked beneath her feet. *That's normal – floors are always creaky in old houses*, she tried to reassure herself. After pausing for a moment, she continued walk-

ing. Suddenly, she felt a cold draft, as if someone had opened an invisible refrigerator right in front of her. Then there was a dull thud.

"Our Father, who art in heaven, hallowed by thy name . . ." That was the only part she could remember. Or wait! "Thy kingdom come, thy will be done, on earth as it is in heaven."

She'd heard somewhere that reciting the Our Father backwards would ward off evil spirits, but she couldn't even say it the *right* way. Stiina trailed off, unable to remember the rest of the prayer. Something about daily bread and forgiveness? She would've forgiven everyone she could now if it helped. Even Rahel.

Stiina found the drill right where Rein thought he'd left it – the second-to-last room down the hallway. She breathed a sigh of relief, feeling like an absolute idiot, then picked up the tool and turned back. Although Stiina had the urge to sprint she managed to keep every step in check, trying not to walk too hurriedly but also not to dawdle.

As she was about to exit the hallway, Stiina noticed one of the last doors was ajar. But instead of pulling it shut, she suddenly flung it open. The first thing the girl noticed was a trail of tiny dark stains leading to the door. She crouched down to inspect them more closely. Blood. Well, sure, whatever. She didn't want to know what kind of debauchery Silver had gotten into here on Halloween.

The girl had heard from Joosep that they'd all participated in summoning spirits – what a joke! As if there weren't enough here already. Apparently, that was the room. In the middle of the floor was a big white sheet of paper with the alphabet drawn on it, a plate, and a candle. She recognized the plate – it was from their kitchen. Stiina reached out to pick up the plate in order to return it. As she got to her feet, she noticed something else. There was a little lump in one of the corners. Stiina took a cautious step closer and pointed the flashlight at it.

Then, she screamed.

Lying in the corner was a bloody mouse corpse.

Translated by Adam Cullen



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.

The author has a flair for penning stories about children's everyday lives and problems, as well as crime novels, and fantasy works.

