

BOOK OF THE YEAR 2018* LITERARY AWARD FOR A CHILDREN'S BOOK



What's Your Emblem? Verses for the Next 100 Years of Independence / Jaki znak twój? Wierszyki na dalsze 100 lat niepodległości

Text by Michał Rusinek Illustrations by Joanna Rusinek Published by Znak Emotikon Translation rights: bolinska@znak.com.pl Age 5+

More than a hundred years have passed since Władysław Bełza wrote his poem entitled Catechism for the Polish Child. Familiar to every Pole, it consists of a set of questions about the Polish national identity and the answers to them. For generations, this poem defined the romantic image of Polish patriotism, the patriotism of an embattled country that glorified the fight for national liberation. Michał Rusinek answers the same questions from the viewpoint of today's child, who this time is fully involved in the dialogue. Thus Bełza's Catechism, in which far more is said by the adult asking the questions than the child answering them, becomes the basis for a genuine philosophical conversation. Each answer is a separate poem, and the book as a whole provides a topical manifesto for young Poles that's free of stodgy, outdated grandiloquence. Here the reader will find modern, civic, friendly patriotism, with which he or she can fully identify, regardless of age, though Rusinek unambiguously lets the child - i.e. the future - speak. He looks at Polish tradition and history from its perspective, taking what matters to it into consideration, and with respect for the child's view. No gift is ever granted to anyone by speaking to them from a position of superiority, even if they're younger and have less knowledge. Addressing the children in his care on behalf of their teachers and guardians, Janusz Korczak said: "We cannot give [you] the Motherland, because it's something you have to find for yourselves through the work of your own hearts and minds". This is the sort of book you don't give to a child while looking down on them, but while looking them straight in the eyes.

Aleksandra Korczak

^{*} competition organised by the Polish Section of IBBY

BOOK OF THE YEAR 2018 LITERARY AWARD FOR A YA BOOK



Like Grains of Sand / Jak ziarnka piasku

Text by Joanna Jagiełło Cover design by Asia Gwis Published by Nasza Księgarnia Translation rights: a.zielinska@nk.com.pl

Nina and Anna are best friends, they're the same age, they're inseparable and they love each other. But on her seventeenth birthday Nina takes her own life. The first part of this moving book is like a lament. Shattered by her loss, which seems totally inexplicable, Anna thinks over the years they spent together. In her account Nina was always the more talented, prettier and more self-confident - a strong person who knew how to fight her corner and win. She was Anna's point of reference, and it takes time for her to realise that in a way Nina limited her, though perhaps loss of one's sense of freedom is the price one pays for being close to another person. Anna desperately needs this sort of closeness. She's lonely now that she has lost everyone she loved best: her father, Nina, and her dog. Her relationship with a boyfriend has failed, and she and her mother "merely co-exist". In this state of mind it's hard for her to resist being duped by fake concern and falling into the hands of a delinquent. How is she then to cope with humiliation, blackmail and fear? But this ordinary girl succeeds: she gets away from the rapists, saves herself, and probably lots of other girls too. She manages to shout out her anger: "I've never known what to do before, but now I'm acting as if I'd always been James Bond. There's a rage inside me that I've never felt before". So watch out this is a superbly written novel, powerful fiction that, amid dramatic events, creates a multi-dimensional psychological portrait of a girl who's asking: how am I to live? Young adults will find a warts-and-all picture of reality here, a brave approach to some difficult problems, and authenticity in the things that happen to the main characters, who are entirely credible. And a shout-out against "the culture of shame and blame".

Irena Bolek

BOOK OF THE YEAR 2018 GRAPHIC AWARD FOR A PICTURE BOOK



Beneficio

Illustrations by Krzysztof Gawronkiewicz Text by Michał Kalicki Published by Timof i cisi wspólnicy Translation rights: timof@timof.pl Age 17+

Beneficio is the graphic diary of an imaginary journey to a place whose inhabitants - so the authors claim - "are capable of wondering who moved a leaf or a stick on the path that was in a different spot earlier". Following this instinct, illustrator Krzysztof Gawronkiewicz, known for his graphic novels where every detail is precisely drawn, has this time gone for a more open, poetic form of expression that - literally - steps outside the classic framework of the genre. It can't be an accident that on the very first page of the book the rhythm of comic-strip frames makes visual reference to the bars of a cage; this image returns on the final pages as a metaphorical barrier being torn apart by wild animals that have been freed from captivity. By chopping the field of view into tiny details, captured in almost cinematic sequences of frames frozen in time, Gawronkiewicz gives the reader the unsettling feeling that there's another, much broader "space beyond the frame". From the organic tangle of lines an ambiguous reality emerges, where animate and inanimate matter, man-made things and natural phenomena merge into an inseparable whole. As screenwriter Michał Kalicki writes: "If the demons circling around us became visible, the world would be wrapped in impenetrable darkness"; this is what occasionally breaks into the story in the form of "cosmic", almost abstract compositions that split up the pages.

Jakub Woynarowski

BOOK OF THE YEAR 2018 GRAPHIC AWARD FOR ILLUSTRATIONS AND GRAPHIC DESIGN



I See Everything As Art / Wszystko widzę jako sztukę

Illustrations and graphic design by Robert Czajka Text by Ewa Solarz Published by Wytwórnia Translation rights: magdalenaklos@wytwornia.com Age 6+

I See Everything As Art expands the still modest collection of Polish books about modern art for the youngest readers - and thus we can boldly place it on the same shelf as publications including S.Z.T.U.K.A. (A.R.T.) by Sebastian Cichocki and Aleksandra & Daniel Mizieliński, or Bałwan w lodówce (The Snowman in the Fridge) by Łukasz Gorczyca and Krzysztof Gawronkiewicz. But it's worth stressing that this is not just a publishing project - it accompanies an interactive exhibition with the same title that has been staged at Warsaw's Zacheta gallery. The picture book serves as an exhibition catalogue and also a narrative guide to the works of the Polish artists on show. Like Edward Krasiński, who uses blue tape to "stick" incongruous objects together to form a single conceptual whole, Robert Czajka successfully constructs a visually cohesive narrative that includes some diverse creative personalities. (We're given the chance to confront the "originals" by consulting the photographic index at the back of the book). Finding a graphic "common denominator" is the starting point for consistent visual identification, based on synthetic portraits of the artists and iconic representations of their work and creative attributes presented in pictographic shorthand. Thanks to its educational value, as well as its extremely effective visual form, this book is worth recommending to readers of any age.

Jakub Woynarowski

BOOK OF THE YEAR 2018 LITERARY DISTINCTION



Leo and the Red Machine / Leo i czerwony automat

Text by Marcin Szczygielski Cover design and illustrations by Dorota Wojciechowska-Danek Published by Instytut Wydawniczy Latarnik Translation rights: latarnik@latarnik.com.pl Age 10+

At first, the City seems to be a friendly place, and its inhabitants are likeable. But worrying symptoms start to appear: the people become spiteful and mistrustful, seeing "enemies" everywhere; the media fuel mass fear of a threat from outsiders who "don't belong here". Fear gives rise to hate, and hate is infectious. More and more of the citizens let themselves be persuaded that a strong hand is needed to establish order, above all to force others to think the same way as "we" do, on the principle that "those who are not with us, are against us". To "show the whole world what we're capable of and who we are", a huge structure is built in the centre of the City. It feeds on false hopes, blind faith in one's own infallibility and the vindictiveness of those who are "tired of being good". Activating the machine that's fuelled by negative emotions carries the threat of total disaster. Now everything depends on twelve-year-old Leo. Although he seems ordinary, he's unusual - not because he was born nine years after being conceived in vitro, but because his mum fought very hard for him. And that sort of love gives you strength. He feels no hatred towards the people who tease him, perhaps just disappointment, or hesitation... Marcin Szczygielski, a keen observer of the public mood "here and now", uses fantasy and mythology to give his assessment of it a universal dimension. The red machine built out of crystallised hate symbolises any situation in which humanity is under threat of destruction and has only itself to blame. This is an important book, in which a warning about the negative effects of narrow-mindedness does not cloud admiration for the power of human awareness and common sense.

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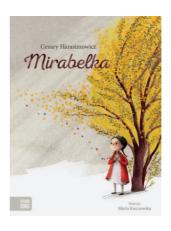


Maturity Pills / Tabletki na dorosłość

Text by Dorota Suwalska Illustrations by Marta Ruszkowska Published by Adamada Translation rights: mankiewicz@adamada.pl Age 12+

Dorota Suwalska introduces us to the multi-dimensional life of Marek as he faces the typical problems of the teenage years. Something called "maturity pills" that he orders via the Internet are supposed to provide a cure for his annoying schoolmates and his nagging parents. But Marek soon learns that "there's no antidote for maturity", and that every act and decision has its consequences - his adventures prove to be a valuable lesson in life. As she leads us down the paths of childhood and maturity, the author wonders where the border between them lies. She doesn't moralise, and she's never didactic, but in an extremely vivid way she presents the autonomous world of young people in search of an answer to the question "Who am I?" But it turns out there's no simple answer. Not even for adults. The author handles her material very skilfully - here we'll find the typical features of psychological fiction and stories about growing up, and also some themes borrowed from fantasy, which makes it highly appealing, though also demanding to interpret. Suwalska has an original way of combining the digital world of bloggers and a magical world with reality, to write about the real, but also timeless problems that affect young people. Another major merit of the book is that it is aimed at a wide readership, enabling dialogue between the generations.

Kamila Kowalczyk



Mirabelle / Mirabelka

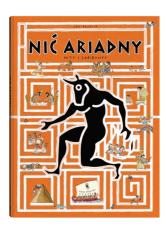
Text by Cezary Harasimowicz Illustrations by Marta Kurczewska Published by Zielona Sowa Translation rights: anna.piasecka@zielonasowa.pl Age 9+

Mirabelle by Cezary Harasimowicz is an original answer to the question of what trees would talk about if they could speak. But in the first place it is a wise and charming tale about a bygone world, and about how people as well as trees have put roots down in it. The narrator is the Mirabelle plum tree of the title, who describes the world exactly as she experiences it, within the scope of her understanding of what's happening around her. Successive generations of Mirabelle trees, growing in Nalewki Street in central Warsaw, guide the reader through the twists and turns of history by focusing on moments filled alternately with tragedy and hope, sorrow and dreams for the future, despair and happiness. Mirabelle is presented as a legitimate, expressive witness to history - wonderful history when a child is born, and cruel history when war erupts and destroys people's lives. The tree is also the link between generations, a symbol of how memory has various facets, and how important it is to us as human beings. The novel is brimming with faith in the fact that in even the tiniest acts and gestures we can perceive beauty and goodness. Harasimowicz combines a lyrical form with deeply philosophical content, and writes in a delightfully artistic, well-crafted style, filling his story with colours, odours, flavours and music. As well as the reader's senses, he also engages their emotions - Mirabelle is thought-provoking and instructive. Not just a charmingly presented history lesson, above all it is a moving story about humanity.

Kamila Kowalczyk

BOOK OF THE YEAR 2018 GRAPHIC DISTINCTION

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Ariadne's Thread: Myths and Labyrinths / Nić Ariadny. Mity i labirynty

Illustrations and text by Jan Bajtlik Published by Dwie Siostry Translation rights: jadzia@wydawnictwodwiesiostry.pl Age 7+

This book invites us to meet the ancient world. Bajtlik recounts the history of ancient Greece through pictures and discreet, elemental commentaries. As we run our eyes, and even literally our fingers along the mazes and labyrinths consistently laid out on each spread, we imperceptibly enter the magical world of mythology and history. Against detailed topographical maps Bajtlik presents the tangled fates of the Greek gods and heroes, enriching them with the decorative, if not ornamental presence of ordinary people. In an impressive labyrinthine dance, in the welldressed crowd it's impossible to find the same pattern on more than one chiton (tunic), chlamys (cloak) or peplos (dress). The reader's eye follows the small figures on their journey as they move about the page. Discreetly placed hints and comments help us to find our bearings in the mythological place where the action is set. The consistently depicted paths of the mazes are not just an important compositional element, but really do lead on from one story to the next. Even on the cover, Ariadne's thread runs along the twists of the labyrinth and leads all the way to Theseus. Bajtlik has an amazing graphic solution for depicting the story of Sisyphus. He uses simple, recurring images to show him endlessly pushing the rock uphill, a light-hearted approach that prompts us, once we've followed his toils through several frames, to turn the page and aim our fingers straight at Sisyphus in the hope of giving him a little help. Bajtlik skilfully works the flat plane of the page to give the historical and imaginary space a multi-dimensional effect, a sense of motion within the labyrinth of time. Thanks to the endless wealth of details, the care devoted to their graphic and factual presentation, and the respect shown to the reader one can boldly say that this is a very fine book indeed.

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Krystyna Rybicka



THE MOST BEAUTIFUL POLISH BOOKS OF THE YEAR: NOMINATION

Egaliterra

Illustrations and graphic design by Edgar Bąk Text by Joanna Olech Published by Wytwórnia Translation rights: magdalenaklos@wytwornia.com Age 6+

How, in just two colours (maybe it's a bit of a shame that they're not very revolutionary, but blue and pink...), do you talk about unequal equality, in other words the status of women in today's world? You use the graphic devices that were successfully applied to the Polish poster in the mid-to-late twentieth century (especially the propaganda posters, because here we're dealing with social issues). And thus: a form of shorthand, metaphor and humour, in other words the minimum of method producing the maximum of expression; the world of associations referring to the actual world around us; and also intelligence and wit. Edgar Bak composes his spreads masterfully by using techniques typical of film-making (from panorama shots to fine detail). Some of the pictorial narrative is arranged by thematic zone, featuring multiple figures and objects (cars, balloons, coins, umbrellas). The artist successfully conveys the universal relevance of the book's message (after all, these issues concern, or are going to concern every single one of us, including the youngest readers, so perhaps the use of pink and blue is justifiable, as the traditional colour code for gender), makes bold use of various graphic qualities that complement the repeated motifs, and also exploits the positive attraction of psychedelia (which coincided with the social revolution of the late 1960s and early 1970s). With the help of a friendly teddy bear, and with Joanna Olech as the author of the text, this is Edgar Bak's pictorial appeal for Egaliterra!

Anita Wincenjusz-Patyna

BOOK OF THE YEAR 2018 GRAPHIC DISTINCTION



A Horror Story / Horror

Illustrations by Emilia Dziubak Text by Madlena Szeliga Published by Gereon/Aromat Słowa Translation rights: k.jaszecka@poczta.fm Age 12+

Emilia Dziubak's illustrations for A Horror Story will go down in the History with a capital H of Weird Art, which stretches back in time to Hieronymus Bosch and Matthias Grünewald. Her pictures probably have the most in common with the Mannerist notions of Giuseppe Arcimboldo, who painted human figures formed out of fruits and vegetables (among other things) against dark backgrounds. The tragic fates of twenty plus fruits and vegetables at the hands of homo sapiens as he commits the regular crime of consuming them are presented here in the style of film noir. Here they have been done in... sorry, I mean done up in a graphic setting that also makes full use of the aesthetic, the ornamental and the baroque. Here we have button mushrooms shaped like little skulls, woven into borders formed of slightly withered acanthus and laurel leaves against the requisite dark background. Here we have sophisticated funereal nocturnes featuring boiled cabbage heads, Brussels sprouts beheaded by frost, Judgement Day for some potatoes as they fall into the flames, the Ascension (into a barrel) of some pickled cabbage, or a tomato with its juice bleeding out of it. With a sense of fantasy, Dziubak weaves her images using the same strategy as Arcimboldo (who was the court painter to the mad emperor Rudolf II), applying an almost hyperreal style to thoroughly surreal, personified roots, tubers, heads, bulbs and fruits being subjected to the most ingenious tortures. There's a bow towards modern graphics in the precise, decoratively composed form of the text pages and the inscriptions, albeit on tombstones, with a clear love of refinement expressed by details such as the contrast of black and gold. This is a real feast of horrors!

Anita Wincenjusz-Patyna

THE FERDYNAND WSPANIAŁY AWARD*



Sauce for the Goose / A niech to gęś kopnie

Text by Marta Guśniowska Illustrations by Robert Romanowicz Published by Tashka Translation rights: k.jaszecka@poczta.fm Age 6+

One day, a Fox goes out in search of his supper, follows the scent of "Château de Henhouse, 2007", and ends up in Marta Guśniowska's hilarious story. And that's how it all begins. After failing to bag himself a nice fat hen, the Fox meets a Goose who actually welcomes the idea of being eaten by him. The Goose is in a "deep, fowl" depression; her life has lost all meaning, so she has decided that being snapped up and swallowed is the perfect solution to her problems. But the Goose is so scrawny and ugly that the Fox does everything he can to rid himself of this pushy potential meal. So the Goose sets off to visit the Wolf - who as a fan of exotic cuisine won't turn down her unappetizing offer - and on the way she encounters various creatures who try to help her resolve her existential doubts. The Bear tries to pass on his laid-back attitude to life; Mrs Cottontail, with her "numerous, fairly well-behaved baby bunnies", somewhat surprisingly encourages the Goose to try motherhood; the Wild Geese, known as "frequent fliers", try to persuade her to travel, while Mr Otter - a freelance ferryman, a bit like Charon - says that either passion or a profession could help her. But none of these suggestions is the Goose's own idea, so it looks as if she's doomed to be served for dinner, seasoned with garlic, her favourite flavouring. But once she's happily lounging in a roasting pan, thrilled with her "jacuzzi", all of a sudden she discovers the meaning of life. "It's really down to us to decide if we're going to be happy or not", she thinks - we just have to find enough inner strength to blow out the flame beneath the roasting pan. And that's the punch line in this superbly well-written, brilliantly witty story for anyone from six to 106!

CITY OF WARSAW LITERARY AWARD*

THE KORNEL MAKUSZYŃSKI LITERARY AWARD*



This and That Forest / Ten i tamten las

Text by Magdalena Tulli Illustrations by Alicja Rosé Cover and graphic design: Anna Król Published by Wilk & Król Oficyna Wydawnicza Translation rights: anna.krol@wilkikrol.pl Age 8+

This forest belongs to the animals, and it's where they feel at home; that forest - although we're still talking about the same one - is a place ruled by humans, who drop litter, make a noise and generally do as they wish. At the same time, that forest - yet another one - is a great unknown for the animals, who have to move there, because "some fool has suddenly come up with the idea of cutting down the trees", and this forest is going to be destroyed. But every forest should be a space safe for animals, just as it has provided a refuge for Susanna the rabbit, who was doomed to be made into a collar, and Petit Joujou the chimp, whom a human eventually lures back to the circus ring. This book shows animals in their natural habitat, but it's also a facade masking the portrait of a particular society, drawn with satirical flair. Its members help the needy and share a common fate, especially in the face of danger, but they can also be spiteful, take offence and are easily set against each other. Faced with something unfamiliar, some of them react as follows: catch it, tie it up, gag it and eat it. They never stop holding meetings to negotiate in a democratic way, but sometimes a matter is "decided without voting". That's what happens when to satisfy his predatory appetite a wolf pretending to be a large squirrel persuades the forest community to deal with the deer, claiming that they've been eating the baby squirrels, so before they can win back trust, the deer will have to "repent their evil deeds". But the forest folk don't fall for the wolf's deceit, and a wise weasel exposes the fraud. Dynamic story-telling, based on conversations between the full-blooded animal characters, lots of comedy as well as pathos, but above all an important message are the special qualities of this excellent book.

Irena Bolek





Mr Kardan and the Vetustas Adventure / Pan Kardan i przygoda z vetustasem

Text by Justyna Bednarek Graphic design and illustrations by Adam Pękalski Published by Bajka Translation rights: p.krolikowski@bajkizbajki.pl Age 8+

Three plastic barrels filled with water, a sheet of metal removed from a smashed-up tank, a hundred-year-old "Cosmorama", a slide projector, an ultramodern computer, and a thick fibre-optic cable connected to the world's biggest server room - all combined with a 3D laser scanner and some other items, are the Vetustas, otherwise known as "the most improbable device ever made by human hand". The hand in question belongs to Mr Kardan, an inventor who dreams of breaking Guinness' world records in any discipline at all. The technological wonder that he has made is able to produce the phantoms of things, animals and people that no longer exist and their long-gone worlds, complete with smells, sounds and colours. Two Sussex hens called Sherlock and Watson play a major role in this enterprise: travelling in space and time via channels known only to themselves, they regularly bring back objects they've found in the past. Mr Kardan only has to place the item on the scanner and press a button for the Vetustas to create a multidimensional hologram of it. As a result, Mr Kazimierz, who hasn't even noticed he's been a ghost for ages, is able to return to the past in the phantom world and to see his beloved Adela again. The Vetustas also comes in handy for Michałek, a boy who's fascinated by inventing and building things; it sends Swindler, the greedy developer, into the past; and, with the help of a phantom cat who jumps over everyone he meets, it improves a few people's characters. Brimming with humour and crazy ideas, spiced with a touch of nostalgia for the past, Justyna Bednarek's book shows how much fun there is to be gained from excellent literary entertainment.

^{*} The Kornel Makuszyński Literary Award given by The Municipal Public Library in Oświęcim

THE MAGELLAN AWARD*

THE YELLOW POULAINE AWARD*



Doba at Sea: How to Cross the Atlantic by Kayak / Doba na oceanie. Jak przepłynąć Atlantyk kajakiem

Text by Agata Loth-Ignaciuk Illustrations by Bartłomiej Ignaciuk Published by Druganoga Translation rights: agata@druganoga.com Age 8+

This is the fascinating story of the Atlantic voyages of Polish kayaker Aleksander Doba, who was the first man ever to cross the ocean by kayak. Here we learn about his preparations for the journey, where he built his ocean-going kayak, what supplies he needed, and who helped him to set a course. The next chapter introduces the reader to a day in the life of the kayaker. We find out where the bedroom, kitchen and bathroom are hidden in a small kayak. What did Doba eat? Did he bathe with the sharks? And does coffee ever taste better than when you make in the middle of the ocean? The book also tells us who Aleksander Doba met along the way, whether or not you can touch a Portuguese man o' war, and whether or not ghost ships still exist. Doba At Sea: How to Cross the Atlantic by Kayak provides plenty of knowledge about the Atlantic Ocean and lots of interesting facts about the life of an intrepid sailor. But above all it will encourage young readers to explore the world, and to persevere in making their dreams come true.



My Wonderful Childhood in Aleppo / Moje cudowne dzieciństwo w Aleppo

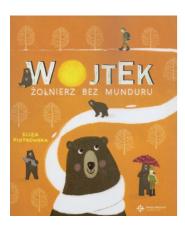
Text by Grzegorz Gortat Illustrations by Marianna Sztyma Published by Bajka Translation rights: p.krolikowski@bajkizbajki.pl Age 8+

Can childhood be wonderful in a city that's been torn apart by war for the past five years? The paradox of the title seems bitterly ironic, as this is a story about a time marked by death, mutilation, losing your home, and fear of an uncertain future. The children hiding in a cellar wonder who's dropping bombs on them this time. Three-yearold Tarik is killed when he reaches for a pen, because the enemy are tossing them toys that are attached to mines. Six-year-old Nabil asks a truly adult question that isn't easy to answer in Syria's knotty political situation: who exactly is our enemy? Eight-year-old Jasmin tells us about the horror of war, but there are moments in her account that bid us to believe that even there, in Aleppo, childhood is a very special time. The whole ruined city is like an enormous playground - you can play hide-and-seek or build things out of the scattered bricks. You just have to watch out for snipers and planes. A hundred paces from home is the furthest you can go. And you can still play football even if you're missing a leg. But the most important thing is the wise presence of adults. It is they, the parents, and Mr Safik the teacher, who do their best, as long as they can, as long as they're alive, to preserve the vestiges of childhood. Their soothing lies and half-truths, the games they play with the children, and their dreams of being free and invisible like the wind create a wonderful illusion of normality. And that's why their father shows the children the legendary Diamond Mountain among the ruins, to make sure "they'll take away at least one beautiful memory from that utter nightmare".

^{*} The Magellan Award for the best guide and travel books

THE YELLOW POULAINE AWARD

THE YELLOW POULAINE AWARD



Wojtek, the Soldier with No Uniform / Wojtek żołnierz bez munduru

Text and illustrations by Eliza Piotrowska Published by Święty Wojciech Translation rights: mlynarek@swietywojciech.pl Age 6+

This is the true story of Wojtek, the soldier bear. The world's most famous bear, he travelled with General Anders' army through the Middle East during the Second World War and then took part in the Italian campaign. This is a book about values, including honesty, courage and liberty. It's also about emotions, including friendship, love, sorrow and anger. And finally it's about growing up. The historical content is of universal value and is presented in language that children can understand, through situations familiar to them. Thanks to its warm illustrations the book isn't full of the horrors of war.



By the Grace of God, King Jadwiga / Z Bożej łaski Jadwiga, król

Text by Zuzanna Orlińska Published by Literatura Translation rights: aleksandra.rozanek@wydawnictwoliteratura.pl Age 6+

Once upon a time there was a princess who lived in a castle high on a hill, where she was guarded by a fierce dragon... And it would certainly have ended there, if it was a legend. But it's a true story, much more interesting than a fairy tale. No one could have made up the story of the ten-year-old girl who became king of Poland. Or invented the idea that instead of a handsome prince she'd marry an uncivilised pagan. Add to that a Crusader spy, some court intrigue, a few drops of poison and a couple of devils, and life in the fourteenth century turns out to have been jampacked with adventures. What about the dragon, I hear you say? Never fear, he makes an appearance too!

THE YELLOW POULAINE AWARD

THE MOST BEAUTIFUL POLISH BOOKS OF THE YEAR* - MAIN AWARD



Stories Swept Under the Rug / Historie zamiecione pod dywan

Text by Agnieszka Zimnowodzka Illustrations by Małgorzata Kwapińska Published by Kocur Bury Translation rights: monika.kulinska@kocurbury.pl Age 6+

Lilka likes chocolate sweets and playing in the snow. Antoś loves football and is sometimes a cry-baby. They often argue and then make up, just like the typical brother and sister. But the rug in Lilka's room is far from typical! There's a whole lot of objects hidden beneath it, things that were tidied away in a hurry. Whenever she tries to get one of them out from under it, strange things occur – the whole room goes spinning and Lilka ends up in a different, parallel world, where she has adventures that affect her real life too. Every time it happens she discovers something new and learns a lot about herself and others, which makes her look at the world in a new light.



Plunge into the Sea / W morze!

Text and illustrations by Piotr Karski Published by Dwie Siostry Translation rights: jadzia@wydawnictwodwiesiostry.pl Age 4+

Say hello to a squid, a cuttlefish, an octopus and scary-looking deep-sea fish, visit a coral reef and settle down on a desert island. Culture a jellyfish in a bottle, draw a plan for a pirate ship, learn to determine your position with the help of a lighthouse and design a sailor's tattoo...

Take this book on your seaside holidays or open it at home and let it take you to the SEA!

FULL STOP AND COMMA*

FULL STOP AND COMMA



Flora, The Diary of a Shrew / Florka. Zapiski ryjówki

Text by Roksana Jędrzejewska-Wróbel Illustrations by Jona Jung Published by Bajka Translation rights: p.krolikowski@bajkizbajki.pl Age 4+

This is the fifth book in the series about Flora, the little shrew. As usual, it's not just about her adventures, but also the thoughts and ideas she has about things that matter in the life of every child. For instance, how come when you divide something, you get more of it, not less? That's what happened with the candy bar Flora shared among the children! But then meeting an obligation (at first a very nice one) can prove to be really tricky... And just imagine, a small creature from the other end of the world, who talks a completely different, incomprehensible language, snorts and sneezes just the same way as Flora and her friends do after a bath in the fountain. The bold little shrew, very popular with preschool children (and others too), is also the star of an animated serial based on the books.

Aleksandra Piotrowska



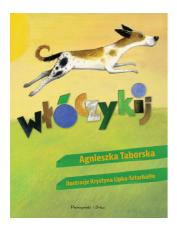
A House That's Out of This World / Dom nie z tej ziemi

Text by Małgorzata Strękowska-Zaremba Published by Nasza Księgarnia Translation rights: a.zielinska@nk.com.pl Age 6+

This house certainly isn't normal. Though outwardly it seems no different from any other house, it has its secrets: it doesn't have a shadow, the rain doesn't fall on it, and also – as the ten-year-old heroine notices – it does harm to the people who live in it. But extracting its secrets isn't easy, as the girl and her friend find out when they try. They have lots of adventures together, but they're not the main focus in this novel. Instead it centres on a painful problem that affects lots of families – domestic abuse. It comes in various forms, but most often as physical violence, aggression towards those who are weaker, humiliation, or depriving others of their sense of dignity. Here this tricky subject is presented in an appealing literary way, to increase the readers' awareness without terrifying them in the process. Another merit of the book are its beautiful illustrations.

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Ewa Gruda



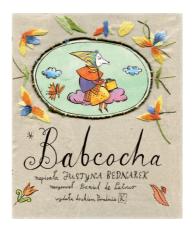
IBBY BOOK OF THE YEAR 2018: LITERARY NOMINATION

Vagabond / Włóczykij

Text by Agnieszka Taborska Cover design and illustrations by Krystyna Lipka-Sztarbałło Published by Prószyński Media Translation rights: rights@proszynskimedia.pl Age 6+

The central character and narrator of Agnieszka Taborska's story is a stray dog called Vagabond, who describes the world through his eyes and reveals the secrets of canine life. It's a thoughtful tale about the dog's metaphorical and literal wandering: "A dog's life starts with a lottery ticket. If it's a golden ticket, the dog will always be convinced that he's a person. But if it's a black one, the dog knows he has no place in this world". With unusual sensitivity Taborska shows us that a dog's life can take many forms: she writes about stray dogs, circus dogs, show dogs, and dogs that are unhappy despite having homes. In this original story, as well as the troubles of a dog's life there's also a spark of hope, underlined by the message: "Because you're never nobody forever" - so there is a chance of good fortune. Vagabond is about the need for love, freedom and acceptance. Just as essentially, the individual animals' stories tell us many truths about ourselves. Here in a simple form Taborska writes about some extremely important things in a refined and beautiful way. The story is illustrated by moving portraits of the canine characters, some metaphorical images and thoughtful observations. In just a few sentences Taborska manages to encapsulate the vital, highly topical issue of the relationship between people and animals, and in doing so she provides her readers with informative literature of a high artistic standard.

Kamila Kowalczyk



IBBY BOOK OF THE YEAR 2018: LITERARY NOMINATION

Supergran / Babcocha

Text by Justyna Bednarek Cover design and illustrations by Daniel de Latour Published by Poradnia K Translation rights: k.jaszecka@poczta.fm Age 7+

There can be no doubt that Supergran is a witch; she flew in on a cloud of hail, she has a great big nose and magical powers. Yet this story isn't set in fairyland, but in a dump of a village situated in south-eastern Poland. We won't meet any kings or princesses here, but there is a miller, a village elder, a shopkeeper and some other local men who are in the constant habit of regaling themselves with raspberry juice (drunk straight from the bottle) and who have various minor sins on their consciences. Supergran – like the wise witch from the folk tales - finds a way to deal with everything. Through magic she helps those in need; meanwhile those who do wrong - harming animals, cheating, stealing, and teasing their neighbours - end up in some nasty cautionary situations. For example, when the shopkeeper steals some flowers, his turkeys start reciting the Collected Works of a great poet, which makes them famous, and thus untouchable, so the crook loses his chance to eat them. And when a visiting townie drops litter in the woods, his punishment is that the empty raspberry-juice can he dropped never leaves his side. "As he welcomes the foreign delegation, the can says 'Nice to meet you'." Justyna Bednarek has a lot of fun with the world she has created, combining a realistic, though tongue-in-cheek portrayal of her native province and some old wives' tales about miracles, Baba-Yagas and saints with a magical fable about a real witch - one who is also like the ideal grandmother: you can have unforgettable adventures playing truant with her, or when times are bad, you can howl at the moon like wolves together.

Irena Bolek



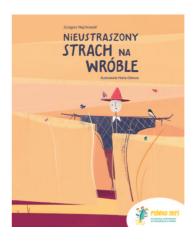
IBBY BOOK OF THE YEAR 2018: LITERARY NOMINATION

Whispering / Szeptane

Text by Paweł Beręsewicz Cover design by Monika Pollak Published by Nasza Księgarnia Translation rights: a.zielinska@nk.com.pl Age 14+

Four Warsaw high-school students dream of watching the League of Champions soccer final at the National Stadium. But the tickets are expensive and they haven't any money. Their first attempt to earn some by distributing leaflets in the street goes pretty well. But then Jacek has doubts about whether it's honest to encourage people to buy a product without taking any responsibility for its actual value, though his friends reject these scruples. Then they try buzz marketing, the "discreet, refined and on target" indoctrination of Internet users, also known as "bolstering consumer decisions". Filip sets up a large number of fake email addresses, and as, for instance, Fryderyk Sienkiewicz, Donald Skłodowski or Emilia Krzywousta he "whispers" about the given product on various web portals. In his view, developing a "whispering strategy" is great creative fun. And he's very successful at it - until the moment comes when he's told at work that he has "focused on whispering in the wrong ears, and not entirely on topic". He fails to notice that he himself is the object of cynical manipulation. Fluent in English, at a certain point he is drawn into a cruel political game: he writes some articles to order which, once posted on the web, are designed to discredit a mayoral candidate in an Australian town. He's no longer just duping customers - now he's spreading hate, with tragic consequences. Here we have a highly topical theme, a light touch, humour, a rapidly moving plot and some well-defined characters - everything his readers like about Paweł Beręsewicz's work. And there's also an important warning for young adults: the price you pay for thoughtlessness and blind trust that turns out to be naivety is always a high one.

Irena Bolek



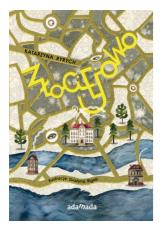
IBBY BOOK OF THE YEAR 2018: LITERARY NOMINATION

The Fearless Scarecrow / Nieustraszony Strach na Wróble

Text by Grzegorz Majchrowski Cover design and illustrations by Maria Giemza Published by Zielona Sowa Translation rights: anetta.jaworska-rutkowska@jeronimo-martins.com Age 6+

In many respects Grzegorz Majchrowski's book makes you think of a lazy evening in late summer. This is a warm, evocative text, radiating soothing calm and reverie. The dream-like story guides us through an idyllic August landscape which, as the astute reader will notice, is an enchanting setting for signs, symbols and allegory. Even the tiniest blade of straw has a hidden, extra meaning: it might be a kind word, a thoughtful gesture or a sympathetic remark. The Fearless Scarecrow is a parable following in the footsteps of the best philosophical children's books, such as The Little Prince or Winnie the Pooh. Just as they do, it asks questions about friendship and the meaning of humanity - not in the grand, exalted sense, but the simplest kind, which we seek in the everyday life we share with others, represented here by a swallow's nest woven into the heart of the central character. In an accessible, sincere and comforting way the story shows the value of devotion, self-sacrifice and mutual care and kindness. Gradually crossing the world alongside the Scarecrow is a moving ethical experience for young and old readers alike. The book also has some unique aesthetic merits: it is written in lyrical prose that awakens our senses of the surrounding reality. In this way the author proves that children deserve lyrically polished, subtle narrative, which is a thing of value in itself.

Aleksandra Korczak



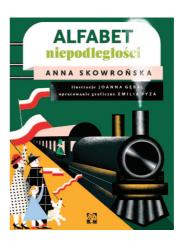
IBBY BOOK OF THE YEAR 2018: LITERARY NOMINATION

Golden Village / Złociejowo

Text by Katarzyna Ryrych Cover design and illustrations by Grażyna Rigall Published by Adamada Translation rights: mankiewicz@adamada.pl Age 10+

Like her previous novel, The Burdock Field, which won an IBBY award last year, Katarzyna Ryrych's Golden Village has a magical effect on the senses. This time she charms her readers with the softness of cat fur, the scent of garden flowers, herbs and cinnamon, the flavour of hot chocolate, and the sound of a silver teaspoon rattling against a china cup with a gold pattern from Granny's kitchen dresser. And she achieves all this not by waving a wand, but by writing beautiful prose full of feeling. In fact there are quite a lot of grannies and grandmotherly qualities here: in the town of the title it is the old ladies who cook, cast spells, paint, mend things and solve problems. And there are plenty to be solved - hearts to be won, friendships to be made, animals to be freed from enchantment. But all these troubles melt like snow in springtime thanks to the warmth of human friendliness and neighbourly cordiality. Ryrych dedicates the book among others "to the children still alive inside people who've already grown up", and here we find the true essence of this novel, a work of literature streaked with humour, where the adult characters are caught in an atmosphere of magical realism and myth. Just as ivy grows into a hedge, so a multitude of themes and characters wind together here to form a utopian space which, as the narrator tells us, can't be found on any map. But we'll find it "at the bottom of the heart of every single one of us... And it's quite possible to get there one day, as long as you believe in fairy tales, of course".

Aleksandra Korczak



IBBY BOOK OF THE YEAR 2018: GRAPHIC NOMINATION

A Dictionary of Independence / Alfabet Niepodległości

Illustrations by Joanna Gębal Graphic design by Emilia Pyza Text by Anna Skowrońska Published by Muchomor Translation rights: kasia@muchomor.pl Age 9+

In this book, the recent trend in Polish illustration for "vintage" aesthetics that have their roots in the visual culture of the inter-war period finds justification on several levels. It's not just about the 100-year history of Polish independence, but also about the Second Republic, in other words Poland between the wars. Not surprisingly, the attentive eye will see references to the paintings of Tamara Łempicka (in the picture of the Archduke Ferdinand and his wife in their automobile, and in the genre scene at a restaurant), and also to some famous posters designed by Tadeusz Gronowski (for instance, his posters advertising transport exhibitions are echoed in the image representing the Kościuszko Squadron, and the one advertising "Gentleman galoshes for the elegant lady" in the illustration for text about voting in an election, which uses an "American shot" to show women queuing to vote for the first time, i.e. from the knees down). The limited range of colours also harks back to the interwar period (generally there are only two or three within a single illustration), as are the faded effect typical of using an airbrush, the synthetic contours, the geometric shapes and the large patches of pure colour. The most curious feature of these illustrations is Joanna Gebal's use of unusual framing (e.g. Marshal Piłsudski's face is cut off above the nose, and as General Haller leans over the sea he "doesn't fit" into the frame), and the perspective images (e.g. the lid of Paderewski's piano seen from a bird's eye view, or President Narutowicz, seen from behind the back of his assassin, Niewiadomski). Another fine quality is the subtle humour (e.g. a famous politician in a gymnastic pose, wearing a sash made of railway tracks, or Piłsudski's favourite horse, Kasztanka (meaning "Chestnut"), as sculpted out of chestnuts by preschool children, among many other examples). Here we have perfect harmony between word and image.

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Anita Wincenjusz-Patyna







IBBY BOOK OF THE YEAR 2018: GRAPHIC NOMINATION

Overtones; Glissando; Ostinato / Alikwoty; Glissando; Ostinato

Illustrations by Gosia Herba Text by Katarzyna Huzar-Czub Published by Polskie Wydawnictwo Muzyczne Translation rights: aleksandra_myk@pwm.com.pl Age 4+

The authors of this series (the title of which means "Sonia in the Land of Sonobeasts") from an original idea by Anna Pęcherzewska-Hadrych, have taken on the tricky task of "translating" some basic concepts from the world of music into the language of verbal and visual associations, recorded in the form of tales for the youngest readers. Fortunately, this anniversary series published by Polskie Wydawnictwo Muzyczne is not the only project of its kind on the Polish publishing market – in recent years authors including Anna Czerwińska-Rydel have successfully tackled similar topics in their books (e.g. All in Tune, illustrated by Marta Ignerska, and What Can You Hear? designed by Monika Hanulak and Małgorzata Gurowska). This time, with the help of a rhyming text by Katarzyna Huzar-Czub and graphics by Gosia Herba with echoes of a classic style, the series of music lessons acquires a sense of domestic warmth and a slightly old-fashioned charm, typical of "the Polish school of illustration". Like the heroine of the books, who "goes hunting" for the sounds in her immediate environment, the illustrator too aims to describe a whole arsenal of abstract structures and textures in accessible figurative forms: the rhythmic repetitions of ostinato, rippling glissando and vibrating compound overtones. The association expressed on the cover of Ostinato might give one the impression that here the most basic musical instrument is the human body, quivering like a sensitive seismograph as it resonates with the subtle vibrations of the sound ecosystem.

Jakub Woynarowski



IBBY BOOK OF THE YEAR 2018: GRAPHIC NOMINATION

Spring Images / Wiosenne obrazki

Illustrations by Piotr Młodożeniec Graphic design and layout by Joanna Jopkiewicz/Grupa Projektor Text by Stanisław Młodożeniec Published by Warstwy Translation rights: k.janusik@domliteratury.wroc.pl Age 7+

Almost sixty years since it was first published (with illustrations by Hanna Balicka and Jan Frybes), this book has been given a new dimension, closing the circle on the creative work of three generations of Polish artists: Stanisław, Jan and Piotr Młodożeniec. Stanisław Młodożeniec's dynamic, though maybe slightly dated text has been refreshed by his grandson Piotr who has produced posterstyle lay-outs, including work by his father, Jan, in the background. By introducing graphic features such as cutout patches of halftone, solid lines and distinctive spots of colour, Piotr Młodożeniec has restored the atmosphere of poems that emanate faith in improving the quality of life and the child's environment, e.g. by building a stone path to school to avoid getting one's shoes muddy, or daydreams about mechanising agricultural work. The silhouettes of figures, cleverly drawn and multiplied by using identical shapes, invite us to play together again. There's no need for the figures of the children to be made individual, their optimism has been refreshed, immortalised and transformed into abstract symbols. The modernist, futuristic concept apparent in the structure of Stanisław Młodożeniec's poems, with their frequent use of onomatopoeia, exclamation marks, pauses and half-pauses combines fluently with the images. The resonance of the words is tidied up by the sans-serif, bold font, the child's printing blocks beat out a syncopated rhythm, and the letters smoothly coalesce with the illustrations. This is a very carefully produced book, a beautiful object that delights the senses.

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Krystyna Rybicka



IBBY BOOK OF THE YEAR 2018: GRAPHIC NOMINATION

The Little Prince / Mały książę

Illustrations by Paweł Pawlak Text by Antoine de Saint-Exupéry Published by Znak Emotikon Age 10+

Antoine de Saint-Exupéry's timeless classic of 1943 has appeared in a new translation by Henryk Woźniakowski and an original graphic design by Paweł Pawlak. The setting spreads freely across the layouts and is full of exquisite colours; the shades of the night sky are reflected in deep blue backgrounds, even in the purple of the font, and correspond with golden sands that pass into the mature cinnabars and cadmium reds of the various spots of colour coming together to form the whole work. In Pawlak's version, the place where the author and his readers meet the Little Prince is somewhere in between a desert on Earth and the sky, with the vibrant colours of the Universe depicted in visionary scenes reminiscent of paintings by Vassily Kandinsky in his later years, which coincided with the time when The Little Prince was written. Pawlak has drawn the boundless cosmic realm of whirling planets, presenting their stories to the intrigued readers. This new artistic way of illustrating the lyrical text boldly and freely balances between the abstract and the figurative, the flat plane of an outline, reversed perspective and the depths of outer space, inviting us through its subtle colours to go on an expedition into a new dimension in between life and death, love and solitude. The main character, a green-eyed boy dressed in a paramilitary uniform, has returned to us, to Earth. What does he want this time?

Krystyna Rybicka



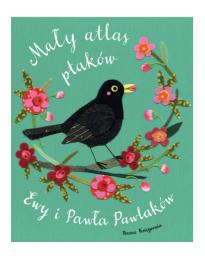
IBBY BOOK OF THE YEAR 2018: GRAPHIC NOMINATION

Object Lessons / Bajki od rzeczy

Illustrations by Idalia Smyczyńska, Paweł Szarzyński and Robert Zając (The kilku.com Collective) Text by Grażyna Lutosławska Published by Ośrodek "Brama Grodzka – Teatr NN" Translation rights: grazynalutos@gmail.com Age 5+

In keeping with its title, the heroes of Grażyna Lutosławska's book are everyday objects - secondary characters that thanks to an unexpected change of perspective gain self-awareness. But the subjectivity of the objects turns out to be an illusion; each of them is only capable of moving along the functional trajectories that arise from the needs of their user (who in this particular micro-universe plays the role of an omnipotent demi-god). The ambiguous status of the props in this constantly recurring show is reflected in the book's aesthetic form, where there is no question of anthropomorphising inanimate matter, as often occurs in tales of this kind. The coldness of the "hyperreal" 3D graphics, which sometimes comes close to minimalist abstraction, is brought to life with the aid of hallucinatory, psychedelic colours. But under the cold armour the red-hot insides of the rebellious objects lie hidden. The brash typography and self-referential devices (such as the illusory bookmark ribbon that's printed on the surface of the paper) give the readers greater involvement and draw them into the characters' world, far removed from the human scale. It's hard to resist feeling that Lutosławska's poetic "post-humanist fairy tales" are essentially forlorn parables about the most human matters.

Jakub Woynarowski



THE MOST BEAUTIFUL POLISH BOOKS OF THE YEAR: NOMINATION

FULL STOP AND COMMA: NOMINATION

A Small Atlas of Birds / Mały atlas ptaków

Text and illustrations by Ewa Kozyra-Pawlak and Paweł Pawlak Published by Nasza Księgarnia Translation rights: a.zielinska@nk.com.pl Age 4+

This book is a source of joy for young and old alike, and an encouragement to look at things carefully. As the authors write, to explore the unusual world of birds, "all you have to do is pay attention". Using paintings, collage, photographs and words, this guide is the ideal introduction. It begins with the black redstart, the authors' first avian guest in their bird house, and then it just gets more and more beautiful – here we'll find tree sparrows in the gutter, long-tailed tits sitting on the garden Christmas tree like decorations, the jay who's a hooligan, the chilled chaffinch, and many more. This book is full of admiration for our feathered friends (for whom there's not just a bird-feeder, but also "bird treats", meaning plants grown specially for them), and full of love for the world.

Dorota Koman



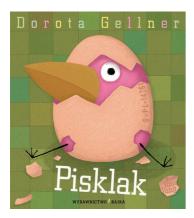
FULL STOP AND COMMA: NOMINATION

When I'm Big / Kiedy będę duży

Text and illustrations by Maria Dek Published by Wytwórnia Translation rights: sgiraud@helium-editions.fr Age 4+

A book full of surreal humour about children's dreams, plans and expectations for their future life as adults. How do children imagine their future? They think they'll have unlimited freedom and the opportunity to do whatever enters their heads – at last they'll be able to have five scoops of ice cream for dinner, seven professions – a different one for every day of the week, they'll be able to jump through nine puddles, keep 18 spiders under the bed, have 24-pillow pillow fights, and go to bed at 25 o'clock. The ideas are in the form of a counting rhyme, as a way of learning to count from one to 25, with the excellent help of some simple watercolour illustrations. The book has been published in two versions, one for boys and one for girls.

Ewa Solarz



FULL STOP AND COMMA: NOMINATION

Chickabiddy / Pisklak

Text by Dorota Gellner Illustrations by Jona Jung Published by Bajka Translation rights: p.krolikowski@bajkizbajki.pl Age 4+

Chickabiddy is a cardboard picture book aimed at the tiny tots who haven't yet learned to read on their own. There isn't much text – it'll only take a few minutes for the adult to read out the entire rhyming story of the chick's birth. But they're sure to have to read it over and over again, because the book is full of thrilling things to make the child want to hear the story again. The melodious, rhyming text is accompanied by comical illustrations that the child will understand. The words and pictures harmonise and supplement each other to form a coherent whole (also thanks to a careful graphic design). The message of the book is simple and wonderful: all you need is love, as the Beatles said!

Ewa Gruda



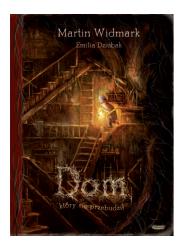
FULL STOP AND COMMA: NOMINATION

Jolly Hoglet and the Summer / Wesoły Ryjek i lato

Text by Wojciech Widłak Illustrations by Agnieszka Żelewska Published by Media Rodzina Translation rights: joanna.nowakowska@mediarodzina.pl Age 4+

This the fifth book in the series featuring the adventures of the lovable little piglet. It presents a familiar, but unusual world to preschool children. Well-known to most children under six by now, Jolly Hoglet has the sort of adventures they and their families might have. This time he does some daydreaming, is attacked by mosquitoes, is scared by a storm, goes berry picking and plays at being a ship's captain on the beach. He's accompanied on all his adventures by his parents and his faithful friend, a cuddly toy tortoise. And here lies the strength of Wojciech Widłak's books. With light-heartedness and humour they guide their small readers through the world, even if they're only going on an outing into the garden. The stories are supplemented by Agnieszka Żelewska's cheerful, colourful illustrations, which are in perfect harmony with the text. No one can possibly imagine Jolly Hoglet looking any different.

Ewa Świerżewska



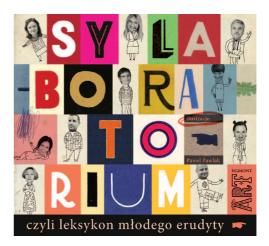
FULL STOP AND COMMA: NOMINATION

The House of Lost and Found / Dom, który się przebudził

Text by Martin Widmark Illustrations by Emilia Dziubak Published by Mamania (and in English by Floris Books) Age 6+

"Every family has its secrets", thinks Niles, a lonely old man who for years has been living on nothing but his memories. But one fine day, thanks to the care he has taken of a seed that's been entrusted to his keep, he starts to wake from his lethargy. Just like his large, empty house...And although Niles still associates many things with the past (a poppy grows from the seed that looks like the poppies in the pictures painted by Niles's late wife, and also like the ones in the meadow where he first put his arms around her), he doesn't lose his desire for life. On the contrary, it gives his life new meaning. This moving metaphorical tale by a Swedish author is superbly complemented by Emilia Dziubak's atmospheric illustrations. And the reader, regardless of age, is reminded of an apparently simple truth: one can give a great deal while not seeming to give much. Just by placing a seed in someone else's care.

Dorota Koman

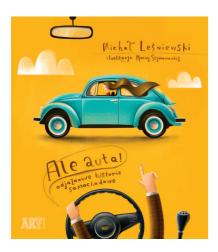


FULL STOP AND COMMA: NOMINATION

Syllaboratory / Sylaboratorium

Text by Zofia Stanecka, Wojciech Widłak, Ewa Nowak, Justyna Bednarek, Agnieszka Frączek, Mikołaj Golachowski, Roksana Jędrzejewska-Wróbel, Emilia Kiereś, Zuzanna Orlińska, Marcin Wicha, Jerzy Bralczyk Published by Egmont Polska Translation rights: rights@egmont.pl Age 8+

This is a real work of art, in terms of production, language and illustration. It's also excellent reading matter for young and old, enriching the language, stirring our imagination, putting us into a good mood, and inspiring us to look for other unusual expressions. In keeping with the fashionable idea that there's no better way to learn than through play, the creators of this unusual book invite their readers to conduct their own verbal experiments.



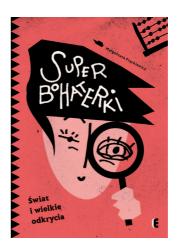
FULL STOP AND COMMA: NOMINATION

Hurray for Cars! Fabulous Motoring Stories / Ale auta! Odjazdowe historie samochodowe

Text and illustrations by Michał Leśniewski Published by Egmont Polska Translation rights: rights@egmont.pl Age 6+

This book traces the development of the motor car, from the first self-propelling vehicle equipped with a steam engine (it looks like a kettle on wooden wheels) to the most modern racing cars, bristling with electronics and made of spaceship materials. It also features the cars that for decades reigned supreme on Polish roads, the Syrenka, the tiny Fiat 126 and the "Large Fiat". But the author has also included lots of curious facts, anecdotes and true stories that will make this book a joy, and not just for fans of fourwheelers. Did you know, for instance, that a major role in the development of motorisation was played by Bertha Benz, who took her two sons to visit their grandmother in a vehicle constructed by her husband? And that the sandwiches she made for the journey, thickly spread with butter, proved very important too?

Aleksandra Piotrowska



THE MOST BEAUTIFUL POLISH BOOKS OF THE YEAR: NOMINATION

Superheroines. The World and Great Discoveries / Superbohaterki. Świat i wielkie odkrycia

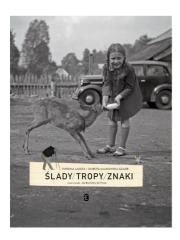
Text and illustrations by Małgorzata Frąckiewicz Published by Ezop Translation rights: anna@ezop.com.pl Age 6+



THE MOST BEAUTIFUL POLISH BOOKS OF THE YEAR: NOMINATION

Mushrooms. Strange Facts About Fungi You Never Knew Before / Grzyby. Dziwne fakty z życia grzybów, o których nie mieliście pojęcia

Text by Liliana Fabisińska Illustrations and graphic design by Asia Gwis Published by Nasza Księgarnia Translation rights: a.zielinska@nk.com.pl Age 4+

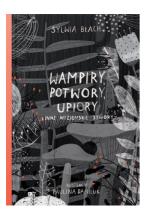


THE MOST BEAUTIFUL POLISH BOOKS OF THE YEAR: NOMINATION

Traces/Clues/Signs Ślady/Tropy/Znaki

Text by Ewelina Lasota and Dorota Majkowska-Szajer Illustrations and graphic design by Marianna Sztyma Published by Muzeum Etnograficzne im. Seweryna Udzieli w Krakowie

Translation rights: sekretariat@etnomuzeum.eu Age 6+



THE MOST BEAUTIFUL POLISH BOOKS OF THE YEAR: NOMINATION

Vampires, Monsters, Ghosts and Other Unearthly Creatures / Wampiry, potwory, upiory i inne nieziemskie stwory

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Text by Sylwia Błach Illustrations and graphic design by Paulina Daniluk Published by Albus Translation rights: k.jaszecka@poczta.fm Age 6+



THE MOST BEAUTIFUL POLISH BOOKS OF THE YEAR: NOMINATION

The Lost Soul / Zgubiona dusza

Text by Olga Tokarczuk Illustrations by Joanna Concejo Graphic design by Maria Szczodrowska and Radek Staniec Published by Format Translation rights: book@editionsformat.com Age 12+

PUBLISHERS

Adamada adamada.pl

Albus albus.poznan.pl

Aromat Słowa aromatslowa.pl

Bajka bajkizbajki.pl

Druganoga druganoga.com

Dwie Siostry wydawnictwodwiesiostry.pl

Egmont Polska wydawnictwoegmont.pl

Ezop ezop.com.pl

Format

wydawnictwoformat.pl

Gereon gereon.pl

Instytut Wydawniczy Latarnik latarnik.com.pl

Kocur Bury kocurbury.pl

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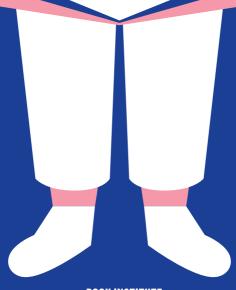
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