

cape

Librarian

Kaapse Bibliotekaris

quality for a man who spent 27 years of his life in prison, the victim of a legal system whose purpose was to keep him and his people subjugated in perpetual bondage, to entertain the widows of his sailors to lunch.

that is what South Africa's President Nelson Rolihlahla Mandela did, five years after the jail doors were opened and he stepped out a free man, later to be elevated to the highest office in the country in what has been described as a miracle election. It was difficult to read his thoughts. He was a warm and courteous host at the lunch party at his official residence, Mahlamba 'Ndlopfu (Rise of a new era), the former Libertas, which all of the wives of the Prime Ministers and Presidents had occupied at one time. He also invited the wives and widows of the leaders of the liberation movements, amongst them former African National Congress President, Oliver Tambo's widow, Adelaide, and Albertina Sisulu, wife of the former ANC vice-president, Walter Sisulu.

The two groups, the white Nationalists and the black and white wives and widows of the liberation leaders, had never met before. They were sitting in two groups when President Mandela strode in with the cheerful greeting, "Here are the famous ladies", then there were

Botha, and widow Diederichs, widow of the former President Nico Diederichs. In no time he had both groups mingling together, while he exchanged pleasant and light-hearted banter with them all. There was no suggestion that he was playing a role, not for him the tasteless remarks of Vorster after he publically entertained the former Malawian Hastings Banda and his "official hostess", Cecilia Kadzamira, to a state banquet in Johannesburg. A defensive Vorster had explained to his Nationalist followers that he had sat next to a black woman at the function "as a patriotic duty in the interests of South Africa".

The reason President Mandela gave for entertaining the women - and it was his own idea - was a challenge to the country. He said it was "a practical way of forgetting the past" and, of course, another of his determined efforts to effect reconciliation among all South Africans. His statement, in light of his strong support for the Truth and Reconciliation Commission which was set up to focus a powerful searchlight on the infamy of the apartheid days and part of the post-apartheid period, appeared to be ambiguous, but it was apparent that he was focussing on the attitudes and prejudices that people had once adopted so readily and the fears generated by apartheid policies.

charmed by him, as was Mervwerd. President Mandela working very hard on reconciliation. Having been largely instrumental in bringing about a quite extraordinary negotiated evolution and settlement with the Afrikaner National Party, he has striven to placate blacks disillusioned with reconciliation and Development Programme and other social upliftment plans. He also allayed the fears of whites, especially the rightwingers, many of whom barricaded themselves in their homes with their guns at the of the election. They were terrified that the blacks would rise up against them in retaliation for the past 48 years of persecution and harsh oppression inflicted upon them. In the event, peace reigned universally that many dubbed the election a victory for peace. President Mandela appears to have won the battle - despite sporadic outbreaks of racial violence that have occurred since then. He is an extraordinary person with patience and a great capacity for tolerance. And people who could not stand blacks, indeed hated them now look at him with respect and affection. It is quite remarkable how he has been transformed in the public mind from Public Enemy No 1 into a kind of super hero who is regarded as the



Western Cape Government
Cultural Affairs and Sport

BETTER TOGETHER.



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Cover: This year's covers are representative of Dewey numbers and this month we focus on *Biographies* with special reference to our beloved Madiba (Dewey 920).

Voorblad: Vanjaar se voorblad is 'n voorstelling van Deweynommers. Die fokus hierdie maand is op *Biografieë* met ons geliefde Madiba as fokus (Dewey 920).



We can with confidence say that summer has finally arrived. I'm not sure why I keep on referring to the weather – I'm becoming a bit like the Brits – the weather being one of their favourite topics. Maybe when one lives in the Western Cape this little idiosyncrasy may be forgiven because one's entire life here is based on the vagaries of the weather.

It was indeed a grey day for us when we had to say farewell to our lovely and talented graphic designer, Olivia Foreshaw who has decided her future lies in the Communication Section at our head office. Our loss is their gain and the delightful freshness and innovative designs that graced our covers and articles will be sorely missed by the editorial team and, I am sure, by our readers as well. Although she had left us in the middle of August she produced the July/August edition of the **CL** from home as a special favour to the Library Service. Dedication of this nature is hard to come by and we thank you very sincerely for the effort, Olivia.

On a more positive note readers can share in Jay Heale and Jean Williams' vision for growth towards a truly African quality in South African children's literature on page 17. It is estimated that there are over 220 quality children's titles available in at least four of the official languages of South Africa (Afrikaans, English, isiZulu and isiXhosa) and nearly 90 in all of the 11 languages. This is nowhere near enough and their call for government to enable the purchase of supplementary reading material in all of the official languages will go a long way towards the rectification of this problem. Nelson Mandela once expressed the wish 'that the voice of the storyteller will never die in Africa, that all the children in Africa may experience the wonder of books and that they will never lose the capacity to enlarge their earthly dwelling place with the magic of stories'. Now at last we can claim that we publish books about South Africa for South African children – indeed, for all the children of Africa.

'Public libraries are often seen as a non-essential or "soft" service which will be replaced by electronic media', writes Ilze Swart, chairperson of the Friends Indaba, an invaluable organisation that can play an essential role in educating the public in respect of libraries. In another call for government intervention read more on page 46, in which she presents her case for public libraries and the need for the support of the broad public and all levels of government in an effort to challenge the myth of the obsolescence of the written page.

We're approaching that 'slow' time of the year, and what better way to wind down than to reminisce on that delightful period in the film industry, the 1930s. Enjoy with us Robert Mout's article on page 30, as he takes us down memory lane in *French Poetic Realism* in the cinema, 1930s.

With one issue away from the end of the year we greet you and let's hope the weather picks up...!

Ons kan nou met sekerheid sê dat dit uiteindelik somer is. Ek is nie seker hoekom ek deesdae aanhoudend na die weer verwys nie – ek raak 'n bietjie soos die Engelse – gesprekke oor die weer is mos een van hul gunsteling-onderwerpe. Maar hierdie effense afwyking kan dalk verskoon word omdat ons in die Kaap woon, waar jou daaglikse weë deeglik deur die weer beïnvloed word.

En 'n bewolkte dag was dit wel hier in die ateljee toe ons moes totsiens sê aan ons pragtige, talentvolle grafiese kunstenaar, Olivia Foreshaw. Sy het besluit haar toekoms lê in die Kommunikasie-afdeling in ons hoofkantoor: Hulle wins is werklik ons verlies en die redaksiespan, sowel as ons lesers, sal haar innoverende en verfrissende ontwerpe wat ons tydskrif binne en buite versier het, baie mis. Alhoewel sy ons reeds teen die middel van Augustus verlaat het, het sy, as 'n spesiale vergunning aan die Biblioteekdiens, steeds die Julie/Augustus uitgawe van die **KB** in haar vrye tyd by die huis voltooi. Sulke toewyding kan net bewonder word en ons innige dank gaan aan Olivia.

Op 'n meer positiewe noot nooi ons lesers om te deel in Jay Heale en Jean Williams se droom vir hoë-gehalte Suid-Afrikaanse kinderliteratuur met 'n suiwer Afrika-agtergrond (bladsy 17). Daar is 'n geskatte 220 of meer goeie gehalte kindertitels in ten minste vier van die land se amptelike tale (Afrikaans, Engels, isiZulu en isiXhosa) beskikbaar en ongeveer 90 titels in al 11 amptelike tale. Nie dat dit naastenby genoeg is nie, en hulle beroep op die regering om hul in staat te stel om aanvullende leesstof in al elf amptelike tale aan te koop sal baie bydra om hierdie probleem die hoof te bied. Nelson Mandela het eens die wens uitgespreek dat 'the voice of the storyteller will never die in Africa, that all the children in Africa may experience the wonder of books and that they will never lose the capacity to enlarge their earthly dwelling place with the magic of stories'. Uiteindelik word daar wel nou boeke met 'n Suid-Afrikaanse inhoud vir Suid-Afrikaanse kinders gepubliseer – inteeendeel, vir alle kinders in Afrika.

'Public libraries are often seen as a non-essential or "soft" service which will be replaced by electronic media.' So skryf Ilze Swart, voorsitter van die Vriende Indaba, 'n organisasie wat 'n onskatbare rol kan verrig in die opvoeding van die publiek oor die noodsaaklikheid van biblioteke (bladsy 46). In 'n verdere beroep vir regeringsonderskraking pleit sy vir die bevordering van openbare biblioteke en die noodsaaklikheid van ondersteuning deur die breë publiek en alle regeringsvlakke om die mite van die sogenaamde verdwyning van die geskrewe woord te beveg.

Dis daardie tyd van die jaar waar tyd 'stadiger' verloop en wat kan nou lekkerder wees as om agteroor te sit en daardie heerlike tydperk in die rolprentwêreld, die 1930's te herleef. Geniet saam met ons Robert Mout se artikel, *French Poetic Realism* in the cinema, 1930s (bladsy 30).

Met slegs een tydskrif oor voor die einde van die jaar groet ons met die hoop dat die weer lekker gaan word...!

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Editorial policy

The **Cape Librarian** is the house journal of the Western Cape Library Service and is published bi-monthly. Articles in the field of library and information science, library administration, news items, reviews and accession lists are included. The editorial staff reserve the right to edit, shorten, or rewrite any copy should it be deemed necessary. We cannot guarantee that unsolicited copy supplied will be printed. Opinions expressed by contributors are not necessarily those of the Library Service. Copy for a particular issue must reach the editor two months in advance. Articles, letters and news items should be submitted directly to the editor.

Redaksionele beleid

Die **Kaapse Biblioteekaris** is die huisblad van die Wes-Kaapse Biblioteekdiens en verskyn twee-maandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstyde asook praktiese artikels. Die redaksie behou hom die reg voor om, indien nodig, bydraes te redigeer, te verkort of te herskryf. Die publikasie van artikels wat nie in opdrag geskryf is nie, kan egter nie gewaarborg word nie. Die menings van medewerkers is nie noodwendig dié van die Biblioteekdiens nie. Alle kopie vir 'n bepaalde uitgawe moet die redaksie twee maande vooruit bereik. Artikels, briewe en nuusberigte kan direk aan die redakteur gestuur word.

LYN STEYN
Correspondent



Moving goal posts

'Towards the end of last year I tiptoed meekly through the portal to the Third Age.' Reading that statement, your interpretation will differ radically from mine. The modern meaning of 'meek' is somewhat negative: docile, submissive, almost spineless, yet its original true meaning had greater depth, namely 'controlled, disciplined and powerful'. Consider how that enhances the prediction 'the meek shall inherit the earth'. Alexander the Great heaped praise on his favourite warhorse Bucephalos, calling him 'meek' in a description of ideal qualities required of a mount in battle. So, while I reject a default setting of weakness, I must admit that pursuit of discipline has never been my strength. My use of that particular word was in hopeful self-encouragement, even while you pictured me shuffling hesitantly into the unwelcome unknown.

There are gifted writers and journeyman wordsmiths who slave over a hot pen in a grubby attic, or, latterly, over a sleek keyboard on Kokomo beach. They produce works of genius or bestsellers (not always compatible concepts) but eventually the pen dries up and the keyboard goes offline. At the other end of the scale, we find those with a little skill and a surfeit of malice who make a career of critical destruction. The random spray of lucrative venom dribbles to the same unavoidable conclusion. Immortality lives only at the apex of the scabbled pile of words. The rest of us who aspire to share our thoughts need to be mindful to do so with meanings of some relevance to our readers.

Herewith the practical lexicon of the leisured life of retirement:

- ▶ no carbon footprint – only sandy footprints on Kommetjie beach
- ▶ balanced diet, with four major food groups – Woollies, Nando's, Debonairs, Tong Lok
- ▶ plenty of liquids – eke out the whiskey budget
- ▶ regular exercise – flex bicep (lift glass), relax bicep (replace glass)
- ▶ low impact aerobics – replace glass gently

- ▶ energy conservation – remain motionless for extended periods, preferably in horizontal position
- ▶ move eyes rhythmically from left to right, either over print or observing tennis ball on TV screen
- ▶ maintain mental acuity – solve puzzles, that is, where is my glass?
- ▶ maintain social networks – keep a list of friends with passport photos as ID clues.

Two vital adjustments will be to dump long-term goals in favour of more immediately achievable plans, and secondly, to keep my dictionaries next to my bed. I would hate to forget a word while searching for the dictionary.

For the moment I still prefer Frankie goes to Hollywood singing *Relax* rather than Frankie Sinatra's *My way*, but who knows what may appeal when one gets sucked into the wicked social whirlwind of Senile Singalongs?



LIBRARIES
BIBLIOTEKE
AMATHALA EENCWADI

Porterville vier fees

Die Porterville 150-jaar Fees is in Augustus 2013 herdenk met 'n boek- en kunsuitstalling. Tydens dié geleentheid het Dr Ivan Meyer, Minister van Kultuursake en Sport in die Wes-Kaap, die biblioteek besoek.

Die boeke-uitstalling het werke van beroemde persone afkomstig van Porterville ingesluit soos: Hubert du Plessis (komponis); Christiaan Albertyn (Albertyn Uitgewersmaatskappy); Barend Toerien (digter); Herman Gilliomée (geskiedenis-skrywer) en Francois du Bois (plaaslike skrywer).

Die kunswerke was ook van plaaslike kunstenaars asook studente van die kunsskool van Mev Pasques, in plaaslike kunstenaar.



◀ Hier verskyn Dr Ivan Meyer en die burgemeester van Bergrivier Munisipaliteit, mnr Evert Manuel, saam met die personeel van Porterville Biblioteek
Agter (Inr): A de Villiers (Voorwaardelike Toelaag), L Swarts (biblioteekhulp); M Verhoog biblioteekassistent).
Voor (Inr): Dr Ivan Meyer (Minister van Kultuursake en Sport), G van der Ventel (waarnemende bibliotekaresse), mnr Evert Manuel (burgemeester: Bergrivier Munisipaliteit)



◀ Dr Meyer saam met Gail van der Ventel, senior bibliotekaresse

Observatory librarian's creativity

Both these interesting displays were done by Lauren Lengeveldt, librarian at **Observatory Library**. They are simple and inexpensive, yet very effective and can serve as an inspiration to others.



Mandeladag-vieringe

Hierdie spesiale dag is vanjaar met 'n heerlike tee deur personeel van **Esselen Biblioteek** saam met 67 senior burgers gevier. Adj Esterhuizen van die SAPS en sy kollega het 'n praatjie oor algemene veiligheid gelewer en beklemtoon hoe bejaardes hulself kan beskerm teen misdadigers. Die koördineerder van Houmoed Dienssentrum (bejaardeklub) het 'n motiveringspraatjie gelewer en bejaardes wat nog nie by 'n dienssentrum betrokke is nie, uitgenooi om aan te sluit.

Die verrassing van die dag was die Santos Sokkerklub se spelers wat aan die bejaardes komberse en ander items uitgedeel het. Hier het groot opgewondenheid geheers en almal het saam met die spelers foto's geneem en die spelers het hul handtekeninge uitgedeel.

*Mariska Bailey
Biblioteekaris, Esselen Biblioteek*



Minister verras Ladysmith

Op Dinsdagmiddag, 6 Augustus 2013, het Dr Ivan Meyer **Ladysmith Biblioteek** verras met 'n besoek, 'n hoogtepunt vir almal en 'n inspirasie!

Hy het hom op 'n stadium tussen die leerders by die rekenaars tuisgemaak.

Almal sien uit na die beloofde skaakstukke vir die voorkant van die biblioteek sodra die sementblokke geveerf is. (Gelukkig het 'n gebruiker draagbare skaakstelle geskenk wat aan leerders uitgeleen kan word.)



◀ *Gloria Fortuin,
Murusda van Heerden,
Thomas Heath,
Minister Ivan Meyer en
Barbara Gunther*



▶ *Hier word 'n jong dogtertjie se Xhosa woordeskat getoets. (Ladysmith is oorwegend 'n Afrikaansprekende gemeenskap.)*



Minister skenk skaakstel

Dr Ivan Meyer, vir wie skaak baie na aan die hart lê, het op Vrydag 26 Julie 'n skaakstel aan **Caledon Biblioteek** oorhandig.

Minister Meyer is werklik 'n inspirasie vir biblioteekpersoneel- en gebruikers. Met sy bystand en aanmoediging kan hierdie Diens net groei. RED



World Guinness Record toppled

On a day in early July 2013, **Central Library** and the organisers of the Open Book Festival decided to break the Guinness World Record for the longest book domino chain, set in May 2013 by the Seattle Public Library. We thought the event would be a delightful prelude to Open Book 2013, and that Central Library would be an amazing space in which to do it.

Open Book set about getting the proper permission and rules from the Guinness WR office in London, while Central staff went to work to find 2,500 donations – the only condition being that the books be small hardcovers, preferably sturdy.

We received the majority of the books from the Rotary Club's 'Books for the World' containers in Pinelands, where staff members spent hours, over a period of many days, going through stacks of books seeking out those suitable for the game. We also got books from the Friends of Central Library and the Bookery in Cape Town.

Our first practise run was in the staff room with 112 books and at the end of the run we were thrilled: this seemed infinitely doable! Over the weeks that followed, our strategies for success changed from very intricate runs with spinners and bridges to the simplest possible runs, though the design would have to include our favourite words, 'Open Book' and 'Central Library', as well as a big red heart symbolising our love for all things literary.

In the end the book chain would start on the second floor; run down the stairs to the first floor; and further down to the ground floor where it would continue the chain with the words 'OPEN BOOK' and finish with 'CENTRAL LIBRARY'. We had it all worked out.

The event garnered loads of media interest and though the small domino crew was confident that we would break the record, we told ourselves that the public relations generated from the event, in the weeks leading up to the day, meant that we had already succeeded. But we still had work to do!

It took six people seven hours to line up the books. At 9am on the day of the event we had all the media we could dream of

Nuwe baadjies vir kassethouers

Tydens die Julie skoolvakansie is 'n handwerksessie (die maak van 'n pennekissie) vir kinders deur Gloria Fortuin by **Ladismith Openbare Biblioteek** aangebied. Oortollige vc-kassethouers van die streekbiblioteek is gebruik. Streekpersoneel het die bo-, onder- en voorste rand eers met goue spuitverf gespuit en gaatjies in die voorkant geboor waardeur die linthandvatsels vasgemaak kon word. Die kinders het hul eie tekeninge op A4-blaaie gedoen wat onder die plastiek ingeskuif is en daarna is die handvatsels aangebring. Daar is nog heelwat vc-kassethouers oor wat op dié wyse benut kan word.

Theuns Botha
Streekbibliotekaris, Oudsthoornstreek



◀ Hier is Chrisand Joseph saam met Maureen Rademeyer



in the house: reporters from newspapers, magazines and television, and many interested onlookers. There were people tweeting and others sending messages of support on Facebook. And while Central was abuzz with interest and nerves, the small crew was steeped in concentration, willing the 2,500-odd books to behave. . .

Just before noon, poet Toni Stuart set off what would be our second and final attempt to topple the Guinness World Record. Our collective heart stopped beating and we were on the proverbial edge, as the books ran, and ran, and toppled, and we realised more and more that success was just a heartbeat away. And then the final exhilarating moment when the last book had fallen and we were all mid-air, shouting our elation and sharing our collective joy at our success: WE HAD DONE IT! 2,586 books toppled in one sequence!

The benefits of the endeavour were many and ranged from personal lessons in patience, due diligence and perseverance, to unprecedented highs in staff morale, not only internally but on a departmental level; we even had librarians nationally and internationally sending messages of congratulations and support. The cherry on



▲ The jubilant Central Library team, with volunteers and Open Book staff, celebrating their Guinness success (Photography: Franklin Morta)

the top was a tweet from Seattle Library congratulating us on topping their record with 455 books.

Would we do it again? In a heartbeat!

Akeela Gaibie

Senior Librarian, Central Library

It must have been a heart-stopping moment when the last book fell! Congratulations on this magnificent effort. ED



Taking stock is a thankless and tedious job but the diligent staff of **Strand Library** are determined to get the work done



Learners read their way to the top



Ridhwaana Baradien
Library & Information Services



▲ Seen here are the judges of the reading competition held at **Meadowridge Public Library** together with Cnr Christopher Jordaan, Alwie Lester, general manager for the Western Cape Operating Unit of Eskom, Library and Information Services director Ninnie Steyn and Edwin Stanley, author of the Beat the peak script that was read during the competition

▶ Gershon Aziza, winner of the judge's discretionary prize, together with Thomas Wildschutt, Primary School and Meadowridge Library representative



Exciting reading programme

The **Milnerton Library** Reading Programme for the Grade 1-3 learners who are struggling with English reading skills and comprehension, is still going strong. Committed young readers from Marconi Beam Primary School come to the library in the pouring rain to attend the weekly classes. One of the volunteer teachers, Ilana Sachar, noticed that some of the children were not dressed warmly enough for the very cold winter weather and hence called upon members in the community to donate tracksuits for these enthusiastic young readers. Suffice to say, overwhelming excitement prevailed among the children when tracksuits were presented to them. One little girl refused to part with her tracksuit even though it was a size too small, but she was promised a bigger size soon. The Milnerton Library is very proud of their caring community and grateful for the support for the library's goal of building a strong reading culture in our community.

Mariëtha Eysen
Principal Librarian, Milnerton Public Library



▲ Learners from the Marconi Beam Primary School who received tracksuits.
(Ltr): B Nopote (teacher), Eugene Kammeas, Matu Nsembani, Pascal Byandunia, Jemima Byandunia and E. Plaattjies (principal of Marconi Beam Primary School)

Taryn Hayes visits Milnerton

Cape Town author and blogger, Taryn Hayes, visited the **Milnerton Library** and gave an enlightening talk to the Grade 7 learners and library monitors from Woodbridge and Seamount Primary Schools, where she discussed her debut novel, **Seekers of the lost boy**. Set in Cape Town, this is an adventure that brings a home-schooling family face to face with the atrocities of their apartheid past. Her talk was about the understanding of different cultures and religions in the light of our country's past.

- ▶ *Milnerton Library gives publicity to the author's visit and her book*
- ▼ *The author with learners from Woodbridge and Seamount Primary Schools*



Soil turning ceremony

It is all systems go for the new **Prince Alfred Hamlet Library!**

The long awaited establishment of a library for the community of Prince Alfred's Hamlet, just outside Ceres, is finally starting to take shape.

On Thursday, 3 October 2013, the soil turning ceremony, which marked the official start of the project, took place. MEC for Cultural Affairs and Sport, Dr Ivan Meyer, enthusiastically turned the first soil to mark the beginning of a new era for this vibrant area and community.

Minister Meyer also handed over a cheque of R5 million for the new library at the event.



▲ MEC Ivan Meyer



▲ Joan Stuurman, Library Manager for Witzenberg Municipality, at the soil turning ceremony



◀ (Ltr): Clr Ronald Visagie (Chairperson Portfolio Committee: Community Services), Deputy Mayor Kariem Adams, Minister Ivan Meyer (who turned the soil first) and Clr Piet Waterboer

- ▶ **Steenvliet Biblioteek** se bibliotekaresse, Alida Marries, het gebruikers bewus gemaak van die gevare van borskanker in hierdie treffende uitstalling



- ▲ 'n Winteruitstalling in **Kranshoek Biblioteek** wat lesers behoortlik laat bibber het

- ▶ A striking wall of letters that made an excellent visual impression in the **Plettenberg Bay children's library**



LITERÊRE TOEKENNINGS

LITERARY AWARDS
AMABHASO WONCWADI

Book prizes for Africa

- On 10 September 2013 publisher Maskew Miller Longman hosted its annual literary awards ceremony in the Central Library in Cape Town as part of the Open Book Festival.

The Maskew Miller Longman Literature Awards were established in 2007 by Maskew Miller Longman, the largest educational publishing company in South Africa, and part of global giant Pearson. The competition was created to encourage writing in all of South Africa's eleven official languages, with a particular focus on literature suitable for the youth. The genres rotate each year between novels, drama and short stories - this year the award went to a novel. It is the only competition for entries in all official languages.

Bolander columnist Francois Verster received first prize for his historical novel **Een teen Adamastor**.



Congratulations to Francois for this wonderful award. It is with a touch of pride that we claim him as one of our most valued correspondents.

ED

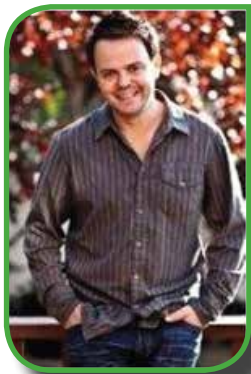
- Mozambican author António Emílio Leite Couto (Mia Couto) has been chosen by a jury of nine international authors to receive the 2014 Neustadt International Prize for Literature.
- Ingrid Winterbach has just been announced the winner of the University of Johannesburg Prize for Creative Writing for her novel **Die aanspraak van lewende wesens** (Human & Rousseau).

- **Die aanspraak van lewende wesens**, the winner of the NB Publishers' competition for new novels in 2012, has also received this year's WA Hofmeyr Prize, the Hertzog Prize and the M-Net Literary Award for the best Afrikaans novel. André Krüger is the winner in the debut category for his novel, **Die twee lewens van Dieter Ondracek** (Human & Rousseau).



- Popular travel writer and former editor of *Getaway*, Don Pinnock, is the winner of the City Press Non-fiction Award 2013. Ferial Haffajee, editor-in-chief of City Press, made the announcement at the Open Book Festival held in Cape Town. Pinnock received a prize of R60,000 to fund the research and writing of his book that will be published by Tafelberg in 2015. In this book Pinnock will explore the underbelly of Cape Town's gang culture.

The award of R60,000 is made annually. The winner of last year's inaugural award, Maria Phalime, is currently completing her book that deals with the crisis of the shrinking workforce in the medical profession. This book, *Postmortem: the doctor who walked away*, will be published early in 2014.



- John van de Ruit was presented with the Nielsen SAPnet Gold Book Award, a new award introduced by Nielsen and SAPnet in 2013. This award is presented for exceptional

sales to an author who has achieved continuous sales since the start of the Nielsen BookScan SA panel.



TRAINING

OPLEIDING
UQEQESHO

- ◀ Theuns Botha, Oudtshoorn se streekbibliotekaris, het mitologiese stories in filmformaat gespeel en 'n storie of wat voorgelees vir 'n gefassineerde gehoor tydens die Oudtshoornforum in Julie.



ALLERLEI

MISCELLANY
IINCWADI EZAHLUKENEYO

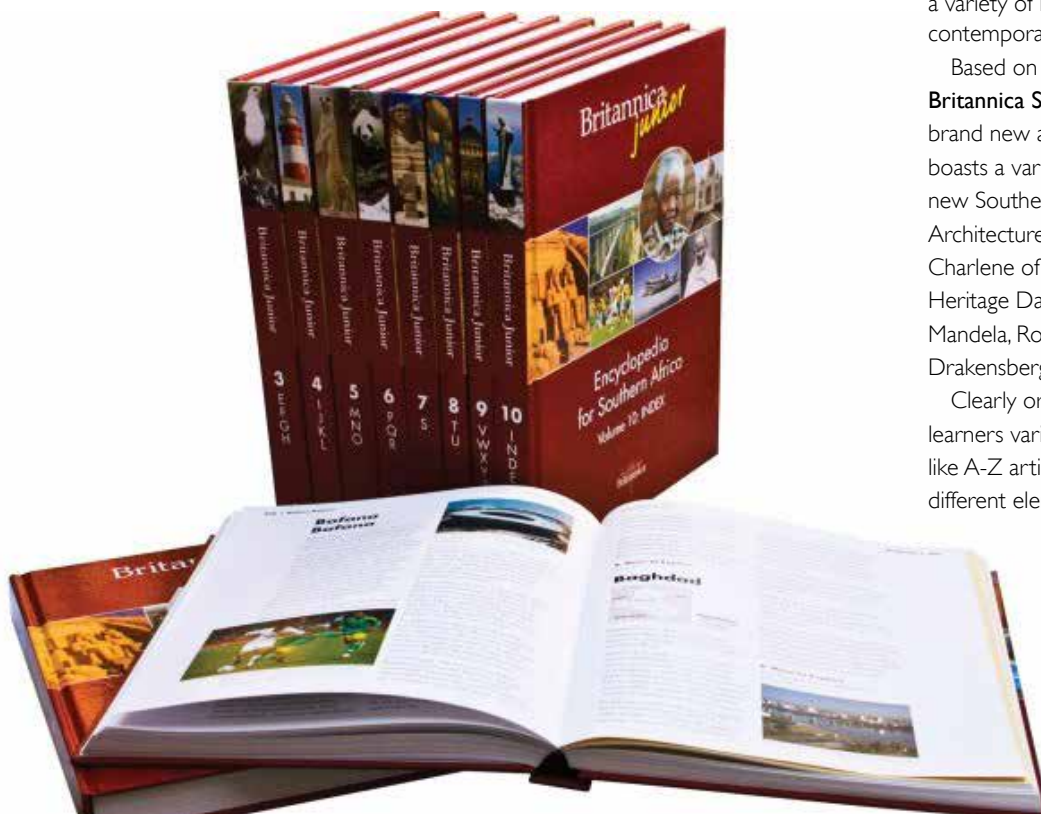
Excellent resource for Southern African families

Jacklin Enterprises and Encyclopedia Britannica have recently launched **Britannica Junior: Encyclopedia for Southern Africa**.

This publication consists of 10 durable hardcover volumes and are bound according to library standards. The **Britannica Junior: Encyclopedia for Southern Africa** covers a variety of learning areas, from classic to contemporary.

Based on Britannica's award-winning **Britannica Student Encyclopedia**, this brand new and unique English edition boasts a variety of global topics and brand new Southern African articles, like African Architecture, Bafana Bafana, Princess Charlene of Monaco, the Cullinan Diamond, Heritage Day, Kofi Annan, Namibia, Nelson Mandela, Robben Island, Ukhahlamba-Drakensberg Mountains and lots, lots more!

Clearly organised content offers learners various ways to find information, like A-Z articles, an introduction to the different elements of the set and how



Encyclopædia Britannica today is a global developer of digital products and solutions for education and learning. The company has been a home to writers, thinkers and philosophers, intellectuals and teachers for more than two centuries. Contributors since its inception in 1768 include renowned academics and authors such as AC Greyling, Peter Kellner, Gary Dickson, Sigmund Freud, Bertrand Russell, Albert Einstein, Marie Curie, Leon Trotsky, Harry Houdini, Bill Clinton and our own Archbishop Desmond Tutu.

to use it effectively, as well as a separate comprehensive index volume. The content is in appropriate, modern Southern African English and was checked by highly skilled editors.

The set contains more than 2,700 photographs, illustrations, tables and 1,200 maps and flags, to create an extensive, educational environment for young children. There are over 2,250 informative articles to explore in over 2,700 pages

South African content originated by Dawid van Lill

Dawid van Lill is a writer, journalist, translator and Internet consultant and writes quiz programmes for radio, television, magazines and the Internet. He contributed to the South African version of *Trivial Pursuit* and supplied the questions and answers for five series of *The Weakest Link*. In 1984 and 1986 he was the winner of the popular TV quiz programme *FLINKDINK*. Dawid is currently the CEO of Think Media, a quiz and trivia company. His most recent books include **Wonders of Africa**, **African wildlife trivia** and **Manmade wonders of Africa**.

Book news hints

It is always good to be informed about projects happening in the library and book world.

- ▶ The Paperight Project can print titles no longer in print on request (a core of 1,700 titles are available), in an office or shop. (Article to follow in **CL**.)
- ▶ A Bookly APP on Mixit that gives users access to e-books
- ▶ Tips for book shops to encourage the public to buy books. Go and look on the www.nalibali.org web site for tips on how to encourage reading. (Article to follow in **CL**.)
- ▶ I can recommend further reading on the bookmark@sabooksellers.com website to follow the e-book circulation debate.

Libraries to join in World Design Capital Project

Win a R500 Pick 'n Pay voucher for your library!

The Western Cape Library Service invites public librarians to showcase their exhibition savvy in its World Design Capital 2014 competition.

The project is an initiative of the International Council of Societies of Industrial Design, an international NGO, that aims to protect the profession of industrial design. Its vision is to promote and encourage the use of design to further the social, economic, and cultural development of the world's cities.

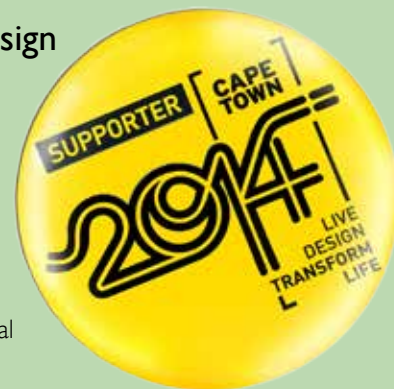
With Cape Town being chosen as the World Design Capital 2014 for the developing world, the theme will be: *Live, design and transform lives, with the subthemes of Rebuild, Reconnect, and Reposition.*

To promote this project, the Western Cape Library Service, with the kind sponsorship of Pick 'n Pay, will be hosting a competition whereby librarians are encouraged to don their creative hats and produce an exhibition to promote career possibilities in line with the topic. The career fields to be covered are: architecture (Jan/Feb); graphic design (Mar/Apr); civil engineering (May/June); urban planning (Jul/Aug); landscape design (Sep/Oct); and advertising (Nov/Dec). Ancillary to this we will be interviewing a professional in each of the career fields to elaborate on *A day in the life of...* an architect, a graphic designer, et cetera.

The exhibitions will start in January 2014 and librarians are encouraged to take part and produce at least one exhibition. There is no limit to the number of entries, and libraries that have the capacity may be inspired to produce more than one exhibition during the year. Simply submit photographs of the exhibitions to reach us not later than the 15th of each consecutive month, in other words, 15 February, 15 April et cetera.

The editorial and design staff will choose the best display in a particular category for each cycle of two months. Remember, submit your photographs to the **Cape Librarian** for publication and your library stands a chance of winning a R500 voucher sponsored by Pick 'n Pay. Should you not have the facility to take proper photographs, please contact our office (David Webber on 021-483-2288) who can assist with the photography.

The competition will run from January to December 2014.



Read and Share

National Book Week 2013

The value of reading and the important role it plays in a nation's development was celebrated at the launch of National Book Week 2013 on Monday, 2 September 2013, in Atlantis. The event was addressed by Western Cape Minister of Cultural Affairs and Sport, Dr Ivan Meyer, and prominent musician and brand ambassador for National Book Week, Chad Saaimaan. Ikamva Labantu Book Club members also entertained the crowd with masterful storytelling during the launch.

Saaiman, a songwriter and avid reader himself, urged people to make reading fun again. 'We need to motivate people to read more, especially our children,'

he said. Dr Meyer thanked librarians for their efforts to encourage reading in Atlantis. He said that his own experience showed that 'it is through reading that you can empower yourself'.

National Book Week is a joint initiative by the South African Book Development Council (SABDC) and the National Department of Arts and Culture and is held every year to celebrate books and the love of reading. The theme for this year is *Read and share*.

The Western Cape Library Service hosted an exhibition from 2-5 September 2013 at Atlantis City Mall; an excellent opportunity for people who are not currently regular library users to realise the many treasures that libraries have to offer and to join their local libraries.



SKRYFGEDAGTES
ON WRITING
EZABABHALI

Pyn en kreatiwiteit – die stok eerder as die wortel

'n Onlangse ontmoeting met die digter TT Cloete het my laat grawe in my argiewe na hierdie (toe nog ongepubliseerde) essay:

In *Die Burger* van 4 Maart 2013, p.10 onder *Altyd op soek na homself*, skryf Carina Stander die volgende oor TT Cloete:

'Om te skryf is om bewus te raak,' sê Cloete. 'Dit was vir my amper ironies, bevrydend om daarvan bewus te raak dat pyn kreatief kan wees. En dat skryf oorlewing is.' Hy het vir ongeveer vyf jaar sy stem verloor; ná die dood van sy vrou Anna. En hierin lê ietwat van 'n teenstrydigheid: as skryf sy weg na katarsis is, hoekom het hy ophou skryf? Dalk weens die oormaat emosie wat hom 'verstop' het? Is dit so dat mens 'n sekere hoeveelheid pyn benodig om kreatief te wees? Is daar 'n pynskaal ter sprake – iets soos tussen vyf en tien is die optimum pyn-genererende kreatiwiteitsone?

Minder as vyf is te min, dalk genoeg om jou onderbewussyn te kielie, net onrustigheid te veroorsaak, en hier by ses, sewe rond 'n toenemende irritasie dalk, terwyl 12, 13, 'n ligte dosis van verwardheid tot gevolg het? En ongeveer by 15 is die digter dan in the zone, maar wanneer hy 20 haal, gly sy koppelaar en ruk en pluk hy wanhopig om die regte rat te vind.

Karel Schoeman het glo gesê Audrey Blignault se vrolike skryftrant getuig van te min lyding - dat skrywers net werklik kreatief kan wees indien hulle gely het. Sy persoonlike probleme, soos sy problematiese verhouding met sy ma het sekerlik tot sy eie soeke na katarsis gelei, en hom, onder andere, in 'n Ierse klooster laat beland. Blignault se verlies van haar broer en (eerste) eggenoot maak Schoeman se mening grootliks ongedaan, maar sy stelling bly steeds insiggewend.

Lees 'n mens oor ons skrywers en ander kunssinniges, is daar heelwat gevalle van depressie en selfdood: Ingrid Jonker, Eugène Marais natuurlik en Johannes Kerkorrel, ensovoorts. Mikro het

aan verskriklike migraine gely – dus fisiese pyn – terwyl sielswroeging onder mense soos Totius en affliksies soos alkoholisme by Langenhoven bekend was.

Kreatiwiteit eis 'n hoë prys en minder kreatiewe mense het min begrip of eens bewustheid daarvan – hulle beny die celebs, dring nuuskierig saam by kunsfeeste en luister gretig by boekbekendstellings om te verneem watter hulle kodes moet ontrafel om ook deur duisende bewonder te word. Wat is die geheime wat Deon Meyer so blêrrie selfsugtig wegsteek? En Marlene van Niekerk? En André P Brink?

En hier sê Cloete dat hy as blote 'kortbroekskrywer' al soveel deurgemaak het (ook polio en etlike operasies) in sy soeke na antwoorde oor homself en sy wêreld. Hy ag sy eie prestasies dus nie besonder hoog nie, maar insinueer dat hy baie moes deurmaak om dié bietjie glorie te bekom. Dit herinner mens aan Irving Stone se boek **The agony and the ecstasy** oor Michelangelo Buonarroti. Dié groot kunstenaar was ontevrede met, onder andere, sy eie onaansienlikheid. Het hy homself gedryf om te kompenseer vir wat hy as swakhede beskou het?

Cloete sê 'n digter is 'n 'meervoudige mens, op soek na die kempersoon wat hy nooit vind nie. Die digter is die nie-selfvoldane mens en daarom altyd na

homself op soek in die ander een.' Hy sê hierdie soeke kan egter ook na 'n ander mens of voorwerp wees. 'Die digter kan besit neem van enigiemand, of enigiets.' Onvergenoegdheid skyn die kernoorzaak van die skeppingsdrang te wees – ontevredenheid met veral die kunstenaar se eie wese, en die sukses wat wel behaal mag word is die troosprys: die aanhang van ander; akkolades, pryse en toekennings en komplimente, selfs net erkenning deur middel van vriendskap, uitnodigings na die binnekring.

Want die kunstenaar is juis die tipiese randeier wat tegelykertyd die topmentaliteit verafsku, maar weens sy/haar menslike eienskappe soos 'n versugting na liefde, nie kan ontsnap van die diep drang na koestering nie. Sommiges soek dit by hulle medemens, ander by God, of albei. En dat die behoefte na nóg nooit versadig raak nie, is gewis – TT Cloete smag steeds daarna op 90.

Nogtans is die eindproduk van kreatiwiteit, oftewel die omvorming van bestaande dinge in meer aanvaarbare formate vir die kunstenaar (daar is immers niks nuut onder die son nie) 'n belangrike deel van sy of haar motivering, maar steeds nie al nie. Die proses van kreatiwiteit, die skeppingsdaad self, bring plesier; ontvlugting en ja, katarsis. Die persoon wat ander se skeppings sou

steel en daarvoor geprys word sal nie naastenby dieselfde vervulling ervaar as diegene wat pyn en lyding deurstaan het en die feniks-metafoor versinnebeeld het nie.

Beide die stok en die wortel speel hulle rolle; die Hades (op aarde) en die Nirvana van roem en beter lewenskwaliteit is nodig; bly ononderhandelbaar essensieel. En miskien is die stok – en pynfaktor – by meeste kunssinniges die vernaamste dryfveer: stoot, eerder as trek dan ...

Dr Francois Verster
Korrespondent

Do not look
where you fell,
But where you
slipped.

Vai (Liberia) proverb

Kaapse Bibliotekaris

40 JAAR GELEDE ...

Stefan Wehmeyer Adjunkdirekteur: Streke

- ▶ Lana Pieterse voer 'n onderhoud met die bekende skrywer Leon Rousseau. Hy was op daardie stadium besig om sy biografie oor Eugène Marais te finaliseer. **Die groot verlanse** is in 1975 gepubliseer. Leon Rousseau sê hy het 10 jaar lank navorsing gedoen oor Eugène Marais. (*Ek wonder hoeveel biblioteke het nog kopieë van die biografie, een van die beste boeke wat ek nog ooit gelees het.*)
- ▶ Mossel Bay Region moved into new premises in Bland Street. As the new book lift was not yet fully functional, most of the books had to be carried up the orange spiral staircase. The new premises provided spectacular views of the Bay. (*And now, after 40 years, because of that 'difficult-to-climb' staircase, plans are being made to relocate the regional office.*)
- ▶ Mary Kleinschmidt interviewed Mr FA Thorpe, publisher of Ulverscroft Large Print Books. He launched large print books in 1964. One of the first authors who agreed that her works

could be published in large print was Agatha Christie. Mr Thorpe mentioned that he was distressed to see notices in libraries saying, 'IF YOU ARE NOT PARTIALLY SIGHTED, DO NOT TAKE THESE BOOKS.' 'Many people have clerical jobs, work with small figures or small print all day ... there is a phrase, BOOKS FOR TIRED EYES ...', he said.

- ▶ A pictorial report of the Preparation Belt appeared in the **CL**. Two staff members that are still with us were pictured in this report. They are Gammie Williams and Maureen Olivier. (*After 40 years of hard work, both are going to retire soon.*)
- ▶ Die CJ Langenhoven Biblioteek word amptelik geopen deur Mnr BJ Vorster; Eerste Minister; en Durbanville Biblioteek word amptelik geopen deur Mnr AH Vosloo, administrateur van die Kaapprovinsie.

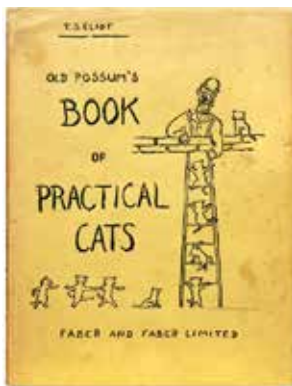
INTERNATIONAL BOOK AWARDS

...their history and background part 2

RONEL MOUTON

Assistant Director, Outeniqua Control Area

A continuation in our series on the background of the various literature awards.



Macavity Award for Best Novel

The Macavity Award is named for the 'mystery cat' of TS Eliot (**Old Possum's book of practical cats**). Each year the members of Mystery Readers International nominate and vote for their favourite mysteries in these categories:

Best Mystery Novel; Best First Mystery Novel; Best Mystery-Related Non-fiction; Best Mystery Short Story; Sue Feder Historical Mystery Award.

The Man Booker International Prize

Worth £60,000, the prize is awarded every two years to a living author who has published fiction either originally in English or whose work is generally available in translation in the English language. The Man Booker International Prize is significantly different from the annual Man Booker Prize for Fiction in that it highlights one writer's overall contribution to fiction on the world stage. In seeking out literary excellence, the judges consider a writer's body of work rather than a single novel.

Man Booker Prize for Fiction

The Man Booker Prize for Fiction, also known in short as the Booker Prize, is a literary prize awarded each year for the best original full-length novel written in the English language by a citizen of either the British Commonwealth or the Republic of Ireland.

Winning the Man Booker Prize is the ultimate accolade for many writers, and the winner is guaranteed a huge increase in sales. The winner of the prize receives an award of £50,000.

Naguib Mahfouz medal

In 1996 the American University in Cairo (AUC) Press presented the annual Naguib Mahfouz Medal for Literature, a major award in support of contemporary Arabic literature in translation for the first time.

The award, consisting of a silver medal and a cash prize, as well as translation and publication throughout the English-speaking world, is presented annually on 11 December, the birthday of Nobel laureate Naguib Mahfouz, by the president of the American University in Cairo in the presence of the minister of culture and many other prominent leaders of Egypt's cultural life.

The Naguib Mahfouz Medal for Literature is awarded for the best contemporary novel published in Arabic (but not yet in English).

National Book Award for Fiction

The National Book Awards are among the most eminent literary prizes in the United States. Started in 1950, the awards are presented annually to American authors for literature published in the previous year.

Awards are given in each of four categories: Fiction, Non-fiction, Poetry, and Young People's Literature. The winners receive a \$10,000 cash award, a bronze sculpture and a citation written by the panel.

National Book Critics Circle Awards

Every year the NBCC presents awards for the finest books and reviews published in the USA in English. Awards are made in six categories: Fiction, Non-fiction, Poetry, Memoir/Autobiography, Biography, and Criticism. According to their mission statement 'The National Book Critics Circle honours outstanding writing and fosters a national conversation about reading, criticism and literature'.

Nebula Award for Best Novel

The Nebula Awards are the Oscars of the SF/F field, awards presented by professionals to professionals. They were created in the mid-1960s by the newly formed Science Fiction Writers of America (SFWA). Every year SFWA gives an award to the best of that year, and that award is called the Nebula. The Nebulas are different from the Hugos which are more of a fan-based award for speculative fiction. Getting a nomination for a Nebula requires impressing your peers, while earning a Hugo involves dazzling your fans.

The very first Nobel Prize in Literature was awarded in 1901 to the French poet and philosopher Sully Prudhomme, who, in his poetry, showed the 'rare combination of the qualities of both heart and intellect'.

Nobel Prize in Literature

Alfred Nobel stipulated in his last will and testament that his money be used to create a series of prizes for those who confer the 'greatest benefit on mankind' in physics, chemistry, peace, physiology or medicine, and literature.

The very first Nobel Prize in Literature was awarded in 1901 to the French poet and philosopher Sully Prudhomme, who in his poetry showed the 'rare combination of the qualities of both heart and intellect'. Over the years, the Nobel Prize in Literature has distinguished the works of authors from many different languages and cultural backgrounds. The prize has been awarded to unknown masters as well as acclaimed authors worldwide.

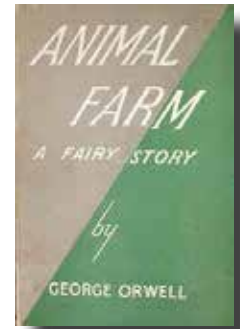
The Nobel Prize in Literature is awarded by the Swedish Academy in Stockholm, Sweden.

The Noma Award for Publishing in Africa

Established in 1979, the award has honoured African writers for over 30 years. The award is made annually to an African writer for a book published by an autonomous African publisher on the continent. The award's founder was the late Shoichi Noma, formerly president of Kodansha Ltd, the Japanese publishing house. Mr Noma died in 1984 after a lifetime's devotion to making books more readily available in developing countries, to actively promote readership in these countries and to bridge the gap between North and South. He was conscious that the need for books is particularly acute in Africa and that encouragement should be given to the publication of works by African writers and scholars within the continent to aid their proper place in world scholarship and literature. Shoichi Noma's daughter, Mrs Sawako Noma, the current president of Kodansha, has continued to support the prize generously, with the active support of her staff. After 30 years the generous sponsorship by the Noma family ceased in 2010 and the award terminated after the presentation of the 2009 award to Seffi Atta for **Lawless and other stories**.

Orwell Book Prize

The Orwell Prize is the pre-eminent British prize for political writing. There are two annual awards: a Book Prize and a Journalism Prize. They are awarded to the book and for the journalistic endeavour which is judged to have best achieved George Orwell's aim to 'make political writing into an art'. **Homage to Catalonia, Down and out in Paris and London, The Road to Wigan Pier, Nineteen Eighty-Four, Animal Farm** and Orwell's incomparable essays still resonate around the world as peerless examples of courageous independence of mind, steely analysis and beautiful writing.



The prizes are intended to encourage writing and thinking in this tradition. Clear, elegant expression, original ideas, and hard argument about political issues that communicate to a wide audience are looked for. The definition of politics is broad and can include political and moral dilemmas, ideas and history, as well as issues in public policy, social and cultural concerns in both fiction and non-fiction. The ambition of the prizes is to reward, celebrate, and promote work that helps nurture the discussion of politics and contributes to the quality of public life.

The judges ask only that 'writing must be of a kind that is aimed at or accessible to the public, and submissions will be judged equally for the excellence of their style and the originality of their content'.

PEN/Faulkner Award for Fiction

The PEN/Faulkner Award for Fiction is a national prize which honours the best-published works of fiction by American citizens in a calendar year. Three judges, chosen annually by the directors of the PEN/Faulkner Foundation, select five books from among the more than 300 works submitted, making this the largest peer-juried award in America. The winning writer receives \$15,000 and is honoured at a ceremony held in Washington at the Folger Shakespeare Library in May of the following year.

Pulitzer Prize for Fiction and Non-Fiction

The Pulitzer Prize has been awarded by Columbia University since 1917. The awards are made in several categories, including Journalism, Letters, Music, and Drama. The Pulitzer Prize for Fiction is awarded for distinguished fiction by an American author, preferably dealing with American life. The winner receives \$10,000.

Roald Dahl Funny Prize

Last year's prize saw schools across the country involved in the judging process. Over 500 pupils from across the UK were selected to read the shortlisted titles, discuss them with their classmates, and pick their favourite funny book in the relevant category for their age. Their votes were combined with the votes of the adult judging panel to find the two winners for 2012.





Rossica Translation Prize

The Rossica Prize has been awarded biennially since 2005 for the best new translation of a high-quality Russian literary work into English. £5,000 is divided between the translator and the publisher. The Rossica Prize aims to promote the best of Russian literary culture in the English-speaking world, rewarding and encouraging the translation of a broad range of authors, genres, and periods. It recognises the vital role of translation in culture and the contribution that Russian literature continues to make towards enriching the intellectual life of people worldwide.

The Rossica Translation Prize was established by Academia Rossica and is sponsored by the Foundation of the First President of Russia, Boris Yeltsin.

Samuel Johnson Prize

The Samuel Johnson Prize celebrates diverse and thought-provoking writing in non-fiction. Sponsored by BBC Four, it has been awarded since 1999. The prize covers current affairs, history, politics, science, sport, travel, biography, autobiography, and the arts. The competition is open to authors of any nationality whose work is published in the UK in English.

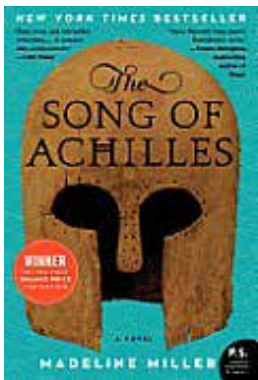
South Bank Sky Arts Award

The South Bank Sky Arts Award (originally The South Bank Show Award) is an accolade recognising British achievements in the arts. The awards have been given annually since 1996. They originated with the long-running British arts programme The South Bank Show. The last South Bank Show Awards ceremony to be broadcast by ITV was in January 2010. After the network had announced that The South Bank Show would be cancelled at the end of the 2009 season, the award ceremony continued to be broadcast by Sky Arts and was eventually renamed the South Bank Sky Arts Award. Sky Arts revived The South Bank Show itself in 2012.

Theakstons Old Peculier Prize

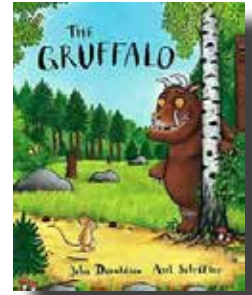
The Theakstons Old Peculier Crime Writing Festival held in Harrogate is now Europe's biggest crime writing event. The festival is a four-day event held annually, bringing together the very best in crime fiction in a series of events, interviews, and panel sessions.

The Theakstons Old Peculier Crime Novel of the Year is also announced at the festival, the only crime novel to be voted for by the public. The award is open to any British crime fiction published for the first time in paperback in the previous year.



Waterstone's Children's Laureate

The Waterstone's Children's Laureate is awarded once every two years to an eminent writer or illustrator of children's books to celebrate outstanding achievement in their field.



Women's Prize for Fiction

The Women's Prize for Fiction (previously called the Orange Broadband Prize for Fiction (1996-2008) and the Orange Prize for Fiction (2008-2012)) is one of the United Kingdom's most prestigious literary prizes. It is annually awarded to a female author of any nationality for the best original full-length novel written in English and published in the United Kingdom in the preceding year. The prize was originally sponsored by Orange, a telecommunications company. In May 2012 it was announced that Orange would be ending its sponsorship of the prize. As of October 2012, the award is formally known as the Women's Prize for Fiction, and is sponsored by 'private benefactors' led by Cherie Blair and writers Joanna Trollope and Elizabeth Buchan.

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The growth towards a truly **African** quality in **South African** children's literature

JAY HEALE and JEAN WILLIAMS

Correspondents

This overview of books written for young readers concentrates mostly on titles written and published within South Africa, though a few earlier books from England are mentioned in order to give the historical setting. Later, some authors sent manuscripts abroad in order to avoid the books being banned under apartheid-based laws.

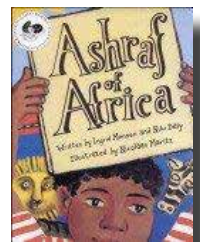
Africans were depicted as innately greedy, bloodthirsty, brutal, despotic, lustful, and lazy; as naked, pagan, fetish worshippers and cannibals who performed grotesque and frenzied dances to hideous carved idols at the instigation of wizards and witch doctors; and as bizarre, barbaric, crude, queer, disgusting, wild, and indecent. (Nancy J Schmidt in **Children's fiction about Africa in English**^[1])

A hundred years ago, European readers were thrilled to read about an Africa that was mysterious and full of that powerful ingredient, 'adventure'. Such a title as RM Ballantyne's **The settler and the savage** (1877) is indicative both of a fictionalised picture of Africa and of the assumed superiority of the European over the native. ***King Solomon's mines** by H Rider Haggard (1885) swiftly sold over a hundred thousand copies. The whole continent,

it seemed, was full of jungle, wild animals and even wilder inhabitants.

One can contrast, with pleasure, ***Ashraf of Africa** by Ingrid Mennen and Niki Daly, illustrated by Nicolaas Maritz (1990) which tells of a modern African boy wandering through Cape Town to renew his library book which is about wild animals – he is only likely to encounter them in the pages of a book.

For many years, the writers and readers of children's books in South Africa were white. So the stories were about white children. In **Corah's school chums** by May Baldwin (1912) a girl explains, 'They do not allow coloured girls at our schools, even if they are only a little coloured!' **Kit in Kafirland** by EM Green (1914) explains how Kit, who remains 'awfully decent' throughout, lives in a land where 'Kafirs are like children: they work well enough as long as there is someone in authority over them. As soon as they are left to themselves they relapse into idleness.' This is the paternal, condescending assumption that Africans are unintelligent and fit only to appear in books as domestic servants or rogues and vagabonds.



Another theme features a brave white boy accompanied by a small black companion – and indeed, white children growing up on a South African farm were often allocated a black child of the same age as a companion. As recently as 1976, a book such as **Tongelo** by Catherine Annandale tells of such a 'veldt friendship' between a white and a black boy, severed naturally when the white boy goes off to an education never envisaged for his black friend. Martin leaves **Tongelo**, promising, 'No school is going to make any difference to us! It will always be the same.' And the author (whether wisely or sadly we are left to guess) adds, 'But, of course, it never was quite the same again.'

The adult African (in European children's fiction) was either portrayed as a 'noble savage' or else a 'stupid servant'. Any concept of 'noble' disappeared swiftly after South Africa came under National Party rule. One stereotype character survived for too long in literature: the witch doctor, usually portrayed as wicked and malicious. African magic remains very real. The *sangoma* (diviner) and the *inyanga* (herbalist) are both still strong forces within African culture.

Africans were depicted as innately greedy, bloodthirsty, brutal, despotic, lustful, and lazy; as naked, pagan, fetish worshippers and cannibals who performed grotesque and frenzied dances to hideous carved idols at the instigation of wizards and witch doctors; and as bizarre, barbaric, crude, queer, disgusting, wild, and indecent.

Separate development

Different living conditions for black and white within South Africa were set in place by the British administration under Lord Milner. However, it was the National government led by DF Malan that enforced racial segregation (called apartheid) between 1948 and 1994. Amongst the legislation came differing support for education. Provinces had their own White, Coloured and Indian education departments while the areas reserved for blacks had their own 'Bantu' education aimed at a lower standard. At one time there were 19 separate education departments. Afrikaans became an official language of South Africa in 1925. The country was declared bilingual and equal status was therefore allocated to Afrikaans and English. The fiction stories approved for school use were those portraying good, polite, obedient white children with no disrespect for authority.

As equal money had to be spent on books in both main languages, many books were written and published in Afrikaans – and a strong South African children's literature began to emerge. Children of differing skin colour and cultural backgrounds hardly ever met each other except in the pages of books. Though there was huge money to be made if a book was 'prescribed' for school use, an increasing number of books were published that refused to 'toe the line' and could be subversive. Only a few youth novels were actually banned, though many more were 'not accepted for school use' which had much the same effect. Amongst the

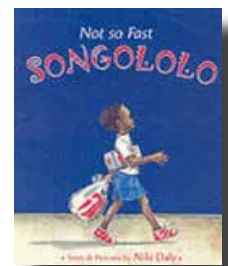
offenders were **The sound of the Gora** by Ann Harries (1980) which is a sympathetic account of the 1976 children's riots in Cape Town and **Journey to Jo'burg** by Beverley Naidoo (1985) which described police brutality (both published in England).

'It is my wish that the voice of the storyteller will never die ...'

Nelson Mandela

First books with a non-white central character

Then appeared one of our 'milestone' books, ***Not so fast, Songololo!** written and illustrated by Niki Daly (1985). This full-colour picture book was the first to feature a black urban South African child as the happy hero of his own story. What a simple story too: skipping ahead of his bulky Gogo (grandma) a boy helps with the shopping and comes home wearing bright red tackies (sneakers). The book won awards for illustration and was animated on film by Weston Woods in the USA.



At last our literature was not restricted to white heroes. Quickly,

we saw such titles as ***Sidwell's seeds** by Maretha Maartens, (1985) about a boy living in an 'informal settlement' (that is, squatter camp); ***Day of the giants** by Pieter Pieterse, (1986) about a boy and girl caring for an elephant injured by a landmine in war-torn Mozambique; and **Love, David** by Dianne Case, (1986) another tale of the Cape Flats where parents travel away to work as domestic servants. These were reality tales of underprivileged children living, as they did live, in squalor, in danger, in poverty.

Love David

BY DIANNE CASE
Illustrated by Dan Alderman

LOBSTAR BOOKS
Pretoria

An independent publisher, Ravan Press, dared to create **Two dogs and freedom** by Open School in Soweto, (1986): a collection of writings and drawings from children aged 8 to 15 living in an apartheid world. Blunt comments on Casspirs (police vehicles) and police themselves were not appreciated by authority, yet the book was not banned.

'When I am old I would like to have a wife and to children a boy and a girl and a big house and to dogs and freedom' – so said Moagi (aged 8).

The growth of picture books took longer because of the expense of printing (and competing with the bland, bright books from overseas). A ground-breaking story by Mike Kantey of a rural African boy at an urban school, ***Some of us are leopards, some of us are lions** (1987) had soft pencil drawings by Nelda Vermaak. That same year saw the first ever international conference

on children's literature in South Africa. 'Towards understanding' attracted 550 delegates to the University of the Western Cape where one of the honoured guests was Dr Lorenz Graham, a pioneer in African-American literature. Suddenly, local publishing came alive. 134 children's books were published in South Africa (in English) in 1987, compared with 59 in 1986 and 30 in 1985.^[2] One of the books of that year was **The strollers* by Lesley Beake, set amongst the street children of Cape Town with the challenge of daily survival. It has been reprinted over twenty times.

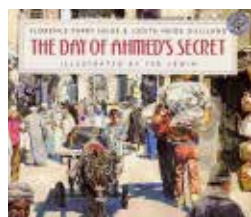
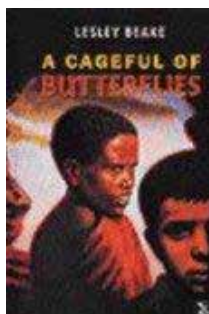
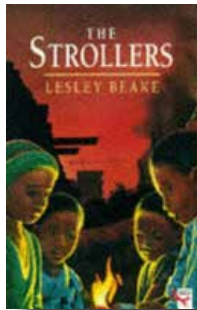
Themes never mentioned before were appearing in children's books. A white boy in a small town school falls for a 'coloured' girl – love across the colour bar in **Down street* by Lawrence Bransby, 1989. A deaf and dumb black boy (**A cageful of butterflies* by Lesley Beake, 1980). A boy who stutters and cannot communicate properly (**My cat turns autumn* by Barrie Hough, 1990). A modern Bushman girl living on the farm of an impoverished white farmer (**Song of be* by Lesley Beake, 1991). Here, in our literature at last, was the world we lived in with its poverty and division and physical difficulties.

Cross-over time

For a while, South African society and its youth literature was not sure how to handle the situation of White and Black (and Coloured and Indian) being together. There were stories about a gang of white boys admitting a black member and finding that he was 'allright'. There were no stories of black youngsters admitting a white one – probably because there were very few black authors able to handle such a theme. Lawrence Bransby did write of a lone black boy in a white school (in **Homeward bound*) which Tafelberg bravely published as early as 1990. Independent schools had been allowed to admit 'non-white' pupils as early as 1985. The book received a prize but the concept was not easy for many white readers to swallow.

All white males who served their compulsory 'basic training' with the South African Defence Force were heavily indoctrinated against the swart gevaar (the black danger). An innocent story of a boy day-dreaming about his father fighting 'on the border', and making a plane and a jeep and a gun out of plasticene (*Jimmy goes to the border* by Andrew McCallaghan, 1983) resulted in a storm of protest. Children's books were not supposed to meddle in such topics. We were not ready for reality.

Tentatively, we tried stories of one white and one black child together – such as the *Craig and Cardo* stories by Debora Savage (1989-91) and Bronwen Jones' *Tristan and Thobe* stories (1994-95). While parents and educators



considered the implications, junior stories portrayed African children longing to go to school or to be able to read. Though it wasn't South African, we rejoiced to read **The day of Ahmed's secret* (1990) – set in Cairo where little Ahmed's great secret is that he can write his own name!

'Children's literature has been produced in every period of South African history. Perhaps visitors will find at least something that resonates with their own countries' experiences: the oral literature of pre-colonial Africa, followed by the literature of colonialism, colonial wars, and neo-colonialism; civil wars; the repressions of a harsh regime; revolution, emergence from colonialism, and the building of a new democracy for the twenty-first century.'

[Professor Elwyn Jenkins in *Sharing our stories*, his keynote address to the IBBY Congress, Cape Town, September 2004.]^[3]

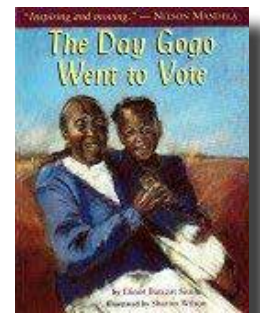
Democracy

The amazingly peaceful election of 1994 brought democracy to South Africa and Nelson Mandela to the presidency. (We had been admitted as a national section of IBBY in 1992.) The emotive scene was described by Elinor Sisulu in **The day Gogo went to vote* (1996) and the sweeping pictures by Sharon Wilson show the endless, snaking queues of people. The Group Areas Act – and many other hurtful pieces of legislation – was repealed. We were allowed to meet each other; even to live beside each other. But the divisive element which would take so long to solve (and has not been properly dealt with yet) was that of language. All 11 languages of South Africa were declared 'official languages'. Hurray! But children whose mother tongue was such as Siswati, TshiVenda or Xitsonga had virtually no hope of encountering a picture book in their own language. In 1995, Jay Heale could find only five, three and three in those respective languages.^[4]

There were two streams of thought. Yes, said academics, little children must be taught initially in their own mother tongue. Therefore we need books in all eleven languages. No, said parents, we want our children to be able to get jobs in the 'new' South Africa. For that they need fluent English. Therefore their education should be largely in English.

The gap in funding between white (Afrikaans and English) schools and black (African language) schools was still horribly unequal. So one can hardly blame our publishers for failing to produce books in African languages when there was no money available to buy them. Garamond gallantly produced full-colour picture books, printing 1,000 each of Afrikaans, English, isiZulu and isiXhosa. The first two languages sold; the second two didn't. Many fine titles (such as **The red dress* by Dux van der Walt, 1996) initially failed to cover the cost of production.

In recent years, many more books have appeared for Zulu and Xhosa readers, but only a trickle in the 'minority African languages'. One applauds the efforts of such publishers as PanMacmillan for issuing picture books in all South African languages as well



as Portuguese (for Mozambique and Angola) and the special Sesotho spoken in Lesotho. Biblionef SA, donators of books to underprivileged schools since 1998, realised the dearth of books in too many South African languages and therefore found sponsors to publish those books. They have at present over 18 titles available (to be given free to suitable schools) in all 11 South African languages, with more in reprint and planned for the future – one of which is Mike Kantey's ***Some of us are leopards, some of us are lions**, rescued from 1987.

HIV Aids

There is no more violent reality to hit Africa than the trauma and suffering caused by Aids-related disease. It is estimated that of the 50 million population of South Africa, over 10% are living with HIV.^[5] The SACBIP data base (South African Children's Books in Print) maintained on www.bookchat.co.za lists 80 titles which include Aids as a main theme.^[6] In spite of President Thabo Mbeki's apparent denial that he had never known anyone with Aids, our children now know all about it. There are too many parentless families for it to be ignored. At least two books need to be mentioned. **Praise song** by Jenny Robson (2005) describes, in a Botswana setting, a murder connected with the utter refusal of many Africans to name or mention the disease. To admit that someone in your family has Aids can be degradation. To some extent, this problem has still to be overcome. It is being tackled by such publications as ***Brenda has a dragon in her blood** (2005) which originated in the Netherlands but was republished in South Africa with the support of Biblionef. Its bright text and pictures tell of a cheerful little girl who is quite ordinary except that she has a dragon called HIV and it has to remain sleeping. As indicated, there are now many other children's books which present sensible facts and attempt to take the stigma out of the situation. Here youth literature is being used positively.

'... never lose the capacity to enlarge their earthly dwelling place with the magic of stories.'

Nelson Mandela

2011 evidence on the shelves of Biblionef

Today, Biblionef SA (part of an international organisation) has the nearest thing to a definitive collection of books in the 11 languages of South Africa. Work is in progress to produce a descriptive list. It is estimated that there are over 220 quality titles available in at least four of those languages (that is, Afrikaans, English, isiZulu and isiXhosa) and nearly 90 in all 11 languages.^[7] This is far more than

most people realise – yet it is nowhere near enough. Only an official government policy to purchase supplementary reading material in all of the official languages, backed by the funds to do so, can start to rectify this situation.

One future dream would be the establishment of a Children's Book House for South Africa (similar to the ones in Australia, Austria, England, Japan, Canada, et cetera) which would house a complete definitive collection of all South African children's literature in all languages (including Braille) – open to all for research and giving recognition to the seldom sufficiently appreciated authors, illustrators and publishers of this country.

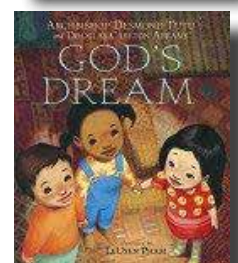
Proof of quality

The IBBY Honour Books displayed every second year on behalf of South Africa since 1994 show the high quality of book production. We have had, so far, four candidates submitted for the Hans Christian Andersen Award: Lesley Beake, Niki Daly, Piet Grobler and Beverley Naidoo. The nearly 600 delegates who attended the first ever IBBY Congress in Africa (hosted in Cape Town in 2004) saw for themselves the vibrant children's book scene in South Africa, as well as evidence of the still appalling lack of books in our schools. The vast majority of schools in South Africa have no functional library. In the province of the Eastern Cape, for example, 93% of schools do not have a library. Overall, 85% of the population of South Africa lives beyond the reach of a public library.^[8]

Of course, South African publishers make sure that schools and libraries are aware of their publications. But the general public has hardly any way of knowing that new children's books exist unless the (not so many) bookshops buy them or (even less frequent) they attract publicity. Teachers in underprivileged schools have hardly any book knowledge at all. That is where the huge stock of books maintained at Biblionef in all 11 South African official languages is so helpful and essential.

South African children's literature portrays real children in a real situation. As ample proof, read ***A wish this big** by Ingrid Mennen, illustrated by Katrin Coetzer (2011). This bouncing picture book is about a boy who wants something round. No, not the moon, not the sun, not even the new soccer stadium built in Cape Town for the World Cup. Yes – a football! But Grandpa won't give him one straight away because he remembers playing football on Robben Island and how only patience and practice will bring results. That's what's meant by a children's book being relevant. What's more, it is great fun as well.

We are justly proud that such international figures as former president Nelson Mandela and archbishop emeritus Desmond Tutu have turned their attention to South African children's literature. ***Madiba magic** (published in the United States as **Nelson Mandela's favorite African folktales**, where it has also been issued as an audiobook) carries a foreword by Nelson Mandela and 32 stories sourced



from all over Africa. ***God's dream**, written by archbishop Desmond Tutu and Douglas Carlton Abrams is a picture book about children all over the world sharing God's dream 'that every one of us will see that we are all brothers and sisters'. Both books have been made widely available in African languages.

In his foreword of **Madiba magic** Nelson Mandela states: 'It is my wish that the voice of the storyteller will never die in Africa, that all the children in Africa may experience the wonder of books and that they will never lose the capacity to enlarge their earthly dwelling place with the magic of stories.'

Now at last we can claim that we publish books about South Africa for South African children – indeed, for all the children of Africa.

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- [5] Statement from *South Africa partners*, taken from their July 2011 website – www.sapartners.org
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[7] Research compiled by Biblioref SA, to be published during 2012.

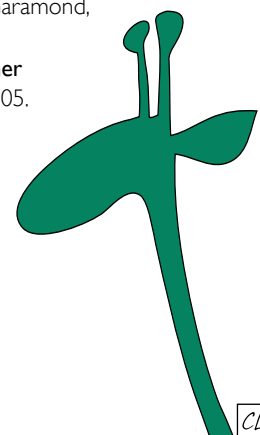
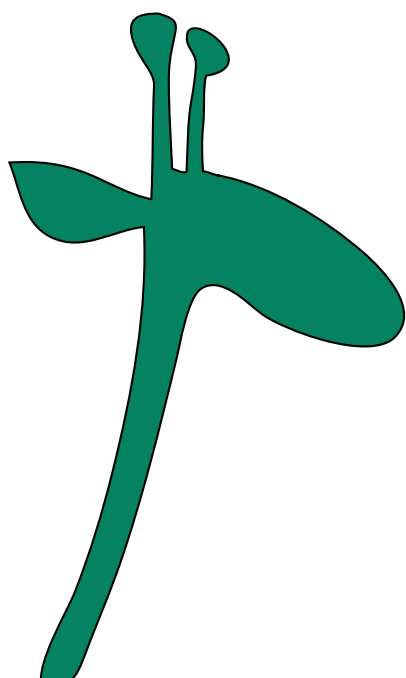
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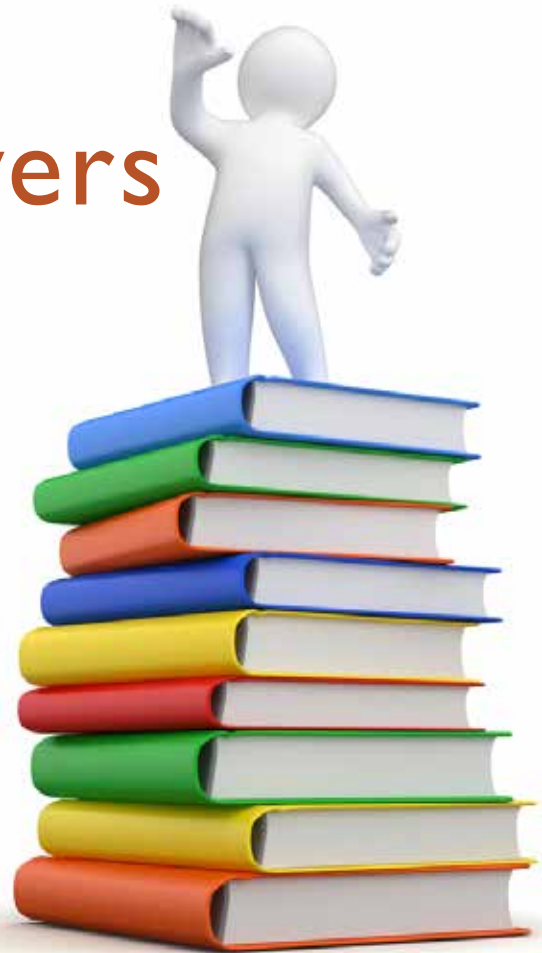
Acknowledgement: *Bookbird*, January 2013.

Note: *Titles in stock



Queillerie Uitgewers

– 'n beskeie begin, maar goed gewin



Soos deur HETTIE SCHOLTZ aan FRANCOIS VERSTER vertel



▲ Hettie Scholtz

Wanneer Hettie Scholtz terugdink aan die beginjare van Queillerie Uitgewers, wat eens as "n tuisbedryf" in *Beeld* se boekblad beskryf is, onthou sy die woorde van Sir Walter Scott: 'One crowded hour of glory is worth an age without a name.'

Dié aanhaling kom voor in 'n brief van Berta Smit aan Queillerie, (tóe bestaande uit Ria Barnard, Maréa de Beer en Scholtz) in 1993, ná die bekendstelling van Smit

se roman, **Juffrou Sophia vlug vorentoe**. Hierdie skryfster se stem was stil vir meer as 20 jaar ná die verskyning van 'n vernietigende resensie van haar vorige werk (**Die vrou en die bees**, 1964).

Dog, Smit se roman is allerweë goed ontvang deur resensente en ontvang die Andrew Murray Prys. Daarna kyk konkurrente anders na dié uitgewery.

Queillerie is in 'n huis in Somerset-Wes gebore en daar bedryf totdat 'n verskuiwing na Pretoria en 'n groeiende titellys amptelike kantore noodsaak het. Dit het so gebeur:

Scholtz vertel dat sy ná 12 jaar by die uitgewery HAUM (Pretoria) na Somerset-Wes verhuis het, steeds as bestuurder van die afdeling HAUM-Literêr, met 'n kantoor in Parow. Swak gesondheid van haar dogter Anina noodsaak haar bedanking en sy bekom 'n lening by die Kleinsake Ontwikkelingskorporasie om van die huis af boeke te produseer.

Die taalvaardige Anina het 'n rekenaarkursus geloop sodat sy van die huis af die setwerk van moontlike manuskripte kon behartig. Hulle besluit toe op die naam Queillerie, afgelei van die Duitse woord *Quelle*. 'Ons sou 'n bron van lewe wees, soos die water van die naam.' Dié ongewone spelling veroorsaak egter dat die naam dikwels verkeerd aangegee is in die media.

Scholtz sê sy het skrywers laat weet waar sy haar bevind en dat sy op klein skaal boeke gaan publiseer. 'Pure mallingheid. Ek het geen idee gehad waarvoor ek my inlaat nie,' vertel sy nou, 21 jaar later. 'Want manuskripte het gekom, van bekende én nuwe skrywers. Die eerste publikasie was die kortverhaalbundel van Chris Pelsler, **Soveel nagte plotseling**, gevolg deur Fransi Phillips se bundel **Herfsverhale**. Toe verskyn die jeugverhaal **Mieg se kort en lang middag** van De Waal Venter, wat later voorgeskryf is in skole.'

Oor hierdie tydperk sê Scholtz: 'Teen hierdie tyd het die realiteit van 'n eenvrou-opset tot my deurgedring: behalwe vir jou dogter wat die setwerk doen, is jy alleen. Jy ontvang die manuskrip en ontwikkel dit in noue samewerking met die skrywer. Jy skryf keurverslae, doen redigering, hanteer produksie, doen al die proeflees en kontrole totdat die film, soos dit nog destyds die geval was, oorhandig word aan die drukker. Jy bemark self deeglik vooraf met jou enigste hulpmiddel ter hand: die faks. Só deeglik dat jy beskuldig word van oorbemaking op *Beeld* se literêre sofa!'

Maar die 'tuisbedryf' floreer en die herdrukke kom. Die

daaglikse program was druk: 'Gaan deur die dag se pos en begin om bestellings uit te voer, boeke te verpak vir versending en af te gee by die poskantoor. Dít in die dae voordat daar aparte rye was vir krapkaarte koop . . . van daar na die volgende ry by die bank vir die inbetalings. Volgende is 'n draai by die drukkers om seker te maak alles daar is op koers met die boeke in druk. Terug by die huis begin die eintlike werk aan nuwe manuskripte, soms deurnag. 'n Moordende tempo en met 'n dogter wat al hoe langer tye moet rus, al kry die medici oënskynlik niks met haar verkeerd nie.'

Tog is daar ook baie vreugde: 'Queillerie kook behoorlik van skeppende energie.' Scholtz sonder Berta Smit se genoemde verhaal, Klaas Steytler se **Toe die wêreld nog anders en ek nog jonk was**, Mark Behr se **Die reuk van appels** en Abraham Phillips se **Die verdwaalde land** uit as hoogtepunte.

En toe, op 30 Mei 1992, ses maande ná die stigting van Queillerie, sterf Anina. 'Om een voet voor die ander te sit was weke lank 'n uitdaging,' onthou Scholtz. 'Die beste medisyne in daardie donker tyd was om klaar te maak waarmee ons twee begin het. Ons boeke. Haar aandeel daarin. En om dan die toekoms te evalueer. Ek sou weer kon inval by HAUM-Literêr, of 'n vorige aanbod om by Tafelberg Uitgewers aan te sluit, ondersoek.'

Scholtz besef egter dat die kleine Queillerie reeds veel bereik het in terme van uitstekende boekverkope en goeie resensies. Sy gee toe dat 'die goeie verkope grootliks te danke was aan die tydgees. Dr Ivy Matsepe Casaburri was pas aangestel as hoof van die destydse SAUK, en Afrikaans was ook uit ander oorde onder druk. Daar was skielik 'n dringendheid om Afrikaans te beskerm en dit het gereflekteer in die boekverkope.'

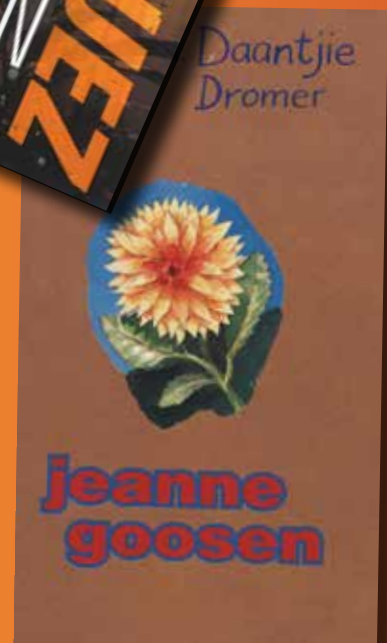
Sy besluit dus om aan te gaan met die 'tuisnywerheid', want dit het 'duidelik voldoen aan 'n behoefte in die mark'. Ria Barnard, voorheen vakhoof van Afrikaans by die Hoërskool Strand, sluit aan by Queillerie. 'Ria, die slim vrou wat nie terugdeins vir donkiewerk nie, sonder wie daar nie vandag 'n Queillerie sou gewees het nie. Want Ria dra ons deur, veral in my stil dae wanneer verdriet nie net my hande afgesny het nie, maar ook my verstand.'

Scholtz illustreer: 'Jeanne Goosen laat weet sy het 'n lekker storie beet, maar kan dit nie tik nie, kan sy dit maar op band lees en net vir ons die bandjies stuur? Ek huiwer nog, maar héérlik, sê Ria, sy sal dit transkribeer. En so word **O.a. Daantjie Dromer** gebore, met Jeanne se stem in Ria se ore.' 'n Onwaarskynlikheid by groot uitgewerye, reken Scholtz.

Manuskripte het steeds ingestroom, en Maréa de Beer sluit by Queillerie aan en 'word 'n onontbeerlike skakel met haar skerp intellek en woordvaardigheid'. Weens haar man se heraanstelling by HAUM (nou Kagiso Uitgewers), verhuis Scholtz na Pretoria en kry 'n kantoor in die Rynlal-gebou oorkant hulle huis, terwyl Barnard en De Beer steeds van die huis af in Somerset-Wes werk.

Scholtz besef egter die belangrikheid om 'n gevestigde uitgewer in die Kaap in beheer te hê en vra Frederik de Jager om die 'Kaapse anker' te word. Kort daarna word hy vennoot (soos ook Scholtz se seun Jaco). Laasgenoemde sou voortaan verantwoordelik wees vir die boekhouding sowel as die bemerking.

'n Volgende keerpunt vir Queillerie is 'n besoek van Marlene van Niekerk met die eerste weergawe van **Triomf** in haar hande. 'Dit was van meet af aan duidelik dat dit 'n belangrike boek is. Soveel geloof het ek in **Triomf** se trefkrag gehad, dat ek 'n eerste



'Dit vra groter wysheid as die Orakel van Delphi s'n en meer durf as Prometheus s'n en 'n beter oog as óf Coco Chanel óf Steffi Graf, 'n groter hart as wat Florence Nightingale gehad het, meer geloof as Noag, nog meer uithouvermoë as 'n Dorslandtrekker, meer kners-en-deurdruk as 'n Riemvasmaker, meer vrygewigheid as Moeder Teresa en meer bedonnerdheid as Jan Taks, groter versienheid as die Heks van Endor, meer cheek as 'n vark in Palestina en meer lydszaamheid as Job . . .'

drukoplaag van 10,000 bestel het. Gróót fout, het almal gedink, maar dit is kort daarna herdruk én plaaslik bekroon met die CNA-sowel as MNet-toekenning, later ook met die Noma-toekenning vir literatuur in Afrika. So begin Queillerie groter vaarwaters betree, met ons boeke wat meeding om pryse sowel as voorskrywing,' vertel Scholtz.

Intussen het De Jager uitstekend gevaar in die Kaap: 'Hy openbaar die vermoë om 'n skeppende lawaai te hoor/sien kom, sowel as die selfversekering om skrywers aan te moedig om te skryf, die kloutjie by die oor te bring, en spoedig het ons nog 'n uitgewer nodig.' Daarna is Etienne Bloemhof aangestel, 'iemand aan wie skrywers graag hulle manuskripte toevertrou'.

'Die dae is kort, die ure lank,' onthou Scholtz. 'Ek is besig om met 'n skrywer te gesels oor die foon en sien verbaas hoe val die instrument uit my hand. Die druk tempo sowel as onverwerkte hartseer het my uiteindelik ingehaal. Die ligte was nog aan, maar daar was niemand meer tuis nie. Totale uitbranding, sê die dokter en beveel sabbatsverlof van minstens ses maande aan.'

Sy moes besin oor Queillerie se toekoms. 'My kruik was duidelik leeg. Ek het terdeë besef ons kon nie klein bly nie, maar het ook geweet ons kon nie langer self uitbreidings finansier nie, ons sou móés vennote inneem en selfs harder werk, met my steeds in Pretoria en die res van die personeel in die Kaap. Die besef het ingesink: ek kan nie verdwyn vir ses maande en verwag om net weer die leisels op te neem daarna nie. Dit was lank nie meer die (rustige!) plek wat ek en Anina begin het nie en ek besluit om te onttrek.'

Daarna het De Jager die leisels oorgeneem. Later sou Naspers die drukkersnaam dormant laat raak, maar het dit onlangs weer laat herleef, met die einste Etienne Bloemhof aan die stuur.

Een van Queillerie se grootste ondersteuners was André P Brink, aldus Scholtz: In 'n bydrae wat hy geskryf het vir die boekie *Hettie de la Queillerie*, 'n geskenk by haar afskeid van Queillerie, skryf hy: *Dit vra groter wysheid as die Orakel van Delphi s'n en meer durf as Prometheus s'n en 'n beter oog as óf Coco Chanel óf Steffi Graf, 'n groter hart as wat Florence Nightingale gehad het, meer geloof as Noag, nog meer uithouvermoë as 'n Dorslandtrekker, meer kners-en-deurdruk as 'n Riemvasmaker, meer vrygewigheid as*

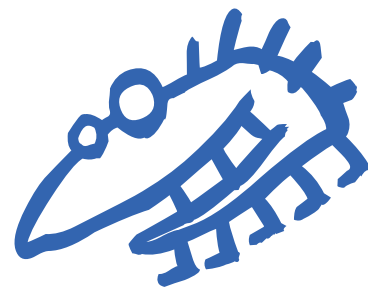
Moeder Teresa en meer bedonnerdheid as Jan Taks, groter versienheid as die Heks van Endor, meer cheek as 'n vark in Palestina en meer lydszaamheid as Job . . .'

'En dis waar. Maar soos enige uitgewer jou sal sê, is alles die moeite werd die dag wanneer die finale produk in jou hand lê, kraampyne – die skrywer s'n en joune – vergete,' glimlag Scholtz.

Sy het 'n paar laaste opmerkings: 'Ek het baie geleer by Queillerie. Ek het, byvoorbeeld, Deon Meyer se eerste roman, **Wie met vuur speel**, afgekeur. Ek moes verby die storie gekyk het en die talent raakgesien het. Nog 'n fout was die vertaling in Engels van Jeanne Goosen se roman **Ons is nie almal so nie**. So goed soos dit in Afrikaans ontvang en verkoop is, so dood was die mark daarvoor in Engels. Op grond van dié ervaring hou ek regs verby met die vertaling van **Die reuk van appels** en daar word dit elders met groot sukses uitgegee - en bekroon met die Betty Trask Award vir debuutboeke. Om maar net 'n paar te noem. Met boeke kan jy net nooit voorspel hoe lesers gaan reageer nie. En dis wat uitgewer-wees so 'n avontuurlike beroep maak.'

Dit dan die storie agter Queillerie se ontstaan. Namens alle skrywers en lesers: Hettie Scholtz, jou 'tuisbedryf' was geen eendagvliegie nie, geen komeet wat ná een verblindende flits oor ons literêre uitpansel verdwyn het nie, en meer as net 'one crowded hour of glory'.





JEUG- EN TIENERVERHALE

in Afrikaans vertaal

STANLEY JONCK

Boekkeurder

Or die afgelope paar jaar is daar baie oulike jeug- en tienerboeke in Afrikaans vertaal vanuit Engels, Frans, Duits en Nederlands. Ons is Suid-Afrikaanse uitgewers innig dankbaar hiervoor. Hieronder volg 'n paar boekprikkelers van 'n handvol verhale en reekse wat gedurende 2012/2013 gepubliseer is, gevolg deur 'n kort lys van titels wat die Wes-Kaapse Biblioteekdiens aangekoop het gedurende die tydperk Januarie 2012 tot Junie 2013.

Jeugreekse

Asterix-reekse: Sedert René Goscinny en Albert Uderzo se Asterix-avonture in 1961 verskyn het, was hierdie Galliër en sy makkers 'n groot sukses. Vandag is daar 34 avonture. Vroeër jare is 'n handvol Asterix-avonture in Afrikaans uitgegee, maar Protea Boekhuis gaan nou die hele reeks in Afrikaans laat vertaal deur Sonya van Schalkwyk-Barrois. Die eerste vier titels is alreeds beskikbaar: **Asterix die Galliër** (2012); **Asterix en die goue sekel** (2012); ***Asterix en die Gote** (2013); **Asterix die gladiator** (2013). 'Die vertalings sprankel. Ek het lanklaas so lekker gegiggel as vir die spitsvondige woordspelings en naamkeuses.' (*Die Burger*).

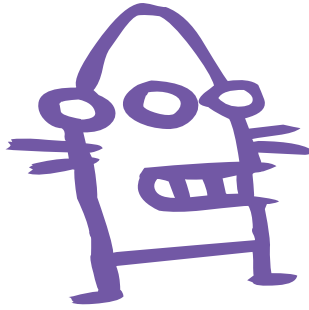
Geheime koninkryk: Lapa uitgewers het in samewerking met Orchard Books (Londen) Rosie Banks se *Secret kingdom*-jeugreeks in Afrikaans laat vertaal deur die bekroonde Jaco Jacobs. Die reeks is gerig op jong meisies en vertel van die avonture van Janie, Bianka en Tamsin. Hulle is beste vriendinne. Op 'n dag ontdek hulle 'n towerkissie wat hulle wegvoer na 'n fantasiewêreld. In die eerste boek, **Skitterende paleis** (2013) ontmoet die drie maats vir Trix, die feetjie. Hulle moet haar help om te keer dat koning Kieliebaard se 1000ste verjaardagpartytjie deur koningin Gorina bederf word. Die ander ses titels is: **Eenhoringvallei**, **Wolkeiland**,

Meerminrif, Towerberg, en Skitterstrand. (Ten tye van publikasie het die Biblioteekdiens nog nie al hierdie titels aangekoop nie.) Met hul aantreklike voorblaaie en mooi illustrasies belooft hierdie dun boekies om baie gewild te wees. Die temas van spesiale vriendskappe, geheime en toweravonture is ideaal vir hierdie teikenmark.

Lillie die heksie: Lillie die heksie se avonture is nou in Afrikaans beskikbaar. Die Duitse skrywer Knister het die reeks in 1992 begin saam met grafiese ontwerper Birgit Rieger, die illustreerder. Die oorspronklike reeks bestaan tans uit een-en-twintig titels, waarvan Protea Boekhuis die eerste twee titels deur Amelia de Vaal uit Duits laat vertaal het. In **Lillie die heksie keer die skool op sy kop** (2012) maak lesers kennis met hierdie doodgevone dogtertjie wat op 'n dag 'n towerboek langs haar bed ontdek... en dan verander alles. Die towerkunsies daarin is nie kinderspeletjies nie, so sy hou haar toordery 'n geheim. 'n Inspekteur besoek Lillie se skool om haar juffrou te assesser en Lillie trek haar towerboek nader om te sien of enige towerkunsies kan help om haar die inspeksie met vlieënde vaandels te laat slaag. Maar alles loop nie soos Lillie dit beplan nie! In **Lillie die heksie se towerkaskenades** (2012) gaan Lillie by haar oma kuier en, net vir die pret, beplan sy om sprokieskarakters op te toor om haar en Ouma se sprokiesvertelling meer oemf te gee. Min weet Lillie watter gevolge haar towerspeletjies op haar oma se woonstelbestuurder gaan hê! Die boeke is in kleur geïllustreer en het elk 'n boekmerk - 'n lint met 'n klein speelgoedpoppie in die vorm van Lillie die heksie.

Speurder Kwaaikofski: 'Hierdie opwindende speurreeks vir beginnerlesers deur die geliefde Duitse skrywer, Jürgen Banschur, vertel van Kwaaikofski, 'n 9-jarige seun met 'n avontuurlike stokperdjie: Hy is 'n amateur-speurder. Hy koud altyd kougom, want dit help hom om te dink. Hy haal ook NOOIT sy kep af nie, want dit sorg dat sy brein altyd teen die optimale temperatuur

funksioneer – iets wat noodsaaklik is vir belangrike speurders soos hy! In **Die kougomstrik** (2012) word vertel van sy eerste speursaak. Dis 'n moeilike een: Waarom op aarde verdwyn sy gunsteling-kougom uit Olgo se winkel? Het daai simpel vent, Slang, dalk iets daarmee te doen? Een ding is seker: Speurder Kwaaikofski gaan uitvind! Human & Rousseau het die reeks laat vertaal deur Kobus Geldenhuys. Ander titels tans beskikbaar is: **Die geheim van die vlieënde koei** (2012); **Die pienk skoolspook** (2012); **Die aand van die blou kaalkoppe** (2013); en **Die slinkse slangslenter** (2013). 'Die intriges van die stories is eenvoudig, maar uiters vermaaklik en die humoristiese illustrasies deur Ralf Butschkow sal kinders dol maak oor hierdie koddige, maar brawe klein speurder se avonture.' (www.nb.co.za)

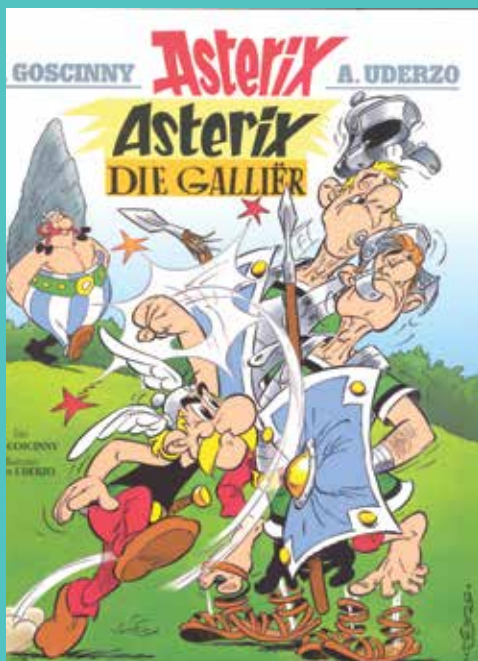


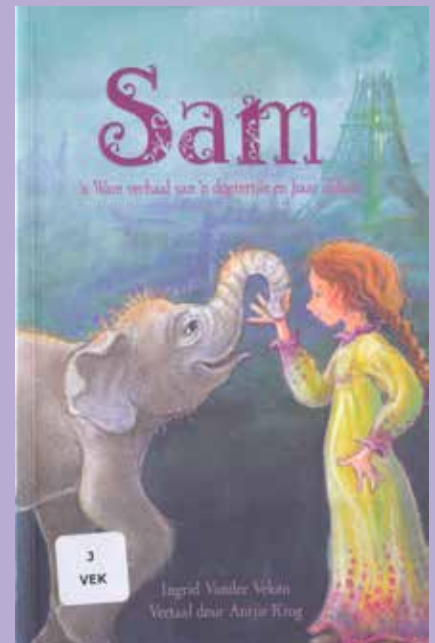
kewers die septer swaai, skoenlappers en motte soos slawe werk en 'n parmantige bloutjie óf gedweë diens doen as die Kewerkoningin se borsspeld, óf die gevaar loop om as muurbehangsel in die Saal van Duisend Skoenlappervlerke te eindig. Joran se intelligensie, sin vir avontuur en bravade veroorsaak gou dat hy die koningin se boodskapper word - hy leer die blomkode aan waarmee die geheimsinnige Eksodus-beweging kommunikeer en word sodoende 'n belangrike skakel in dié beweging se doen en late. Joran se karakterisering illustreer 'n interessante en geloofwaardige balans tussen dapperheid, arrogansie, naïwiteit en sensitiewe intuïsie. Skerp, sarkasties en vreesloos in sy op- en aanmerkings, sorg hy vir 'n groot deel van die boek se heerlike humor. Op 'n baie subtiële manier word sosio-politieke konsepte, byvoorbeeld, klasverskille, magsug, propaganda, tirannie, asook die revolusionêre stryd om vryheid en die strewe na gelykheid en menseregte (insekteregte), deel van 'n lekkerlees storie.' (Ihette Jacobs www.litnet.co.za; www.proteaboekhuis.com).

Jeug- en tienerverhale

Die bekroonde Duitse jeugboekskrywer Lilli Thal se aangrypende fantasieverhaal, **Joran Noordewind** (Protea Boekhuis, 2012) is meesterlik vertaal uit Duits deur Amelia de Vaal (sy het in 2012 die Elsabé Steenberg Prys vir vertaalde kinder- en jeugliteratuur ontvang). 'Die Afrikaanse vertaling behou die magiese misterie, die skerp humor, die interessante benaming- en taaltoertjies en die meevoerende plot van die oorspronklike verhaal. Dit verleen aan die roman 'n universaliteit, omdat dit met die Suid-Afrikaanse leser kan resonereer. Op pad na die grootste skoenlapperbyeenkoms van sy lewe, word die jong bloutjie Joran na die Klipkoninkryk agter die waterval ontvoer – 'n gruwelike onderwêreld waar gewetenlose

Die Belgiese skrywer Ingrid VanderVeken se boek **Sam: 'n ware verhaal van 'n dogtertjie en haar olifant** (Lapa, 2012) is bekroon met 'n Boekenwelp Toekenning, benoem vir 'n Gouden Uil én deur die Belgiese Kinder- en Jeugdjury vereer. Dit is uit Nederlands vertaal deur Antjie Krog en deur Marjorie van Heerden geïllustreer. Die verhaal handel oor Marthe, 'n Franse meisie wat saam met haar ouers en sussie in China bly. 'Vir haar agtste verjaardag kry sy 'n ongewone geskenk - 'n baba-olifant! Sy naam is Sam en kort voor lank is die twee onafskeidbaar. Sam bly in die tuin en hy hou daarvan om saam mark toe te gaan, waar hy self vir hom geskilde





piesangs koop. Maar op 'n dag gebeur daar iets wat alles verander. Die boek is gegrond op die ware verhaal van 'n meisie wat meer as 'n eeu gelede met haar olifant van China na Frankryk moes reis.' (www.lapa.co.za)

'Jan Terlouw het in 1970 gedebuteer as jeugboekskrywer. Hy het 'n opwindende en lewendige skryfstyl en, gekoppel aan sy sosiale bewustheid, skep hy magiese werke wat aansien en geweldigheid geniet. Hy is reeds twee maal met De Gouden Griffel Prys bekroon. Sy boek **Soektog in Katoren** (Protea Boekhuis, 2012) is die verhaal van Katoren, veertig jaar nadat Koning Stach die troon bestyg het. Die sestienjarige bokoppasser Koss reis deur die land op soek na 'n man wat as seuntjie ontvoer is. Daar gaan vir hom 'n hele nuwe wêreld oop van geld, reëls en skynheiligheid. Aanvanklik is Koss net 'n toeskouer wat hom oor alles verbaas. Maar dan raak hy verlief op die meisie Vulcana en deur haar geïnspireer, teken hy op 'n drastiese manier protes aan teen 'n groot onreg. Dit laat hom diep in die moeilikheid beland. Gemik op kinders tussen 12 en 15 jaar.' Die boek is uit Nederlands vertaal deur Daniël Hugo en volg op **Koning van Katoren** (Protea Boekhuis, 2010).

Nog ander jeug- en tienerfiksie wat onlangs in Afrikaans vertaal is, sluit in:

Dr. Seuss. **Die kat kom kuier** / Afrikaanse beryming deur Leon Rousseau.- Human & Rousseau, 2012, 2de uitg.

Dr. Seuss. **Die kat kom weer** / Afrikaanse beryming deur Leon Rousseau.- Human & Rousseau, 2012, 2de uitg.

Hartman, Bob. **Die groot storieverteller diereboek** / illustrasies deur Krisztina Kállai Nagy; uit Engels vertaal deur Wiesie Rousseau.- Human & Rousseau, 2012.

Jansson, Tove. **Moemin en die komeet** / uit Engels vertaal deur Philip de Vos.- Human & Rousseau, 2012.

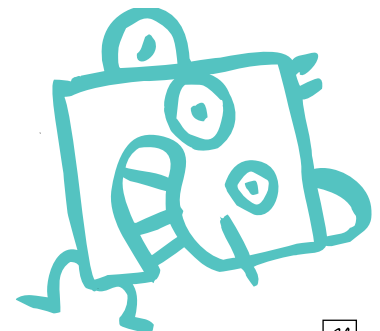
Jansson, Tove. **Moemin en die townenaar se hoed** / uit Engels vertaal deur Philip de Vos.- Human & Rousseau, 2012.

Kinney, Jeff. **Dagboek van 'n wimp - Greg Heffley se joernaal** / uit Engels vertaal deur Carina Diedericks-Hugo.- Puffin, 2012.

Morpurgo, Michael. **Krygsperd** / uit Engels vertaal deur Kobus Geldenhuys.- Protea Boekhuis, 2012.

Vanden Heede, Sylvia. **Hallo, Vos! Hallo, Haas!** / illustrasies deur The Tjong-Khing; uit Nederlands vertaal deur Daniël Hugo.- Protea Boekhuis, 2012.

Vanden Heede, Sylvia. **Vos en Haas** / illustrasies deur The Tjong-Khing; uit Nederlands vertaal deur Daniël Hugo.- Protea Boekhuis, 2010.



Eileen en haar Geoff

die storie van 'n skrywer met 'rugsteun'



▲ Geoffrey en Eileen

Dr FRANCOIS VERSTER

Korrespondent

Hulle sê 'n skrywer moenie trou nie. Behalwe as sy of haar eggenoot 100% ondersteunend is ...

Eileen Jensen-Stenekamp, tuisteskepper en moeder van drie, het in 2008 'n digbundel, **Die wêreld rondom my**, op haar 60ste verjaardag uitgegee. Daarna het 'n paar sketse en artikels in die media verskyn. En vanjaar verskyn daar toe weer 'n boek, wat heelwat opslae maak, oor 'n netelige, maar uifers relevante kwessie, getiteld: **Homosexuality: a study by the parents of a gay son**. Haar man Geoffrey het egter hierdie keer saam geskryf.

In gesprek met ons korrespondent het 'n storie ontvou, een van 'n merkwaardige egpaar – 'n vrou met vasbyt by haar flair en 'n man wat haar elke tree van die pad ten volle bystaan. Maar eers 'n een en ander oor Eileen, die skrywer en boekemens.

Sommige mense is laat ontwikkelaars, en mens wonder soms hoekom. Eileen vertel hoe dit gekom het dat sy eers later in haar lewe skrywer geword het: 'Toe ek in die hoërskool was, het my Engelse (eerste taal) onderwyseres my aangemoedig om eendag te skryf. Met die jare het meer mense my aangemoedig en gekomplimenteer oor my taalgebruik. Toe, in 2006, het ek besluit dit sal 'n fout wees om nie hierdie talent te ontwikkel nie.'

Om haarself te bemagtig om op die skrywerspad te kom het sy, onder andere, 'n sesmaande kursus in joernalistiek en 'n paar kort skryfkursusse geloop, wat haar selfvertroue gegee het om voort te gaan. Van die skryfskole wat sy bygewoon het, het die kursus in Joernalistiek by die Kaapse Skiereiland Universiteit van Tegnologie en die eerste van drie by Riana Scheepers (2006) vir haar die meeste beteken. Behalwe klasdraf en skryfskole bywoon, het sy ook aanlynkursusse gevolg – duidelik het Eileen nie moeite, tyd of onkoste ontsien nie. En hierin het Geoff haar ondersteun.

Wat haar eie skryfwerk betref, het Eileen 'n voorkeur aan digkuns ('dis gewoonlik op die inspirasie van die oomblik') maar sy geniet dit ook om sketse van gebeure te skryf, soos oor 'n onlangse rit van die Vrystaat na hulle huis op Danabaai. Sy het ook al 'n paar kortverhale geskryf, 'maar verskillende dinge het my geïnspireer, of daartoe 'gedryf' en sy reageer op sulke impulse deur haar in verskillende genres uit te druk soos dit 'reg' voel in elke geval.

Eileen glo dis nodig dat skrywers ook lesers moet wees, 'Maar dit moet dan goeie leesstof wees, waar mens met die meesters te doene kry. Dis soms ook op 'n negatiewe manier leersaam om Mills & Boon te lees, om te sien wat daar gepubliseer word.' Inderdaad: mens kan ook leer wat om ní te doen nie. Eileen lees nie net spesifieke skrywers nie – mens se voorkeure verander soos jy aanbeweeg in jou lewe – maar Annelie Botes, Dalene Matthee, WB Yeats, Charles Dickens, die Brontës, Melanie Keyes en Jodi Picoult is almal gunsteling.

Aangaande hulle boek sê Geoffrey (hy is 'n afgetrede ouditeur) dat aangesien hulle besluit het om 'n manuskrip te skryf wat 'n volledige gids is vir gays en hul mense oor homoseksualiteit, was die belangrikste eintlik om vooraf die hoofstukke te bepaal; met ander woorde, waaroor hulle sou skryf.

Nadat hulle dit bepaal het, het die navorsingswerk begin. Hulle het oor 'n tydperk van tien jaar data versamel en inligting bekom. Ongeveer twee tot drie jaar gelede het hulle boeke gelees oor die onderwerp vanoor die hele wêreld om sodoende 'n ingeligte mening te kan gee. By die bekendstelling van die boek op 21 Augustus, het hy benadruk dat mense uiteraard hul eie opinies mag hê, maar tog net nie uit onkunde moet praat nie. Dis hierdie onkundige napratery wat hy en Eileen wil beïnvloed deur middel van hulle boek.

Op my vraag wat die motief vir hulle boek was, het Eileen geantwoord: 'Ek het dit beginne, as 'n brief. Toe raak Geoff betrokke en dit raak 'n dokument, en met die tyd en meer navorsing het dit 'n boek geraak. Die aanvanklike idee was nie om 'n boek te skryf nie, maar eerder 'n brief aan familie en vriende.'

Die brief was bedoel om dit, wat hulle van homoseksualiteit weet, met mense te deel, sodat daar minder veroordeling en meer aanvaarding van gay persone sou wees. Eileen het besluit dis erg genoeg dat mense vinger wys en hulle as ouers probeer tereg wys, terwyl hulle eintlik nie kennis van die onderwerp het nie – en die **Bybel** boonop as wapen gebruik. 'Ek het gelos waarmee ek besig was en met die "brief" begin. Geoff het nog dieselfde dag betrokke geraak.' Eers nadat hulle die manuskrip klaar geskryf het, het hulle 'n uitgewer probeer kry. Hulle het ook 'n taalversorger ingespan om te help om die Afrikaanse manuskrip in behoorlike Afrikaans te vervat en ook om die manuskrip in Engels te vertaal, omdat hulle glo dat daar 'n baie groot mark vir die boek in Engels is.

Hulle het verskeie publseerders se webwerwe bestudeer om vas te stel wat hul vereistes is vir die indien van 'n manuskrip, en dit nagevolg. Naledi Uitgewers het toe ingestem om die boek te publiseer.

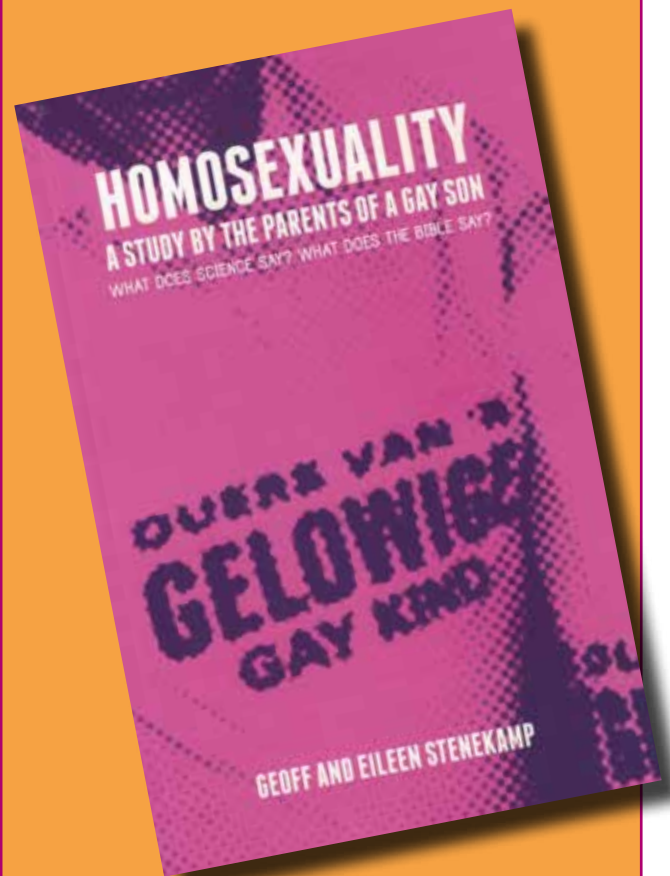
Geoff sê dat die skep van die buiteblad ook baie belangrik is, omdat dit minstens die inhoud moet uitbeeld en ook aantreklik moet wees. Inderdaad – navorsing toon dat meeste mense 'n boek op grond van sy buiteblad koop wanneer hulle een in 'n boekwinkel kies!

Een aspek wat baie tyd geneem het, was om die verwysingslys agterin die boek saam te stel – hulle het baie noukeurig aangedui hoe wyd nagevors is, want hierdie boek is immers gemik om eenogigheid en kortsigtigheid teen te werk.

Hulle voel dat 'die kennis wat ons verkry het met al die navorsing wat ons gedoen het, het ons bemagtig en bevry! Nou kan ons ingelig praat wanneer familie en vriende vir ons sê: "Homoseksualiteit? Foutief! Sonde! Moenie eers verder met my daarvoor praat nie! Die **Bybel** sê so. Julle moet homoseksualiteit afsweer en julle seun ook sê om dit te doen.' Dis wanneer hulle kan sê: 'Nee, het jy geweet ...?'

Ten slotte is Eileen se raad aan voornemende skrywers: 'As jy 'n passie het oor dit waaroor jy wil skryf, sal die dryfkrag daar wees en ook die deursettingsvermoë. Dit beteken, laat sak jou kop en skryf! Uit die ingesteldheid en deursettingsvermoë wat hierdie skrywer openbaar, glo mens daar sal nog pennevrugte uit Danabaai kom, want soos Dana Snyman op Jacobsbaai woon, is daar ook 'n ware Jakob op Danabaai. En as elke skrywer eerder 'n rugsteun as 'n remskoen kon hê, was daar beslis baie meer boeke in omloop.

'Die aanvanklike idee was nie om 'n boek te skryf nie, maar eerder 'n brief aan familie en vriende.'



▲ Voorblad van **Homosexuality: a study by the parents of a gay son**

French Poetic Realism in the cinema 1930s

ROBERT MOULT

Librarian, Wynberg Public Library

The French film industry is one of the oldest and most established in the world. It has contributed hugely to the development of film as both an entertainment and artistic vehicle since the late 1890s. In over 100 years France has influenced the course of cinema but its golden era is probably the period from the mid-1930s to the outbreak of the Second World War. For many this was the finest period in French cinematic history. This article will reflect on some of the films that made such an impression even until today.

The French cinema was well established by the time the Depression had arrived. During the silent film period the French made many pioneering films. There were numerous film studios, with Pathe and Gaumont being the biggest. They were self-sustaining because the French public enthusiastically supported their own films. With the introduction of sound the comedies of Rene Clair were very popular and well received abroad.

But the Depression highlighted major conflicts within French society between the land-owning and the working classes. This made the French political climate unstable during the 1930s. The left that represented

the working class formed an alliance of Communist, Socialist and other progressive forces naming itself the Popular Front as they looked for unity to defeat the right. The film industry shared many of the Popular Front's ideals and these views began to take a prominent place in French cinema.

Perhaps the first influential filmmaker to inspire the style that was to become known as Poetic Realism was Jean Vigo, who made two great films, *L'Atalante* and *Zéro du Conduite*, both daring and visually striking. Vigo tragically died in 1934 at 29 – a huge loss to the industry. But he was to inspire many others with his atmospheric films.

Poetic Realism was not a real movement like the German Expressionists or the Soviet Montage movements of the 1920s. They were not as technical as those two movements. Their films were characterised by themes of bitterness, disillusionment, disappointment and nostalgia. This struck a chord with many of the French cinema-going public. Times were difficult and fractious in France during the 1930s, and the public could identify with them. Films were characterised by their depiction of working class life and a remarkable tendency to avoid happy endings like Hollywood did.

The big hero of this era, Jean Gabin, usually died at the end of the film. The French public responded well to this!



Unthinkable at this time of studio-dominated films from Hollywood.

Another characteristic of these films were their remarkable sets. They were lucky to have the designer Alexandre Trauner during this period. He created a distinct impression with every film. The moody atmosphere of his sets were very realistic and far more advanced than most films from this era from other countries.

Jean Gabin was given his big break with director Julien Duvivier. Formally a cabaret singer, Duvivier gave Gabin the opportunity to show his prodigious screen ability. He had already worked on a few films with Duvivier until he achieved international fame with ***Pépé le Moko**. Released in 1936, this film was not set in Paris, but in the Casbah in Algiers. The film set was incredible with its narrow, dense streets and grimy buildings. It looked real. Gabin plays Pepe, a notorious gangster, who is safe in the impenetrable Casbah. But during an attempt to arrest Gabin, he meets a bored Parisian socialite named Gaby (Mireille Balin). Pepe becomes self-destructive as he falls for Gaby. This factor attracts the detective Slimane (Lucas Giradoux), who, although friendly with Pepe, is determined to arrest him. Pepe himself tolerates Slimane as long he does not arrest him in the Casbah.

Although we root for Pepe and Gaby, both are flawed people. Despite his charm, Pepe is ruthless and self-centred. His treatment of his girlfriend at the Casbah, Ines (Line Noro), borders on contempt. For her part, being married to a financier double her age, Gaby is clearly married to money. Yet one can't help wishing the couple will run off together when they reminisce over Paris. Pepe is the prisoner in the Casbah, who wants to break free. This leads to his downfall, when he recklessly makes a dash to see Gaby on the boat leaving for France. Although we don't blame her he is betrayed by Ines. The final scene is very moving and a trend was set. It is an extraordinary film. It had a great support cast with earthy characters and Gabin was spellbinding. Hollywood liked the film too. They remade it into **Algiers** but toned down the pessimistic and earthy tone. There is no doubt that **Pépé le Moko** is a superior film from that era. It was to be very influential throughout the world.

Gabin also struck a great partnership with the emerging director, Marcel Carne, and the scriptwriter Jacques Prevert. The first film

they worked on was ***Le Quai des Brumes** in 1938. Here Trauner created magnificent sets where one could almost smell the streets. Particularly brilliant were the Panama bar scenes. Added to Trauner's sets was the cinematography of Eugen Schufftan which gave atmospheric shots of Le Havre harbour: the foggy scenes of the ships complemented the storyline. Gabin plays Jean, a deserter, heading for South America. He stumbles on Nelly (Michelle Morgan), a girl on the run from Lucien (Pierre Brasseur), a cowardly gangster and more ominously, Zabel (Michel Simon), her seedy guardian. Jean is torn between choosing Nelly or going to South America. It is worth pointing out that Nelly is only 17 years old (so was Morgan) and this undoubtedly would have fallen foul of the Hays code in Hollywood. But here it comes across as natural. Michel Simon's performance of Zabel is outstanding – a picture of seedy malevolence. This film is the archetypal Poetic Realist film. It is romantic, yet it offers a truly depressing end. The cowardly Lucien opportunistically guns Jean down. The film ends with Maurice Jaubert's effective score playing, with the dog seen at the beginning of the film running to the same place as when the film started. This film's reputation has been enhanced over the years and Gabin's military uniform plus Morgan's beret and transparent raincoat became iconic images of the era.

In over 100 years France has influenced the course of cinema but its golden era is probably the period from the mid-1930s to the outbreak of the Second World War

Carne's next venture was ***Hôtel du Nord**, this time without Gabin and Prevert. His screenwriters were Jean Aurenche, Eugene Dabit and Henri Jeanson. Trauner built another fabulous set with the hotel, shops and canal all nearby. Virtually all the action takes place here. The film starts off with a young couple, Reneé (Annabella) and Pierre (Jean-Pierre Aumont), moving into the Hotel du Nord to commit joint suicide to avoid a jobless future. Their attempt fails

and Edmond (Louis Jouvet), who noticed the two lovers coming in, storms in after hearing the shots. He tells Pierre to run and subsequently lies to the police that he found the girl dead in the room. But Reneé is not dead and when she recovers in hospital, she protests Pierre's innocence after he is captured. The hotel staff take Reneé in to work at the hotel so that she can rejuvenate her life. Edmond, however, becomes attracted to Reneé, much to the annoyance of Raymonde (Arletty) his partner. Edmond is a part of the criminal underworld and acts as a procurer to Raymonde, a prostitute. Tensions develop as Edmond tries to run off with Reneé but she refuses to go with him. He is crestfallen and allows his enemies to kill him in the hotel. The fatalism of the film is all the more poignant as life goes on without Edmond. The lovers leave the hotel and the wonderful staff notice nothing. At the end the picture fades away from Trauner's magnificent set and Jaubert's great score.

The following year, 1939, Carne was teamed up again with Prevert and Gabin as well as the impressive Arletty and Jules Berry, brought in to play a memorable villain in ***Le Jour se Lève**. This time Gabin's doomed hero character is not a criminal or a man on the run. He plays Francois, who has just shot Valentin after an argument (which the viewer does not see). The film is told largely in flashbacks. The first scene shows Francois, who has barricaded himself from the police and a crowd developing around the apartment building. He had established a relationship with Francoise (Jacqueline Laurent) and this leads him to Valentin (Berry), a creepy and sadistic dog trainer who plays mindgames with Francois over Francoise. He has also met Clara (Arletty), a one-time assistant to Valentin who Francois eventually stays with while Valentin's dubious hold over Francoise becomes too much. Significantly, the police are not seen as the heroes as they go after Francois, essentially a good man. Trauner's set is very striking with a bizarre apartment block that looks ominous, as if predicting the outcome. Berry is effective as Valentin – one dislikes him on sight! The ending is powerful as the police throw tear gas into the room, but Francois has already shot himself and can be seen with the cloud floating through the apartment, a classic poetic and realistic end.

The film enraged the conservatives of its day, who thought it was defeatist and



subversive. It is probably the highlight of the Carne-Prevert-Gabin combination. Arletty too was superb, a mixture of tough exterior and kind interior; very convincingly put across.

Carne's other rival as the leading director of Poetic Realist films was Jean Renoir, son of the painter Auguste. He had been involved in cinema from the early days and was already directing some excellent silent films a decade before this era. With **Le Crime de Monsieur Lange** Renoir teamed up with Prevert to make this film in 1936. The film is a little like **Le Jour se Lève** in that the story is told as a flashback by Valentine (Floreille) to a group at an inn, who recognise Amedeé Lange (Rene Leferve) as a murderer on the run. The film is set largely in a courtyard, where a publishing business is being run or rather swindled by Batala (Berry). He impregnates one of the female staff and as the creditors become more demanding, he takes off, leaving the rest to fend for themselves. But they do well with Amedeé, whose progress was stilted under Batala. It becomes a commercial success and the staff form a co-operative.

Things are going well for everyone until Batala, who has supposedly died in a train accident but has actually taken the identity of a dead priest, returns to get the money from the co-operative. Amedeé stumbles upon him and in the ensuing argument kills Batala. Amedeé, in a state of shock, is helped by Valentine and they make a dash for the Belgian border. The final scene is very effective: on a grim, grey windswept beach the two lovers cross the Belgian border. Jules Berry plays perhaps one of cinema's most manipulative villains ever. He has to be

Times were difficult and fractious in France during the 1930s, and the public could identify with them. Films were characterised by their depiction of working class life and a remarkable tendency to avoid happy endings like Hollywood did

seen to be believed, a grand performance.

Similar to Carne, but more political, Renoir continued with perhaps his most famous film, **la Grande Illusion**, written by another great screenwriter, Charles Spaak. An anti-war classic, this film sees the combatants not as enemies. The beginning is set at a German POW camp. Although the prisoners wish to escape, their captivity is not always unpleasant. Von Rauffenstein (Erich von Stroheim) and de Boeldieu (Pierre Fresnay) find they have much in common as they are aristocrats who bemoan the fact that the era of the aristocracy is waning. With de Boeldieu is Lt Marechal (Gabin), an officer of modest social background. And Rosenthal (Marcel Dalio) is a nouveau riche man of Jewish ancestry.

These distinctions are important to the film. Renoir presses that class differences divide and lead to war. De Boeldieu sacrifices his life as a decoy, so that Marechal and Rosenthal can escape. He

shows his honour and duty so that they can escape, but despite this he feels no enmity towards Rauffenstein, who is forced to shoot him because of orders. Von Rauffenstein, a fallen and injured fighter pilot, feels he is ordering the death of one his own, a member of a dying class. It's a remarkable scene. From here the film dwells on the escape of the two men as they meet a German woman, Elsa (Dita Parlo). They stay for a while and Marechal falls in love with Elsa. She tells him her husband has died in Verdun and that she is left with a daughter. The Germans, the enemy, are made to be as human as Marechal and Rosenthal. The final scene, similar to **le Crime de Monsieur Lange** sees Marechal and Rosenthal crossing the Swiss border while two German soldiers let them go when they realise that they are already across the border. This is one of the finest war films ever made, yet it does not have any battle scenes. Renoir illustrates his pacifistic and humane philosophy in his popular film.

Renoir then turned to Emile Zola, a favourite author of his. This time he directs the screenplay with Denise Leblond to make **Le Bete Humaine** in 1938. Gabin plays Jacques Lantier, a train driver who stumbles upon a couple, Severine (Simone Simon) and Roubard (Fernand Ledoux), on a train. They have just murdered Simone's lecherous godfather, Grandmorin, with Roubard acting out of jealous rage. Lantier does not give them up to the police, though he suspects that they did it. Roubard, fearing Lantier, makes him welcome in his home. But this brings trouble, as Lantier becomes attracted to Severine, a much younger person than Roubard, and Lantier, being more in her

age group. Severine is the original *femme fatale*. She appears sweet and innocent, but manipulates Lantier to murder Roubard. He can't do it despite trying to do so in her presence. She becomes aloof, but Lantier's desire is too strong and this leads to her death as Lantier strangles her. The film has the classic Poetic Realist end. Roubard discovers Severine's body when he is greedily checking on stolen money and breaks down realising what his jealousy and greed have caused. Lantier confesses to Pecqueux (the charming Julien Carrette), his assistant, that he has murdered Severine. On the train journey he jumps off the train as grief overwhelms him.

The film was popular and it influenced the film noir films in Hollywood in the mid-1940s. The performances are superb, and Curt Courant's cinematography is also brilliant. The noticeable moment – the train journey from Paris to Le Havre – has a neo-realist feel to it. It is a breathtaking scene.

The following year Renoir made the most controversial film of his life. Based on a farce by De Musset, he added Beaumarchais and Mozart as written influences. The film was called **la Règle du Jeu*, a savage satire on the social classes set at a weekend country retreat. Renoir sends up the pettiness of his characters. They are forever gossiping about one another, have barely concealed affairs and express some pretty bigoted views. Both classes appear to be anti-Semitic. In short, they live banal lives. The gentry on the outside appears sophisticated, but what they really show is ignorance and stupidity. The servants who they rely on so much are not much better as they seek favour over one another when fighting for attention.

The film has a memorable, if not grim scene, when the servants chase all living creatures, rabbits and birds, into a killing area as the aristocracy blast away at the game. It is a shocking scene even now, not for the squeamish, but it is a powerful image of a society in deep decline. The film's plot, which seems like a soap opera, begins to really take effect towards the end when the entertainment turns to debauchery. In the ensuing chaos of petty jealousy and rivalries a situation is created, where a servant shoots an aviator hero by mistake. 'It's just a mistake', Marcel Dalio, the estate owner, tells the remaining guests. The film is so well directed it appears to be almost remote controlled. Renoir himself has a role as Octave, the man people confide in. Nora Gregor plays Christine, the Austrian wife of Dalio and is pursued by Andre Jurieux (Roland Toutain) the aviator who is somewhat unstable because of Christine's rejection. He is the man who is mistakenly shot.

Needless to say, this film enraged the conservatives and in some places it was banned. But the Second World War intervened and these films were quickly banned both in the Nazi and the Vichy part of France. In fact, during the war *La Règle de Jeu* was nearly destroyed during an American bombing raid! Many of these great artists left France. Some, like Arletty and Carne, (he made the celebrated *Les Enfants du Paradis* with Arletty), stayed. But after the war these films were quickly restored and achieved greater success, notably *La Règle de Jeu*, which for six consecutive decades was voted in the top ten best films of all time in the *Sight and*

Sound's poll done once every ten years. Last year it held the fourth position.

These films were way ahead of their American rivals of the era, but Hollywood also made some great films during this period. Their romantic, but pessimistic and fatalistic plots were admired by many. Fritz Lang in Hollywood made **Fury* and **You only live once* which were similar to the French films. During and after the war the Americans took to making films noir which were clearly influenced by these films. So were the Italian Neo-realist films in that period. The French New Wave of the late 50s and early 60s continually quoted them.

They have survived because this was a generation of great French artists. Gabin is arguably the greatest lead screen actor of all time. The others like Louis Jouvet, Pierre Fresnay, Marcel Dalio, Julien Carrette, Jules Berry, Michel Simon, Arletty, Simone Simon, Florelle, Dita Parlo and many more actors from this time as well as the great people behind the scenes will be forever immortalised. This was not only France's golden hour; but also the golden hour of film.

The City of Cape Town's libraries stock some of these films and for every cinema lover of any age they are a must-see. Don't be put off by the pessimistic plots: they are very entertaining and engrossing. These films have great atmosphere!

There are a number of books on French cinema, which will contain more information of these films. *Rough guides* and the *1001* series will have more too. Two good sites to go to would be: sensesofcinema.com as well as filmsdefrance.com – they give great detail.

Note: *Titles not in stock.

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ADULT NON-FICTION
VOLWASSE VAKLEKTUUR

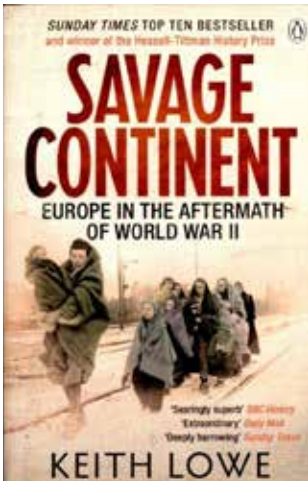
LAMBOURNE, Wendy

Legitimate leadership.- Schuitema Assoc., 2012.

This is a local title with its intended audience people in managerial positions. Lambourne gives strategic advice and guidance on attaining the cooperation of employees. The author writes from first-hand experience. She gives guidelines on how to motivate and develop staff members, cultivate accountability and how to create enabling structures. She writes that a key function of leadership is to provide an enabling environment for employees and gives suggestions on how to create this. Lambourne has an MA degree in industrial and organisational psychology and is a registered psychologist.TGS

LOWE, Keith

Savage continent: Europe in the aftermath of World War II.- Penguin, 2013.



This is a stunning portrait of the continent-wide upheaval that followed World War II and covers a period which popular history tends to ignore, going straight from the Victory Day dancing in the streets to the Marshal Plan which began Western Europe's efforts to regain stability. The years in between is the period that no one likes to talk about. British author and historian Keith Lowe attempts to capture a moment at the end of World War II that few can imagine today. **Savage continent** is a grim catalogue of humanity at its lowest ebb, portraying a world

where civil society and the rule of law were yet to be re-established and where revenge, anti-semitism, ethnic cleansing and heightened political sensibilities gave rise to a renewed wave of inter-communal and political violence. Using eyewitness accounts, Lowe paints a European landscape that includes dreadful scenes of homelessness, mass hunger and crime ranging from black marketing to the mass rape of German women by Soviet troops. He also provides dark vignettes from the shaping of Europe's postwar ethnic and political map.

Alongside the now rather well-documented episodes of brutality from the period, such as the Communist takeover of Eastern Europe or the expulsion of the German populations from the same region, Lowe does well to uncover some lesser-known examples of man's postwar inhumanity to his fellow man. The story of the Lithuanian Forest Brothers, for instance, and their brave, futile resistance to the imposition of Soviet rule, is one that deserves to be much

wider known and is outlined well. Similarly, the ethnic cleansing of Ukrainians in postwar Poland is rightly placed alongside better-known events, such as the mass expulsion of Germans from many countries at the end of the war. Lowe offers a groundbreaking history of the chaos and lawlessness that gripped Europe in the aftermath of the Second World War during the years 1944 to 1949. It reveals that the war did not end neatly at all, but in fact continued in various guises for several years after the official ceasefire in May 1945. This well-written and immensely important book is the winner of the PEN Hessel-Tiltman Prize.EB

MCCABE, Jenny

Handprint and make your own bags: 35 stylish projects using stencils, lino cuts, and more.- Cico Bks., 2013



This is a useful guide for creating your own unique bag from fabric you have printed yourself. The author explains in detail five different printing techniques and how to apply them to fabric: block printing, resist printing, constructed block printing, carved block printing and using natural products like leaves and the sun as well as photo transfers. There are also step-by-step sewing instructions. All of the 35 projects come with traceable patterns and are accompanied by colour

photographs of the completed products. The author also indicates the skill level needed to complete every bag.TGS

MOSS, Michael

Salt, sugar, fat: how the food giants hooked us.- WH Allen, 2013.

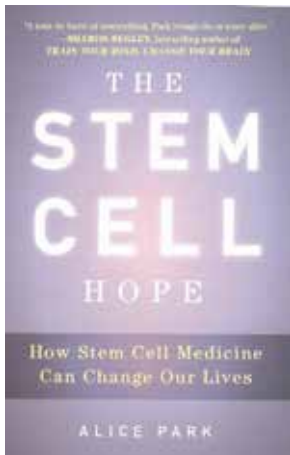
'The US has the highest rate of obesity in the world, much of it due to the abundance of cheap, calorie-rich, processed food. Food companies manipulate our biological desires to scientifically engineer foods that induce cravings to overeat, using terms like mouth feel for fats and bliss point for sugars to tinker with formulations that will trigger the optimum food high. Coke even refers to their best customers as heavy users. Moss portrays how the industry discovered the allure of added sugar in the 1900s, and has been jacking up the levels ever since, without regard for consumer health, in everything from soda to breakfast cereals to instant pudding, in



a race for market share. The food industry is not about to change, but this book is a wake-up call to the issues and tactics at play and to the fact that we are not helpless in facing them down. Moss is an investigative reporter with the *New York Times*; he won a Pulitzer Prize in 2010 for his investigation of the dangers of contaminated meat.' (*Books & Leisure*)

PARK, Alice

The stem cell hope: how stem cell medicine can change our lives.- Plume Bks., 2012.



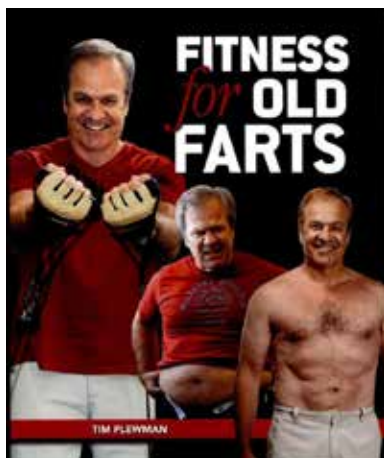
'Few people know much about stem cell research beyond the ethical questions raised by using embryos. But in the last decade, stem cell research has made huge advances toward eliminating some of our most intractable diseases. Now this sweeping book introduces us to this cutting-edge science that will revolutionise medicine and change the way we think about and treat disease. Alice Park takes us from stem cells' controversial beginnings to the recent electrifying promise of being able to create the versatile

cells without using embryos at all. She shows us how stem cells give researchers an unprecedented ability to study disease while giving patients the promise of replacing diseased cells with healthy new ones. And she profiles the scientists and leaders who have fuelled the quest and will continue to shape the field in years to come.' (www.sciencenews.org)

PLEWMAN, Tim

Fitness for old farts.- Struik Lifestyle, 2013.

Well-known actor Tim Plewman shares his fitness advice for men over 50. This entertaining and motivating title is geared to inspire readers to take a closer look at their lifestyles and reveals how they can improve their long term health and turn back the clock. The necessity of regular exercise and a healthy diet is discussed as important factors in avoiding an early death. Therefore the author encourages readers to join a gym, as few have the necessary discipline to regularly exercise at home. He stresses the concept of exercising on a regular and routine basis, which is something to which mind and body must become accustomed.

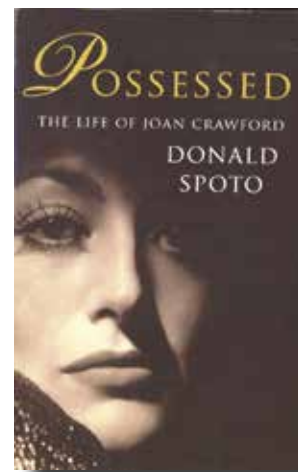


After the sudden death of a close friend due to heart failure, resulting from lack of fitness and carrying too much weight, Tim and friends decided to lose weight and become fit. They formed a fellowship and selected Tim as leader for the task. This book is the result. The author uses his friends and himself as role models on what can be achieved with the correct, progressive gym exercise programmes, as well as healthy food choices. The witty text is a treat – what else can readers expect from the author best known for his one-man show, **Defending the caveman**, which won him the Vita Award for Best Comedy Actor in 1998.EB

SPOTO, Donald

Possessed: the life of Joan Crawford.- Arrow, 2012.

Spoto, the author of more than 20 celebrity biographies, presents the life and career of screen queen Joan Crawford (1905-1977), a movie star whose iconic status owed as much to the actress's sheer willpower as to her perfect bone structure and large, expressive eyes. Born into poverty, uneducated Lucille LeSueur pursued a successful dancing career on Broadway that eventually evolved into movie work. Later she would acquire the name Joan Crawford in a magazine contest held to christen MGM's newest contract player who became the embodiment of Hollywood glamour. Though much has been written about Crawford, who died in 1977, Spoto justifies his contribution by writing to clear the name of a star who has been underappreciated, misrepresented by rumour, innuendo, and unfounded allegations. Spoto discounts or explains away Crawford's daughter Christina's infamous autobiography **Mommie dearest** (1978) that resulted in the tarnished public image of Crawford as an unhinged martinet, obsessed with order and cleanliness. The author makes use of a wealth of published and unpublished source material, including a useful consideration of Crawford's films and legacy, to provide a worthy, full-scale biography that neither whitewashes nor demonises his subject.EB

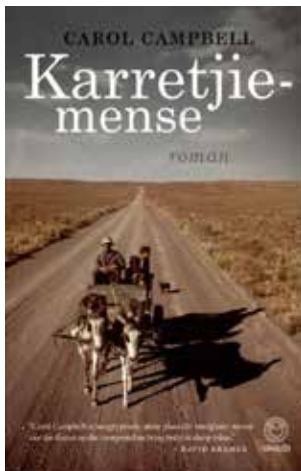


ADULT FICTION
VOLWASSE VERHALENDE LEKTUUR

CAMPBELL, Carol

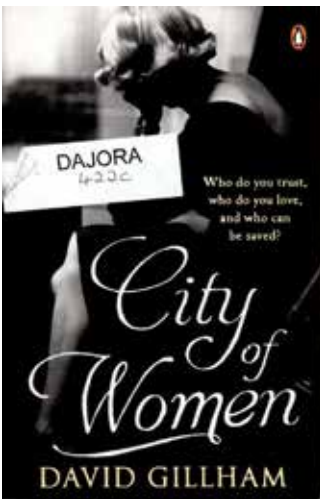
Karretjiemense / uit die Engels vertaal deur Kirby van der Merwe.- Umuzi, 2013.

'Hierdie boek is 'n verskriklike aanklag teen die mensdom, maar dis ook 'n verhaal van ewige hoop ... Muis is op vlug van Miskiet, 'n man wat op haar verlief was, maar haar nou wil doodmaak. Daarom is sy op die songedroogde langpad met haar man, Kapok, wat hinkpink, en Fansie, haar seun, Klein Witpop, haar dogter, en Sponsie, hul babasussie. Die donkie is Pantoffel, haar vul Rinnik en



die hond is Rinkhals. Saam vorm die wawrag (mens én dier) 'n hegte familie, gehul in 'n klein intieme kokon van liefde, daar dóér waar hulle tesame ry onder die groot hemelruim, deur die beweginglose vlaktes. Klikklak, klikklak ry hulle terug na Leeu-Gamka, die einste plek waarvandaan hulle moes vlug, daar waar die jaloerse Miskiet 15 jaar later steeds op haar wag . . . Muis en haar mense kén swaarkry, maar hulle bly kloekmoedig en trots. Kos is skaars en Fansie moet gereeld van die wilde diere in die veld vang sodat hulle kan eet . . . Behalwe vir die ondraaglike kosskaarste en haar

bewerasies vir Miskiet, is daar 'n ander verskrikking, iets wat báie seer maak. Nie een van hulle het 'n identiteitsdokument nie . . . Hierdie boek deur die oudjoernalis Carol Campbell is oorspronklik in Engels geskryf . . . Die Afrikaanse skrywerjoernalis Kirby van der Merwe is verantwoordelik vir die puik, genuanseerde vertaling, op sigself 'n kunswerk. Hy het die karretjiemense se Afrikaans en die streek se idiomatiese register soos 'n boorling vasgevang . . .' (*RAPPORT Weekliks*).



GILLHAM, David

City of women.- Penguin, 2013.

City of Women is set in 1943 Berlin, where the author exposes the reader to the grainy, gray world of the residents of Berlin during the final days of World War II. With most men engaged in war, the city of Berlin has become a city void of men, with only women and children and the elderly living within its boundaries.

Sigrid Schroder is, to all intents and purposes, the model German soldier's wife. She goes to work every day, does as much with her

rations as she can, and dutifully cares for her meddling mother-in-law, all the while ignoring the horrific immoralities of the regime. But behind this façade is an entirely different Sigrid. Trapped in a loveless marriage, she juggles two lovers, one an on-the-run Jew, the other an SS officer with a secret. As the book progresses, Sigrid's life becomes riddled with danger. She becomes caught up in smuggling Jews out of the country, and thus enters a world of deception and horrifying choices, in which loyalties are flexible and survival is elusive. This gripping debut novel about ordinary people making extraordinary decisions during dangerous times became a *New York Times* bestseller and was one of *Kirkus Reviews'* best books of the year (2012).....EB

KARSTEN, Chris

'n Man van min belang.- Human, 2013.

'Karsten se jongste roman het as katalisator vier geraamtes wat deur 'n blomboer in die Langkloof oopgeploeg word. Dié grusame ontdekking beïnvloed die lewe van 'n hele paar uiteenlopende mense. Mosman, 'n ANC-strydros, bevind hom 20 jaar ná die struggle in die intelligensiediens. Sy taak - en hy is geesdriftig daarvoor - is om te probeer uitvind wat het geword van die honderde comrades wat in die doodsnikke van apartheid verdwyn het; om antwoorde te vind op die vrae waarmee hul naasbestaendes dekades lank worstel; en om die oorledenes se beendere op te spoor sodat hulle met waardigheid herbegrawe kan word. Maar Mosman se motiewe is dalk nie net edel nie: vergelding teenoor die eertydse vyand is dalk deel van sy "passie". Sommige gebeure en karakters in die boek sinspeel slim op ware gebeure en mense van wie daar gereeld in koerante gelees is. Luther, 'n joernalis wat uit diens gestel word, besluit om die storie agter die storie van die geraamtes (elk met 'n koeëlwond in die skedel) sy laaste ondersoek te maak. Dan is daar die kind (en later volwassene) Luca Thom. Booger (Luca se oom), Eddie Thom (Luca se pa en 'n voormalige polisie-offisier) word ook betrek. Karsten se vermoë om unieke karakters oortuigend en deerniswekkend uit te beeld, is verstommend. 'n Man bevestig ook Karsten se verbluffende vermoë om soveel menslike toestande deel van die deurlopende tema te maak: verlies, ontnugtering, wreedheid, haat, onskuld, lojaliteit, liefde, volwassewording, berou, intense verlange - dis alles hier. Al dié fasette van die "menslike toestand" word nie slegs aangeraak nie, maar deeglik deurtrap. Nog 'n veer in Karsten se hoed is dat hy 'n uiters aktuele en omstrede tema gekies het, maar 'n politieke ewewig behou. Dan is daar Karsten se noukeurige en boeiende aandag aan detail . . . Die skrywer beïndruk ook . . . met sy vermoë om die mooiste in Afrikaans na vore te bring . . . Chris Karsten is 'n fenomeen.' (*Die Burger*).



LE ROUX, Mariël

Klara.- Tafelberg, 2013.

'Die verhaal begin in Duitsland, waar Klara, reeds in haar 40's, op die spore van haar oorlede suster Martjie gaan stap om sin te probeer maak uit haar onverwagse dood. Daarna word die leser teruggeneem na die gebeure wat aanleiding tot hierdie besoek gegee het. Klara se pa is 'n voorman op 'n plaas en op 'n dag verongeluk hy met 'n trekker op die damwal. Dit verander Klara, haar twee sussies en haar ma se lewens ingrypend. Haar ma wat altyd emosioneel onstabiel was, word heeltemal "van stel af" en Klara, as die oudste, moet uitspring en gaan werk soek om die gesin te onderhou. Die baas van die plaas gaan laai die gesin in die "Witlokasie" op die dorp af, want die huis op Boplaas moet vir die nuwe voorman ontruim word. Hier begin Klara se stryd om die oorlewing van haar gesin.

Die mense wat ook in die Witlokasie bly, help waar hul kan. Die deernis en die omgee vir mekaar tussen die arm mense word aangrypend deur Le Roux beskryf en wanneer die boetie Henk onverwags sy opwagting maak en haar ma haar glad nie steur aan die nuwe baba nie, kom help almal en word hy die "straat se kind". Klara bly haar lewe lank verknog aan Boplaas waar sy grootgeword het en die grootste skakel tussen haar en die plaas is Polla, wat 'n huishulp op die plaas is. By haar hoor Klara alles wat met die Brink-gesin gebeur. Soos baie van die ander karakters kruip Polla ook in die hart van die leser:



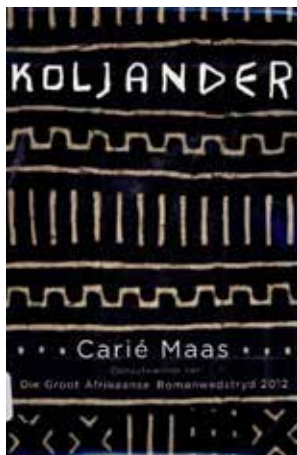
Hoewel die boek maklik lees, raak dit effens langdradig na die einde toe en wonder mens tog oor gebeure soos: Is die probleme tussen Klara en Hannes regtig so onoorbrugbaar en hoekom sou Martjie nie met die man in die rolstoel getrou of 'n openlike verhouding gehad het nie? Maar dis kleinighede - mens hoop van harte dat daar waar Mariël le Roux teen die Mosselberg in Hermanus woon, sy nog baie stories het om te vertel.' (www.dieburger.com).

MAAS, Carié

Koljander.- Human, 2013.

'Hierdie verhaal is aangewys as debuutwenner van NB-Uitgewers se Groot Afrikaanse Romanwedstryd vir 2012. In dié roman besef Karen Strauss, ná haar baba se geboorte, dat die dood van haar verstandelik gestremde broertjie dekades later steeds 'n ingrypende effek op haar en haar ouers het... 'n Groot deel van die boek wentel om die problematiese verhouding tussen Karen en haar pa...'

'Dis 'n aangrypende roman waarin eenvoud en kompleksiteit mekaar volmaak balanseer. Die drama van alledaagse menswees word uitgebeeld in die manier waarop die hoofkarakter van haar kinderjare beroof word. Verwysings na fisika, grafiese en binnenshuise ontwerp, mediese wetenskap, genetica, Mali se geskiedenis, orale tradisies van storievertelling, kinderliedjies, spesery-roetes en pelgrimstogte word netjies in die teks ingewef en gee diepte aan die konsep van intertekste. Die konnotasies van die spesery waarna die titel verwys, sluit nie net tradisionele boerewors en biltong of die spesery-roete in nie. Dit verwys ook na die koljander-koljander-kinderspeletjie. In die rymple wat daarmee gepaardgaan word kinderlike onskuld ontwirg deur 'n onheilspellende jaagtog met tragiese gevolge... Naas die gemak waarmee met die patriargie omgegaan word, is die kleurryke



verankering in die hedendaagse realiteit van Suid-Afrika een van die waardevolste aspekte van die roman. Dit wroeg nie meer oor die verhouding tussen verskillende Suid-Afrikaners nie, maar swyg allermins daaroor... Carié Maas het wye en deeglike navorsing gedoen. Haar bibliografie gaan 'n aanknopingspunt wees vir diene wat belang stel in die genoemde intertekste en in post-koloniale ontwikkelings in Afrika. Leesbaarheid word nêrens in die proses prysgegee nie. Dit is bo alles 'n verhaal oor menswees in weerwil van alles waarteen dit mag afspeel. **Koljander** het dimensies van geur en beelde wat bykans elke smaak sal bevredig.' (*Die Burger*; www.rapport.co.za).

YOUNG ADULT FICTION
JONG VOLWASSE VERHALENDE LEKTUUR

MALAN, Robin

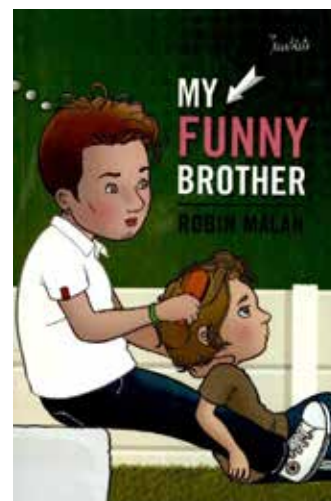
My funny brother.- Junkets, 2012.

'This local teenage novel, written by well-known Robin Malan, who is the Chairperson of IBBY SA, the South African national section of the International Board on Books for Young People, was named one of the Books of the Year 2012 by *Bookchat*. "Missy, the youngest child in a family of five, narrates the story of her relationship with her two brothers, and also with her mother and father. She worships her brother Donovan; also referred to as Donnie or Donna, because he is very happily gay.

When the story begins she is in Grade 3 and Donovan in Grade 11... The family is a happy one; the story is told in a simple unpretentious style, and as events unfold we are also introduced to Donovan's boyfriend Zaid. But when Zaid is offered the opportunity to study in America at the Yale School of Management, he has to leave Donovan behind.

At this point in the story a telephone call reaches the family one night, informing them that Donovan is in hospital, having been severely beaten up outside a club. The family learns also that he is now paralysed from the waist down and may never walk again. Eventually Zaid returns home to support Donovan and to help with his care. From this incident the story intensifies in meaning and one learns how the family and his friend deal with this tragedy; in the process, everybody becomes wiser and they even learn to forgive his attackers. This is an important contribution to gay literature... a family which accepts gayness, clearly teaching the reader that families can form indestructible bonds in their love and commitment to every member.

There are funny, light-hearted moments; a bit of instruction in the use of words and their meanings; and the most beautiful part



is undoubtedly the love poem on page 78/79, entitled, *Me and my man* ... Recommended for private and school collections and libraries.' (www.ibby.org).

JUVENILE NON-FICTION JEUG VAKLEKTUUR

The boys' book of things to make.- Dorling Kindersley, 2013.

Dorling Kindersley has done it again, this time with a volume that offers 150 amazing projects geared for boys. (Don't worry: there is a female equivalent called **The girls' book of crafts & activities**.) It is divided into three sections and features things to make, things to do and things to know. Each project is presented in an accessible step-by-step manner and is featured in double-page sequence. It is well-illustrated in colour, and the practical tasks presented can all be made of easily obtainable raw materials. Some of the projects

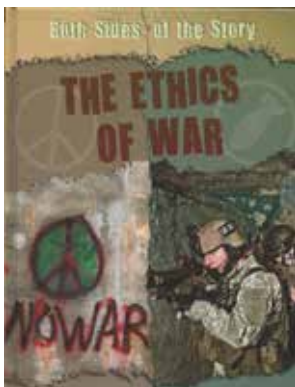


featured include monster puppets, DIY crazy golf, pirate games, juggling and making a balloon dog. Also included are quizzes and trivia. Not only are most of the projects rather fun, but also serve as a good source of information. As mentioned in the Amazon.com description, this is 'the ultimate compendium of making models, games, quizzes and puzzles, and it's all perfect for active boys'EB

COSTER, Patience

Both sides of the story-series

'The *Both sides of the story-series* aims to present arguments about controversial issues in an even, level-headed way that allows readers to think for themselves and form their own opinions. The books contain quotes by experts or contemporaries from opposing sides:



The ethics of war.- Watts, 2012. 'Each volume begins with some background and history about the topic, laying the groundwork for the more detailed arguments that follow. The books are full of information boxes, pictures, and illustrations that support the text nicely. There are information boxes that contain quotes by experts or contemporaries from opposing sides of the issue.'

Animal rights.- Watts, 2012.

This volume questions if humans, who have dominance over other species, have the right to use animals as they wish and if animals, like people, have rights under the law. Double-page spread with the background to animal rights,

how religious thinking has influenced the treatment of animals through the centuries and the factory farming of animals. There is also a double-page spread with the rights and wrongs of eating animal products. The pros and cons of genetic engineering of animals are also discussed. The author also discusses how human behaviour affects the lives of animals in the wild and in zoos. There is a double-page spread questioning the use of animals for their products, as per entertainment and in sports.

The death penalty.- Watts, 2012.

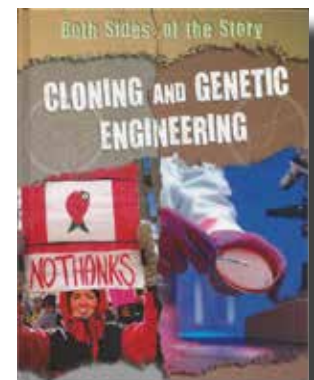
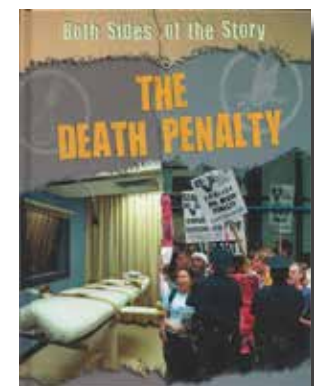
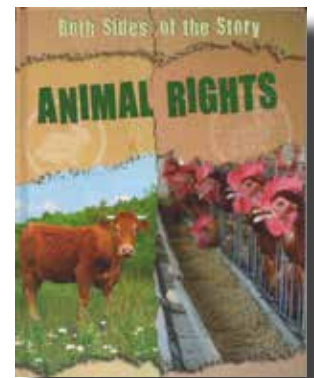
In this volume information is given about suitable punishment, the history of the death penalty and religious views on the death penalty. There are arguments on retribution and vengeance, the question whether the death penalty prevents crime, are cost-effective prison sentences, and how people who can afford good legal representation usually escape harsh punishment. The book contains three case studies that are discussed in detail.

Cloning and genetic engineering.- Watts, 2012.

This volume starts out by defining genetic engineering and cloning. It describes the history of genetic engineering, the human genome project and transgenics. Human and animal cloning is explained on a doublepage spread and is accompanied by colour photographs. The book gives information on research of cloning and stem cell therapy and its pros and cons. It explains how genetic engineering in medicine has opened up new possibilities for the treatment of diseases. It also explains farming of animals and plants for medicinal use and it highlights the concerns about genetic modification in farming and food.

The Arab-Israeli conflict.- Watts, 2012.

This title discusses the Arab-Israeli land conflict where both the Jews and the Arabs lay claim to Palestine. The historical, political and religious background is discussed as well as the historical tension up to the present day between Israel and its Arab neighbours.



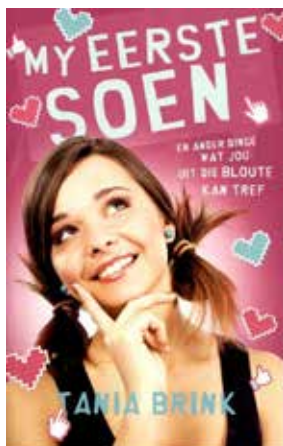
There is information on the Palestine Liberation Organization which was formed from different Palestinian groups. The book also highlights obstacles which had to be overcome before peace talks could even begin. The issues regarding the claim to Jerusalem are highlighted, as well as the refugee and the two state nations. (www.mackinbooksinbloom.com)TGS

JUVENILE FICTION
JEUGLEKTUUR

BRINK, Tania

My eerste soen en ander dinge wat jou uit die bloute tref.- Lapa, 2013.

Die bekroonde skrywer Jaco Jacobs het al 'n hele paar gewilde tienerboeke geskryf onder die skuilnaam Tania Brink, byvoorbeeld, **Liefde laat jou Rice Krispies anders proe, My hart is vol graffiti, Ouens is nie pizzas nie!, en Al die meisies hou van Divan Louw.** In sy nuutste maak lesers kennis met die sestienjarige Reza. Sy blog graag (<http://www.murphymeisie.blogspot.com>) en vertel sodoende van haar ramspoedige afspraak met 'n ou van 'n seunskool. Sy erken dat sy nie 'n kenner op die gebied van soen is nie, maar dat jou eerste soen 'nie veronderstel is om jou pens en pootjies binne-in 'n winkelsentrum se fontein te laat beland nie! Reza dink partykeer Murphy se Wet is spesiaal vir haar uitgedink. Daardie wet wat sê as iets verkeerd kan gaan, dan sal dit. In haar gunstelingskrywer se boeke het sulke rooigesig-oomblikke altyd romantiese gevolge, maar in die regte lewe werk dinge ongelukkig anders'. Die reaksie op haar bloginskrywings is oorweldigend en het onverwagte gevolge. 'Skielik kan sy uit honderde ouens kies - en een van hulle sal die kans kry om haar op 'n droom-date te vergesel!' Jaco Jacobs is weereens in die kol met hierdie humoristiese verhaal wat jonger tieners baie sal geniet. Die verpakking is aantreklik, die karakters oortuig en die verhaal lees lekker.SSJ

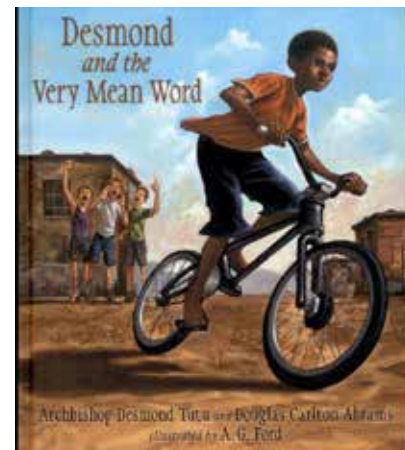


TUTU, Desmond and ABRAMS, Douglas Carlton

Desmond and the very mean word: a story of forgiveness / illustrated by AG Ford.- Walker Bks., 2013.

'Archbishop Tutu describes the power of words and the secret of forgiveness in a story from his South African childhood during apartheid. One day Desmond rides his bike past a gang of boys, one of whom calls him "a very mean word". The pain of the word stays with him for days, following him around "like a shadow in the hot sun". A few days later, Desmond retaliates with a mean word of his own, but it leaves a "bitter taste in his mouth". Father Trevor recommends forgiveness, but the child is not ready to forgive someone who has not apologised. A week later, he sees his tormentor being harassed and is surprised to feel sorry for him.

That moment sets the stage for Desmond's act of forgiveness, and he finally experiences the "magic" about which Father Trevor spoke. Ford's richly coloured paintings capture life in the South African township. Light is a strong element, from the blazing sun to deep shades of night and sadness. The story avoids a preachy tone by staying true to Desmond's emotions and his struggle to reach a moral high ground. The book is both a lesson and a slice of life, giving insight into the person Archbishop Tutu became as an adult. The preface explains apartheid in child-friendly language, and the afterword tells more about the real Father Trevor: Some children might feel frustrated that the "very mean words" are never specified, but the real point of the story is the personal power one derives from letting go of revenge.' (*School Library Journal*.) This is a lovely picture book for older children.



Note: At the time of going to press some of these titles were still on order.

EBErich Buchhaus
SSJStanley Jonck
TGSTheresa Sass

There is no power on earth like imagination, and the worst, the most obstinate grievances, are imagined ones.

Laurens van der Post
(South African writer, 1951)

NON-FICTION

VAKLEKTUUR

General

Algemeen

006.76 CRO

Crookes, David. Cloud computing in easy steps.- In Easy Steps, 2012.

Philosophy and Psychology
Filosofie en Sielkunde
158.1 BYR

Byrne, Rhonda. The magic.-
Simon, 2012.
158.1 STU

Stutz, Phil. The tools.- Vermilion,
2013.

Social Science

Sosiale Wetenskap

320.968 GIL

Giliomee, Hermann Buhr. The last Afrikaner leaders.- Tafelberg, 2012.

323.168 MAN

Mandela, Nelson. No easy walk to freedom.- Kwela, 2013.

Science

Wetenskap

520 YOU

Young, Neville. Sterrekunde binne bereik.- Lapa, 2012.

Q 580.744 HUN

Huntley, BJ. Kirstenbosch.- Struik Nature, 2012.

Applied Science

Toegepaste Wetenskap
621.3845 CLA

Clare, Andrew. The Rough guide to Android phones & tablets.- Rough Guides, 2012.

Q 629.28 GIB

Gibson, Clive. The new official K53 manual for the learner's and driving licence tests.- Struik Lifestyle, 2012.

Q 629.28 GIB

Gibson, Clive. Die nuwe amptelike K53-handleiding vir die leerling- en bestuurslisensietoetse.- Struik Lifestyle, 2012.

635 WHI

Whittingham, Jo. Vegetables and fruit in pots.- Dorling Kindersley, 2012.

Q 641.5 LIN

Lintvelt, Aletta. Go! weekend food.- Human, 2012.

Q 641.5 LIN

Lintvelt, Aletta. Weg! naweekkos.- Human, 2012.

641.5784 JAN

Jan Braai. Vuurwerke.- Bookstorm, 2012.

Q 641.86 GUN

Clover SA. Favourite desserts.- Lapa, 2012.

Q 641.86 GUN

Clover SA. Gunsteling poedings.- Lapa, 2012.

Arts and Recreation

Kunste en Ontspanning

745.5941 FOU

Fourie, Lounette. Handgemaakte kaartjies in 'n kits.- Human, 2012.

745.5941 FOU

Fourie, Lounette. Quick & easy handmade cards.- Human, 2012.

746.9209 SOU

Schreiber, Grant. The South African fashion handbook, summer 2013.- Schreiber Media, 2013.

793.21 MOC

Mocke, Janette. Easy party treats for children.- Struik Lifestyle, 2012.

793.21 MOC

Mocke, Janette. Maklike soet happies vir kinders.- Struik Lifestyle, 2012.

Q 793.21 VAN

Van der Merwe, Bernice. Partytys is pret 4.- Human, 2012.

Q 793.21 VAN

Van der Merwe, Bernice. Party magic 4.- Human, 2012.

796.0968 JOY

Joyce, Peter. 100 memorable sporting moments.- Zebra, 2012.

796.62 HAM

Hamilton, Tyler. The secret race.- Bantam P, 2012.

Literature

Letterkunde

828.914 GOR

Brahimi, Denise. Nadine Gordimer.- UCT, 2012.

Biography

Lewensbeskrywing

920 BIK

Mangcu, Xolela. Biko.- Tafelberg, 2012.

920 GIH

Pauw, Jacques. Rat roads: one man's incredible journey.- Zebra, 2012.

920 MOT

Harvey, Ebrahim. Kgalema Motlanthe: a political biography.- Jacana, 2012.

920 TLH

Tlhabi, Redi. Endings & beginnings.- Jacana, 2012.

History

Geskiedenis

956.054 ARA

Manhire, Toby. The Arab Spring: rebellion, revolution, and a new world order.- Guardian Bks., 2012.

968 JOY

Joyce, Peter. 100 moments that mattered.- Zebra, 2012.

968.068 RAM

Ramphele, Mamphele. Conversations with my sons and daughters.- Penguin, 2012.

ENGLISH FICTION

Ahern, Cecel ia. One hundred names.- HarperCollins, 2012.

Awerbuck, Diane. Home remedies.- Umuzi, 2012.

Bakker, Gerbrand. The detour.- Harvill Secker, 2012.

Banks, Iain M. The hydrogen sonata.- Orbit, 2012.

Banville, John. Ancient light.- Viking, 2012.

Barker, Clive. Abarat – absolute midnight.- HarperVoyager, 2012.

Barker, Pat. Toby's room.- Penguin, 2013.

Bauer, Michael Gerard. Don't call me Ishmael!- Templar, 2012.

Beauman, Ned. The teleportation accident.- Sceptre, 2012.

Billingsley, Franny. Chime.- Bloomsbury, 2012.

Bregin, Elana. Survival training for lonely hearts.- Macmillan, 2012.

Brooks, Kevin. Bloodline.- Barrington Stoke, 2012.

Bugler, Suzanne. The child inside.- Pan, 2012.

Cabot, Meg. Underworld.- Macmillan, 2012.

Camilleri, Andrea. The track of sand.- Picador, 2012.

Cleave, Chris. Gold.- Sceptre, 2012.

Coake, Christopher. You came back.- Viking, 2012.

Coben, Harlan. Six years.- Orion, 2013.

Cook, Robin. Nano.- Macmillan, 2013.

Cooney, Caroline B. The face on the milk carton.- Ember, 2012.

Cornwell, Bernard. 1356.- HarperCollins, 2012.

Cotterill, Colin. Grandad, there's a head on the beach.- Quercus, 2012.

Courtenay, Bryce. Jack of diamonds.- Viking, 2012.

Cross, AJ. Gone in seconds.- Orion, 2012.

Douglas, Louise. The secrets between us.- Black Swan, 2012.

Doyle, Roddy. A greyhound of a girl.- M. Lloyd Bks., 2012.

Ellis, David. The wrong man.- Quercus, 2012.

Faulks, Sebastian. A possible life.- Hutchinson, 2012.

Fay, Kim. The map of lost memories.- Hodder, 2012.

Follett, Ken. Winter of the world.- Macmillan, 2012.

Goldberg, Lee. Mr Monk on the beach.- AudioGO, 2012.

Green, Matthew. Memoirs of an imaginary friend.- Sphere, 2012.

Grisham, John. The racketeer.- Hodder, 2012.

Harding, Georgina. Painter of silence.- AudioGO, 2012.

Hauxwell, Annie. In her blood.- Heinemann, 2012.

Henderson, Dee. Full disclosure.- Bethany House, 2012.

Hilderbrand, Elin. Summerland.- Hodder, 2012.

Humphreys, Helen. The reinvention of love.- Serpent's Tail, 2012.

Jacobson, Howard. Zoo time.- Bloomsbury, 2012.

Jess-Cooke, Carolyn. The boy who could see demons.- Piatkus, 2012.

Jones, Sadie. The uninvited guests.- AudioGO, 2012.

Jordan, Robert. A memory of light.- Orbit, 2013.

- Joseph, Anjali. Another country.- Fourth Estate, 2012.
- Karsten, Chris. The skin collector.- Human, 2012.
- Keller, Julia. A killing in the hills.- Headline, 2012.
- Kingsbury, Karen. The bridge.- Simon, 2012.
- Kingsbury, Karen. The chance.- Simon, 2013.
- Kingsolver, Barbara. Flight behaviour.- Faber, 2012.
- Klaussmann, Liza. Tigers in red weather.- Picador, 2012.
- Koch, Herman. The dinner.- Atlantic Bks., 2012.
- Koppel, Hans. She's never coming back.- Sphere, 2012.
- Lane, Harriet. Alys, always.- Weidenfeld, 2012.
- Larsson, Asa. The black path.- MacLehose P., 2012.
- Leon, Donna. Drawing conclusions.- Arrow, 2012.
- Lesebo, Amantle. Prince of her heart.- Sapphire P., 2012.
- Mackenzie, Jassy. Folly.- Umuzi, 2013.
- Marr, Melissa. Faery tales and nightmares.- HarperCollins, 2012.
- Mawer, Simon. The girl who fell from the sky.- Little, 2012.
- McEwan, Ian. Sweet tooth.- Cape, 2012.
- McGowan, Claire. The fall.- Headline, 2012.
- Meyer, Deon. 7 Days.- Hodder, 2012.
- Miyeni, Eric. The release.- Umuzi, 2012.
- Nemirovsky, Irene. The wine of solitude.- AudioGO, 2012.
- North, Anna. America pacifica.- Virago, 2012.
- Ntuny, Cheryl. The vow.- Sapphire P., 2012.
- Ozkan, Serdar. The missing rose.- Rider, 2012.
- Palin, Michael. The truth.- Weidenfeld, 2012.
- Pamuk, Orhan. Silent house.- Faber, 2012.
- Picoult, Jodi. Lone wolf.- Hodder, 2012.
- Rain, David. The heat of the sun.- Atlantic Bks., 2012.
- Reichs, Kathy. Bones are forever.- Heinemann, 2012.
- Rendell, Ruth. The Saint Zita Society.- Hutchinson, 2012.
- Richards, Jo-Anne. The imagined child.- Picador Africa, 2013.
- Robinson, Peter. Watching the dark.- Hodder, 2012.
- Roy-Bhattacharya, Joydeep. The watch.- Hogarth P., 2012.
- Ruiz Zafon, Carlos. The prisoner of heaven.- Weidenfeld, 2012.
- Shale, Mokopi. Written in the stars.- Sapphire P., 2012.
- Shan, Darren. Lady of the shades.- Orion, 2012.
- Sidley, Steven Boykey. Entanglement.- Picador Africa, 2012.
- Stock, Jon. Dirty little secret.- Blue Door, 2012.
- Torday, Paul. The legacy of Hartlepool Hall.- Weidenfeld, 2012.
- Unsworth, Cathi. Weirdo.- Serpent's Tail, 2012.
- Vargas, Llosa, Mario. The dream of the Celt.- Faber, 2012.
- Venter, Eben. Wolf, wolf.- Tafelberg, 2013.
- Vernon, Roland. The good wife's castle.- Black Swan, 2012.
- Vickers, Salley. The cleaner of Chartres.- Viking, 2012.
- Welsh, Louise. The girl on the stairs.- John Murray, 2012.
- Wright, Tom. What dies in summer.- Canongate, 2012.
- Zama, Farahad. Mrs Ali's road to happiness.- Abacus, 2012.
- AFRIKAANSE VERHALENDE LEKTUUR**
- Ackermann, Dirna. Liefde anderkant die skuumsee.- Donker Sjokolade, 2013.
- Aggenbach, Juanita. Dis my geheim.- Protea Boekhuis, 2012.
- Aspe, Pieter. Die kinders van Chronos.- Lapa, 2013.
- Bale, Leigh. Die boswagter se kind.- Jacklin, 2013.
- Bekker, Johann. 'n Dokter vir Kashowe.- Hartbees Uitg., 2013.
- Bierman, Ettie. Fluisterliefde.- Satyn, 2012.
- Bloemhof, Francois. Jy-weet-wie.- Lapa, 2012.
- Botha, Dina. Miljoenêr van harte.- Romanza, 2013.
- Brain, Helen. Liefde is nie tjoklits nie.- Human, 2013.
- Campbell, Carol. Karretjiemense.- Umuzi, 2013.
- Cloete, Alta. Seisoen van vergifnis.- Lapa, 2013.
- Cordier, Marisa. 'n Vrou vir Ongeluksnek.- Hartbees Uitg., 2012.
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Unhappiness is best defined as the difference between our talents and our expectations.

Observer, 1977

Wees skeppend vir Kersfees!



Saamgestel deur
GRIZÉLL AZAR-LUXTON

Bibliotekarisse en biblioteeklede se kreatiwiteit het werklik geen einde nie.

Kyk net hierdie ongelooflike skeppings wat reeds sommige biblioteke versier. Dit sal sekerlik gebruikers in die regte stemming bring vir die heerlike feesdae wat voorlê. Nie net is dit 'n tyd om te ontspan, en om saam met vriende en familie te kuier nie, dis ook tyd om agteroor te sit en daardie spesiale boek te lees waarvoor daar nie gedurende die jaar tyd was nie.

Ons weet dat daar nog talle voorbeelde is, maar dit het nog nie by die **KB** uitgekom nie. Stuur gerus u foto's in en vir diegene wat nog nie aan iets kon dink om te doen nie, neem inspirasie van hierdie innoverende versierings en maak u eie.

Geniet die feesseisoen!

CL



Darling Biblioteek



Robertson Biblioteek



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Library interiors for **comfort** and inspiration

RONEL MOUTON

Assistant Director, Outeniqua Control Area

The library is the one public space where people may spend hours at a time for free, getting access to resources, socialising, meeting, studying, waiting, reading – or – yes – relaxing.

It is essential to create a pleasant ambience and an inviting atmosphere in a library. A public library should not just be a space filled with shelves, where strict rules of silence and order apply, but a welcoming area to which people would like to return.

Many books have been written on this subject and this article only scratches the surface.

Some ideas to keep in mind

• Colour scheme

Colours and finishes will set the mood for your spaces – whether you want to create a calm and reflective atmosphere or an upbeat environment with a buzz. Colour psychology is based on the mental and emotional effects colours have on sighted people. Colours can create a relaxing, calming or irritating environment.

In large libraries it might be a good idea to differentiate between the various spaces like study, children's areas, teenage corners, Internet areas, et cetera.

Read up on colours and the effect they have on people to decide on the mood you want to create in your library. Colours have different shades and may have different meanings and influences in different cultures.

Blue

- is calm, sedate and can lower blood pressure
- gives a sense of coolness
- builds confidence
- enhances intuition
- is the most productive colour.

Red

- increases enthusiasm
- stimulates energy, passion and strong emotion
- encourages action, confidence and appetite
- gives a sense of protection from fears and anxiety
- some cultures consider red to represent luck.

Green

- is soothing and restful on the eye
- is relaxing, mentally as well as physically
- helps alleviate depression, nervousness and anxiety
- offers a deep sense of renewal, self-control and harmony.

Orange

- can stimulate feelings relating to summer
- stimulates hunger and enthusiasm
- relates to meditation and higher self
- promotes creativity.

Brown

- gives a feeling of wholesomeness and practicality
- also of stability and reliability
- makes people feel grounded with a connection to earth
- offers a sense of orderliness.

Purple

- is uplifting
- calms the mind and nerves
- offers a sense of spirituality and wisdom
- encourages creativity and success.

Yellow

- is mentally stimulating
- stimulates the nervous system
- activates memory
- encourages communication
- is the colour most likely to cause eye strain and is prone to make babies cry.

White

- aids mental clarity
- encourages us to clear clutter or obstacles
- evokes purification of thoughts or actions
- enables fresh beginnings.

Black

- is inconspicuous
- creates restful emptiness
- is mysterious, evoking a sense of potential and possibility
- represents sophistication.



- **Comfortable furniture**

Comfortable and durable furniture will encourage visitors to linger. For many people a library is a good space to relax and study.

The large variety of styles of furniture for study and reading areas, children's corners, et cetera, that is available makes deciding on the interiors very exciting. It is a good idea to ask around, visit new libraries and look at web sites for new ideas.

Round or octagonal tables may waste a bit of space, but rectangular tables can be very ordinary. The determining factor will be the space available and the need for the number of seats.

- **Spaciousness**

Architects have a good idea of the space needed for people to move comfortably between shelves, around counters, between tables and chairs, et cetera. Adequate space is required to move from the counter to the front door or between areas. The lay-out of the furniture should therefore be planned according to specific norms. When planning to upgrade the library, it is necessary to create optimal space, keeping, for example, book trolleys in mind.

Study space is in high demand in South African libraries. Technology has also brought about a demand for space, such as for photocopying machines, computers with Internet access (and soon, broadband). This in turn will draw more people to the library as a public space.

- **Layout or display of categories**

Popular categories such as Westerns, Romance, Short Stories, the Classics, Science Fiction, Teenage Fiction, et cetera, make using the library a pleasure but will also result in more people crowding that area. Ensure that these high use areas have enough space to accommodate all the users.

The layout should be functional and convenient for both users and staff.

- **Lighting**

Be aware of dark spots in the library and immediately report bad lighting. If necessary, ask a professional to measure the light in dark areas. Maintenance of lights is essential.

- **Flooring**

Carpeting behind the counter is as important as carpeting in the reading areas to dampen sound. The use of different colours in the various areas in the library will contribute to the atmosphere and serve to

identify the various zones.

Tiles or industrial flooring in the foyer and open walkways in front of the counters are more suitable for high traffic volumes. Flooring will also be influenced by the surfaces directly outside the library. In certain libraries, the use of carpets will be unwise due to muddy, dusty and often unpaved exteriors.

For practical reasons the carpets should not be too light in colour and should be discussed with the electrical engineer during the planning stage. Darker flooring, for example, will require different lighting than lighter floors. Light reflects off colours and surfaces and could influence the library experience for users and staff.

- **Signage**

Signage does not just add to the accessibility of material, but should be attractive and clear and should be considered as being part of the look and feel in the library.

- **Displays and display shelves**

The use of toys and colourful objects and a variety of posters and displays that are changed monthly, add to the atmosphere and the stimulating surroundings in the children's library.

Many older libraries do not have enough display shelves. (This is a good reason why people rather make use of the book trolley where recently returned books are to be found). Display shelves should be kept stocked with titles inviting the reader to pick them up and take them home.

Publishers give much attention to designing cover pages to sell books. So, if possible, it is advisable to display the front of the book, because it draws attention and enlivens the library shelves.

Special displays on Good Reads, New Best Sellers, Classics, et cetera, keeps stock 'alive' amongst avid readers.

- **Murals**

Tastefully done murals for the children's libraries (for example, those in Barrydale Library) add atmosphere and stimulation.

- **Pinboards**

In many small libraries staff have a bad habit of sticking posters or small notices on a bare wall. Over time the fatty marks and residue left behind create a bad impression and result in interiors needing a repaint more frequently (which does not always happen). Neat pinboards with notices that are kept up to date and neatly spaced make a good and professional impression.

- **Maintenance**

Faulty lights should get immediate attention and loose carpet tiles, cracked and dirty windows, graffiti on walls, shelves, et cetera, should also be fixed as soon as possible. It might be necessary to include photos of items that need attention in monthly reports. A well-maintained, stylish library will contribute to a positive experience for the public.

- **Planning extension**

When a library becomes too small to function effectively, proper planning for extension should be done rather than several small additions that would make eventual extension or functionality problematic.

- **Furniture**

Furniture should be kept in a good condition and broken or rickety pieces removed from public spaces. Good and sturdy children's furniture will ensure lasting use rather than frequent replacement. You may think that this is just good sense and logical, but surprisingly, many people don't follow this rule.

Finally, ask yourself: is your library an inspirational and welcoming space? Does it attract non-members to return after their first visit? Does the community find it neat, useful and stimulating?

It is up to you, the librarian, to create a library interior that is a joy to use and to work in.

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Advocacy

ILZE SWART

Chairperson of the Friends Indaba (an umbrella organisation for all the Friends groups in the City of Cape Town)

Public library advocacy is a planned and sustained effort to raise awareness of public library issues. It is an ongoing process of building support and understanding over an extended period of time. Advocacy therefore also has a great deal to do with building relationships, partnerships, finding champions and collaborating with them. It becomes a critical function for Friends in times of stress for the library.

Public libraries are often seen as a non-essential or 'soft' service which will be replaced by electronic media. Libraries need the support of the public and all levels of government to challenge this myth of obsolescence.

Friends should be aware of local and national issues that affect libraries, such as the unfunded mandate and conditional grants. So much of what they can do in an advocacy campaign is educating the public about what is at stake.

Friends can make a longlasting, significant difference for libraries by: (a) working with the librarian-in-charge towards the achievement of a specific goal, with a strategy and timelines (b) publicity via a Friends newsletter, the local press, flyers, radio, et cetera, (c) involving library management, local decisionmakers, politicians (d) the composition of their executive committee, with representatives reflecting the diversity of the community they serve. (In reality it is usually older, retired people who have the time to devote to Friends' affairs.)

Friends groups that are visible in the life of the community increase their ability to raise money and the profile of the library. Friends can gain visibility through, for example:

- ✓ a mention in the local newspaper/letters to the editor/radio/TV/Facebook/web sites
- ✓ inviting local councillors to library events and adding them to the regular Friends' mailing list, even if they are not members. Councillors have ward allocations, which can be spent on libraries
- ✓ hosting events in the library and inviting community leaders
- ✓ offering special benefits for members, for example, preview of a special book sale, newsletters.

Public libraries are often seen as a non-essential or 'soft' service which will be replaced by electronic media

In 1979, the Friends of Libraries USA (FOLUSA) was created to formalise the loose national network of Friends groups increasing their potential to promote libraries. FOLUSA joined with the American Library Trustee Association (ALTA) in 2008 to form a new American Library Association (ALA) division, the Association for Library Trustees, Advocates, Friends, and Foundations (ALTAFF). ALTAFF provides many resources for Friends groups seeking to advocate for their libraries in new ways. ALA's Public Information Office tracks legislation and offers information and resources for advocacy and helps in dealing with legislative issues. Materials for conducting an advocacy presentation, training materials, information for dealing with the press, and other ideas are available. ALA's Advocacy Centre provides a library advocate's handbook.

In Cape Town, the Indaba of Friends of Libraries was founded in 2002, when representatives of Friends groups got together to discuss common problems, share ideas and debate issues, such as enlisting greater community support for local public libraries; the extension of library activities to the benefit of local communities; ways of fundraising, and projects that could make communities more conscious of the importance of reading and their libraries.

Lobbying

Advocacy will often include the need to lobby. Lobbying involves interaction with decision-makers to secure specific objectives at an appropriate point in the legislative, policy-making or budget process. It also requires a thorough knowledge of the priorities, interests, schedule and political clout of the decision-maker.

Consult with the librarian-in-charge to identify problem areas. Develop a clear specific strategy regarding those areas or persons you wish to influence, who could be city councillors, provincial authorities or members of parliament. Find ways to communicate your message. Use any method available: phone calls, letters to the press, the Internet. Friends can be outspoken in lobbying for issues, for example, in Bellville the Friends chairman lodged an objection with the City Council to the proposed extension of the hospital and the building of a parking garage opposite the library, as the critical shortage of parking is affecting library usage. When a front page article on the issue appeared in the local community newspaper, Friends sent letters in support of the library's predicament.

Partnerships

In an era of decreased budgets, over-extended staff and limited resources, partnerships make more sense than ever. It is critical for the library to purposefully seek out to collaborate with organisations and individuals in the community who have compatible interests and

Libraries need the support of the public and all levels of government to challenge this myth of obsolescence

complementary strengths to successfully deliver services. The City of Cape Town has acknowledged the Friends as valued partners in its library service, together with other outstanding partners such as the Shuttleworth Foundation (which donated more than R12m for the renovation of Durbanville Library and the erection of a new library in Fisantekraal, and in addition, gave each library R1m for new books); the Carnegie Corporation (for a revamp of the Central Library and new libraries in Harare and Kuyasa) and MASICORP (a new library in Masiphumele).

Friends who have signed a Library Charter (a partnership agreement with the City) and who are formally constituted, are acknowledged as partners. The Library and Information Service conducts an annual survey of contributions by Friends in terms of volunteer hours and donations to the library.

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Relationship with librarians-in-charge (LiC)

A code of conduct was drawn up by the Indaba of Friends of Libraries for Friends groups within the City of Cape Town. What should the role of staff be and how much time should they spend on Friends activities? As all Friends money is spent on the library and its activities, it is in the best interest of the library to co-operate with and promote the activities of Friends and recruit members for them.

What are the benefits of Friends other than fundraisers? The most successful libraries have great community backing. Nobody is more aware of the importance of the library in the community than a library Friend. The more closely a LiC and the Friends work together, the stronger the message that is sent out to the community. When there are poor relations between the Friends and the LiC, when the understanding of roles between the Friends and the LiC breaks down, the library suffers.

Code of conduct: Friends

Friends should not derive any personal advantage from being members of the association.

Friends must have a constitution and adopt the City's Charter for Friends to be formally recognised as a Friends association and be a member of the Indaba.

LOBBYING

- ▶ Identify problem areas
- ▶ Develop a clear specific strategy
- ▶ Identify persons you wish to influence
- ▶ Find ways to communicate your message
- ▶ Use any method available: phone calls, letters to the press, the Internet

Attendance

- ★ Volunteer by arrangement with the librarian-in-charge
- ★ Attendance register for volunteers as per City requirements

Committee meetings/communication

- ★ The LiC or authorised representative to attend all committee meetings and give feedback on library issues
- ★ Purchases for/donations to the Library submitted to and approved at the meeting
- ★ The LiC communicates with Friends through the chairman or office bearers and at committee meetings

Conduct

- ★ Friends and Library staff treat each other with friendliness and respect
- ★ Friends do not interfere in operations of the library but can raise library issues at a committee meeting and draw attention of LiC to concerns in the community
- ★ Friends do not give instructions to library staff
- ★ Complaints by the public about library services or staff should be referred to the LiC, who should then give feedback on how matters were resolved.

Friends money

- ★ Follow local authority regulations for handling of Friends money
- ★ Proof of purchase to be supplied for all expenditure financed by Friends
- ★ Expenditure to be audited.

Telephone/fax use

- ★ Friends should be allowed access to the Library's telephone/fax if they are conducting business for the Library, for example, placing an order for the library, querying the non-arrival of a periodical for which they pay the subscription.

Photocopying on Friends copying machines

- ★ Friends may be allowed to do official photocopying on the library's copier but an accurate record must be kept of such copies so that money tallies with readings.

Borrowing privileges

- ★ Friends do not have special privileges, nor are their fines waived.

Parking

- ★ If Friends are working as volunteers, they should be able to park in an area where they will not be subject to parking tickets, should such an area be available. Every effort should be made to enable Friends to park free of charge.

Use of computers

- ★ Friends may not use staff computers unless authorised to do so for a specific task.

Press

- ★ As a LiC is not allowed to communicate with the press, other than providing details of programmes offered by the Library, the Friends can raise sensitive issues in the press, either on their own behalf or of the community served by the library.

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Mandela on . . .

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'it is never my custom to use words lightly'

Fortitude & perseverance

'the greatest glory lies not in never falling, but in rising every time we fall'

Racial harmony

'is an ideal for which I am prepared to die'

Non-violence

'one of our strongest weapons is dialogue'

Forgiveness

'forgiving where forgiveness is necessary but never forgetting'

Democracy

'I must step down while there are one or two people who admire me'

South Africa

'never again shall this land experience oppression'



www.westerncape.gov.za./library