

# THE HANS CHRISTIAN ANDERSEN AWARDS 2020

Dossier on illustrator **Sylvia Weve**

Candidate for the **2020 Illustrator's Award**

*Nominated by The National IBBY Section of The Netherlands*



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### NOTE:

This dossier has been compiled for the jury of the Hans Christian Andersen Awards 2020.

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## Life and Work of Sylvia Weve: A Short Biography

Sylvia Weve was born on May 28, 1954, in Utrecht (the Netherlands) and grew up in Roosendaal. She already loved to draw when she was only a little girl. After her secondary education in Roosendaal and Apeldoorn, she studied graphic design at the Art Academy in Arnhem. In 1976, she successfully completed her studies, and since 1978 she lives and works as an independent illustrator in Amsterdam.

After working for several newspapers and magazines, Sylvia Weve illustrated her first children's book in 1980: *Een gnom op school* [A Gnome at School]. By now, she has illustrated over one hundred and fifty books, mostly for children. Additionally, she has made countless drawings for, among others, *de Volkskrant*, *Playboy*, *Opzij*, *Vrij Nederland*, *Holland Festival*, *Milieudefensie*. From 1986 until 1993, she also taught illustrative design at the Art Academy in Arnhem.

Early on in her career, Sylvia Weve mostly drew with a blunted pen and ink, showing her great capability to express emotions, movement, mood and personality with just a few lines. For colour, initially mainly used in cover illustrations, the felt tip pen was her main material, but she was mostly known for her expressive black-and-white line drawings with which she enriched the works of countless children's book authors. Among them were Veronica Hazelhoff, Anke de Vries, Dolf Verroen, and Hans Dorrestijn. She illustrated several books of songs and poems by Karel Eykman, and developed a strong working relationship with Rindert Kromhout, illustrating many of his children's books from the 1980s onward.

Her approach changed when digital possibilities opened up. Since then, she constructs her illustrations by combining digital and traditional techniques. Slowly but surely her illustrations were also given more space which allowed her to combine her illustrative talents with her graphic design qualities. In working together with author Bette Westera, starting in 1999, she found a partnership that led to masterful and daring award-winning books in which author and illustrator are on entirely equal footing in the creative process. Sylvia Weve also published two books that she not only illustrated, but also wrote: *Kip en ei* [Chicken and Egg] (2006) and *Logboek van tot nu toe onbekende dieren* [Log of Thusfar Unknown Animals] (2018).

On a national level, Sylvia Weve has been awarded the Vlag en Wimpel [Flag and Streamer] three times, the Zilveren Penseel [Silver Paintbrush] three times and a Gouden Penseel [Golden Paintbrush]. The Amsterdam Foundation for the Arts awarded her the Prof. Pi Award for her entire oeuvre in illustration. In 2015, together with author Bette Westera, she received the Woutertje Pieterse Award for *Doodgewoon* [Dead Normal]. Internationally, Sylvia Weve was greatly appreciated for her illustrations in *Ik leer je liedjes van verlangen, en aan je apenstaartje hangen* [I'll Teach You Songs of Longing, and Swinging by Your Monkeytail], written by Bette Westera. She received the IBBY Honour List Certificate for Illustration in 2012. For her contribution to children's literature Weve has been nominated for the Astrid Lindgren Memorial Award of 2018 and 2019.

## Sylvia Weve's Contribution to Literature for Young People<sup>1</sup>

What makes Sylvia Weve's illustrations so interesting? Possibly it is because she did not start out as a children's book illustrator. In fact, she did not start out as an illustrator at all. Although Sylvia Weve has been drawing ever since she was a little girl, she studied graphic design -not illustration – at the art academy in Arnhem. After finishing her studies, mid-1970s, she tried to find work as a graphic designer. When that did not happen, she looked for assignments in illustration. Not for children's books, but for magazines, newspapers, and advertising agencies.

It was not until she was asked to illustrate for the children's section of *Vrij Nederland*, 'De Blauw Geruite Kiel', that her career really took flight. 'From that moment on, I've never had to beg for work ever again. It was the early 1980s, everybody read *Vrij Nederland*, clients came to me,' Weve said in an interview with Joukje Akveld (2010). Commercial and journalistic assignments flooded in. Newspapers loved Weve's dynamic line-work. Her expressive, journalistic style of drawing was awarded in 1996 with the Prof. Pi-Award for Illustration. This award from the Amsterdam Foundation for the Arts placed Weve on equal levels with famous cartoonists/ political illustrators like Peter van Straaten and Frits Müller. At the same time, her work for the children's section of *Vrij Nederland* also opened the door to Weve's career as a children's book illustrator. With her unique style of illustration, she set a true trend in the 1980s and changed the face of Dutch children's literature. Her discovery of digital illustration software in later years, however, truly allowed her to combine her illustrative and graphic qualities and opened up endless possibilities for experimentation which has produced several award-winning books.

### Changing the Face of Dutch Children's Literature

In the 1980s, children's book writers such as Rindert Kromhout, Karel Eykman and Veronica Hazelhoff were on the rise. Sylvia Weve was asked to illustrate their stories and poems with her dynamic black-and-white pen drawings.



<sup>1</sup> This section draws heavily on the following source: Akveld, Joukje. 'Sylvia Weve', in: Akveld, Joukje. *Tekenaars - Kinderboekenillustratoren geportretteerd*. Hoorn, Hoogland & Van Klaveren, 2010, pp. 104-115.

Weve won two Silver Paintbrushes: the first with *Oma, waar blijft de taart?* [Grandma, Where's the Cake?] (1983) by Veronica Hazelhoff and the second with *Het bad van de zandloper* [The Bath of the Sand Walker] (1990) by Rindert Kromhout.

Weve especially enjoys drawing emotions and movements. To capture a human or animal in its essence with as few resources as possible, that is the art, Weve thinks (2010). She does not like endless fussing over a drawing. According to her, fiddling is a sign of weakness, erasing senseless. When she herself taught at the Art Academy in Arnhem for a few years, her students got an erasing prohibition. Once they would start erasing, they would forever lose their guts, she believed.

Angry old birds with faces full of wrinkles are dearest to her. With a few powerful lines she puts them on paper: their speed and expression jump right at you. With a few dynamic swipes of a blunted dipping pen a malicious spider appears, a young girl's emerging femininity, a dog helplessly dangling over a tree branch. One of her favorite books to illustrate in those early years was *De bloeddorstige badmeester en andere griezels voor kinderen* [The Blood Thirsty Swimming Instructor and Other Creeps for Children] (1983) by Hans Dorrestijn. This book, with the most gruesome songs since *Struwwelpeter*, suited her perfectly. She is not one for capturing reality as it is; Weve is drawn to the macabre, and loves humorous exaggeration.



© 1983 Sylvia Weve; Illustration from *De bloeddorstige badmeester*.

Nonchalant looking drawings with a lot of humor they are, but also: energetic, wayward, of a conscious sloppiness and made with a genius sort of carelessness. 'It is just like with Duke Ellington, Matisse or Remco Campert,' Karel Eykman once wrote about Sylvia Weve's work: 'it is not as simple as it looks.'

The sketch as ready-made illustration, is how Ted van Lieshout once characterized her work, but this is not quite correct, writes Joukje Akveld (2010): 'Weve does not sketch, rather her drawings are unfinished in a daring way. She plays with the mysterious effect of the incomplete, the looseness and vitality of her work are expressly informal. With her drawings Weve invokes the suggestion that they have been put on paper in one flowing line.' Weve herself was greatly inspired by the work of Tomi Ungerer, especially his drawings for adults: 'Those have that viciousness, I love that, I'm not one for sweetness myself. Ungerer's work has a roughness, a casualness that you cannot possibly accomplish with sketching. I've never seen him at work, but I just know, you can see it in his drawings. I've learned a lot from it [...].' (in Akveld, 2010)



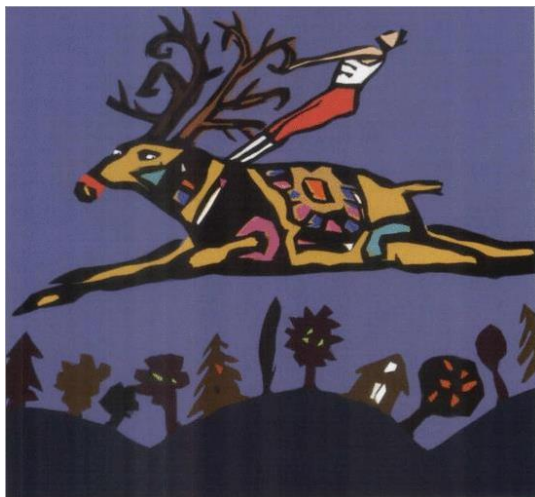
© 1991 Sylvia Weve; Illustration from *Het grote boek van Merel* (Amsterdam, Querido).

The way in which Weve illustrated children's books, with her characteristic dynamic black-and-white line-drawings that were closer to journalistic illustration than children's book illustration at the time, was a sensation in the 1980s. And with that a trend was set. Other illustrators were sometimes even asked specifically to make Sylvia Weve-style illustrations. Weve is seen as one of the illustrators who changed the face of Dutch children's literature and greatly contributed to the development of children's literature as an artform.

### The Digital Revolution in Weve's Work

Although she was hesitant at first, Sylvia Weve discovered the many feats of digital illustration software after a friend had shown her the possibilities. She has completely embraced this 'other paintbox' by now:

'It is a fantastic medium, you can do completely different things with it than with a paintbrush. And it enlarges your freedom, you can try all sorts of things without having to start all over. My compositions tend to be fuller now, which is easier on the computer.' (in Akveld, 2010)



According to Joukje Akveld (2010), the medium has changed Weve's signature.

The minimalistic illustrations from the 1980s, built up out of a few lines, spots and blotches, gave way to more graphic work (*Hans en Grietje in Jimmy Jammie Bobbyland*, 2002), stylized illustrations with more color (*Peer Gynt*, 2007).

© 2007 Sylvia Weve; Illustration from *Peer Gynt* (Haarlem, Gottmer).

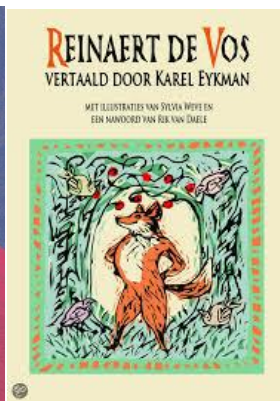
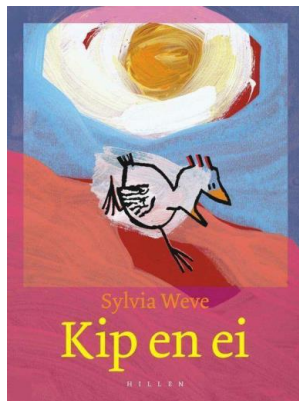
In twenty years, Weve's style seems to have undergone a metamorphosis; when you compare the pastel colored *Saartje en Sikje* [Sara and Goatee] (2007) to the expressive faces in *Liefdesverdriet* [Love Sickness] (1983), you can hardly believe that these books are by the same illustrator.

And yet, on closer inspection *Saartje en Sikje* is a real Weve; you only need to look at the expressive line-work to recognize Weve's characteristic style.



This 'digital revolution' in Weve's work did not go unnoticed. The 1980s may have been a high point in terms of income and publicity, when it comes to creativity and experimentation her heydays came in the

21<sup>st</sup> century. By 2006, she had finally found the time and the space to make her first own picture book, *Kip en ei* [Chicken and Egg] (2006), which was awarded with a Vlag en Wimpel [Flag and Streamer] from the Paintbrush jury in 2007.



Weve's need to experiment increased and so did her possibilities to try different styles and combine different materials. In *Kip en ei*, the colorful acrylic-painted prints with fierce spots and nonchalant black pen strokes are brimming with liveliness and expression. The drawings in Karel Eykman's adaptation of *Reinaert de Vos* [Reynard the Fox] (2008), in turn, are reminiscent of old woodcuttings, while in reality they come from the computer.

Weve likes to combine different materials and different styles in her illustrations, when it suits the text. In *Ober! Er zwemt een kwal door mijn soep* [Waiter! There is a Jellyfish in My Soup] (2009) by Bette Westera, she tried to integrate different styles, just like Saul Steinberg used to do in his cover illustrations for *The New Yorker*. 'As a student I got to know his work, he strongly influenced my way of drawing. Steinberg shows how you can work in different manners, even within one drawing. Bette Westera's texts lend themselves for such an approach very well. She has a great sense of humor; I can really go all the way with that,' Weve says (Akveld, 2010). In one illustration of the book, she may use drawing in different styles, images that are 'pasted' in across the illustration, as well as signs and symbols.



Weve's collaborations with Bette Westera have been very successful. In 2012, Weve received the IBBY Honour List certificate for Illustration for *Ik leer je liedjes van verlangen* [I'll Teach You Songs of Longing, and Swinging by Your Monkeytail] (2010, Bette Westera). In this book with rhymes about animals, Weve showcases different styles in different illustrations, some in flowing watercolor, some more cartoonish hand-drawn figures with digital coloring. In 2013, she was awarded a Golden

Paintbrush for her illustrations in *Aan de kant, ik ben je oma niet!* [Step Aside, I'm Not Your Grandmother] (2012, written by Bette Westera). In this book, which portrays several elderly people in rhyming stories and illustrations, Weve has really outdone herself and was clearly motivated by a desire to experiment. The resulting illustrations reveal her background in graphic design. Using bold shapes and thirty different colours of ink, Weve has created artistic fold-out pictures that feature complete life stories in beautifully designed compositions and colour combinations. Humour is always present throughout this book too, as Weve employs her trademark over-the-top style<sup>2</sup>. In 2015, Weve received a Flag and Streamer (Vlag en Wimpel) from the Paintbrush Jury for the book *Doodgewoon* [Dead Normal]<sup>3</sup> (2014), and she and Bette Westera got the Woutertje Pieterse Award for the same book that year.



In 2014, the collected poems and songs by Karel Eykman were published in *Was ik zee* [Was I Sea]. Through the years, Weve has illustrated many of his books of poetry and songs for young readers, starting with *Wie verliefd is gaat voor* [Who Is in Love Comes First] (1982). Comparing the cover of this first book with the cover of *Was ik zee* shows how Weve has gained an ocean of new possibilities and uses this freedom to employ different styles. The emphasis no longer needs to be on her expressive line-drawn figures, although she can still draw them like no other.

While she continues to illustrate the work of (other) writers, Weve found the time to make her second individual book, *Logboek van tot nu toe onbekende dieren* [Log of Thusfar Unknown Animals] (2018), which shows her love of fantasy and humor, her want for exaggeration and her need for experimenting and using a variety of techniques and materials.



With her striking black-and-white pen drawings, Sylvia Weve caused a stir in Dutch children's literature and changed the face of children's book illustration in the 1980s. This does not mean, however, that she leaned back and stuck to what she already knew. Digital technology opened up endless possibilities and allowed her to combine her illustrative and graphic qualities. As the jury that awarded her with a Golden Paintbrush in 2013 said: 'Sylvia Weve has renewed herself as a visual artist: she exchanged the fierce, cartoonish brushstrokes for spectacular graphic constellations that do not know their equal in the nevertheless versatile landscape of Dutch illustrative art.' Sylvia Weve uses her freedom to experiment and aims to make illustrations that add something to the text. Resulting in a series of awards for illustration, Sylvia Weve's illustrations never cease to impress and amaze, and show how children's book illustration is an artform that deserves as much attention and appreciation as writing is and does.

<sup>2</sup> Description of Weve's illustrations in *Step Aside, I'm Not Your Grandmother!* as presented on the website of the Dutch Foundation for Literature: <http://www.letterenfonds.nl/nl/boek/897/aan-de-kant-ik-ben-je-oma-niet>

<sup>3</sup> The award-winning titles are all presented in more detail in the section 'Ten of the Most Important Titles' elsewhere in this dossier.



Column

## Illustrator of the month March: Sylvia Weve

By: Janneke Siebelink  
14-3-2018

(In: *Lees Magazine*, online (book)shop Bol.com; link:  
<https://lees.bol.com/nl/article/illustrator-van-de-maand-maart-sylvia-weve>)



© 2014 Sylvia Weve; Illustration from *Dead Normal* (Haarlem, Gottmer).

**Because they color the world a bit sweeter. Because they give stories a golden lining. Because the drawings are fairy tales in themselves. That's why every month we offer a podium to illustrators.**

**What motivates them, what are they proud of, what inspires them? Today Sylvia Weve.** "Drawing is in my genes, it runs in my family. I got a lot of stimulation and lots of materials from a young age to express myself on paper. As a child I already knew: I will become an

illustrator when I'm older."

Weve was born in Utrecht but grew up in Roosendaal. After the art academy in Arnhem (graphic design department) she moved to Amsterdam. After working for several newspapers, her first book, *Een noom op school* [A Gnome at School] was published in 1980. By now, she has illustrated more than a hundred books. Weve draws expressively, with a lot of speed and movement, and with few lines. She works in colors a lot and draws with a blunted pen and ink, pencil, chalk, or with the computer (paintbox). In 2006, she wrote her own text with her illustrations for the first time, in *Kip en ei* [Chicken and Egg], a picture book with colorful illustrations.

The work of Sylvia Weve has been awarded often. Twice she won a Silver Paintbrush and in 1996 her expressive drawing style was awarded with the Prof. Pi prize for illustration. In 2013 she received the Golden Paintbrush for her illustrations in *Aan de kant, ik ben je oma niet!* [Step aside, I am not your grandmother!] (Gottmer), which she made together with Bette Westera. For publisher Gottmer, Sylvia Weve also provides illustrations for the publications in the Ted van Lieshout-library.

### **Who are you?**

I was born in Utrecht and then lived in Roosendaal, Apeldoorn and Arnhem, where I went to study at the art academy. Then I moved to Amsterdam, where I started drawing for newspapers, magazines, publishers, television and theater and also started to illustrate children's books.

### **Which illustrations (books) are you most proud of and why?**

I am very proud of the book *Doodgewoon* [Dead Normal]. It is a difficult subject: death, both to write about and to create images of it. Yet that has succeeded. I am also proud of *Kip and Ei* because I wrote it too.

### **By what or whom are you inspired?**

That is often a fragment, a glimpse of something and I regularly do not even know exactly what it is. This is converted in my head into a usable form or an idea for a drawing. Text is of course also an inspiration.

### **Which illustrator may answer these questions next time and why?**

Ingrid Godon, because her drawings go straight to my heart.

DutchHeights - Hall of Fame of Dutch Culture

## Golden Paintbrush 2013

Sylvia Weve



© Sylvia Weve 2012; Illustrations from *Aan de kant, ik ben je oma niet!* (Haarlem, Gottmer).

'In this book, illustrator Sylvia Weve has worked with author Bette Westera with obvious pleasure. *Step Aside, I Am Not Your Grandmother!* testifies to the brilliant unity and the wonderful balance of their cooperation: text, illustrations, form and book design cannot be seen separately. (...) Sylvia Weve has renewed herself as a visual artist: she exchanged the fierce, cartoonish brushstrokes for spectacular graphic constellations that do not know their equal in the nevertheless versatile landscape of Dutch illustrative art. (..) Weve's forms are both clear and mysterious, both attractive and alienating, both recognizable and ambiguous. Tight are the contours of her figures, but sometimes they suddenly have eight arms - and seen from a distance they can turn out to be completely different than the first glimpse betrayed. A pram is cradle and bathtub in one, noses are also dripping taps. That humorous eye for detail is playful and inventive: the old Mrs. Verweerd, who is sitting with two toddlers on her lap, we see telling stories about fairies, witches and elves in a speech bubble, without a word involved. (...) It is a many-sided and versatile book, illustrated in a way that the jury never saw before. ' (excerpts jury report)

[...]

**Jury:** Annemies Broekgaarden, Jolanda Klaassen, Erica Ringelberg, Ron van Roon, Thomas de Veen

Source: <http://www.dutchheights.nl/winnaars/gouden-penseel-2013-sylvia-weve>



## **Jury Report of the Woutertje Pieterse Award 2015 (excerpts)**

**Awarded to: *Doodgewoon* [Dead Normal], by Bette Westera & Sylvia Weve**

“Grasping a big theme in poetry and image is the assignment Bette Westera and Sylvia Weve gave themselves and the result is *Doodgewoon* [Dead Normal]. Death is central to the book. And that life-size theme is not just treated, Westera and Weve attack death, embrace it, keep it at a safe distance, give it value, and make it their own, also for the readers. All that at once in one great book. The language is steady in its poetic form, the illustrations diverse and very fitting, colorful and rich in visual power, the combination of text and image is masterful. *Doodgewoon* is a themed book that has touched us deeply.

[...]

In the end the jury chose a book that is clearly the work of not one, but two designers. In that book one big literary and human theme is discussed. It firmly stands within a centuries-long literary tradition. It is known to us and yet it is not, because this book shows that within the boundaries of a familiar house there are nevertheless many unknown and surprising places. The echoes of the past and the tradition bring new sounds, familiar contours lead to surprising and distant insights, feelings and thoughts. The writer of this literary work does so accurately and challengingly, softly musing or edgy, but always in a light tone and with depth.

But the writer alone could never have made this book. An illustrator was also needed who, in the same natural way, combines humor with seriousness, and whose palette is sufficiently rich to forcefully capture and visualize the diverse aspects of this theme. Anecdotal, edgy, reflective and aesthetic are the key words for text and image in this book.

Finally, this book would not be complete without the refined input of the designers. In the extraordinary cohesion of text, illustration and design this book shows its quality to the full.

The winners of the Woutertje Pieterse Award of 2015 are Bette Westera and Sylvia Weve with *Doodgewoon*.’ (Amsterdam, 11 April 2015)

NOTE: The full jury report extensively discusses all books that were considered for the Award. In this excerpt, only fragments about the winning book, *Doodgewoon*, are presented (in translation). The full report can be found here: [http://www.woutertjepieterseprijs.nl/WPP/2015/Juryrapport\\_15.asp.html](http://www.woutertjepieterseprijs.nl/WPP/2015/Juryrapport_15.asp.html)

## List of Awards and Other Distinctions

Sylvia Weve has received a number of nominations and awards for her outstanding work<sup>4</sup>:

- 1984: Silver Paintbrush (Zilveren Penseel) for *Oma, waar blijft de taart?* (Veronica Hazelhoff).
- 1991: Silver Paintbrush (Zilveren Penseel) for *Het bad van de zandloper* (Rindert Kromhout).
- 1996: Prof. Pi Award, oeuvre award for illustration from the Amsterdam Foundation for the Arts.
- 2007: Flag and Streamer (Vlag en Wimpel) from the Paintbrush Jury for *Kip en ei* (Sylvia Weve).
- 2012: IBBY Honour List certificate for Illustration for *Ik leer je liedjes van verlangen* (Bette Westera).
- 2013: Golden Paintbrush (Gouden Penseel) for *Aan de kant, ik ben je oma niet!* (Bette Westera).
- 2015: Flag and Streamer (Vlag en Wimpel) from the Paintbrush Jury for *Doodgewoon* (Bette Westera).
- 2015: Woutertje Pieterse Award, together with Bette Westera, for *Doodgewoon*.
- 2018: Nominated for the Astrid Lindgren Memorial Award.
- 2019: Nominated for the Astrid Lindgren Memorial Award.

### Brief explanation of some of the awards

#### ***Golden and Silver Paintbrush & Flag and Streamer Awards***

Annual awards for illustration in children's literature, established by the CPNB (Collective Propaganda for the Dutch Book). An independent jury can award two books in four different categories (three age-categories and one for non-fiction) with a Silver Paintbrush. From the awarded books, one is then selected as winner of the Golden Paintbrush. These awards were introduced in 1981 and 1973 respectively. The 'Vlag en Wimpel' (Flag and Streamer) is an honourable mention for this award.

#### ***Woutertje Pieterse Prijs***

The Woutertje Pieterse Prize was established in 1987, and awarded for the first time in 1988. Libris, a bookseller's chain, sponsors the prize, which is intended for children's books of Dutch origin with literary merit. This annual award is for a maximum of 15.000 euro. The goal of the Woutertje Pieterse Prize is to improve the quality of children's writing by means of this award. The jury is free not to grant an award when there is no book of sufficient quality. The prize owes its name to the character Woutertje Pieterse, since the story of this boy by Multatuli is said to be one of the finest ever written. This Award is seen as the most important award for authors of children's literature.

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<sup>4</sup> Awards for the text of books have not been listed here since they are, strictly speaking, not for the illustrator.

## Bibliography of Books for Young Readers Illustrated by Sylvia Weve<sup>5</sup>

- **Een noom op school** / [*A Gnome at School*] Corrie Hafkamp; Illustrated by Sylvia Weve. First edition: 1980, Tilburg, Zwijsen.
- **En Peter was de vlieg** / [*And Peter Was the Fly*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1981, Utrecht, Bruna.
- **De jacht op het suikeren bruidspaar** / [*The Hunt for the Sugar Wedding Couple*] Henk van Kerkwijk; Illustrated by Sylvia Weve. First edition: 1982, Tilburg, Zwijsen.
- **Heer Gosbert en de draak** / [*Sir Gosbert and the Dragon*] Frank Herzen; Illustrated by Sylvia Weve. First edition: 1982, Tilburg, Zwijsen.
- **Samen in een nest** / [*Together in a Nest*] Anke de Vries; Illustrated by Sylvia Weve. First edition: 1982, Tilburg, Zwijsen.
- **Moet je horen met je oren** / [*You Should Hear With Your Ear*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1982, Amsterdam, Querido.
- **Zullen we deze dan maar houden** / [*Shall We Keep This One*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1982, Utrecht, Sjaloom.
- **Wie verliefd is gaat voor** / [*Who Is in Love Should Go First*] Karel Eykman; Illustrated by Sylvia Weve. First edition: 1982, Amsterdam, Harmonie.
- **De strijd om de gouden schaats** / [*The Battle for the Golden Ice Skate*] Frank Herzen; Illustrated by Sylvia Weve. First edition: 1983, Tilburg, Zwijsen.
- **Het beeld van de tovenaer** / [*The Statue of the Magician*] Jacques Weijters; Illustrated by Sylvia Weve. First edition: 1983, Tilburg, Zwijsen / Meerhout, Infoboek.
- **Oma, waar blijft de taart** / [*Grandma, Where's the Cake*] Veronica Hazelhoff; Illustrated by Sylvia Weve. First edition: 1983, Utrecht, Sjaloom.
- **Een spartelende speelgoedhond** / [*A Jiggling Toy Dog*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1983, Amsterdam, Querido.
- **Ouders ontsnapt!** / [*Parents Escaped!*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1983, Utrecht, Sjaloom.
- **Liefdesverdriet** / [*Love Sickness*] Karel Eykman; Illustrated by Sylvia Weve. First edition: 1983, Amsterdam, De Harmonie.
- **Boven op tante Agaath** / [*On Top of Aunt Agatha*] Paul van Loon; Illustrated by Sylvia Weve. First edition: 1983, Tilburg, Zwijsen.
- **De bloeddorstige badmeester en andere griezels voor kinderen** / [*The Blood Thirsty Swimming Instructor and Other Creeps for Children*] Hans Dorrestijn; Illustrated by Sylvia Weve. First edition: 1983, Amsterdam, Bakker.
- **Een olifant op schoot** / [*An Elephant in Your Lap*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1984, Amsterdam, Querido.
- **Roos** / [*Rose*] Erik Lotichius; Illustrated by Sylvia Weve. First edition: 1984, Amsterdam, Meulenhoff Informatief.

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<sup>5</sup> Books for which Sylvia Weve only did the cover illustration are not mentioned here.

- **Roos ontdekt de wereld: de belevenissen van een bobtail** / [*Rose Discovers the World: The Adventures of a Bobtail*] Erik Lotichius; Illustrated by Sylvia Weve. First edition: 1985, Amsterdam, Meulenhoff Informatief.
- **Bozo's droom** / [*Bozo's Dream*] Trude de Jong; Illustrated by Sylvia Weve. First edition: 1986, Utrecht, Sjaloom.
- **Taptoeter: een bonte verhalenparade** / [*Taptooter: A Motley Parade of Stories*] various authors, edited by Robert-Henk Zuidinga; Illustrated by Sylvia Weve. First edition: 1986, Amsterdam, Sijthoff.
- **Tijgers in de tuin** / [*Tigers in the Garden*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1986, Amsterdam, Querido.
- **De prinses en de stroper: twee fabels** / [*The Princess and the Poacher: Two Fables*] Roald Dahl; Translated by Sjaak Commandeur; Illustrated by Sylvia Weve. First edition: 1987, Amsterdam, Meulenhoff.
- **Wat moet dat daar!** / [*What's Going on There!*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1987, Amsterdam, Querido.
- **Sneeuwwitje en de zeven krakers** / [*Snow White and the Seven Squatters*] Karel Eykman; Illustrated by Sylvia Weve. First edition: 1988, Amsterdam, De Harmonie.
- **Beestachtig** / [*Beastly*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1988, Amsterdam, Querido.
- **Lastige portretten** / [*Difficult Portraits*] Karel Eykman; Illustrated by Sylvia Weve. First edition: 1989, Amsterdam, De Harmonie.
- **Het bad van de zandloper** / [*The Sand Walker's Bath*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1990, Amsterdam, Querido.
- **Het grote boek van Merel** / [*The Big Book About Merel*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1991, Amsterdam, Querido.
- **Dingen van Daan: uit het leven van een scholier** / [*Dan's Things: From the Life of a School Boy*] Wim Daniëls; Illustrated by Sylvia Weve. First edition: 1991, Haarlem, Holland.
- **Vechten met Veronica** / [*Veronica Ganz*] Marilyn Sachs; Translated by [?]; Illustrated by Sylvia Weve. Second edition: 1991, Amsterdam, Querido.
- **Aardappels met stokjes: vluchtelingkinderen vertellen** / [*Potatoes with Chopsticks: refugee children tell their stories*] Christel Jansen; Illustrated by Sylvia Weve. First edition: 1992, Bloemendaal, Gottmer / Amsterdam, Vluchtelingenwerk.
- **Beetje Bonzibor heeft een zacht vel** / [*Little Bear Bonzibor Has a Soft Skin*] Rogier Proper; Illustrated by Sylvia Weve. First edition: 1993, Amsterdam, Leopold.
- **Kinderen pesten kinderen: wat alle kinderen van 8 tot 12 jaar tegen pesten kunnen doen** / [*Children Bully Children: What All Children Between 8 and 12 Can Do Against Bullying*] Jos van Hest; Illustrated by Sylvia Weve. First edition: 1993, Amersfoort, Opvoedingsinformatie.
- **Toen oma weg was** / [*When Grandma Was Away*] Ted van Lieshout; Illustrated by Sylvia Weve. First edition: 1993, Tilburg, Zwijsen.
- **Duivelse verhalen: een boek over witte en zwarte magie** / [*Devilish Stories: A Book About White and Black Magic*] edited by Henk Figeë; Illustrated by Sylvia Weve. First edition: 1994, Amsterdam, Leopold.
- **Beetje Bonzibor leert rugzwemmen** / [*Little Bear Bonzibor learns to Swim on His Back*] Rogier Proper; Illustrated by Sylvia Weve. First edition: 1994, Amsterdam, Leopold.



- **Het beest van Bas** / [*Bas's Beast*] Dolf Verroen; Illustrated by Sylvia Weve. First edition: 1994, Tilburg, Zwijssen.
- **Durf-je-wel, durf-je-niet** / [*Do-you-dare, Dare-you-not*] Anke de Vries; Illustrated by Sylvia Weve. First edition: 1994, Tilburg, Zwijssen.
- **Juf doe niet zo suf!** / [*Miss Don't Be So Dull*] Dolf Verroen; Illustrations by Sylvia Weve. First edition: 1994, Tilburg, Zwijssen.
- **Mijn hoofd in de wolken** / [*My Head in the Clouds*] Karel Eykman; Illustrated by Sylvia Weve. First edition: 1994, Amsterdam, De Harmonie.
- **Lieve Liza** / [*Dear Liza*] Veronica Hazelhoff; Illustrated by Sylvia Weve. First edition: 1995, Amsterdam, Averroès.
- **De allerergste hik** / [*The World's Worst Hiccups*] Mariska Hammerstein; Illustrated by Sylvia Weve. First edition: 1995, Tilburg, Zwijssen.
- **Hoe Walvis een walvis werd: meer verhalen uit de vroege wereld** / [*How the Whale Became a Whale and Other Stories*] Ted Hughes; translated by Rob Scholten; Illustrated by Sylvia Weve. First edition: 1995, Amsterdam, Querido.
- **Een juf om op te eten** / [*A Teacher to Eat*] Dolf Verroen; Illustrated by Sylvia Weve. First edition: 1995, Tilburg, Zwijssen.
- **Jakkes! Sprookjes van Gert Verderrie** / [*Yuck! Fairytales by Uncle An*] Rogier Proper and Brian Meijers; Illustrated by Sylvia Weve. First edition: 1995, Amsterdam, Leopold.
- **Brieven van mijn broertje** / [*Letters From My Little Brother*] Chris Donner; Translated from French by Bart Moeyaert; Illustrated by Sylvia Weve. First edition: 1995, Amsterdam, Querido.
- **Het piepkleine boek van Merel** / [*The Tiny Book About Merel*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1995, Amsterdam, Querido.
- **Een leuke klas & Het schoolfeest** / [*A Nice School Class & The School Party*] Lieneke Dijkzeul; Illustrated by Sylvia Weve. First edition: 1996, Tilburg, Zwijssen.
- **Geen grappen dit keer** / [*No Jokes This Time*] Selma Noort; Illustrated by Sylvia Weve. First edition: 1996, Tilburg, Zwijssen.
- **Festverhalen** / [*Festive Stories*] Jos van Hest and Saskia van der Valk; Illustrated by Sylvia Weve. First edition: 1996, Haarlem, Gottmer.
- **Kijk, zo word je rijk** / [*This Is How You Make a Fortune*] Chris Donner; Translated from French by Bart Moeyaert; Illustrated by Sylvia Weve. First edition: 1996, Amsterdam, Querido.
- **Waar verteld!? Vreemde verhalen van vroeger en nu** / [*True Story!? Strange Stories of Now and Then*] Abbing & Van Cleeff; Illustrated by Sylvia Weve. First edition: 1996, Amsterdam, Leopold.
- **En de winnaar is ...** / [*And the Winner Is ...*] Bies van Ede; Illustrated by Sylvia Weve. First edition: 1997, Tilburg, Zwijssen.
- **Magische tekens: als je ze ontcijfert krijg je een verhaal** / [*Magic Signs: If You Decipher Them You Get a Story*] various writers; Illustrated by Sylvia Weve. First edition: 1997, Amsterdam, Leopold.
- **Puit plep twiet** / [*Puit Plep Tweet*] Bies van Ede; Illustrated by Sylvia Weve. First edition: 1997, Tilburg, Zwijssen.
- **Bijna alle sleutels** / [*Almost All Keys*] Edward van de Vendel; Illustrated by Sylvia Weve. First edition: 1998, Amsterdam, Querido.

- **Verjaardagsverhalen** / [*Birthday Stories*] edited by Jos van Hest and Saskia van der Valk; Illustrated by Sylvia Weve. First edition: 1998, Haarlem, Gottmer.
- **Meester Max en de minimonsters** / [*Mister Max and the Mini Monsters*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1998, Amsterdam, Leopold.
- **Super Duck valt aan!** / [*Super Duck Attacks!*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1998, Tilburg, Zwijsen.
- **De koning en de koffieboon [en] andere nieuwe kerstverhalen** / [*The King and the Coffee Bean [and] Other New Christmas Stories*] edited by Lieke van Duin; Illustrated by Wim Hofman, Sandra Klaassen, Roel Ottow and Sylvia Weve. First edition: 1998, Baarn, De Fontein / Hilversum, Kwintessens.
- **Stijntje Stoer** / [*Tammy Tough*] Lian de Kat; Illustrated by Sylvia Weve. First edition: 1999, Tilburg, Zwijsen.
- **Wat je moet doen als je een monster ziet dat erg op een berg lijkt** / [*What To Do When You See a Monster That Looks a Lot Like a Mountain*] Sjoerd Kuyper; Illustrated by Sylvia Weve. Second edition: 1999, Tilburg, Zwijsen.
- **Meester max en het wiebelkind** / [*Mister max and the Wobbly Child*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1999, Amsterdam, Leopold.
- **Bij mij onder de dekens** / [*Under My Covers*] Bette Westera; Illustrated by Sylvia Weve. First edition: 1999, Haarlem, Gottmer.
- **De schommel** / [*The Swing*] Gerda De Preter; Illustrated by Sylvia Weve. First edition: 1999, Amsterdam, Querido.
- **Slapen en schooieren** / [*Sleeping and Scallywagging*] Peter van Gestel; Illustrated by Sylvia Weve. First edition: 1999, Baarn, De Fontein.
- **Bertje Babbelkont** / [*Loudmouth Louis*] Anne Fine; Translated from English by Henk Hokke; Illustrated by Sylvia Weve. First edition: 1999, Baarn, De Fontein.
- **Een dikke pil** / [*A Big Pill*] edited by Jos van Hest and Saskia van der Valk; Illustrated by Sylvia Weve. First edition: 1999, Haarlem, Gottmer.
- **Melk met beestjes** / [*Milk with Critters*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 1999, Tilburg, Zwijsen.
- **Zeven zachte knuffelberen** / [*Seven Soft Teddies*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2000, Amsterdam, Hillen / Leuven, Davidsfonds/Infodok.
- **Mijn zusje is een monster** / [*My Sister is a Monster*] Martha Heesen; Illustrated by Sylvia Weve. First edition: 2000, Amsterdam, Querido.
- **De zingende zaagvis** / [*The Singing Sawfish*] Bette Westera; Illustrated by Sylvia Weve. First edition: 1999, Amsterdam, Hillen.
- **Goed fout!** / [*Rightly Wrong!*] edited by Jos van Hest and Saskia van der Valk; Illustrated by Sylvia Weve. First edition: 2000, Haarlem, Gottmer / Hilversum, Kwintessens.
- **Meester Max voor altijd** / [*Mister Max Forever*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2000, Amsterdam, Leopold.
- **Ik kom nooit meer terug!** / [*I'm Never Coming Back!*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2001, Rotterdam, ILCO.
- **Beertje Bonzibor en de luie mieren** / [*Little Bear Bonzibor and the Lazy Ants*] Rogier Proper; Illustrated by Sylvia Weve. First edition: 2001, Baarn, Fontein.

- **Een koffertje voor opa** / [*A Suitcase for Grandpa*] Gerda De Preter; Illustrated by Sylvia Weve. First edition: 2001, Amsterdam, Querido.
- **Hans en Grietje in Jimmie Jammie Bobbyland** / [*Hansel and Gretel in Jimmie Jammie Bobbyland*] Karel Eykman; Illustrated by Sylvia Weve. First edition: 2001, Amsterdam, De Harmonie.
- **De BVO's** / [*The EAPs (Extremely Annoying Parents)*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2001, Tilburg, Zwijsen.
- **De feesten van het jaar: een verhalenboek over feesten en seizoenen** / [*The Celebrations of the Year: A book of stories about celebrations and seasons*] edited by An Kessler-van der Klauw; Illustrated by Sylvia Weve. Sixth edition: 2001, Haarlem, Gottmer.
- **Hij is weg!** / [*He is Gone!*] Henk van Kerkwijk; Illustrated by Sylvia Weve. First edition: 2002, Tilburg, Zwijsen.
- **Meester Max in de dierentuin** / [*Mister Max At the Zoo*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2002, Amsterdam, Leopold.
- **Boris en het woeste water** / [*Boris and Rough Waters*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2002, Amsterdam, CPNB (Children's Books Week Gift).
- **Slaapfeestjes** / [*Sleepovers*] Jacqueline Wilson; Translated from English by Suzanne Braam; Illustrated by Sylvia Weve. First edition: 2002, Amsterdam, Hillen / Averbode.
- **Kunnen heksen heksen?** / [*Can Witches Witch?*] Kathleen Vereecken; Illustrated by Sylvia Weve. First edition: 2002, Amsterdam, Querido.
- **Alles over Spanje** / [*Everything About Spain*] Rik Zaal; Illustrated by Sylvia Weve. First edition: 2003, Amsterdam, Querido.
- **Zonder liefde ben je nergens** / [*Without Love You Are Nowhere*] Karel Eykman; Illustrated by Sylvia Weve. First edition: 2003, Amsterdam, De Harmonie.
- **De raadselridder** / [*The Riddling Knight*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2003, Amsterdam, Hillen.
- **Meester Max en de minimonsters in het donkere bos** / [*Mister Max and the Mini Monsters in the Dark Forest*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2003, Amsterdam, Leopold.
- **Resus** / [*Resus*] Edward van de Vendel; Illustrated by Sylvia Weve. First edition: 2003, Amsterdam, Querido.
- **Heleen Hik en de echoput** / [*Helena Hiccup and the Wishing Well*] Mariska Hammerstein; Illustrated by Sylvia Weve. First edition: 2003, Amsterdam, Pennenstreek.
- **WereldKIDS: voor en door Nederlandstalige kinderen wereldwijd** / [*WorldKIDS: for and by Dutch Speaking Children Across the World*] edited by Martine Zoer; Illustrated by Sylvia Weve. First edition: 2003, Amsterdam, KIT Publishers.
- **Katrien en de Waanse wereld** / [*Catherine and the Wanish World*] José van de Burgt; Illustrated by Sylvia Weve. First edition: 2004, Amsterdam, Clavis.
- **Ra, ra, wie ben ik?** / [*Guess Who I Am*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2004, Amsterdam, Hillen.
- **Veilig leren lezen: leesboekjes** / [*Safely Learning to Read: Reading Books (teaching method)*] Annemarie Bon et al.; Illustrated by Sylvia Weve. First edition: 2004, Tilburg, Zwijsen.
- **Wie vangt Joukje?** / [*Who Will Catch Joukje?*] Nanda Roep; Illustrated by Sylvia Weve. First edition: 2004, Tilburg, Zwijsen.

- **Het grote voorleesboek van Meester Max: verhalen over een kleuterklas vol minimonsters** / [*The Big Book of Mister Max: Stories About a Kindergarten Full of Mini Monsters*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2004, Amsterdam, Leopold.
- **De jongen die het leven tegemoet ging en andere verhalen** / [*The Boy Who Met Life and Other Stories*] edited by Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2004, Amsterdam, CPNB / ABN AMRO (Special publication for Children's Book Week with stories by children).
- **Spinsels van een kater** / [*The Purrings of a Cat*] Jacques Brooijmans; Illustrated by Sylvia Weve. First edition: 2004, Amsterdam, Clavis.
- **Spookpijn** / [*Phantom Pain*] Gerda De Preter; Illustrated by Sylvia Weve. First edition: 2005, Amsterdam, Querido.
- **Kip en ei** / [*Chicken and Egg*] Written and Illustrated by Sylvia Weve. First edition: 2006, Amsterdam, Hillen (Re-published by De Fontein (Baarn) in 2007).
- **Over de liefde** / [*About Love*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2007, Amsterdam, Hillen.
- **Peer Gynt** / [*Peer Gynt (adaptation to Edvard Grieg)*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2007, Haarlem, Gottmer / Universal Music (book and cd).
- **Hier zijn ze weer, Aap en Beer** / [*Here They Are Again, Monkey and Bear*] Frans Lasès; Illustrated by Sylvia Weve. First edition: 2007, Tiel/ Arnhem, Lannoo.
- **Waar is het geld?** / [*Where Is the Money?*] Anke Kranendonk; Illustrated by Sylvia Weve. First edition: 2007, Tilburg, LeesLeeuw.
- **Saartje en Sikje** / [*Sara and Goatee*] Frans Lasès; Illustrated by Sylvia Weve. First edition: 2007, Wielsbeke, De Eenhoorn.
- **Het grote luisterboek van Rindert Kromhout: prentenboeken, versjes, voorleesverhalen & verhalen om zelf te lezen** / [*The Big Listening Book by Rindert Kromhout: Picture Books, Rhymes, Reading-Aloud-Stories & Stories to Read by Yourself*] Rindert Kromhout; Illustrated by Sylvia Weve, Jan Jutte and Annemarie van Haeringen. First edition: 2007, Groningen, Wolters-Noordhoff.
- **Mijn eerste zoen** / [*My First Kiss*] Anke Kranendonk; Illustrated by Sylvia Weve. First edition: 2008, Tilburg, Zwijsen.
- **Mijn geheime papa** / [*My Secret Dad*] Hilde Vandermeeren; Illustrated by Sylvia Weve. First edition: 2008, Leuven, Davidsfonds/ Infodok.
- **Wie knipt de tenen van de reus? Versjesgroeiboek voor kleuters** / [*Who Cuts the Giant's Toes? Rhymes-Growing-Book for Toddlers*] edited by Jan Smeekens; Illustrated by Ingrid Godon, Kristien Aertssen and Sylvia Weve. First edition: 2008, Leuven, Davidsfonds/ Infodok.
- **Reinaert de Vos** / [*Reynard the Fox*] retold by Karel Eykman; Illustrated by Sylvia Weve. First edition: 2008, Amsterdam, Prometheus.
- **Alles klaar? Vertrekken maar!** / [*All Ready? Let's Go!*] Frans Lasès; Illustrated by Sylvia Weve. First edition: 2008, Tiel, Lannoo.
- **Oma's knie** / [*Grandma's Knee*] Frans Lasès; Illustrated by Sylvia Weve. First edition: 2009, Wielsbeke, De Eenhoorn.
- **Grote helden** / [*Big Heroes*] Rindert Kromhout; Illustrated by Annemarie van Haeringen, Jan Jutte and Sylvia Weve. First edition: 2009, Amsterdam, Leopold.

- **Ober! Er zwemt een kwal door mijn soep: alles wat je liever niet wilt weten over eten** / [*Waiter! There is a Jellyfish in My Soup: Everything You Would Rather Not Know About Food*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2009, Baarn, De Fontein.
- **Meester ontvoerd!** / [*Teacher Kidnapped!*] Marion van de Coolwijk; Illustrated by Sylvia Weve. First edition: 2009, Baarn, De Fontein.
- **Help! De meester is een vreetzak** / [*Help! The Teacher is a Guzzler*] Selma Noort; Illustrated by Sylvia Weve. First edition: 2009, Dordrecht, De Inktvis.
- **Ik leer je liedjes van verlangen, en aan je apenstaartje hangen: 47 verdichte dierenverhalen** / [*I'll Teach You Songs of Longing, and Swinging By Your Monkee-Tail: 47 Rhymed Animal Stories*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2010, Haarlem, Gottmer.
- **Help! Ze jatten de dikke dame** / [*Help! They're Stealing the Fat Lady*] Selma Noort; Illustrated by Sylvia Weve. First edition: 2010, Dordrecht, De Inktvis.
- **Fransje** / [*Franky*] Frans Lasès; Illustrated by Sylvia Weve. First edition: 2011, Hoorn, Hoogland & Van Klaveren.
- **Ika en Ibsen: het boze oog** / [*Ika and Ibsen: The Evil Eye*] Mikael Engström; Translated from Swedish by Bernadette Custers; Illustrated by Sylvia Weve. First edition: 2011, Houten, Van Goor.
- **Ik moet mee** / [*I Have To Come Along*] Jorien de Bruijn; Illustrated by Sylvia Weve. First edition: 2011, Haarlem, Gottmer.
- **Ik ben een held** / [*I Am a Hero*] Ted van Lieshout; Illustrated by Sylvia Weve. Sixth edition: 2011, Haarlem, Gottmer (published as part of Ted van Lieshout Library).
- **Super Duck en de superheld** / [*Super Duck and the Super Hero*] Rindert Kromhout; Illustrated by Sylvia Weve. First edition: 2011, Utrecht, Link / Business Creatives.
- **Ik ben een goochelaar** / [*I Am a Magician*] Ted van Lieshout; Illustrated by Sylvia Weve. Second edition: 2011, Haarlem, Gottmer (published as part of the Ted van Lieshout Library).
- **Aan de kant, ik ben je oma niet!** / [*Step Aside, I'm Not Your Grandmother!*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2012, Haarlem, Gottmer.
- **Luitje en de limonademoeder** / [*Lazy and the Lemonade Mom*] Ted van Lieshout; Illustrated by Sylvia Weve. Fourth edition: 2012, Haarlem, Gottmer (published as part of the Ted van Lieshout Library).
- **Giel heeft een geheim** / [*Gill Has a Secret*] Ted van Lieshout; Illustrated by Sylvia Weve. Second edition: 2012, Haarlem, Gottmer (published as part of the Ted van Lieshout Library).
- **Kunst en vliegwerk** / [*With Flying Colours*] Dolf Verroen; Illustrated by Sylvia Weve. First edition: 2012, Dordrecht, De Inktvis.
- **Dat zou ik nooit doen!** / [*I Would never Do That!*] Bette Westera and Naomi Tieman; Illustrated by Sylvia Weve. First edition: 2012, Utrecht, De Fontein.
- **Komt een dier bij dokter** / [*There's An Animal At the Doctor's*] Bouwien Jansen; Illustrated by Sylvia Weve. First edition: 2013, Amsterdam, Moon.
- **De allerliefste jongen van de hele wereld** / [*The Sweetest Boy in the World*] Ted van Lieshout; Illustrated by Sylvia Weve. Third edition: 2013, Haarlem, Gottmer (published as part of the Ted van Lieshout Library).
- **Sint gaat op gym** / [*Santa Goes to the Gym*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2013, Haarlem, Gottmer.

- **Waar is Sim?** / [*Where Is Sim?*] Isabel Versteeg; Illustrated by Sylvia Weve. First edition: 2013, Tilburg, Zwijsen.
- **Was ik zee: de mooiste liedjes en gedichten voor kinderen van 6 tot 18 jaar** / [*Was I Sea: The Most Beautiful Songs and Poems for Children from 6 to 18*] Karel Eykman; Illustrated by Sylvia Weve. First edition: 2014, Amsterdam, De Harmonie.
- **Herrie** / [*Noise*] Ted van Lieshout; Illustrated by Sylvia Weve. Second edition: 2014, Haarlem, Gottmer (published as part of the Ted van Lieshout Library).
- **Doodgewoon** / [*Dead Normal*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2014, Haarlem, Gottmer.
- **Het wonderbaarlijke Snergenland** / [*The Marvellous Land of Snergs*] E.A. Wyke-Smith; Translated from English by Erik Bindervoet & Robbert-Jan Henkes; Illustrated by Sylvia Weve. First edition: 2014, Amsterdam, Moon.
- **Haasje Repje** / [*Hurry Hare*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2015, Haarlem, Gottmer.
- **Op een ochtend vroeg in de zomer** / [*One Morning in Early Summer*] Toon Tellegen; Illustrated by Sylvia Weve. First edition: 2016, Amsterdam, Querido.
- **Van wie is dat boek?** / [*Who's Book is That?*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2016, 's Hertogenbosch, Malmberg.
- **Arme Rijk: een lees- en luistersprookje** / [*Poor Rich: A Fairytale for Reading and Listening*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2016, Haarlem, Gottmer.
- **Hazelnotentaart met room** / [*Hazelnut Pie with Cream*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2016, 's Hertogenbosch, Malmberg.
- **Klaartje Klieder** / [*Missy Messy*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2016, 's Hertogenbosch, Malmberg.
- **Was de aarde vroeger plat?** / [*Was the Earth Flat?*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2017, Haarlem, Gottmer.
- **Ben ik dan een vogel?** / [*Am I a Bird?*] Vera Marynissen; Illustrated by Sylvia Weve. First edition: 2018, Amsterdam, Querido.
- **Logboek van tot nu toe onbekende dieren** / [*Log of Thusfar Unknown Animals*] Sylvia Weve (tekst and illustrations). First edition: 2018, Hoorn, Hoogland & Van Klaveren.
- **Jawlensky – Haar ogen** / [*Jawlensky – Her Eyes*] Bette Westera; Illustrated by Sylvia Weve. First edition: 2018, Amsterdam/ Den Haag, Leopold/ Gemeentemuseum Den Haag.
- **Zo kreeg Midas ezelsoren: de mooiste Metamorfosen van Ovidius** / [*That's How Midas Got Donkey Ears: The Best Metamorphoses by Ovid*] told in rhyme by Maria van Donkelaar; Illustrated by Sylvia Weve. First edition: 2019, Haarlem, Gottmer.

Books with the works of various illustrators, including Sylvia Weve:

- **Holle Bolle Gijs: nieuwe verhalen, strips en versjes** / [*Robin the Bobbin: New Stories, Comics and Rhymes*]. First edition: 1995, Amsterdam, Querido (cover illustration by Sylvia Weve).
- **Kinderkrakers: toffee kinderverhalen** / [*Kids' Crackers: Cool Stories for Children*]. First edition: 2000, Naarden, Strengholt.

- **Aan tafel met Leopold** / [*At the Table with Leopold*]. First edition: 2002, Amsterdam, Leopold.
- **Een boek vol beesten** / [*A Book of Beasts*]. First edition: 2005, Amsterdam, Querido.
- **Onder de kerstboom: voorleesverhalen** / [*Under the Christmas Tree: Stories to Read Aloud*]. First edition: 2005, Amsterdam, Querido.
- **Winterpret: voorleesverhalen** / [*Winter Fun: Stories to Read Aloud*]. First edition: 2005, Amsterdam, Leopold.
- **Avonturen van Baron von Münchhausen** / [*Adventures of Baron von Munchhausen*]. First edition: 2010, Hoorn, Hoogland & Van Klaveren.
- **100x Annie: gedichten en verhalen voor kinderen van Annie M.G. Schmidt** / [*100x Annie: Poems and Stories for Children by Annie M.G. Schmidt*]. First edition: 2011, Amsterdam, Querido.
- **Het grote De geit van dokter Sanders dierenvoorleesboek** / [*The Great Doctor Sanders' Goat Animal-Reading-Aloud-Book*] Annie M.G. Schmidt. First edition: 2015, Amsterdam, Querido.
- **Avonturen van Odysseus** / [*Adventures of Odysseus*] Daan Remmerts de Vries. First edition: 2015, Hoorn, Hoogland & Van Klaveren.
- **December: winterse versjes en verhalen** / [*December: Wintery Rhymes and Stories*] Annie M.G. Schmidt. First edition: 2015, Amsterdam, Querido.

## Translations of Books for Young Readers Illustrated by Sylvia Weve<sup>6</sup>

**Authors**, div.. [(*Een boek voor jou*)]. Arabic / transl. from Dutch by Amina Abed. Amsterdam: Querido, 2017. Children's Books; Picturebook. Original title: *Een boek voor jou*. s.l.: n.n., *Een boek voor jou* [A Book for You] is an initiative of Marit Törnqvist and is published by Em. Querido's Kinderboeken Uitgeverij in cooperation with Vluchtelingenwerk Nederland.

**Eykman**, Karel. *Liebeskummer*. German / transl. from Dutch by Mirjam Pressler. Ill. Sylvia Weve. Weinheim etc.: Beltz & Gelberg, 1985. Children's Books, paperback. Original title: *Liefdesverdriet*. Amsterdam: De Harmonie, 1983.

**Hazelhoff**, Veronica & **Kromhout**, Rindert. *Oma, Punk & Warenhaus: Eltern-Bilder & Geschichten*. German / transl. from Dutch by Mirjam Pressler. Ill. Sylvia Weve. München: Weismann Verlag, 1984. Original title: unknown.

**Kromhout**, Rindert. *Herr Max und die Minimonster*. German / transl. from Dutch by Andrea Kluitmann. Ill. Sylvia Weve. Düsseldorf: Patmos, 2001. Children's Books. Original title: *Meester Max en de minimonsters*. Amsterdam: Leopold, 1998.

**Kromhout**, Rindert. *Animalvagi*. Italian / transl. from Dutch by Laura Draghi. Ill. Sylvia Weve. Firenze: Salani, 1995 (I criceti; 34). Children's Books, paperback. Original title: *Beestachtig*. Amsterdam: Querido, 1988.

**Kromhout**, Rindert. *Il bagno nel deserto*. Italian / transl. from Dutch by Laura Draghi. Ill. Sylvia Weve. Firenze: Salani, 1993 (Gli'istrici; 70). Children's Books, paperback. Original title: *Het bad van de zandloper*. Amsterdam: Querido, 1990.

**van Lieshout**, Ted. *Ben bir kahramanim*. Turkish / transl. from Dutch by Ufuk Güngör. Ill. Sylvia Weve. Istanbul: Büyülü Fener / Alfa Basım, 2016. Children's Books, paperback. Original title: *Ik ben een held*. Amsterdam: Van Goor, 1990.

**van Lieshout**, Ted. *Ben bir sihirbazım*. Turkish / transl. from Dutch by Ufuk Güngör. Ill. Sylvia Weve. Istanbul: Büyülü Fener / Alfa Basım, 2016. Children's Books. Original title: *Ik ben een goochelaar*. Haarlem: Gottmer, 2011.

**van Lieshout**, Ted. *Giel'in bir sirri var*. Turkish / transl. from Dutch by Ufuk Güngör. Ill. Sylvia Weve. Istanbul: Büyülü Fener / Alfa Basım, 2016. Children's Books, paperback. Original title: *Giel heeft een geheim*. Haarlem: Gottmer, 2012.

**van Lieshout**, Ted. *Gürgür*. Turkish / transl. from Dutch by Ufuk Güngör. Ill. Sylvia Weve. Istanbul: Büyülü Fener / Alfa Basım, 2016. Children's Books, paperback. Original title: *Herrie*. Amsterdam: Van Goor, 1995.

**van Lieshout**, Ted. *Lutje ve limonata anne*. Turkish / transl. from Dutch by Ufuk Güngör. Ill. Sylvia Weve. Istanbul: Büyülü Fener / Alfa Basım, 2016. Children's Books, paperback. Original title: *Luitje en de limonademoeder*. Amsterdam: De Boekerij, 1987.

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<sup>6</sup> Source: the translation database of the Dutch Foundation for Literature, available through the following link: [Vertalingendatabase Nederlands Letterenfonds](https://www.vertalingendatabase.nl/)



**Tellegen**, Toon. *Storie di animali per quattro stagioni*. Italian / transl. from Dutch by Laura Pignatti. Ill. Sylvia Weve. Rome: Sinnos, 2018 (I Tradotti). Children's Books. Original title: *Op een ochtend vroeg in de zomer*. Amsterdam: Querido, 2016.

**Vandermeeren**, Hilde. *Min hemmelige far*. Danish / transl. from Dutch by Gudrun Gilhuis-Glenthøj, Lise Bøgh-Sørensen. Ill. Sylvia Weve. Århus: Turbine, 2011. Children's Books. Original title: *Mijn geheime papa*. Leuven: Davidsfonds / Infodok, 2008.

**de Vries**, Anke. *Trau dich doch!*. German / transl. from Dutch by Daniel Löcker, Alexander Potyka. Ill. Sylvia Weve. Wien: Picus, 1995. Children's Books. Original title: *Durf-je-wel, durf-je-niet*. Tilburg: Zwijsen, 1994.

**Westera**, Bette. [*Doodgewoon*]. Chinese / transl. from Dutch by n.n.. Ill. Sylvia Weve. s.l.: Trustbridge, Children's Books. Original title: *Doodgewoon*. Haarlem: Gottmer, 2014.

**Westera**, Bette. [*Yanshu yudao ai*]. Chinese / transl. from Dutch by Yongan Dai. Ill. Sylvia Weve. Changsha: Hunan Juvenile & Children's Publishing House, 2009 (Love philosophy). Children's Books; Picturebook. Original title: *Over de liefde*. Amsterdam: Hillen, 2007. Translators name in book: Yi Ran.

**Westera**, Bette. (*Was de aarde vroeger plat?*). German / transl. from Dutch by Rolf Erdorf. Ill. Sylvia Weve. München: Susanna Rieder Verlag, since februari 2018 Children's Books; Poetry. Original title: *Was de aarde vroeger plat?*. Haarlem: Gottmer, 2017.

**Westera**, Bette. *Überall & Nirgends*. German / transl. from Dutch by Rolf Erdorf. Ill. Sylvia Weve. München: Susanna Rieder Verlag, 2016. Children's Books. Original title: *Doodgewoon*. Haarlem: Gottmer, 2014.

**Westera**, Bette. (*Jawlensky - Haar ogen*). German / transl. from Dutch by n.n.. Ill. Sylvia Weve. Stuttgart: Freies Geistesleben, since september 2018 Children's Books; Picturebook. Original title: *Jawlensky - Haar ogen*. Amsterdam: Leopold, 2018.

**Weve**, Sylvia. *Wie das Huhn beinahe vergaß, dass es ein Ei gelegt hatte*. German / transl. from Dutch by Mirjam Pressler. Ill. Sylvia Weve. Köln: Boje, 2012. Children's Books; Picturebook. Original title: *Kip en ei*. Amsterdam: Hillen, 2006.

#### **Translated editions published within The Netherlands:**

**Hazelhoff**, Veronica. *Sevgili Liza*. Turkish / transl. from Dutch by Alli Sönmez. Ill. Sylvia Weve. Amsterdam: Averroès, 1995. Original title: *Lieve Liza* (same publisher).

**Hazelhoff**, Veronica. *Līzā al-'azīza*. Arabic (Moroccan) / transl. from Dutch by Omar Bouadi. Ill. Sylvia Weve. Amsterdam: Averroès, 1995. Original title: *Lieve Liza* (same publisher).

**Hazelhoff**, Veronica. *Dushi Liza*. Papiamentu / transl. from Dutch by Hetty Kook. Ill. Sylvia Weve. Amsterdam: Averroès, 1995. Original title: *Lieve Liza* (same publisher).

## Ten of the Most Important Titles Illustrated by Sylvia Weve

In order of appearance



### ***Oma, waar blijft de taart?* [Grandma, Where's the Cake?] (1984)<sup>7</sup>**

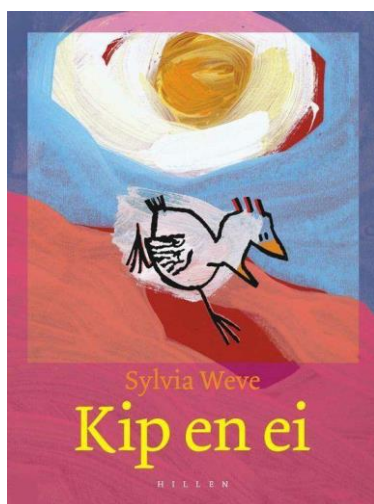
Sylvia Weve started illustrating children's books in 1980 and already received her first award, a Silver Paintbrush, in 1985 for *Oma, waar blijft de taart?*, written by Veronica Hazelhoff. Sylvia Weve's dynamic line-drawings, full of movement and emotional expression, were trend-setting in this period and this book really showcases her early style of illustration.

### ***Het bad van de zandloper* [The Bath of the Sand Walker] (1990)<sup>8</sup>**

A second Silver Paintbrush was awarded to Sylvia Weve in 1991 for her illustrations in *Het bad van de zandloper*, written by Rindert Kromhout. By then, Weve had already illustrated nine other books by Kromhout and many, including the highly popular series of books about Merel, would follow. Many of the books by Kromhout were published by Zwijsen, a publisher of educational reading materials. These books were widely used in schools and have introduced many Dutch children to Sylvia Weve's expressive illustrations.



### ***Kip en ei* [Chicken and Egg] (2006)<sup>9</sup>**



The first book that Sylvia Weve wrote as well as illustrated: a book that she is especially proud of and was awarded a Flag and Streamer by the Paintbrush Jury in 2007. In their jury report, they say: 'Beautiful and quirky in image and language is the picture book by Sylvia Weve about Chicken and Egg. In her excitement, an uncomfortable chicken leaves her first laid egg with a babysitter-mom. That is only the beginning of the adventures. The Chick that comes out of the egg turns out to be a pathetic miniature chicken, a black-edged figure wrapped in a white feather laze, complete with a crimson comb on its head. The creature is sober and brave, something you notice in all of its behaviors, and energetically goes looking for his mother. The tight organization of the square illustrations offers the images a nice frame and contrasts with the elegant drawing style. In addition, the coloring of the figures in opaque

<sup>7</sup> Published by Sjaloom, latest (2<sup>nd</sup>) edition published in 1984.

<sup>8</sup> Published by Querido (1 edition, 1990), re-published in the 'Leesleeuw' series by Zwijsen in 2000.

<sup>9</sup> Published by Hillen, latest (1<sup>st</sup>) edition published in 2006.

paint that spills over the lines also provides vitality and speed. The Paintbrush jury awards *Chicken and Egg* with a Flag & Streamer.'



***Ik leer je liedjes van verlangen, en aan je apenstaartje hangen* [I'll Teach You Songs of Longing, and Swinging by Your Monkey-Tail] (2010)<sup>10</sup>**

Sylvia Weve had illustrated books by Bette Westera since 1999. Quite a remarkable partnership between author and illustrator developed. Weve has great appreciation for Westera's sense of humor that is always present in her work, even when writing about serious subject matter. In *Ik leer je liedjes van verlangen*, Westera has written a series of rhyming verses about different animals. Publisher Gottmer pulled out all the stops in the design of the book -large size, high quality – which was awarded with a prize for Best Book Design. About Sylvia Weve's illustrations, reviewer Pjotr van Lenteren wrote in *de Volkskrant*: 'A feast for the eyes are the illustrations by Sylvia Weve, who after years of predominantly working without color has switched to a warm collage technique with watercolor. Her new style is really an asset.' This book received great international attention and was on the IBBY Honour List for Illustration in 2012.

**The 'Ted van Lieshout-Library' (2011-...)<sup>11</sup>**



Although, sadly, it is often difficult for an illustrator to get proper attention in reviews of children's books, what is remarkable in the reception of Sylvia Weve's illustrations is that – apart from the awards- many writers and other illustrators have expressed their appreciation of her work. In 2011, Dutch publishing house Gottmer started re-publishing books by greatly acclaimed author Ted van Lieshout. Starting with *Ik ben een held* [I Am a Hero], these books were re-published as part of the 'Ted van Lieshout-Library'. Instead of the original illustrations by Van Lieshout himself, who is a multi-talent, Sylvia Weve was asked to make new illustrations for these books. On his weblog, Van Lieshout writes (23 October, 2011): "These books do not [...] contain my illustrations, but Sylvia Weve's. I am truly lyrical and enthusiastic about that. – But why not my own illustrations? Because we wanted to create a uniform series and I dreaded illustrating all books

<sup>10</sup> Published by Gottmer, latest (1<sup>st</sup>) edition in 2010.

<sup>11</sup> Series published by Gottmer from 2011 onwards.

in the same style. Those of you who know my work, know that I am not good at that. I like trying new things and that is simply not possible in this series. Sylvia also tries new things, but does so within the characteristics that are so unique to her style and approach. I simply think that she is a much better illustrator than I am. Soon *Ik ben een goochelaar* [I am a Magician] will come out, also containing Sylvia's magnificent illustrations."

### ***Aan de kant, ik ben je oma niet!* [Step Aside, I Am Not Your Grandmother!] (2012)<sup>12</sup>**

"A visual spectacle of colour and ingenuity." (*Trouw*)

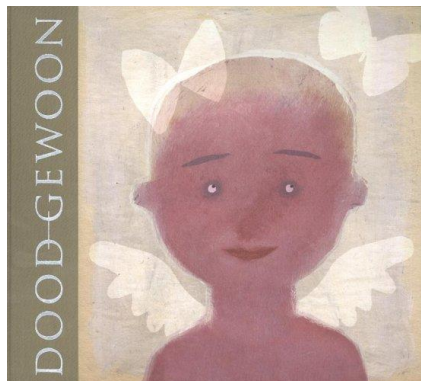
Awarded with a Golden Paintbrush for illustrations. Children's author Bette Westera and illustrator Sylvia Weve have taken a unique and gently anarchic approach in these vibrant and powerful portraits of twelve old people, with their snappy rhymes and eloquent images.

*Step Aside, I'm Not Your Grandmother!* demonstrates how craftsmanship and artistry can come together to produce an imaginative children's book that playfully combines ethics and aesthetics, emotion and humour. Sylvia Weve first received a Silver Paintbrush (2013) for her illustrations.

According to the jury: 'Sylvia Weve has renewed herself as a visual artist: she exchanged the fierce, cartoonish brushstrokes for spectacular graphic constellations that do not know their equal in the nevertheless versatile landscape of Dutch illustrative art. [...] Her color combinations are spherical and daring - and, thanks to the printer, they come out beautifully on the thick paper: light blue, neon green, red, yellow and brown fit together unexpectedly well. This in combination with the format and the double folding pages makes the book exceptional. And exceptionally successful.' From the Silver Paintbrush winners, Sylvia Weve was selected as winner of the Golden Paintbrush later that year.



### ***Doodgewoon* [Dead Normal] (2014)<sup>13</sup>**



Winner of both the Gouden Griffel (Golden Slate Pencil) and the Woutertje Pieterse Prize 2015, this book is highly appreciated for its approach to its central theme: death. The jury of the Woutertje Pieterse Prize writes in their jury report: "The monumental subject of the book isn't just dealt with, Westera and Weve tackle death, embrace it, keep it at a safe distance, give it value, take it to heart, to their readers' hearts. The illustrations are so diverse and suitable, colourful and rich in visual impact, the fusion of text and image is brilliant. *Dead Normal* has touched us very deeply." Unique, unorthodox and unflinching: this describes children's writer Bette

Westera and illustrator Sylvia Weve's approach to death in all its aspects. These poems range from

<sup>12</sup> Published by Gottmer, latest (3<sup>rd</sup>) edition in 2013.

<sup>13</sup> Published by Gottmer, latest (4<sup>th</sup>) edition in 2015.

poignant to light-hearted in tone and invite the reader to recite them out loud. Weve's outstanding, evocative illustrations are marked by their diversity of style, composition and atmosphere, beautifully complementing the poems and completing the collection. The notion behind *Dead Normal* is that the only certainty in our lives is death – and that we'd better get used to that idea. Writing about such a theme without resorting to clichés or pretension is no easy task, but Westera does a magnificent job. Illustrator Sylvia Weve, too, calls on all kinds of registers, making inventive use of the varying page widths within the book. Cartoonish pictures – such as the family portrait with the skulls of distant ancestors in the foreground – alternate with more abstract images. Where the subject is too vast to be neatly depicted, such as the elusive nature of time, she paints rounded shapes and rough brushstrokes in earthy colours to suggest the circle of life. *Dead Normal* – this wonderful collection of poetry and illustrations is anything but<sup>14</sup>.

### ***Op een ochtend vroeg in de morgen [One Morning in Early Summer] (2016)*<sup>15</sup>**



While 2010s are a very productive period in the collaboration between Sylvia Weve and author Bette Westera, Weve's illustrations also keep attracting the attention of other publishers and other authors. In 2016, she was asked to illustrate the new collection of animal stories by Toon Tellegen, one of the Netherlands' most acclaimed writers. The style Weve uses in *One Morning in Early Summer* is comparable to that in *Haasje Repje* [Hurry Hare] (2015), a book of animal stories by Bette Westera, although Tellegen's absurdist tendencies have clearly inspired Weve in their own way. Reviewer Jürgen Peeters wrote: 'The surreal prints by Sylvia Weve have a strong symbiosis with Tellegen's narrative style, which unmistakably contributes to the expressiveness of this collection of stories. Although the swirling prints clearly reflect Weve's signature, the illustrator uses a less exuberant color palette. The strange atmosphere of the narratives remains just as good in pastel shades, which also draw attention to the events. The interferences between the animal figures and prominent objects are indicated by arrows. A nice extra, although this was not necessary, because the coherence is also evident from the expressive prints.' According to him, Weve would have deserved an award for her illustrations of this collection of stories.

### ***Arme Rijk [Poor Rich] (2016)*<sup>16</sup>**

With its sober cover, this book does not immediately reveal the incredibly rich world that it holds inside. Another collaboration with author Bette Westera, *Poor Rich* shows how Sylvia Weve's illustrations have developed over the years. Her dynamic and expressive line drawings are still there, in the way she draws the characters, the animals, but the large two-page spreads also showcase the many possibilities she gained by combining her hand-drawings with digital techniques. Moreover, Weve's eye for composition and colour makes each spread an artwork in itself. Some reviewers even say that in this book, Weve's



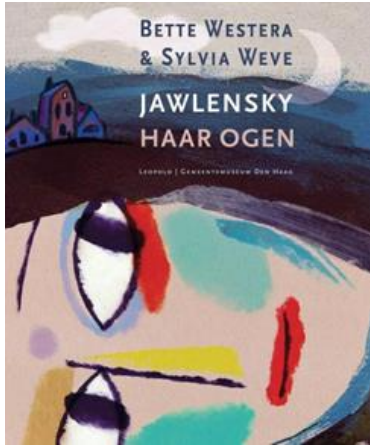
<sup>14</sup> From website of the Dutch Foundation for Literature: <http://www.letterenfonds.nl/en/book/1010/dead-simple>

<sup>15</sup> Published by Querido, latest (2<sup>nd</sup>) edition 2016.

<sup>16</sup> Published by Gottmer, latest (1<sup>st</sup>) edition 2016.

illustrations are stronger than the text, although her illustrations clearly show her appreciation of Bette Westera's linguistic humor. Reviewer Pjotr van Lenteren wrote: 'As far as execution of the book is concerned, *Arme Rijk* is the superlative of the happy collaboration with Sylvia Weve. Sometimes it is as though her exuberant illustrations take over the story and that is a good thing [...].'

### ***Jawlensky – Haar ogen [Jawlensky – Her Eyes] (2018)*<sup>17</sup>**



Every year, an 'art picture book' about the life and work of a famous artist appears alongside an art exhibition: a unique collaboration between the Gemeentemuseum Den Haag and publisher Leopold. For each art picture book, a renowned children's book writer and illustrator are selected. In 2018, Bette Westera and Sylvia Weve were invited to create a book about expressionist painter Alexej von Jawlensky. It is at once a confirmation of the quality and acclaim of their work and yet another opportunity for this award-winning duo to show their creativity.

In his review of the exposition of Alexej von Jawlensky's work in Gemeentemuseum Den Haag, art critic Frans van Hilten<sup>18</sup> makes special mention of the art picture book created by Bette Westera and Sylvia Weve. Pointing to the difficult challenge it is to create a good children's book about an artist without ending up with a simplified biography or an all too literal imitation of the artworks, he remarks about Weve's illustrations: "Without actually copying Jawlensky, Weve has managed to capture the atmosphere of his work: the colors, the eyes, the shapes, and most of all the world that can be discovered behind those." Although Weve is reluctant to call herself an artist, this book (once again) gives plenty of reason to say that she is.

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<sup>17</sup> Published by Leopold and Gemeentemuseum Den Haag, latest (1<sup>st</sup>) edition 2018.

<sup>18</sup> Source: <https://kunst-hart.nl/2018/10/13/hoer-jawlensky-ziel-schilderde-grote-overzichtstentoonstelling-gemeentemuseum-den-haag/>

## Books Sent to the Jury

1. **Doodgewoon** (written by Bette Westera). Haarlem, Gottmer, 2015, 4<sup>th</sup> ed.



2. **Aan de kant, ik ben je oma niet!** (written by Bette Westera). Haarlem, Gottmer, 2013, 3<sup>rd</sup> ed.



3. **Arme Rijk** (written by Bette Westera). Haarlem, Gottmer, 2016, 1<sup>st</sup> ed.



4. **Op een ochtend vroeg in de zomer** (written by Toon Tellegen). Amsterdam, Querido, 2016, 2<sup>nd</sup> ed.



5. **Jawlensky – Haar ogen** (written by Bette Westera). Amsterdam/ Den Haag, Leopold/ Gemeentemuseum Den Haag, 2018, 1<sup>st</sup> ed.



## Selection of Reviews of the Books Sent to the Jury

*Trouw Boeken*, 29 November 2014 [**Dutch review – *Dead Normal***]

### Bette Westera Writes Magnificent Poetry About Sensitive Theme

Bas Maliepaard

In the magnificent book 'Dead Normal' Bette Westera writes about death. For children, because death is unfortunately also part of their lives, when pets, friends or (grand)parents die. But her lyrics are just as poignant for adults. They are about the 'use' of death, the existence of a heaven, about funeral rites, grief and loss. Like this poem, in which the well-known store names make the sadness about a deceased mother painfully tangible and 'of every day': "I miss you on the bike,/ I miss you on the train./ I miss you at the H&M/ and at the Albert Heijn."

Westera also dares to deal with complicated issues. About suicide she writes: "The days hurt./ Life was too heavy./ She just could not go on." About a miscarriage: "You just should have waited a bit./ Then one day you could have come into my lap./ Then I could see how much you laughed at me/ and looked at me. Then you would not be dead." They hit home, those sensitive poems, by their direct tone.

That it has not become a heavy book, is due to lighthearted rhymes, including witty epitaphs: "Here I lie,/ buried in a grassy patch of green,/ and think what I thought before:/ death is easy enough." Or the brilliant 'Hein', in which life is a game: "Not far from our block lives Grim Reaper,/ who loves to play tag./ Heintje wants to be 'it' always and forever, as if it never gets boring."

Once again, Westera proves that of all poets who followed in the footsteps of Annie M.G. Schmidt, she is the most convincing successor. Her steady verses read unbelievably fluently, she is not or barely caught on forced 'Sinterklaas-rhymes', the lyrics are socially aware, quirky, moving and witty and regularly even more linguistically sensitive than Schmidt's.

But also because of the beautiful design this book is a highlight: linen back, three (!) reading ribbons, pages varying in width, tasteful layout. And, most importantly: gorgeous illustrations by Sylvia Weve, who won a Golden Paintbrush for 'Scram, I'm Not Your Gran!', her previous book with Westera, but surpasses herself yet again. She varies in style, works inventively with the different page widths and gives the book a warm cohesive atmosphere, which never gets tacky.

For 9 years and up.

Update: awarded with the Woutertje Pieterse Award 2015 (tekst and illustrations), the Golden Slate Pencil [Gouden Griffel] 2015 (text) and a Flag & Streamer [Vlag & Wimpel] from the Paintbrush jury (illustrations).



*de Standaard*, 26 December 2014 [Flemish review – *Doodgewoon*]

## Book of the Week – Youth: An Unusual Book About Death

### Dying Is a Part of It

Vanessa Joosen

*Dead Normal* is an illustrated collection of poems about death, in which humor and sadness go hand in hand. Bette Westera and Sylvia Weve made an extraordinary children's book.



© 2014 Sylvia Weve; Illustration from *Dead Normal* (Haarlem, Gottmer).

#### In short

- 'Dead Normal': one of the most extraordinary children's books about death ever made
- Bette Westera and Sylvia Weve make an unusual children's book about death
- Humor and sadness in the special book 'Dead Normal' of Bette Westera and Sylvia Weve

There was a time when death was not taboo in children's literature. Dying is a part of life, and so in older children's books you regularly find poems and stories about deceased acquaintances and family members, up to and including little brothers and sisters. In the greater part of the last century, these stories were rarer, because writers and parents wanted to protect children from the painful aspects of life. In recent years, however, death has completely returned to children's literature, with the beautiful collection of poetry *Dead Normal* as a high point so far.

In Bette Westera's texts, many facets of death are discussed: classical themes like a dead grandparent or pet, but also surprising subjects, such as a sailor who gets a seaman's grave, the division of an inheritance, or a servant who must follow his pharaoh to the grave.

Equally varied are the feelings the book evokes. Missing and sadness are obvious, but there is also

a great deal of wonder and humor in it. The reader for example gets advice about things that you should not say to someone who has just lost his father, resulting in a tragicomic poem with the title 'Better Not'. The accompanying illustration by Sylvia Weve shows a boy with a green face, a zipper for a mouth and frightened eyes. Weve so aptly grasps the fear that people have to say something wrong to someone in mourning.

'Puss Minoes' starts with the cliché that a dead pet is irreplaceable: 'If you are dead, Puss Minoes, / then we will not get a kitten, / no cat eating from your bowl / and sitting in your chair'. In the end, however, that idea is reversed and the narrator can barely suppress his anticipation: 'We do not get canary, / no goldfish and no guppy./ If you are dead, puss Minoes, then we can have a puppy!'

### **Tangible Sadness**

While its dark sense of humor makes the book bearable, other poems cut straight into your soul, with striking details that make the sadness palpable. 'Nothing / is sadder / then your table / next to mine', a poem about a deceased classmate starts. Like the irreplaceable pet, the empty spot is a cliché in children's literature, but with the last sentence, Westera also gives this poem an original and very painful turn: 'With your photo / next to your notebooks, / with a candle / next to your markers, // and the teacher, / who one day / forgets / to put the candle on'. Westera does not compromise and evokes the irrevocability of death and the sadness of those who remain behind repeatedly and mercilessly.

But the first poem of the collection makes clear that death enriches life: "If you could not die, / was vacation still nice? / Would you still be looking forward to that trip by train?" Through the eyes of a critical child Westera moreover destabilizes the image of heaven as comfort. The child who just lost his grandmother asks, "What is she supposed to do? What is she doing? What does she have to look for?" The poem closes with an image of the grandfather, who will not die for a long time: "He is standing firmly on the ground with both his feet." The same applies to the child who does not simply embrace the projection of the idea of life after death.

Not all young voices who speak in this book are so skeptical. A little boy who has lost his father is sure his photo is talking to him: "He also misses me, I can hear that from his voice. / He is really there, I feel him up close. / I'm not talking to his photo but with him". The accompanying touching illustration shows the boy who is being addressed by the shadow of his father. You can only hope he is right.

Bette Westera and Sylvia Weve formed a successful duo before with *Step Aside, I am not your grandmother!* For that book, Weve rightfully received a Golden Paintbrush. In *Dead Normal* again they both push their boundaries.

Weve illustrates less exuberantly than we are used to, but with soft colors and subtle effects she perfectly captures the atmosphere of the poems. Moreover, this book has been published with

great care, with tricolor ribbons, and beautiful flaps, which sometimes completely transform the images and show a different side of the same situation.

The theme of death may be presented in this book as 'normal', but the book itself is by no means so. On the contrary, *Dead Normal* is one of the most extraordinary books ever made about death.

**OUR JUDGMENT: redefines the boundaries. \*\*\*\*\* (5 out of 5 stars)**

*Trouw Boeken*, 23 June 2012 [**Dutch review – *Step Aside, I’m Not Your Grandmother!***]

## In a Chair on Her Balcony

Bas Maliepaard

A nursing home is a warehouse full of fascinating life stories. They are brought to life in the original narrative poems by Bette Westera. The familiar themes are present, sometimes serious, sometimes witty: loneliness, old-age woes, war, dementia, death. But because they are connected to a personal life course, their meaning really gets through to you.

Take for instance the touching diptych about Mrs. Verweerd. In the cheerful first poem you can read how two children adopt her as a surrogate gran after the death of their own grandmother. But if you read in the second poem that Ms. Verweerd is undesirably childless, it gets a completely different charge. Before she became an adoptive grandmother, she dreaded “having to talk about Freek again and again, who had not yet walked./ Or about Liselotje, who could say grandma already./ She was not a part of it, she certainly was aware./ She preferred to read in the chair on her balcony.”

The poems about the marriage between the ladies Jansen and Verbruggen are also about the late fulfillment of a 'young girls' dream'. We read how they fell in love during French class: “It is not possible and it is not right./ But every time I see you/ I feel butterflies in my stomach again:/ Je t'aime toi aussi!”

Westera writes admirably smooth poetry: about the elderly Turkish guest worker, the former circus artist with 'clambering urges' and the veteran who receives royal mail. Because the poems are more complex and more contemporary than those of Annie M.G. Schmidt it is a shame that Westera sometimes leans on her legacy: “Have you heard? Mrs. Van Veen of number nine/ gave birth to septuplets last night at a quarter to four!” That sounds a lot like [a well-known poem by Annie M.G. Schmidt].

Sylvia Weve, with whom Westera collaborated on *I’ll Teach You Songs of Longing* before, provides the diptych-poems with eccentric, foldable computer illustrations. They look like printed collages, almost like scrapbooks full of memories. And although the cover looks dark, the inside is a visual spectacle of color and beautiful finds. The bride and groom get a walker with cans behind it, the septuplet is one man with fourteen eyes and the ugliest resident of the house has a leaky faucet as a nose.

Awarded with a Golden Paintbrush [Gouden Penseel] 2013.

For 9 years and up.

*De Volkskrant*, 4 February 2017 [Dutch review – *Poor Rich*]

## Poor Rich is a Fairytale Full of Wordplay

Pjotr van Lenteren



© 2016 Sylvia Weve; Illustration from *Poor Rich* (Haarlem, Gottmer).

It really isn't fair. You're a starting children's book writer and they publish you in those hastily made covers. Until one day you meet a publisher who decides to pull out all of the stops for you.

This is what happened to poet and writer Bette Westera (1958). In the 1990s she debuted with a children's Bible that she wrote with her mother; followed by an extensive but unremarkable oeuvre. Only two years ago she won her first Golden Slate Pencil for the impressive collection of poems about dying, *Doodgewoon* [Dead Normal].

The long road leading up to that point was already taken a few years before, when suddenly remarkably strong editions - in all respects- began to appear with her name on it: cheerfully contrarian poetry bundles *Ik leer je liedjes van verlangen, en aan je apenstaartje hangen* [I'll Teach You Songs of Longing, and Hanging by Your Monkeytail] and *Aan de kant, ik ben je oma niet!* [Step Aside, I'm Not Your Grandmother!]. Valiant publications, large format, thick cardboard, expensive paper, tasteful lettering, which no jury or reviewer could ignore.

What will be, will be, Westera seems to be conveying on every page of the reading and listening tale *Arme Rijk* [Poor Rich]. The poor young man Rich - yes, such a pun will be understood, just keep repeating it - is sent into the world by his dying mother to become himself. Sometimes sleeping

beside a beggar, sometimes beside a baroness. Sometimes luck laughs at him, sometimes he is fooled. After a long journey, Poor Rich ends up at home with his mother. Destitute, but as himself.

As far as execution of the book is concerned, *Arme Rijk* is the superlative of the happy collaboration with Sylvia Weve. Sometimes it is as though her exuberant illustrations take over the story and that is a good thing because here and there Westera is very busy making puns.

The book includes a CD on which the story is read in rhyme.

de Standaard, 9 december 2016 [Flemish review – *Arme Rijk*]

## Becoming Who You Are

Veerle Vanden Bosch

Poet Bette Westera and illustrator Sylvia Weve: it is a golden combination. This is proven once again by their new book, *Poor Rich*.



© 2016 Sylvia Weve; Illustration from *Poor Rich* (Haarlem, Gottmer).

*Poor Rich*, the new 'reading and listening tale' of the multi-award-winning duo Bette Westera - Sylvia Weve is a lot at the same time: a coming-of-stage story, a fairytale and a fable about poverty and wealth. Poor Rich lives in a dark grey past, in a house on a dike. He does what poor people do to survive, until his dying mother sends him into the wide world. It is big, she knows, but Rich is also: "He was already higher than the grass and then the grain. He only had to become who he was."

With an apple and an egg and a knapsack full of stones, Rich sets out into the world. He does not choose familiar roads, because otherwise you will not find yourself, he reasons. In his path he finds all kinds of strange characters who test him and show him who he is - a hermit, a baroness who has lost her way, a queen who has lost her child.

Nothing is what it seems, Rich gets to know different forms of poorness and wealth, and the different treatments you get depending on whether you are regarded as rich or poor.



© 2016 Sylvia Weve; Illustration from *Poor Rich* (Haarlem, Gottmer).

The story is told in sparkling, very smoothly running verses that beg to be read aloud. How well the text lends itself to that is shown by the audio CD in the back of the book.

Sylvia Weve draws that wide world in robust panoramic illustrations with solid lines. Her fields have something of patchwork patterns, the landscapes get a surreal touch here and there. Weve perfectly complements the direct, playful style and humor of Westera.

When Rich comes home after his wanderings and buries his mother, Weve again shows -in a literally animated landscape - the clothesline of the first page, but this time with colorful baby clothes hanging on it: the dark grey past has been given color.

A beautifully published reading and listening book, with which the winners of the most recent Woutertje Pieterse Prize will again be very successful.

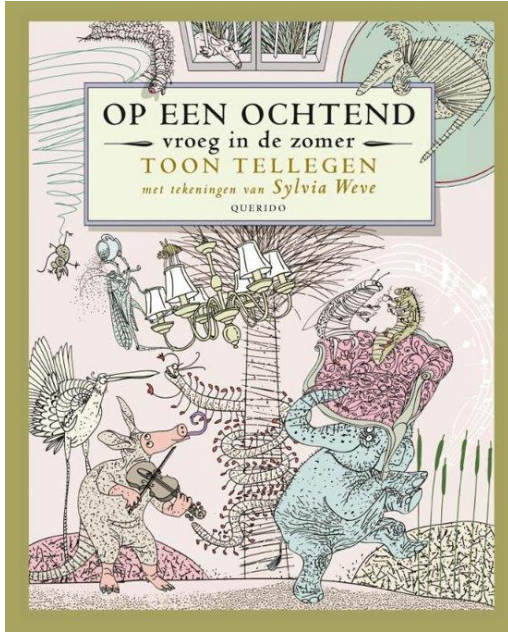


Jaappleest.nl, no date [Dutch review – *One Morning in Early Summer*]

## Cooperation Sylvia Weve and Toon Tellegen is a Hit

Jaap Friso

Rating: 9.0 [out of 10]



The automatism of wanting to discuss the text first with a collection of stories like this has to be broken in this case. The animal stories of Toon Tellegen are beautiful, but *One Morning in Early Summer* distinguishes itself by the illustrations of Sylvia Weve. It is a big hit to link Weve to Tellegen.

In Tellegen's short stories about animals usually little to nothing happens, it is primarily a world of thought with occasional interaction. One can depict a nice illustration of a rhinoceros, aardvark or ostrich with them, but Weve opts for an entirely different approach. In a busy and tingling style, she portrays the storylines with a lot of action, as if everything is going on. With great dynamism she brings the inner world of the animals to life. There is a lot of things happening together, sometimes in several places on the pages at the same time. The perspective changes and tilts and is sometimes almost Escherian, for example in the story about the badger who lives in a house with perhaps a hundred or a thousand rooms. It is a pleasure to figure out what is going on in the illustrations, that are colored in quiet pastels, and how that relates to the stories. With Weve, a party is truly a party, and a storm is a storm, movements are literally depicted with arrows and in frames we sometimes see the Latin name of a tree or plant.

My favorite story from the collection is the one about the Mayfly that does not understand what

the word 'tomorrow' exactly means. Maybe it's a dance? He has heard animals say to each other: 'Tomorrow is difficult for me'. The story must compete with that about the centipede in an identity crisis who keeps miscounting. Sometimes he is the thousand-twelve-pede, sometimes the nine-hundred-eighty-nine-pede.

Many letters are written and parties are thrown in *One Morning in Early Summer*, and sometimes in combination like with the bear who cancels his party by letter: "I wanted to give a party. It came very close, but it will not take place. For various reasons." Bear kept worrying that he had not divided the cakes into the right number of portions, so he ate them all himself. The opening sentences in Tellegen's stories immediately set the mood and the point. Sometimes briefly: "The ant sat at his table and thought", and sometimes more elaborate: "The bear never gave a party, but on one occasion he invited the squirrel, the ant, the cricket and the rhinoceros to a party at his home."

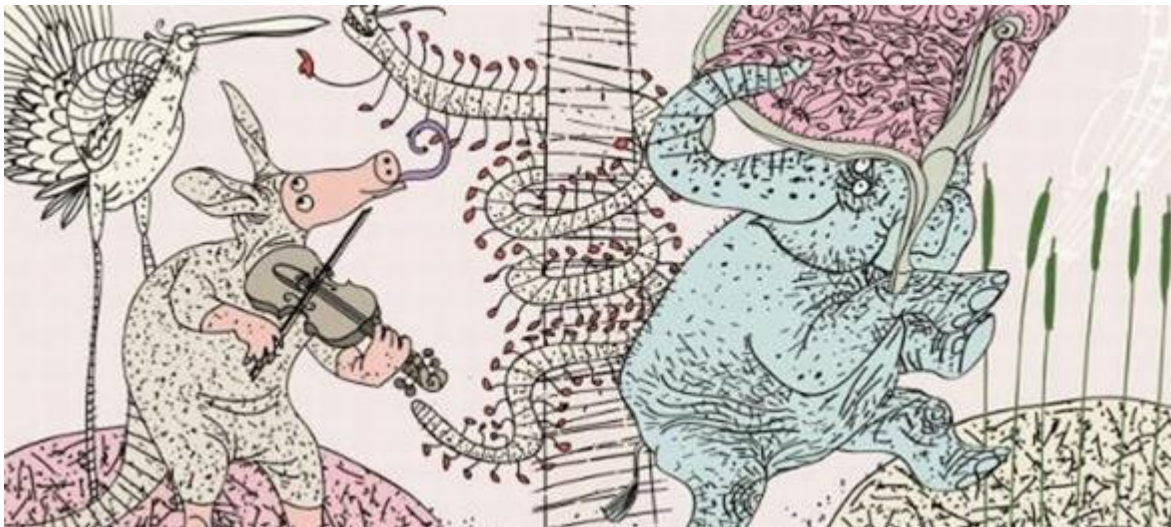
It is extraordinary that the animal stories of Tellegen remain fascinating by those surprising twists. The combination with the rich illustrations by Weve pulls this book to a much higher level.

Source: <https://www.jaappleest.nl/samenwerking-sylvia-weve-en-toon-tellegen-schot-de-roos/>

Tzum, 8 March 2016 [Dutch review – *One Morning in Early Summer*]

## Surreal Animal Stories in an Absurd Frame

Jürgen Peeters



© 2016 Sylvia Weve; Illustration from *One Morning in Early Summer* (Amsterdam, Querido).

With some authors you already know in advance what their new book will bring. Yet this does not necessarily have to fall under the heading of 'more of the same'. Take the philosophical animal stories of Toon Tellegen. The charming front cover of the new collection of stories *One morning in Early Summer* already reveals a number of familiar figures, such as the elephant, the grasshopper, the centipede and the caterpillar. As is often the case in Tellegen's texts, the animals celebrate an extensive party with cake, philosophize about concepts that are difficult to comprehend and pursue unfeasible ideals.

The new collection, for the first time with illustrations by Golden Paintbrush winner Sylvia Weve, opens with a story typical of Tellegen's poetics. Aardvark experiences at first hand what it means to hide, without stating in advance that you also want to be found. A plausible situation, were it not that the shelter of the anxious Aardvark is indeed being traced:

*The aardvark sat there for hours. He hoped somebody was still looking for him, but he also hoped nobody would find him. By the end of the afternoon he became worried and crawled up again. He put his hands to his mouth again and shouted: "Are you still looking for me?" "Certainly," it sounded from afar. "And do you still know who I am?" "Yes, the aardvark."*

Exactly that unexpected, slightly absurd twist enriches the plot and takes Tellegen's short stories to a higher level. Ironic winking, so-called paradoxical statements, unfulfilling ambitions, Tellegen continues to conjure them up almost automatically. In that respect, the story of Badger, who can no longer find his guests in his labyrinthically constructed house, is a typical example for Tellegen's

writing. Just like the story of Bear, who has to cancel his big party 'for various reasons', since he does not know how many uninvited guests will come knocking. With few words, in a purified text, the author gives his animal figures their own character. Other forest dwellers philosophize about their identity, worry about dubious terms - the mayfly does not know the term 'tomorrow' - or decide that they will simply disregard their daily obligations for once.

The surreal prints by Sylvia Weve have a strong symbiosis with Tellegen's narrative style, which unmistakably contributes to the expressiveness of this collection of stories. Although the swirling prints clearly reflect Weve's signature, the illustrator uses a less exuberant color palette. The strange atmosphere of the narratives remains just as good in pastel shades, which also draw attention to the events. The interferences between the animal figures and prominent objects are indicated by arrows. A nice extra, although this was not necessary, because the coherence is also evident from the expressive prints.

The illustrations of Tellegen's delicate stories by Mance Post, Annemarie van Haeringen, Kitty Crowther and Jan Jutte have been awarded. Wondering if Sylvia Weve will receive the same honour. It would be well deserved.

Source: <https://www.tzum.info/2016/03/recensie-toon-tellegen-sylvia-weve-op-een-ochtend-vroeg-in-de-zomer/>

## Showing What You Cannot See

Veerle Vanden Bosch



© 2018 Sylvia Weve; Illustration from *Jawlensky - Her Eyes* (Den Haag, Leopold/ Gemeentemuseum Den Haag).

"What you cannot see does not exist," the children say to the new boy who has come to live in the village. He does not agree with that. You cannot see his mother, but he is convinced that she is there. His father told him that she lives behind the stars. The boy tries to communicate with his mother through his drawings. His approach takes on an ever bigger scale. Because you cannot see a small portrait on the bedroom wall from behind the stars, right? He shows her his new house with a mural, his new village with a large drawing on a square, he paints with manure in the fields around the village, makes a portrait of his father in the snow on the runway of the airport. But how does his mother know that he made those drawings? And does she remember what he looks like? His father advises him to use his imagination. "Look at yourself through your mother's eyes. You have her eyes." The boy finally makes a self-portrait, the end of a journey in which he shows his mother the world through his eyes.

For the art book *Jawlensky - Haar ogen* [Jawlensky – Her Eyes], the award-winning duo Bette Westera and Sylvia Weve were inspired by the Russian-German artist Aleksej von Jawlensky (1864-1941), who moved to Munich in 1896 from St. Petersburg and became one of the founders of the avant-garde movement *Der blaue Reiter*. They did so at the request of the Gemeentemuseum in The Hague, where an exhibition about Jawlensky will run until 27 January. This expressionist wanted to evoke

and express feelings with his images, to make the invisible visible. He did so with exuberant colors, which became increasingly darker towards the end of his career. His portraits with large, black-rimmed eyes and outspoken contours are related to Russian icon art. Gradually, his portraits became increasingly abstract.

It is amazing how Sylvia Weve merges her own style with that of Jawlensky: she uses his contour lines and colors, is inspired by his canvases, but at the same time the prints remain unmistakably Sylvia Weve, one of the most talented illustrators in the Netherlands. It is a beautiful symbiosis, a dialogue between two artists. And at the same time this is a beautiful book about a boy who misses his mother.

A successful episode in the increasingly impressive series of art picture books from publisher Leopold and the Gemeentemuseum in The Hague.



© 2018 Sylvia Weve; Illustration from *Jawlensky - Her Eyes* (Den Haag, Leopold/ Gemeentemuseum Den Haag).



© 2018 Sylvia Weve; Illustration from *Jawlensky - Her Eyes* (Den Haag, Leopold/ Gemeentemuseum Den Haag).

