



# #13 • 2018

## information & inspiration guide

version 1



EIKBOBBOEKIE

## WHAT?

A place of honour in  
*BoekieBoekie* and a check for:

**Grand prize**      ➤ **€ 750**

**Children's jury**   ➤ **€ 500**

**2<sup>nd</sup> prize**           ➤ **€ 250**

**3<sup>rd</sup> prize**           ➤ **€ 150**

The work of the country winners  
and the (inter)national nominees  
will be published in  
*BoekieBoekie: Greek Heroes*.

## WHEN?

➤ You can submit your work  
until **January 7<sup>th</sup> 2018**.

- Year round worldwide  
lectures & masterclasses
- 5 March - 6 April: voting  
open for Audience award

## WHERE?

- 25 - 29 March: presentation at the International  
Children's Book Fair Bologna, Italy
- 26 May: stArt Award-giving ceremony and  
children's book *Greek Heroes* at Rijksmuseum  
van Oudheden Leiden (Netherlands)\*

## DO IT!

Sign up\* via the webshop at  
[winkel.boekie-boekie.nl](http://winkel.boekie-boekie.nl)  
Registration fee:

- € 35    (individueel)
- € 190   (group, max 10 persons)

\* Information exhibition: [rmo.nl](http://rmo.nl)

## HOW?

You can compete in the stArt Award  
by making a minimum of five  
illustrations for *BoekieBoekie*:  
*Greek Heroes*.

## WHO?

For art academy students  
and debutants illustrators\*

\*If you are working as a professional  
illustrator longer then 5 years or  
graduated prior to 1 August 2013, you  
are not considered a debutant  
according to the regulations and are  
not eligible to enter the competition.

## stArt Award 2018

*Dreaming of a career as children's book illustrator?  
Join the stArt Award: the international illustration  
competition for up-and-coming illustrators\*.  
We're looking forward to see your work inspired  
by the theme of 2018: Greek Heroes!*







**Dear stArt Award participant,**

Welcome to the 13th stArt Award, the competition for emerging illustrators. This mockup is a working document that has been created especially for you as an entrant in the competition. It contains the stories that you can choose to illustrate.

The theme of this year's stArt Award is *Greek Heroes*, inspired by the exhibition of sculptures from Ancient Greece that is taking place in the Dutch National Museum of Antiquities in Leiden between 16 June 2017 and 2 September 2018 (see [rmo.nl/tentoonstellingen/studio-rmo](http://rmo.nl/tentoonstellingen/studio-rmo)).

#### **Your mini-edition on Greek Heroes**

To compete in the stArt Award, you will set yourself a sample assignment and make a mini-edition of *BoekieBoekie* containing at least five illustrations, including the illustration for the cover.

In this document one story is presented to inspire you and give you an idea of how much space is available for your work in each story. You can choose to illustrate multiple stories or articles, but you can also elect to focus on just one\*.

#### **BoekieBoekie annual**

*Greek Heroes* is the second *BoekieBoekie* annual. It offers an introduction to Greek mythology for beginners. The idea is to create a unique collection of stories and images with plenty of discover, which will inspire children and adults alike to delve deeper into the world of Greek myths.

The book will contain short stories, poems, plays, comics, non-fiction and mythical activities, created by around 30 different writers and 30 illustrators, with the work of the stArt Award participants making up a significant proportion of the publication. Children will also help to make the *Greek Heroes* publication – after all *BoekieBoekie* is made for, by and with children.

#### **Presentation for the jury**

As a stArt Award participant, you will present your work in a single PDF file. The expert jury will evaluate your submission based on ten selection criteria. They will compile a top 20 and a top 10 and choose three winners. The children's jury will evaluate the expert jury's top 20 submissions and choose its own three favourites, as well as one winner.

Finally, the public will be able to vote for one of the 20 nominees. People will be able to vote online on social media, and visitors to the Bologna Children's Book Fair will be able to fill out a ballot.

This means that, in theory, you can win up to three prizes – although one illustrator is yet to have won several of the awards up for grabs. But who knows, in 2018 you might be the lucky one to pull that off for the first time!

#### **Publication and presentation**

The work of the nominees and winners will be presented as follows:

- 1 The work of the 20 nominees will be presented as a travelling exhibition, which will be displayed at various venues, including the 2018 Bologna Children's Book Fair.
- 2 The work of the 20 nominees will be promoted on social media and published in *BoekieBoekie*'s digital magazine and the *BoekieBoekie* agenda for 2018-2019. In addition, sketchbooks will be printed with the 20 nominated cover designs.
- 3 The work of the 10 nominees and winners will be published in the *BoekieBoekie* 'Greek Heroes' annual.

#### **The award ceremony**

The award ceremony will take place on 26 May 2018 in the Dutch National Museum of Antiquities. It will be a special event with performances by children, writers, illustrators and musicians. But the 20 stArt Award nominees are the real stars of the show. In a brief 2-minute movie, they will present themselves, and the expert and children's juries will explain their picks. At the end of the programme, the winners will be announced.

But that's a long way off right now. First it's time to get to work!

The *BoekieBoekie* team wishes you a lot of fun making a mini-edition of *BoekieBoekie*.

Best wishes,

**Jet Manrho**

Editor-in-chief  
and founder of *BoekieBoekie*



#### **Tip:**

To get off to a flying start, you can book a workshop or lecture. If you are too far away to attend in person, you can also arrange a Skype meeting.

\*After registration you will receive the mock-up with all the texts.

Words from  
the jury in 2015

# What Does an Illustrator Think About



This year the BoekieBoekie stArt Award is being presented for the tenth time. More entrants than ever, from both home and abroad, have bent over the adventures of Alice in Wonderland. The task of illustrating poems inspired by Lewis Carroll's book has led to a highly varied field of more than a thousand illustrations. But how to judge them?

How does a story start for an illustrator? One of the world's most famous, Eric Carle, whose creations include *The Very Hungry Caterpillar*, is very clear: it starts with the words. Once he has the words written down, he folds the paper until he has a 32-page book, then sketches and sketches until he's found the right rhythm for his story. But what does he think about while drawing? "I always strive for the simple solution," Carle says. But that's easier said than done.

Another grandmaster of illustration, Quentin Blake, has a similar point of view. You can find his best tips in his book: *What Does an Illustrator Think About?*

Besides these specific pointers, he also mentions a number of more general concerns: "Are the drawings good enough? Do the people look

convincing? Am I drawing with the right materials? And sometimes also – am I ever going to get these drawings finished in time?"

Looking at the submissions for the stArt Award 2015, it really is an interesting question. What did the entrants think when they read about a girl chasing a white rabbit? What did they think when that girl went from sitting on a bank with her sister to splashing around in the Pool of Tears? What did they make of her encounters with the caterpillar, the March Hare, the Queen of Hearts with her flamingo, the lobsters and all the other fantastic creatures? Did they think about who they were illustrating Alice for?

Quentin Blake advises illustrators to ponder their characters. Illustrating

is not doodling. A good illustrator creates plausible characters who have been captured at just the right moment. The illustrator also has to think about where in the book or magazine the illustration is going to end up and who the illustration is for.

The 107 participants in the stArt Award have worked hard to make brand-new worlds for *Alice in Wonderland*. That's not easy, because since the book appeared in 1865, hordes of illustrators, and later film-makers too, have dedicated themselves to her adventures, with varying success. There's not just one Alice. You might think that in the meantime everyone knows what Alice looks like – blonde, with a light-blue dress, a white apron and patent leather shoes – but there are still stubborn illustrators who resist Walt Disney's stylistic straitjacket and still produce a convincing Alice – a redhead, perhaps.



Despite the wide range of submissions, the more than thousand drawings did have something in common. The artists had all done their best to create their own Alice. Thank goodness illustrators dare to be original. In recent years, BoekieBoekie has proved itself as a platform for daring, idiosyncratic art that fits perfectly with an international tradition in children's illustration.

Illustrators like Moomins creator Tove Jansson of Finland wrote their own highly individual stories, while others like the Netherlands' Fiep Westendorp illustrated the stories of others, her work perfectly capturing Annie M.G. Schmidt's non-conformist world. In Annie M.G. Schmidt's story, the green button is the button you're not allowed to press. Abel does it anyway, of course, and flies off in his lift. Abel isn't punished for his curiosity. On the contrary, children who dare to go off the beaten track are rewarded – just as there's a reward for illustrators who aren't afraid to reinvent the wheel and so give new meaning to stories that have already been told a thousand times.

That is the essence of illustration: creating new meaning through an original, unexpected picture which is still comprehensible to everyone. That's quite a task, especially for beginners. Besides being able to draw, art academy graduates need to master a number of skills. You want to be an illustrator, but do you have the organisational ability? And the creativity and communication skills?



Illustrations made in 2015 for the theme *With Alice in Wonderland*:  
1 Oona Mäkelä, 2 Aniek Bartels,  
3 Cliff van Thillo, 4 Julia Kluge



Can you think your own work through and look at it critically? Should an illustrator think about all these things? Or are they better off just concentrating on their work? Isn't that difficult enough? What's more, the profession changes rapidly. It's like that now and it was like it sixty years ago too. When Quentin Blake was sixteen – in the late 1940s – he submitted his first drawings to the satirical weekly *Punch*. He still had to start his literature studies at Cambridge. When he began drawing, most people didn't have a TV set. The BBC was mainly a radio broadcaster. Illustrators were the tone-setters in a flourishing visual culture.

More and more in the second half of the twentieth century, illustrators became artists. Their artwork became more expressive and less just a picture to accompany a story. Illustrators became more autonomous: though still rooted in reality, their drawings became increasingly expressive emotionally.

Twenty-first century visual culture goes far beyond illustrations and that has great consequences. We know Harry Potter better as a movie hero than as a character in a novel. In 2015 illustrations go beyond two dimensions. Illustrators who stick to paper alone have some fierce competition.

And yet children still know the Quentin Blake illustrated books *Matilda* and *Charlie and the Chocolate Factory*. As well as *The Witches*, *The Twits* and *The Fantastic Mr Fox*. Children still read *The Very Hungry Caterpillar* and all those other books by Eric Carle. Fiep Westendorp's *Jip and Janneke* and *Tow-Truck Pluck* are still alive and kicking too.

Young readers have also been introduced to amazing new characters through

the work of a new generation of illustrators: Sara Fanelli, Ted van Lieshout, Gerda Dendooven, Carll Cneut, Marit Törnqvist, Kitty Crowther... They have all published in *BoekieBoekie*.

What have these illustrators done so well and what do they continue to do so well? Besides being different and original, their illustrations never hinder readers. Despite their brilliance and depth, they don't distract readers from the story.

Carle's work is on show in a museum and Quentin Blake's is on show in the museum he helped found. You can encounter the work of other illustrators in museums too. That's not the most important reason they're taken seriously. Carle and Blake are still read and looked at and that's what matters. They thought long and hard. About their characters, their moments and their pencils, but also about where in the book the drawings will be reproduced and if they have captured the right atmosphere.

Within their careers, which have now spanned more than half a century, these considerations have been decisive. It doesn't matter whether the work was applied and in the service of the text or idiosyncratic and autonomous. They did it their own way and that turned out to be the right way.

A good illustration is different and individual, transparent and plausible. But there's no formula and that's a good thing too. Every illustrator has to reinvent the wheel. You won't be greeted with open arms and that's not a problem. You can do it all your own way.

Gert Jan Pos

Translation: David Colmer







### The assignment

To enter the stArt Award you have to create at least five illustrations by two or more texts especially written for the competition. The titles of the text has also to be handwritten.

## General INFORMATION

### stArt Award criteria

The judge of the stArt Award will judge each work by using the following 10 criteria.

#### **Craftsmanship**

1. Professional:  
suitable for target audience:  
the readers of *BoekieBoekie* age group: 8-13
2. Technical mastery
3. Constant high quality

#### **Content**

4. Communicative:  
does it have an impact on the reader:  
amuse, astonish, frighten
5. Believable:  
does the image combine with the text
6. Appealing:  
does it draw you in, do you read further
7. Intriguing:  
do you keep looking, is there more to see
8. Depth:  
is it more than just illustrative.  
Did the illustrator add something.

#### **Style**

9. Own style and handwriting  
– creative capacity
10. Original:  
innovative – surprising

# DON'TS... and DO'S



Do: small free-standing illustrations



Don't: small full-background illustrations



Do: Personal style and hand-written letters and titles: fits with BoekieBoekie.



Don't: a standard or stock image



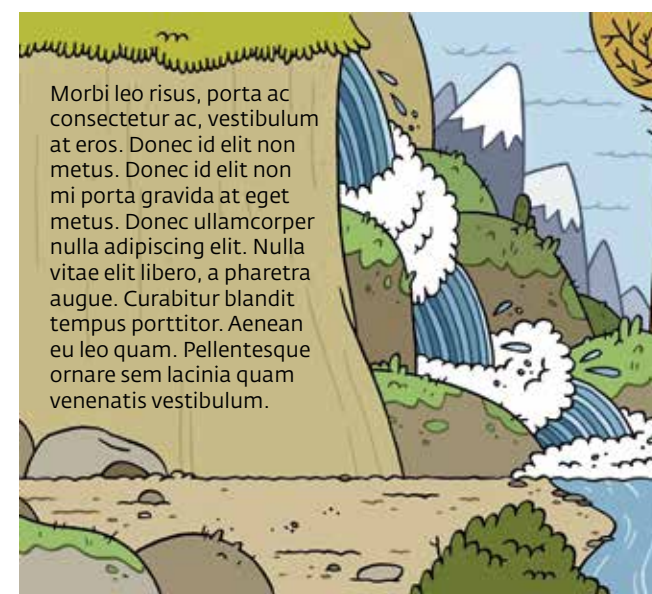
Do: handwritten typography



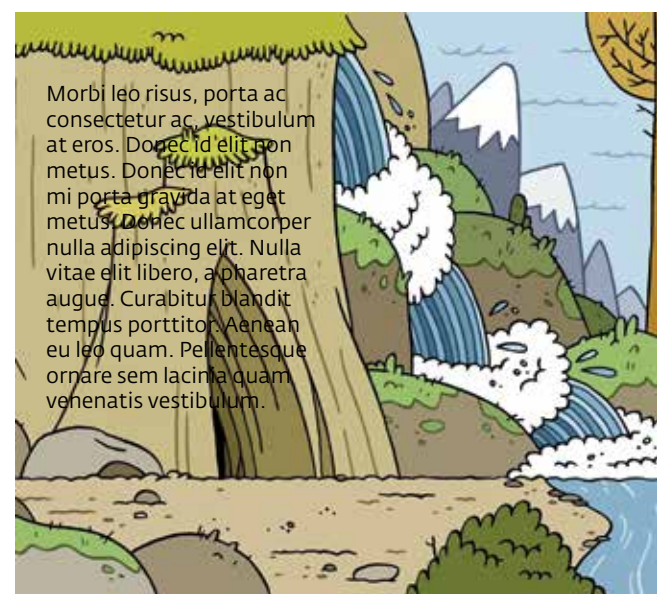
Don't: computer typography



Do: light colours under a text



Don't: Illegible text





Use only these  
**Divine Colors**



For inspiration and awesome  
examples see: [stArtAward.org](http://stArtAward.org)

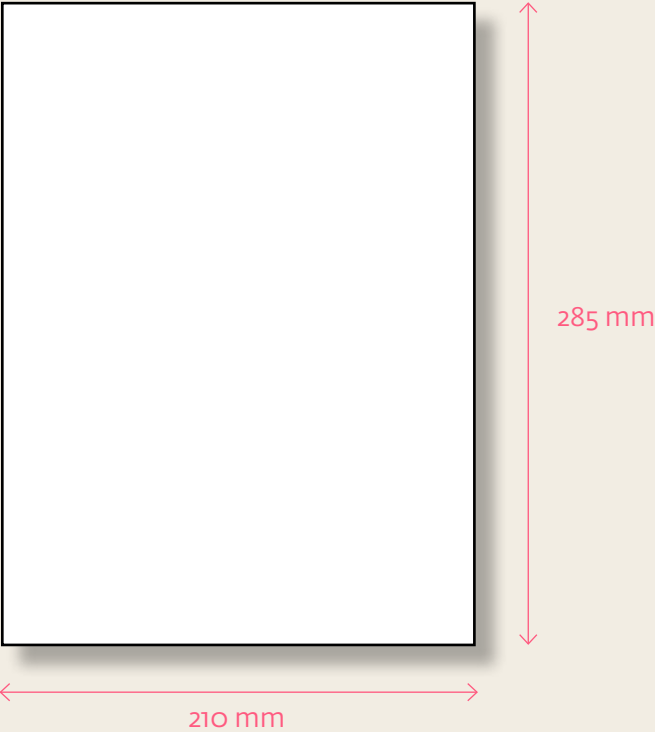


PS All drawing styles are welcome, **but don't forget about the Greek colour palette!** Greek Heroes will be printed in five colours: first gold and then the CMYK colours. The six divine colours\* – vermillion, ochre, azure, lime green, bright orange, arsenic yellow and soot black (a bluish shade of black) – will be built up from these colours.



sizes  
and borders

single page



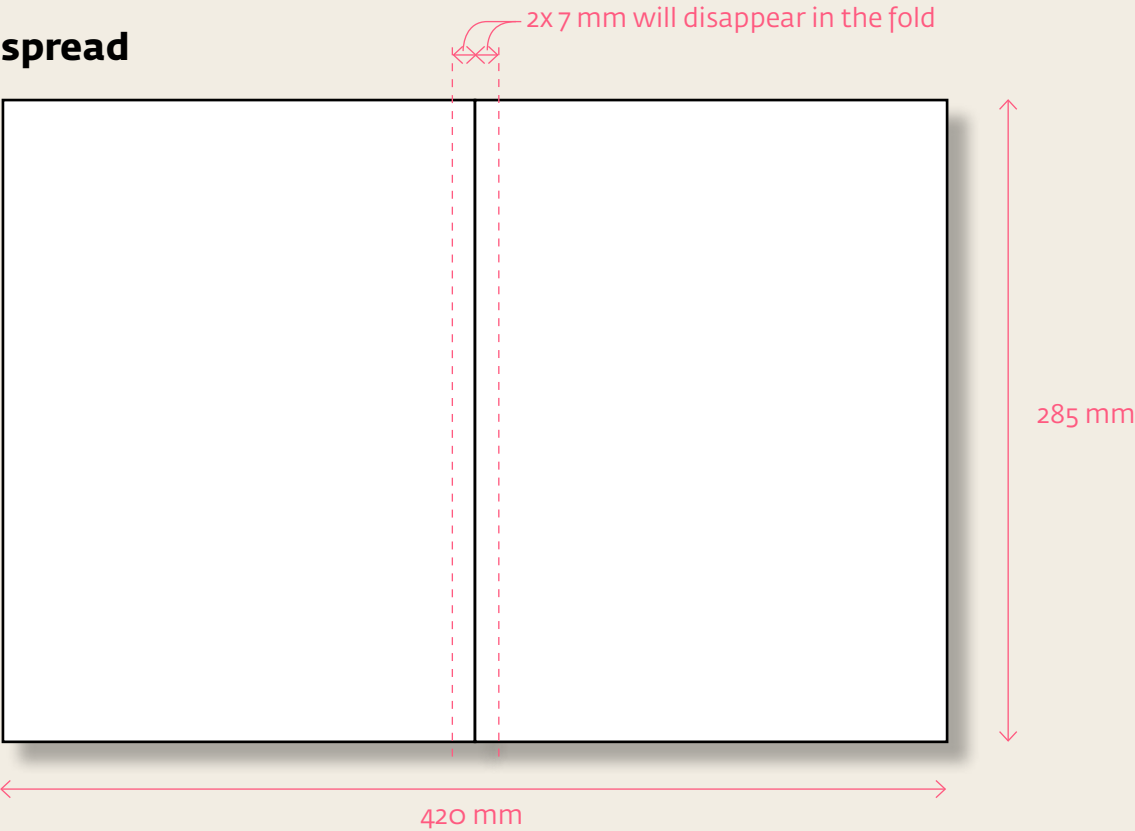
border



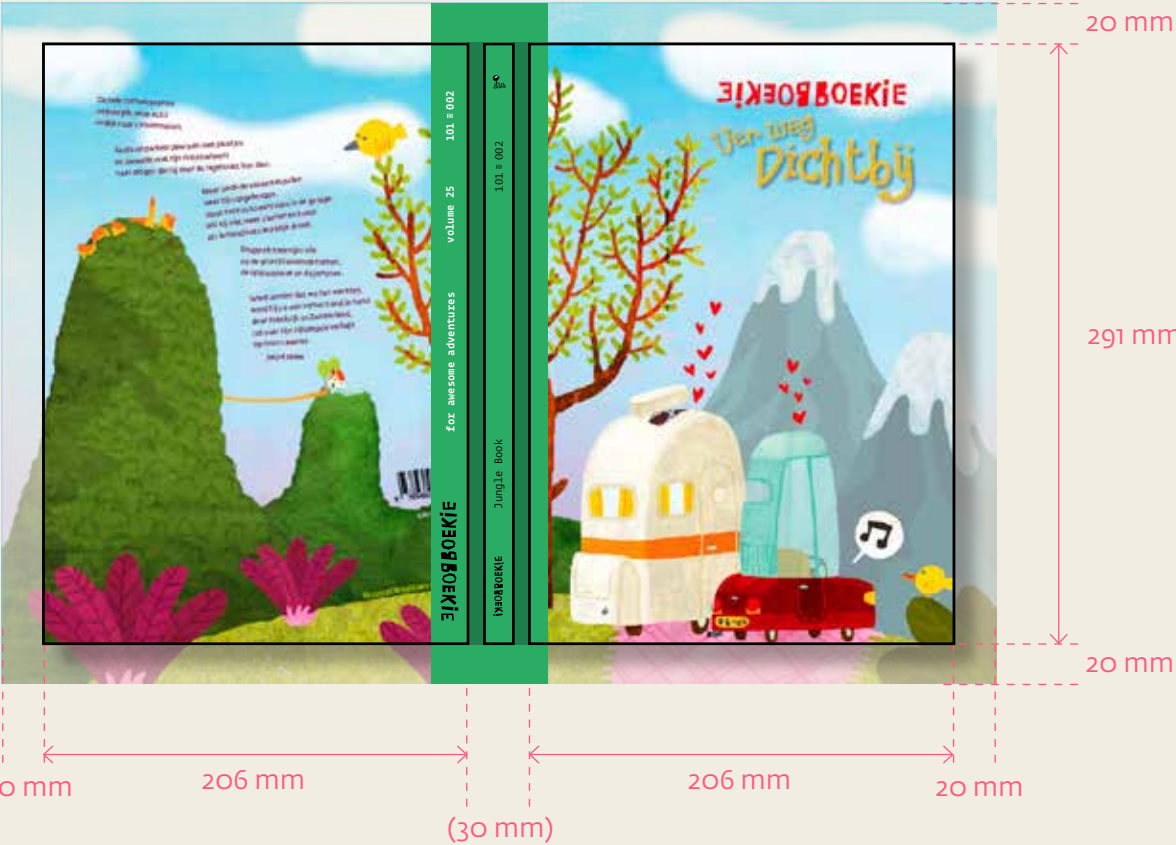
If your illustration fills the page, or runs to the border, give your illustration a 5mm border. This will be cut-off after printing.



spread



cover





# Overview of the assignments



1 Cover illustration with handwritten typography

3 Choose text(s) to illustrate with handwritten typography and black and white sketches



4 Spread with free illustration of your favourite Greek Myth

2

Guess Who? illustration(s) for the board game



This is me 5





Assignment 1  
**cover  
illustration**  
(back and front)



barcode has to be somewhere  
in the bottom



102 ≡ 003

Year 27

Greek Heroes

BOEKIEBOEKIE

# BOEKIEBOEKIE Greek Heroes

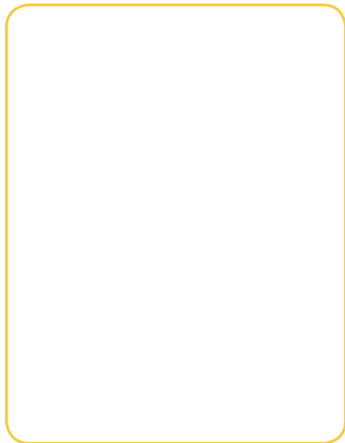
Do not forget: the logo and  
the handwritten title Greek Heroes has  
to be integrated into the illustration.



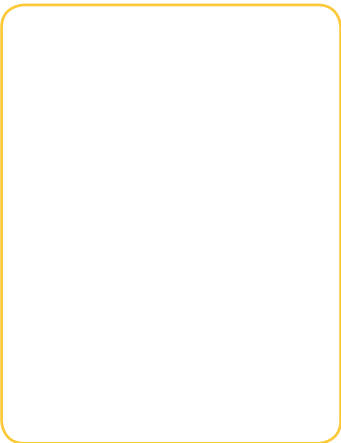
Assignment 2  
Gallery of Greek Gods  
fly leaflet

Character also used for the  
board game Guess Who?

stArt  
Award  many  
sketches



Afrodite



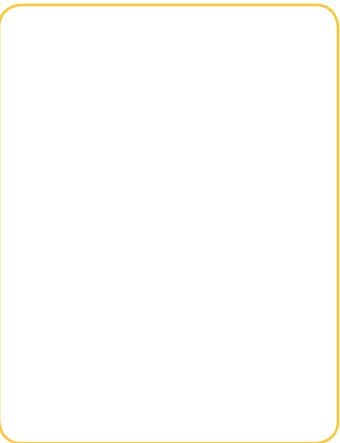
Archimedes



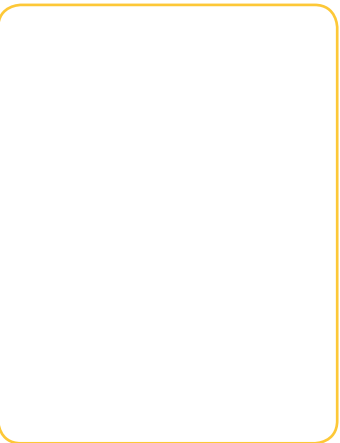
Cycloop



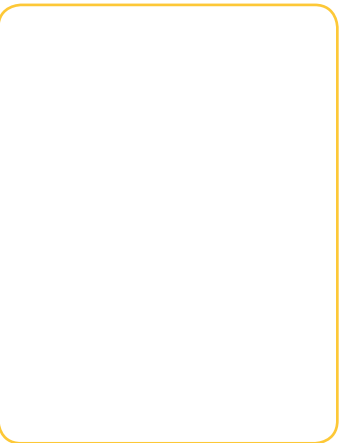
Damokles



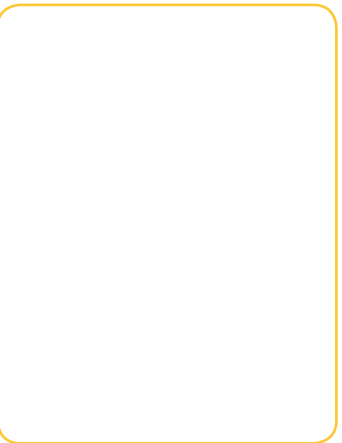
Hades



Hefaistos



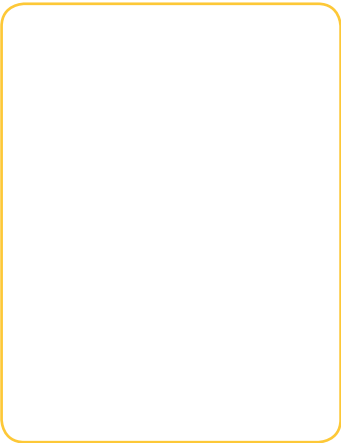
Pandora



Penelope



Artemis



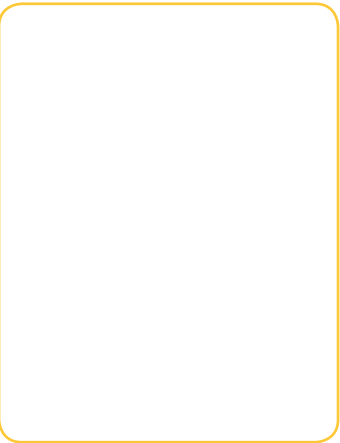
Athena



Demeter



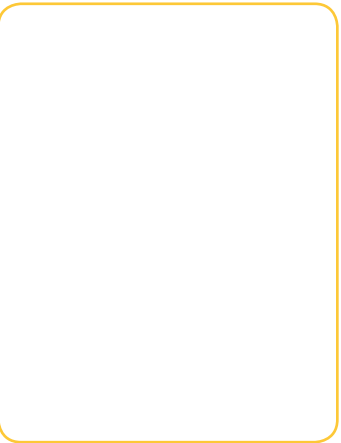
Echo



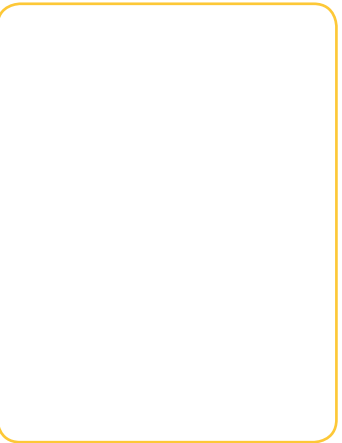
Medusa



Minotaurus



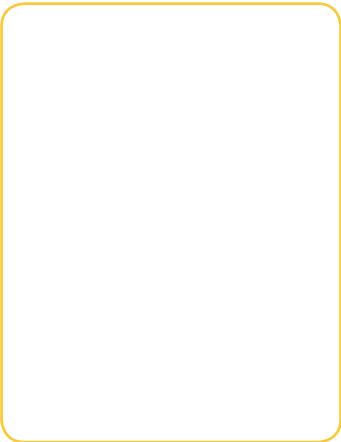
Poseidon



Sirene



Atlas



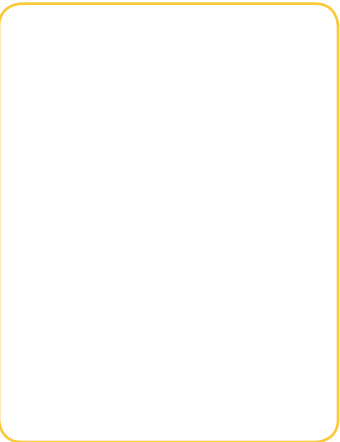
Cheiron



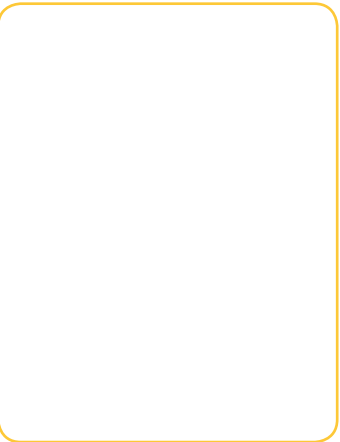
Feniks



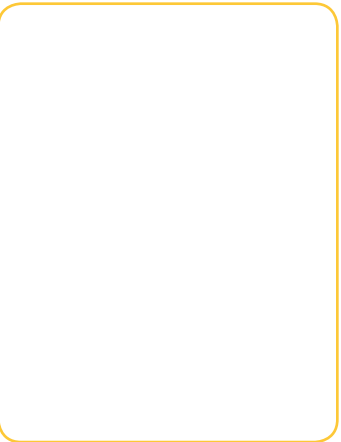
Hera



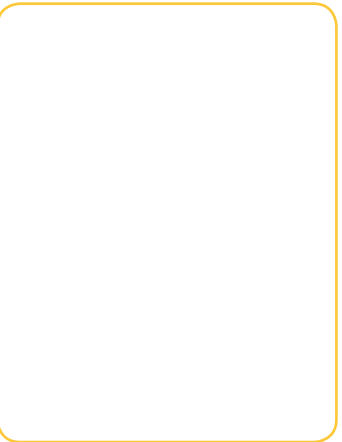
Narkissos



Odysseus



Zeus



Jouw favorite

Example of a character  
on the fly leaflet

# Assignment 3 Choose text(s) to illustrate

You will receive the  
texts after registration.

Make at least 2 spot  
illustrations by  
one or two texts

4. Als ik bij mijn vader in de stad ging wonen, werd 't het Dominicus Gymnasium. Daar kende ik niemand.
5. Als mijn broer niet zijn twee wiskunde-proefwerken maakte en zijn aardrijkskunde-werkstuk, moest hij van het Albertus Lyceum af. Dan moest hij bij mijn vader gaan wonen en naar Scholengemeenschap Het Kompas.
6. Ik wist niet of ik zonder Arne bij mijn moeder wilde wonen. Ik wist niet of ik überhaupt wel bij mijn moeder wilde wonen. Ze was aardig, en ze was mijn moeder, maar ze hield nogal veel de laatste tijd.
7. Ik wist ook niet of ik bij mijn vader wilde wonen. Mijn vader had Anneke, zijn vriendin. Anneke was aardig, en ze lachte veel, maar ze was niet mijn moeder.
8. Ik wist niet of dit nu zeven verschillende zorgen waren of eigenlijk gewoon één heel grote zorg.

Er werd geklopt. 'Marit?' vroeg oma op de gang. 'Verveel je je?' Je kunt me helpen in de tuin, als je wilt.' Ik graaide snel een boek van de plank boven het bed. 'Nee dank je,' zei ik. 'Ik ben aan het lezen.' Oma deed de deur open. 'Naar het middelpunt der aarde, van Jules Verne,' zei ze. 'Goh. Dat heeft je vader wel dertig keer gelezen.' Toen oma weg was, bladerde ik in het boek. Het was blauw met gouden letters erop, en behoorlijk ouderwets. Het ging over een geheimschrift en een gekke professor en diens

neef die via de krater van een vulkaan naar het middelpunt van de aarde reizen. Echt iets voor mijn vader. Die was dol op schatkaarten en speurtochten en geheime tunnels en zo. Ik wilde het boek dichtdoen om weer naar het plafond te staren. Maar toen zag ik dat er een paar woorden met potlood omcirkeld waren, ergens bij de twintigste bladzijde. Het was een naam: Arne Saknussemm.

Om half een 's nachts sloeg ik Naar het middelpunt der aarde dicht. Ik had gegeten en ik was naar de wc geweest en had mijn oma geholpen met de afwas, maar verder had ik alleen maar gelezen, die dag. Ik begreep zelf niet waarom. Nog nooit had ik een boek uitgelezen dat ik zo saai vond. Misschien kwam het alleen maar door die naam, die telkens in het verhaal opdook. Arne Saknussemm. Dan blijf je doorlezen, als je een broer hebt die Arne van Saksen heet.

Ik sloop de trap op en klopte drie keer zacht op de deur van de gele logeerkamer. Mijn broer hoestte als antwoord. Onze geheime code. Toen ik de deur openduwde, zag ik dat ook hij het plafond van zijn kamer lag te bekijken. Geen korrelige blauwe verf hier, maar gele schrootjes. De laptop lag dichtgeklapt op het bureau.

Ik liet de omcirkelde naam in het boek zien. 'Hé,' zei Arne. Meer niet. Ik stond daar te staan, met het boek in mijn hand.



90



'Anders nog iets?' vroeg Arne. 'Ga je nog een keer aan dat werkstuk beginnen?' gooide ik eruit. 'Ik weet niet,' zei Arne. 'Ik zie wel.' Hij deed zijn ogen dicht. Ik had mijn hand al op de deurkruk gelegd toen ik het bed hoorde kraken. Arne was overeind gekomen. 'Bij wie ga jij wonen?' vroeg hij. Hij trok raar met zijn mond. Alsof hij wilde laten zien dat het hem niks kon schelen waar ik ging wonen. Maar waarom vroeg hij het dan? 'Ik weet niet,' zei ik. 'Ik zie wel.' Dat was flauw van me. Maar daar had ik zin in, om verdomme ook een keer flauw te doen.

Die nacht kon ik alweer niet slapen. Het kwam door dat idiote boek. Als ik mijn ogen dichtdeed, had ik het gevoel dat ik in mijn eentje in een donkere gang lag. Net als Axel, de neef van de gekke professor. Maar als ik mijn ogen openhield, verbeelde ik me dat ik op een blauwe onderaardse zee dobberde, met onder mijn vlot prehistorische monsters. Het was ook of ik de hele tijd wat hoorde, onder me. Een vaag gesuis. Alsof het waalde onder mijn bed. Ik knipte het lampje op mijn nachtkastje aan. Ik ging toch zeker niet de hele nacht hier blijven liggen, te bang om me te bewegen, als een klein kind?

91

Black/white sketch  
for an illustration





Assignment 4  
Spread with

**free illustration**  
of your favourite Greek Myth



All drawing styles are  
welcome, but don't  
forget about the Greek  
colour palette!

# Assignment 5

## This is me

The children's jury would like to know a little bit more about you. You can write a brief bio, but you can also answer several or all of their questions listed below. You could also turn it into a comic!

The children's jury has a lot of questions for you!

- © What inspired you to become an illustrator?
- © How did you learn to draw? Was there someone who taught you, or anything that helped you to teach yourself?
- © Where do you like to draw?
- © Who do you prefer to draw with?
- © What kind of material do you prefer to work with?
- © What does your colour palette look like: black-and-white, dark and gloomy, some colour or bright and exuberant?
- © Do you start out sketching on paper or do you prefer to draw on the computer?
- © What do you find special about drawing?
- © Do you draw your own emotions/feelings?
- © Do you have any drawings that you never show anyone?
- © What do you feel you could improve about yourself?
- © How did you find only being able to work with the 'divine colours' for BoekieBoekie?
- © How did you find out about BoekieBoekie?
- © Do you like BoekieBoekie?
- © What do you think kids like more: dark and scary or bright and cheerful?
- © Who is your favourite illustrator?
- © What is your favourite book?
- © Have you ever made a picturebook before?
- © Can we find more of your work online?
- © Has your work received a lot of attention?
- © Is there anything we've forgotten to ask that you'd like to tell us?

Thank you for answering our questions.  
We're very excited to see your work!

On behalf of the Children's Jury,  
**Anaïs and Magali Wiersma**  
(11) (8)



### Self-portrait

Tip: Portray yourself as a character from Greek mythology!



**PS** We've been working for BoekieBoekie for a few years now – we have our own arts & crafts feature among other things. Check the BoekieBoekie agenda and [tijdschrift.boekieboekie.nl](http://tijdschrift.boekieboekie.nl).

**PPS** On 26 May 2018 we will announce the winner of the 2018 Children's Jury prize at the Dutch National Museum of Antiquities in Leiden. Who knows – it could be you! That's why we're keen to learn more about you so that we'll be able to introduce you to the audience at the award ceremony.



# Checklist

## What?

Make a series of at least five illustrations

- ☐ 1 standalone illustration for the flyleaf
- ☐ 2 standalone illustrations to go with a story or article from this mockup
- ☐ 1 single- or double-page illustration to go with a Greek myth of your choice
- ☐ 1 cover illustration with typography (front and back)
- ☐ Handwritten titles for the text(s) you have chosen to illustrate
- ☐ One or several sketches of the illustrations you are submitting
- ☐ A brief bio – tell us a little bit about yourself

## When?

Send your PDF via  
[www.boekieboekie.wetransfer.com](http://www.boekieboekie.wetransfer.com)  
no later than **7 January 2018**.

You will receive a download confirmation by 9 January. Only work submitted via [www.boekieboekie.wetransfer.com](http://www.boekieboekie.wetransfer.com) will be accepted as an official submission and assessed by the jury.

Note this down in your calendar

## How?

Make a mini-edition of **BoekieBoekie** and send it as a PDF

- © Make or scan all your work in high resolution.
- © Compile all your work into one PDF.
- © Send your work as a mini-edition of **BoekieBoekie** (max 10 MB)
- © Make all your illustrations in high resolution (300 DPI). Save them as PSD files and use multiple layers.
- © Compile all your work into one PDF and save it as a low-resolution PDF. Use the setting "Smallest file size".
- © If your work has been selected by the jury, you will receive instructions on how to send your image material in high resolution.



## COLOFON

The creators of *BoekieBoekie*:

### PRODUCTION:

Jet Manrho (editor-in-chief)

**DIGITALISATION:** Marc Gijzen

**DESIGN:** Xander Wiersma

### EDITORIAL TEAM:

Mira Aluç, Judy Elfferich, Mary Heylema, Cynthia van der Hoogte

### PICTURE EDITORS:

Anuli Croon, Jeroen Funke, Wendy Panders, Lea Vervoort, Eva Wijers

### CHILDREN'S EDITORIAL TEAM:

Anaïs and Magali Wiersma

### ILLUSTRATIONS:

Jeroen Funke, Steef Wildenbeest

**WRITERS:** Lida Dijkstra, Hein van Dolen, Imme Dros, Mary Heylema, Jet Manrho, Linda Vogelesang, Bette Westera., Robert Wolfe

**TRANSLATORS:** David Colmer, Sarah Timmer Harvey, Emma Rault

**WORK BY CHILDREN MADE AT THE NATIONAL MUSEUM OF**

**ANTIQUITIES (RMO):** Anne, Charlotte Damme (11), Robert Moris, Serfina van Damme (9), Laurens van Gorkom (11)

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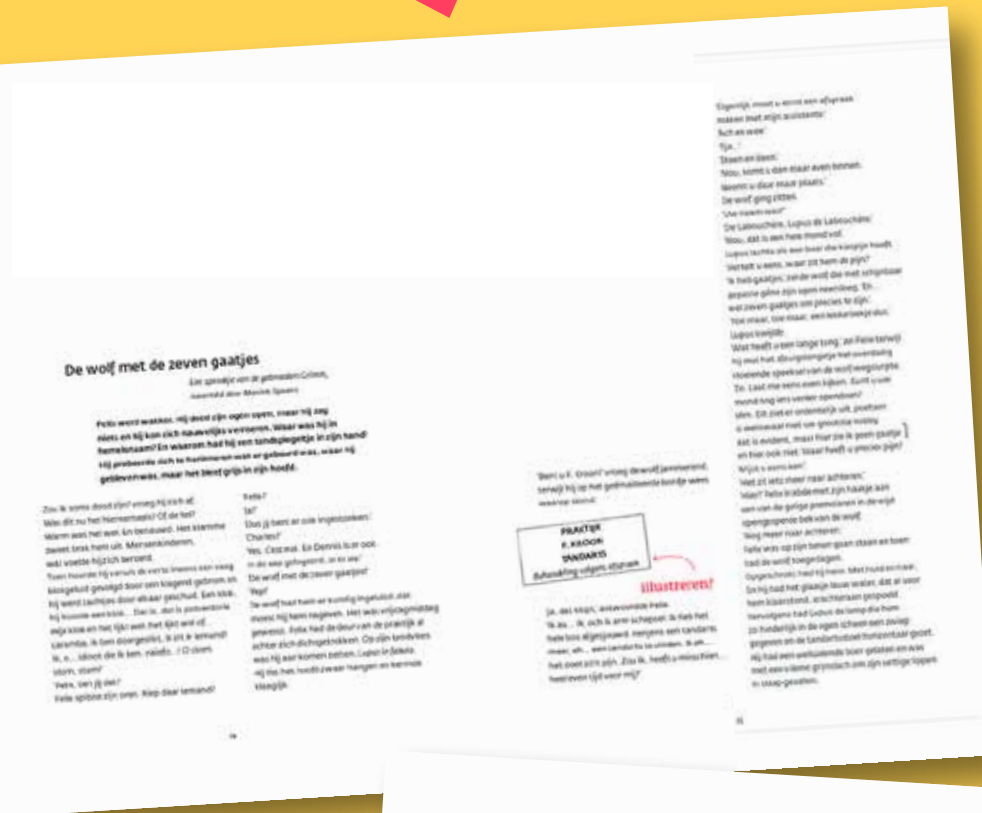


*BoekieBoekie* – the magazine for kids who love to have fun – since 1991.  
[www.boekie-boekie.nl](http://www.boekie-boekie.nl) & [www.startaward.org](http://www.startaward.org)

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NUGI 211

# How to start?



1

Try several lay-outs and make sketches by hand.



2

Look & See:  
• Which sketch should be used?  
• What is the story?  
• How will the story end?



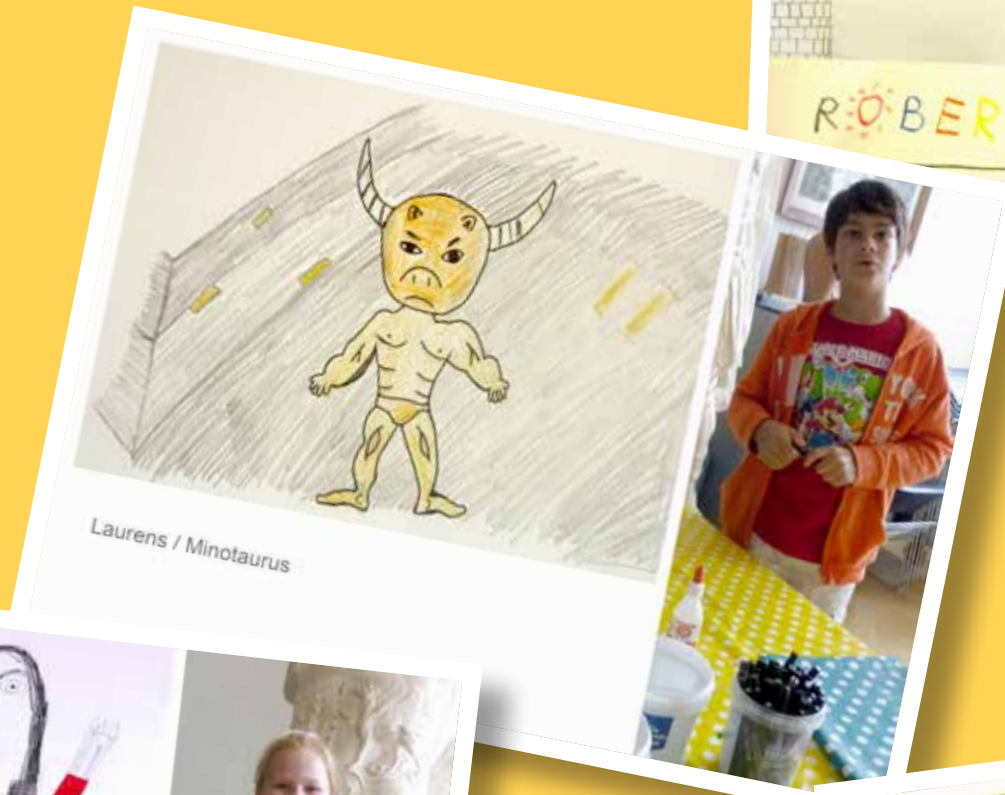
3

And the final Illustration!





BoekieBoekie  
for, with and by  
children





# Get inspired by the Jungle BoekieBoekie!

- © The yearbook: 100 pages
- © Series of 20 different sketch books
- © Page(s) in the BoekieBoekie planner 2018-2019

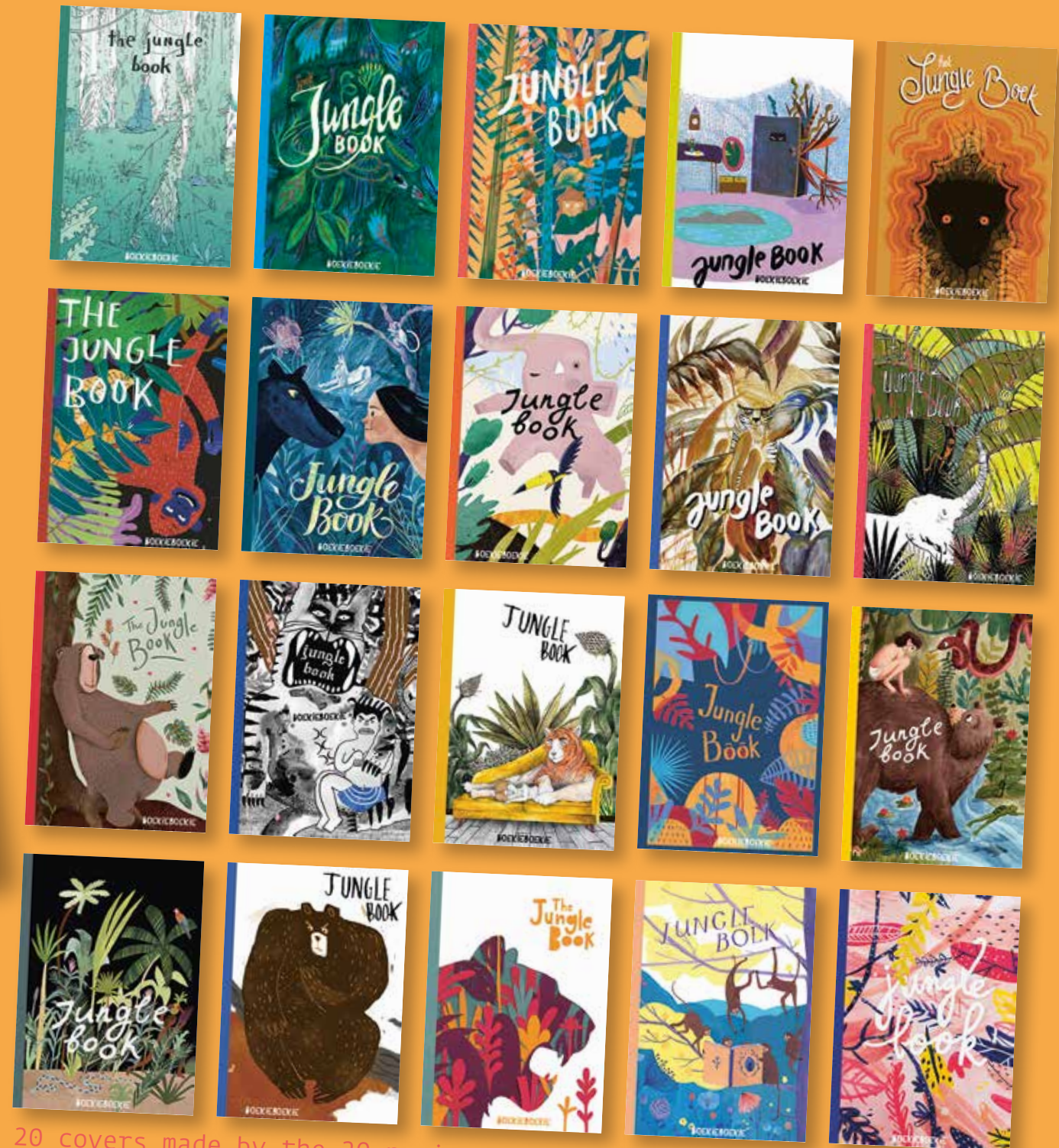
We're looking forward to see your work for the next edition:  
*Greek Heroes*

cover: Tijsje Revalk

cover: Jessica Bacuna



cover: Zeloot



20 covers made by the 20 nominees of 2017:  
available as the Jungle BoekieBoekie sketch books!



# A few examples from previous years



2016



2015



2014



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or form without written permission of the publisher.  
Production: Jet Manrho (editor-in-chief) & Xander Wiersma (design)



# Much more than a contest!

- The work of the ten (inter)national nominees will be:
- published in the BoekieBoekie annual
  - presented at the International Children's bookfair in Bologna (Italy).
  - published in the digital publications of BoekieBoekie and promoted via social media.
  - published on the site boekie-boekie.nl & startaward.org.



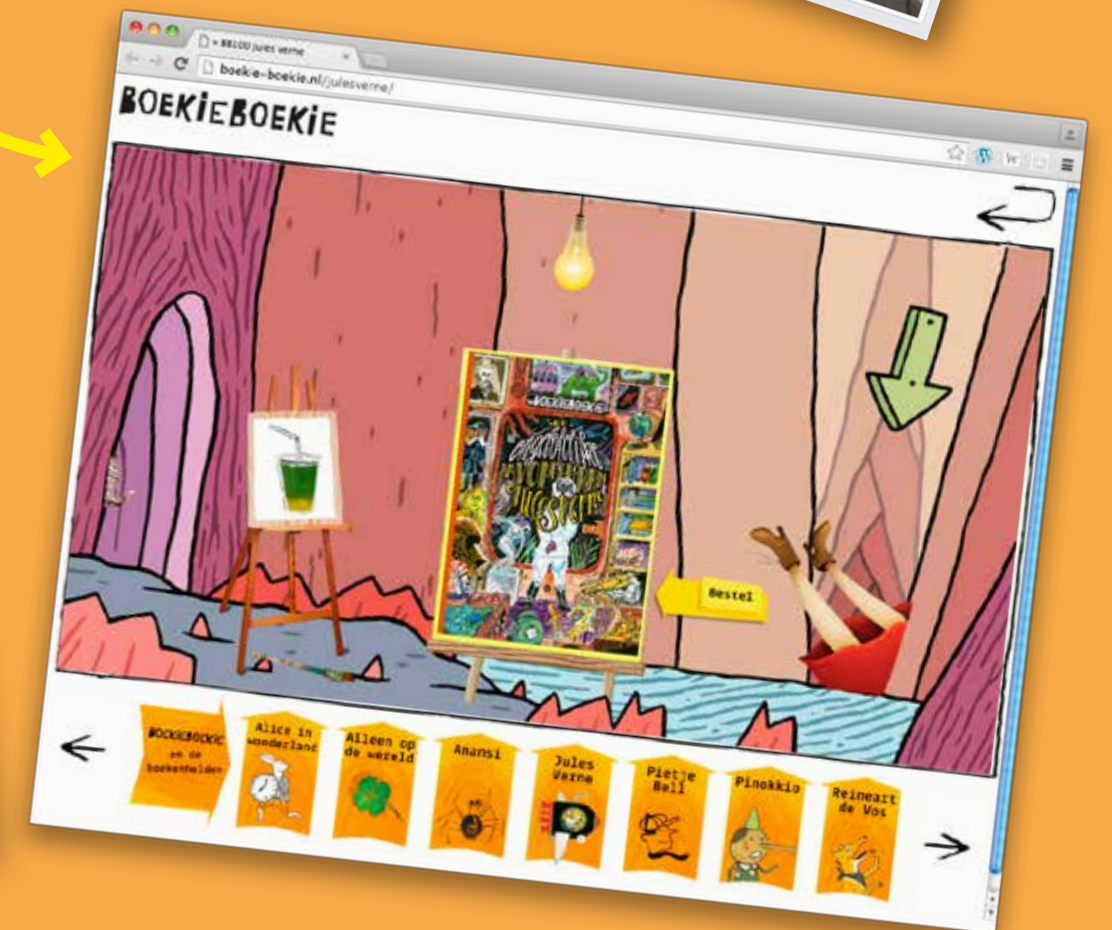
in other printed matter



also in the agenda



And in other magazines all over the world!

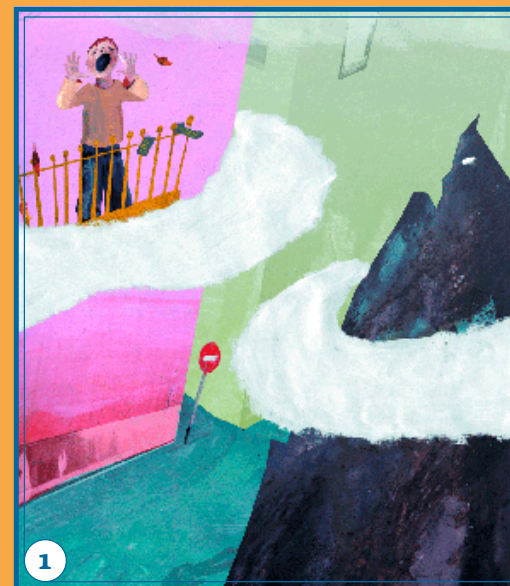
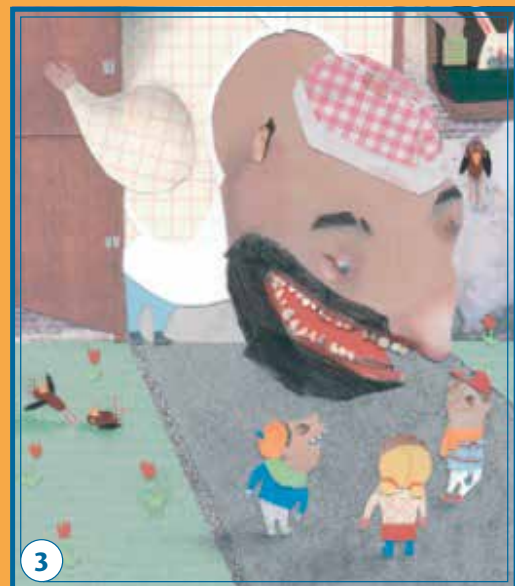
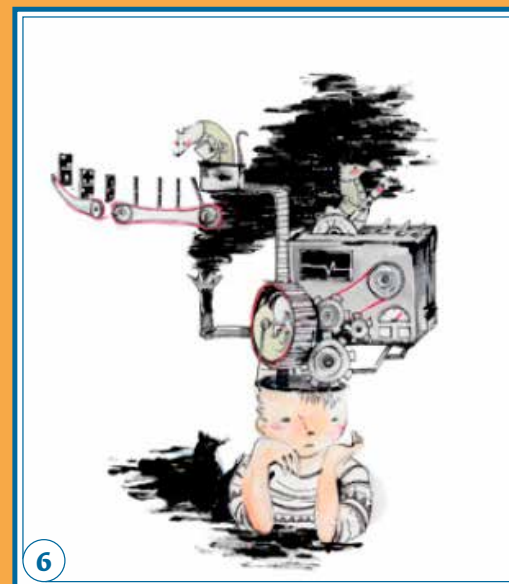
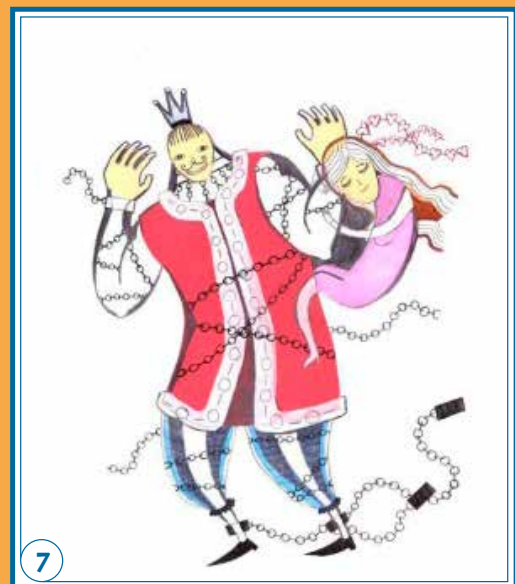






## ~ Hall of Fame ~

# stArt Award: Winners



12  
2017

**Ben Bauchau**  
KASKA, Royal Academy of  
Fine Arts, Antwerpen (België)

6  
2011

**Merel Cremers**  
AKV/St-Joost, Den Bosch

11  
2016

**Aart-Jan Venema**  
CABK/ArteZ, Academie voor  
beeldende kunst en vormgeving,  
Zwolle

5  
2010

**Jene Bons**  
CABK/ArteZ, Academie voor  
beeldende kunst en vormgeving,  
Zwolle

10  
2015

**Oona Mäkelä**  
KASKA, Royal Academy of  
Fine Arts, Antwerpen (België)

4  
2009

**Tinne Driesen**  
Sint Lucas, Hogeschool voor  
Wetenschap & Kunst, Antwerpen  
(België)

9  
2014

**Jesse Strikwerda**  
CABK/ArteZ, Academie voor  
beeldende kunst en vormgeving,  
Zwolle

3  
2008

**Inge Bogaerts**  
Sint Lucas, Hogeschool voor  
Wetenschap & Kunst, Gent  
(België)

8  
2013

**Lea Vervoort**  
AKV/St. Joost, Breda

2  
2007

**Jan van Doornspeek**  
CABK/ArteZ, Academie voor  
beeldende kunst en vormgeving,  
Zwolle

7  
2012

**Steeff Wildenbeest**  
CABK/ArteZ, Academie voor  
beeldende kunst en vormgeving,  
Zwolle

1  
2006

**Sünne van der Meulen**  
Academie Minerva, Groningen





The Greek Heroes are  
waiting for you.

**Register now!**  
see → [startaward.org](http://startaward.org)



this contest is organized by  
BoekieBoekie – children's magazine since 1991