



Kite Tales

Society of Children's Book
Writers & Illustrators
~Los Angeles

Kite Tales Home

Fall 2011 Volume 22 Number 4

www.scbwisocal.org

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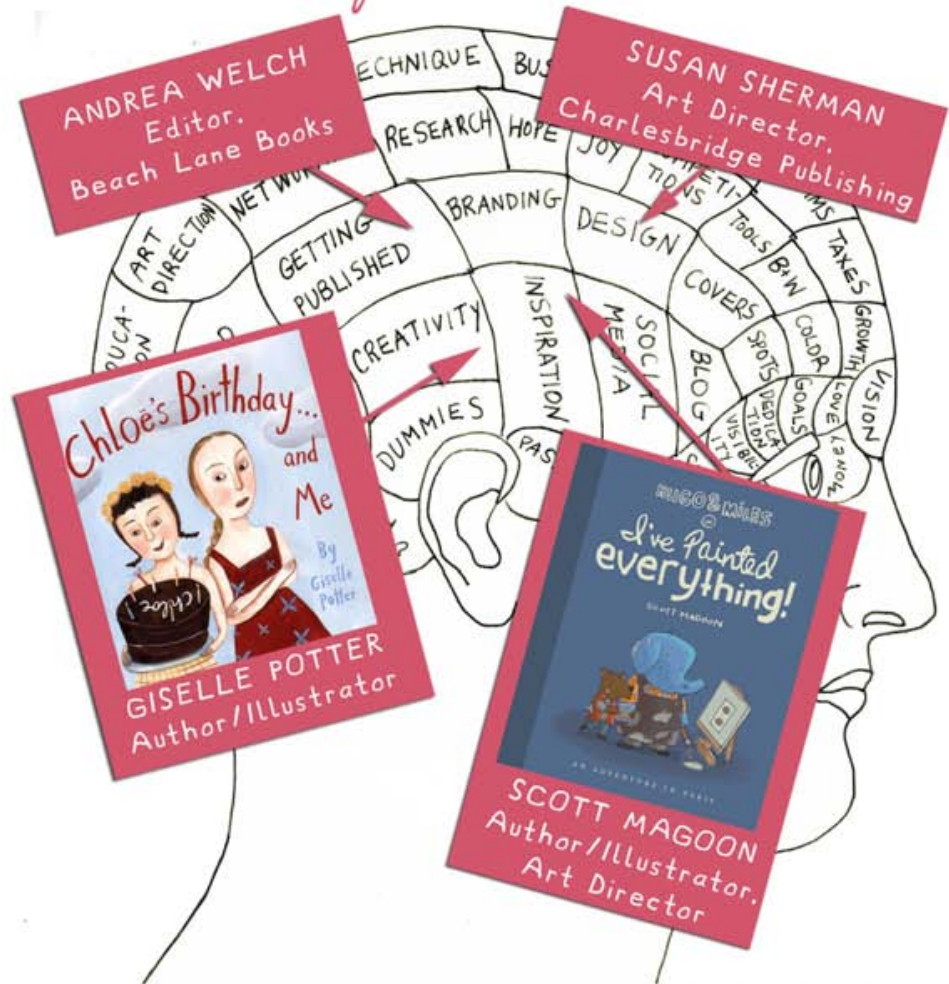
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SCBWI LOS ANGELES PRESENTS

ILLUSTRATOR'S DAY 2011

THE BIG PICTURE

of Little Lit



- *PORTFOLIO DISPLAYS, REVIEWS & CONTESTS
 - *PROMO CARD CONTEST
 - *FIRST IMPRESSIONS ILLUSTRATION CRITIQUE
 - *SCBWI-LA CONFERENCE SCHOLARSHIP CONTEST
- Plus a CREATIVITY-SPARKING presentation by 826LA.

Saturday, November 12, 2011

Clairbourn School, 8400 Huntington Drive, San Gabriel, CA
more info at tiny.cc/socalid e-mail: LAillustratorsday@yahoo.com



Who's Who in SCBWI-Los Angeles

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Illustrator's Day: Ken Min
Writer's Day: Sarah Laurenson & Lee Wind
Working Writer's Retreat:
Marilyn Morton, Lee Wind & Sarah Laurenson
Down The Rabbit Hole Sunday Field Trip:
Dawne Knobbe
Creative Toolbox: Sally Jones Rogan
PAL Member Liaison: Candace Ryan
Small Events: Sue Welfringer
Contest Coordinator: TBA

Schmooze Organizers:

Rita Crayon Huang (Schmooze Advocate)
Karol Ruth Silverstein & Charlie Cohen (Westside)
Suzy Block (Westside Illustrators)
Jennifer Swain (San Fernando Valley Illustrators)
Susan Lendroth & Diane Chang Ho (West San Gabriel Valley)
Suzanne Gibson (South Bay)
Rene Rawls & Melanie Stagnaro (Hollywood)

Advisory Board:

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US

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Int'l RA Chair: Kathleen Ahrens
Assistant Int'l RA Chair: Angela Cerrito
Int'l Illustrator Liaison: Bridget Stevens-Marzo
Int'l Publications and Crystal Kite Awards: Christopher Cheng

SCBWI-L.A. Regional News

Ah, fall. The leaves change color (on the other coast and parts in between). The weather grows cold (somewhere else). The wonderful reign of Claudia and Edie draws to a close (sniff, sniff). Changes are afoot in this great region.

We're going green. A little at a time, we've been phasing out flyers and phasing in e-mail blasts, listserv announcements, and tweets about the great events and happenings in this region. How can you tune in? Let me count the ways...

1. Regularly check the Southern CA Tri-Region's website. <http://scbwisocal.org>
2. Join the SCBWI-L.A. Listserv. <http://groups.yahoo.com/group/SCBWI-LosAngeles> (You must be a current member of SCBWI.)
3. Join the *Kite Tales* mailing list. <http://groups.yahoo.com/group/KiteTales/> (Only 8 messages a year.)
4. Be sure to update your e-mail address with SCBWI so you can receive our e-mail blasts. <http://www.scbwi.org/Account-Information.aspx> (Please check the box that says: Please send me an email when someone sends me a message.)
5. Follow us on Twitter. @SCBWISECALLA

Volunteer positions are shifting (something old, something new). We have a new **Published And Listed (PAL) Liaison** to help our PAL members get the most out of their membership. Candace Ryan has stepped up to this plate and is already hitting home runs. **Critiquenic** was a huge success and so amazingly organized by our Small Events Coordinator, Sue Welfringer. Did you see the spread she laid out on that table? And wasn't it fantastic how all attendees were in their groups and settled in by the time the bell rang? I bow to her organizational skills. Coming up is something for everyone:

Working Writer's Retreat: Three days and two nights of concentrating on writing, critiquing, revising and schmoozing with editors, agents, and authors. www.scbwisocal.org/events/la_working_writers_retreat.html

Down the Rabbit Hole: Spice up your writing, tickle your taste buds, and tantalize your muse on a private food adventure with Melting Pot Tours. www.scbwisocal.org/events/Down_The_Rabbit_Hole.pdf

Illustrator's Day: a one-day conference featuring speakers, juried art competition, contests, and portfolio reviews/display. www.scbwisocal.org/events/la_illustrators_day.html.



Hang on tight; it's going to be an incredible ride!

For now, I will leave you with my favorite quote (which tells you *something* about me). "**Aim high.** You may still miss the target but at least you won't shoot your foot off." – *Lois McMaster Bujold*.

Think Creative Thoughts!
Sarah



Who's Who at Kite Tales

KITE TALES is a newsletter published by the L.A. Chapter of the Society of Children's Book Writers and Illustrators for the SCBWI Tri-Regions of Southern California. Information published in KITE TALES does not constitute an endorsement by SCBWI and/or SCBWI-L.A.

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Submission Deadlines:

Spring - Jan. 15 for March 1 issue
Summer - April 15 for June 1 issue
Fall - July 15 for Sept. 1 issue
Winter - Oct. 15 for Dec. 1 issue

Send comments, articles, great news, questions, etc. to Rilla Jaggia at kitealeseditor@rillart.com.

Columns - 500 words max
Features - 800 words max
Interviews - 1400 words max
Poetry - 150 words max

Critique Connections:

Contact Sheryl Scarborough at mediasherpa@gmail.com.

Ads & Toot Your Horn: Follow instructions on page 38 and page 35 of this issue.

SCBWI-L.A. Writer's Day 2011 Contest Winners

NONFICTION:

First Place—*Bonsai Friends Forever* by Cheryl Manning

Second Place—*A Mailman On Skis* by Shirley Jordan

Honorable Mention—*Kiss Your Butt Goodbye: The Little Book Of Big Disasters* by Graeme Stone

PICTURE BOOK:

First Place—*Other* by Karol Ruth Silverstein

Second Place—*Reminds Me Of You* by Sandra Cutuli

Honorable Mention—*Fine Fine Froggy* by Eloise Freeman

MIDDLE GRADE:

First Place—*Third Indian Moon* by Susan Ruch Roush

Second Place—*Urth* by Nutschell Anne Windsor

Honorable Mention—*Gypsy Rebellion* by Jodi Marcus

YOUNG ADULT:

First Place—*Tiger & Patsy* by Linda Austin

Second Place—*The Line* by Lori Anne Tibbets

No Honorable Mention awarded



Contest winners L to R: Sandra Cutuli, Karol Ruth Silverstein, Graeme Stone, Eloise Freeman, Susan Ruch Roush, Linda Austin, Nutschell Anne Windsor, Jodi Marcus, Cheryl Manning, Lori Anne Tibbets



Greetings from Francesca and Q

Now that you've shaken all of the sand out of your bathing suit, it's time to shift your focus back on your publishing career and we are here to help you do it. Save the date! **OC Editor's Day** is September 30 – October 1, 2011 at California State University Fullerton. You are invited to join us for an amazing Editor's Day! We will gather together at our new location in the beautiful Titan Theater at CSUF Fullerton, California.

Our fabulous guest speakers will be:

- **Greg Ferguson** – Editor at Egmont USA
- **Ruta Rimas** – Editor from Balzer and Bray, an imprint of HarperCollins Children's Books
- **Cindy Loh** – Editor at Sterling/Splinter
- **Daniel Nayeri** – Editor at Clarion Books/Houghton Mifflin Harcourt
- **Sara Sciuto** – Agent from Full Circle Literary

Our spotlight authors:

- **Gina Capaldi** – Author/illustrator
- **Q. L. Pearce** – Author
- **Marilyn Scott-Waters** – Author/illustrator

Editor's Day is packed with plenty of opportunities, including manuscript critiques, editor pitch sessions, Friday night illustrator's art exhibit, portfolio displays, workshops, lunch with the editor, lunch with published authors, contest, book signings, and raffles. Don't miss this fabulous event to connect with industry professionals!

Our editors have generously agreed to do written manuscript critiques for attendees only. Are you loaded with talent? Each editor will have the opportunity to pick the most promising manuscript from the group they have critiqued, and the author will have the opportunity to meet with the editor to discuss their work.



California State University Fullerton

New Editor's Day opportunity for illustrators

Friday night, September 30, 2011. If you have registered for Editor's Day, you are invited to bring your best piece of art to the Illustrator's Art Exhibit. Our editors and all other registered attendees are invited to attend the art exhibit. You must be pre-registered, check in at the door. Details will be emailed to you.

New Editor's Day opportunity for authors

Pitch Session. If you have registered for Editor's Day, you are invited to pitch one book idea to an editor or agent. You will be emailed a few weeks in advanced with detailed instructions on how to pitch your idea.

We are also excited to have **author/illustrator Gina Capaldi leading a workshop** on using collage elements and exotic materials in picture book illustrations. In her award-winning picture book, *A Boy Named Beckoning*, Gina painted on many textured and patterned surfaces to achieve breathtaking effects. In her newest book, *Red Bird Sings*, she has incorporated elements such as hair, prairie flowers, grasses, maps, and sheet music to expand the potential of each image.

(continued next page)



Gina will take illustrators through her thought process when making her choices about what materials to use and she will give tips about how to make it work. There will be a homework assignment that will be emailed to you prior to the event.

Please visit the calendar section on www.scbwisocal.org or www.scbwi.org (click on Regional Chapters – California, O.C./Long Beach/Riverside/San Bernardino Chapter) for Editor’s Day details and registration.

At Editor’s Day, we will be saying a sad goodbye to our two talented OC Illustrator’s Schmooze Coordinators: Marilyn Scott-Waters and Veronica Walsh. Marilyn and Veronica have lovingly encouraged and supported our OC illustrators for five years now and they have decided to

retire from their positions. We appreciate all of their hard work in creating a strong group of illustrators. But don’t fret, the new dynamic duo taking over the Illustrator’s Schmooze Coordinator positions are the lovely Erin O’Shea and Jennifer Gray Olson. The



Erin O’Shea and Jennifer Gray Olson

SCBWI-OC illustrators schmoozes will now be held the second Saturday of every month in the art room at Colibri:move create, located at 718 N. Anaheim Blvd., Anaheim, CA 92805. For additional information, e-mail Erin at erinshea333@gmail.com or Jennifer at jgrayolson@gmail.com.



MG/YA Author
Amy Goldman Koss



On June 25, 2011, humorous children’s book author Amy Goldman Koss conducted a fast paced, fun-filled two-hour workshop at the beautiful Chino Hills Library. Amy writes middle grade and young adult novels about friends, enemies, school, and families. Amy’s hilarious workshop *The Seven Deadly Sins of Writing; (and How to Avoid Them)* was a huge success with over seventy members attending. Visit Amy’s blog at <http://amykossblogthang.blogspot.com>

We hope to see you soon. Remember that Editor’s Day has a limited number of spots. If you are thinking about attending, please register as soon as possible.

Cheers,
Francesca Rusackas-Regional Advisor
Q. L. Pearce-Assistant Regional Advisor



Picture Book Boot Camp: Basic Training with Lisa Wheeler

by Two Attendees

Julie Dillemath

Two-hundred and twenty five. That's the number of rejections Lisa Wheeler got before selling her first picture book manuscript. (Pause for speechlessness.) That kind of perseverance earns her stripes in my eyes as our Picture Book Boot Camp "drill sergeant." While it's shocking and depressing that it took such a talented writer *so long* to get published, it shows that determination and never-giving-up are key skills for a writer. In true boot camp spirit, let us writers keep marching along chanting our own version of "Sound-Off": "RE-verse, 1 - 2, QUE-ry, 3 - 4!"

With a recent major life-change in the form of a new baby, I saw Picture Book Boot Camp as a way to jumpstart my writing once again – a weekend dedicated to learning craft and working on revision, plus detailed feedback on my manuscript from an experienced picture book author. I was not disappointed. Lisa Wheeler has clearly taught this stuff before. She packed a wealth of information into each topic session, her materials were



Books by Lisa Wheeler

well-organized with lots and lots of examples, and she provided detailed take-home materials color-coded by topic.

The revision section really put the "work" in "workshop," as Lisa gave us time to apply each of her points to our own manuscripts. The first line: the "promise to the reader" – did I deliver on that promise by the end? (I did! Whaddya know!) Names: are there too many to keep track of? (Um, 5 on the first page? That would be a "yes.") Does every line move the story forward? Is there redundancy? By the end of the session I had circles, brackets, re-written lines, arrows, and delete marks all over my manuscript.

I had a light-bulb-over-head moment when we talked about reducing a

story to bare bones, then adding voice back in. I have a manuscript I set aside after I felt I revised the life out of it, but now I know that I stopped at the "bones" and should go back and work on the voice. Also from this retreat I'm re-inspired to try my hand at nonfiction, and now I'm armed with a long (long!) list of great examples to study.

The dummy workshop led by Mary Ann Fraser was another light-bulb moment. I had tried making a dummy before (and quickly felt like a dummy and gave up), but doing the planning and cutting and pasting with Mary Ann walking us through it made the process clear. I learned how many pages of front matter to allow for (4), and where the climax of the story should fall (between pages 26 and 28). I had previously heard the advice to make sure you have enough story and action to illustrate a 32-page picture book, but now I actually have an idea of how to assess that.

(continued next page)



BOOK TALK ONLINE

Book Talk is a monthly book discussion group taking place on the Ventura/Santa Barbara/San Luis Obispo/Kern SCBWI listserv. Discussions begin on the first of each month, facilitated by Lynn Becker (lynnb@mac.com). Readers may join anytime during the month with comments or questions about the featured book. Book Talk is open to all members of Southern California SCBWI who are signed up for the regional listserv.

To become a member of the listserv, go to:

<http://groups.yahoo.com/group/SCBWI-CCal/>

SEPTEMBER

A Sick Day for Amos McGee
written by Philip C. Stead
illustrated by Erin E. Stead
This year's Caldecott medal winner

OCTOBER

The Great Wide Sea
by M.H. Herlong
Contemporary YA survival-at-sea
adventure story

NOVEMBER

Revolver, by Marcus Sedgwick
Psychological YA thriller set during
the Alaska gold rush
(for a different POV, pair this with
Blank Confession, by Pete Hautman)

DECEMBER

Where the Mountain Meets the Moon
by Grace Lin
Enchanted journey to find the
Old Man of the Moon; beautifully
designed middle grade based on
Chinese folklore

Many thanks to Alexis O'Neill, Lisa Wheeler, and Mary Ann Fraser for a stand-out workshop weekend. The benefits continue: four of us self-organized into a PB critique group, which will meet regularly and is open to other picture book writers in the Santa Barbara/Goleta area.

Julie E. Frankel

Just hearing the words Boot Camp sends chills up my spine and starts me thinking of ways to bolt. Sit-ups, push-ups, chin-ups...are you kidding? However, Lisa Wheeler's Picture Book Boot Camp Retreat in Santa Barbara, June 10-12, was a weekend even a boot camp rebel like myself could enjoy.

Before this SCBWI Retreat, I had two picture book manuscripts that I kept reviewing, revising, and rewriting. I just wasn't sure if they were ready to face the big, bad world of publishing. How do you really know when your manuscript is as good as it can get? I needed help. Lisa Wheeler's boot camp to the rescue!

With more than 30 children's books to her name, Lisa Wheeler, as she says, "Knows the Beast!" Her weekend presentation was almost as if she were sharing her secret formula for success with us...her list of "Do's and Don'ts."

Now, I always knew "less is more," but Lisa pinpointed what to watch for when revising a manuscript.

A few ideas that stuck with me:

- Cut places that feel redundant, but remember that repetition is not necessarily redundancy.
- Always keep the story moving forward, cut everything that doesn't help it move.
- Only describe what is necessary—the illustrator will fill in the blanks in a picture book.
- Unnecessary dialogue slows down the action. Keep it short. Dialogue should move the story forward.
- Don't tell how a character is feeling, show it with actions.
- Everything that is mentioned needs to be relevant and move the story forward—if not, get rid of it! (I immediately applied this tip to my manuscript.)

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Picture book boot camp roll call.



V/SB SCBWI Save the Dates

For registration information, go to www.scbwisocal.org

September 6, Bakersfield

Roundtable: Children's Books – Industry Nuts & Bolts

Contact: Rebecca Langston-George
the4george@cs.com

September 10, San Luis Obispo

Workshop: "Okay, the first draft is done . . . now what???"

Instructor: Lisa Yee, author
Contact: Sidonie Wieden Keller – DonieW@aol.com

October 8, Goleta

Workshop: "Caldecott & Newbery Award: How It Works, Why It Works"

Presenter: Allison Gray, librarian & former Newbery Committee member
Contact: Val Hobbs – valhobbs@cox.net

November 5, Thousand Oaks

Conference: Writers' Day – Multiple presenters, contest, critiques, illustration display

Contact: Alexis O'Neill – AlexisinCA@aol.com

December 11, Santa Barbara

Holiday Schmooze

Contact: Gwen Dandridge – gwenhlt@yahoo.com

Things that helped me embellish my manuscript:

- Rule of three
- Alliteration and word play
- Something from the beginning added to the end to frame the story

Lisa illustrated the importance of the "first sentence" in a manuscript. It must:

- be fresh and inviting.
- introduce the character and/or the setting.
- give a sneak peek of things to come.
- set the mood or tone.
- give an air of mystery, so the reader will want to turn the page.

She told us that with the "first sentence," you as the writer are making a promise to the reader, and it is your obligation to fulfill it. Lisa Wheeler certainly fulfilled her promise. After experiencing her Picture Book Boot Camp, I am able to look at my manuscripts with a fresh, new attitude, a checklist of do's and don'ts, and the keen eye of a self-editor. And, as long as there are no sit-ups, push-ups, or chin-ups involved, I won't bolt from another boot camp, because if it is anything like Lisa Wheeler's Picture Book Boot Camp, I know I will learn quite a lot.

Thank you, Lisa!



Writer/Illustrator Websites: Start with a Splash!

Q&A with Abigail Samoun
by Lynn Becker

As both a writer and an illustrator, I realized I needed a website, but wasn't sure what elements should go into it. Luckily, Abigail Samoun, formerly of Tricycle Press and now co-founder of the Red Fox Literary Agency (www.redfoxliterary.com), was more than happy to answer my questions about websites for writers, illustrators, and writer/illustrators.



Q: Can you please tell us what you look for in a good website?

A good illustrator website takes you to thumbnails right on the splash page. The art samples are crisp and clear, with accurate color, and can be blown up nice and big (our size limit was 800 x 600 pixels). The images should be small enough in size that the viewer is able to load them quickly.

The author websites I like best show the books they've published and provide recent news (i.e., upcoming books) right on the splash page.

Both websites should have some version of "about me," "contact," and "portfolio" pages. I like websites that reflect the author or illustrator's sensibilities and personality. They shouldn't look too corporate and businesslike. We're in children's books after all. It's okay to be playful!

If it's at all possible, get a website address that's simply your first and last name .com, for example www.yourname.com. If that's impossible, try something like www.yournamebooks.com.

Good design is important. If you're not confident in your design skills, hire a professional.

Q: If the writer/illustrator has a dummy he or she wishes to share, what's the best way to do this?

We want to avoid receiving attachments from senders we don't know, so including a link to a hidden web page is a good way to get around this. If the author does wish to send a PDF of a dummy, it's best to query the agent first and ask if it's okay to send it.

Q: At what point in a writer/illustrator's career should a website be a priority? What about a blog?

Once an illustrator feels ready to send their work out into the world, a website becomes a priority. The web is far and above the primary way editors and art directors search for artists. Even if they like a postcard you've sent them, the first thing they're going to do is look for a website address on that postcard so they can see more work.

It's a great idea for an illustrator to have both a website and blog because the blog can be updated frequently

(continued next page)



with current work—sketches, dummies, inspiration. It's fun for an editor or art director to see these things and it gives them a chance to get to know you on a more personal level.

For authors, having only a blog can be fine so long as you provide information about yourself (including contact info) and any previously published works in the margins. I like reading authors' blogs because you get a sense of their writing style and what they're about as a person.

Q: Can you recommend some of your favorite sites?

A terrific author site is Laini Taylor's blog. The entries give you a good sense of what she's about as a writer and they're engaging and entertaining. <http://www.lainitaylor.com/>

Our client, Sarah Watts, has a great website: <http://wattsalot.com/>. We see her illustration samples right

I like websites that reflect the author or illustrator's sensibilities and personality...It's okay to be playful!

on the splash page and there's an easy-to-navigate column on the left with more samples, divided by their style.

Mina Javaherbin has a wonderful site that's all done using a WordPress blog: <http://minajavaherbin.com/>

I think our own website, www.redfoxliterary.com, is pretty awesome. But then, I may be a little biased.

Writer/illustrator Lynn Becker runs a monthly Book Talk on the V/SB SCBWI listserv.



*"Making Friends"
by Bob McMahon*

SCBWI Central - Coastal California Region and
California Lutheran University Graduate School of Education Present

Writers' Day '11

Saturday, November 5, 2011

9:00 a.m. - 4:30 p.m. Doors open at 8:00 a.m.

\$95 SCBWI members ■ \$110 Non-members

Manuscript or Portfolio Critique: \$45.00

Contest/Critique Entry Deadline: September 9

Registration Only Deadline: October 21

California Lutheran University, Preus-Brandt Forum
60 W. Olsen Road, Thousand Oaks, CA 91360

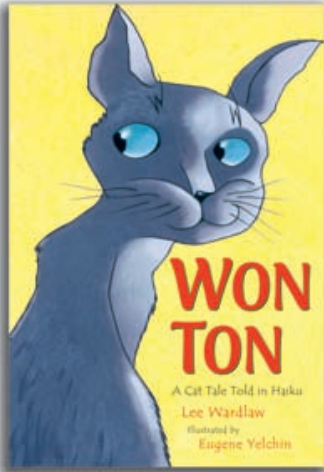


Illustration by Eugene Yelchin,
Won Ton, A Cat Tale Told in Haiku,
by Lee Wardlaw, Henry Holt & Co, 2010

Guest Speakers

JUDY BURKE, MANAGING EDITOR

Highlights for Children

ELIZABETH CARPENTIERE, EDITOR

FACES, Cobblestone Publishing

SALLY DOHERTY, EXECUTIVE EDITOR

Henry Holt and Company

**LIN OLIVER, AUTHOR AND CO-FOUNDER
AND EXECUTIVE DIRECTOR OF SCBWI**

LEE WARDLAW, AUTHOR

WON TON A Cat's Tale Told in Haiku (Holt)

EUGENE YELCHIN, ILLUSTRATOR

WON TON A Cat's Tale Told in Haiku (Holt)

**CATHERINE LINKA, CHILDREN'S BOOK BUYER
& WRITER2WRITER COORDINATOR**

Flintridge Bookstore and Coffeehouse

Spotlight Presentations

CYNTHIA HAND, AUTHOR

Unearthly (HarperTeen) 2011

ROSS R. OLNEY, AUTHOR

180 fiction & nonfiction books,
SCBWI Member of the Year

MARA PRICE, AUTHOR

Grandma's Chocolate/El chocolate de Abuelita
(Arte Público Press/Piñata Books) 2010



PLUS

Manuscript/Dummy Critiques

Portfolio Reviews

Editor's Panel & First Pages

Book Sale & Display

Writing Contests

Illustrators' Gallery

Our 26th Annual Writers' Day! To register, go to: www.scbwisocal.org

For more information, contact Alexis O'Neill at: 805-581-1906

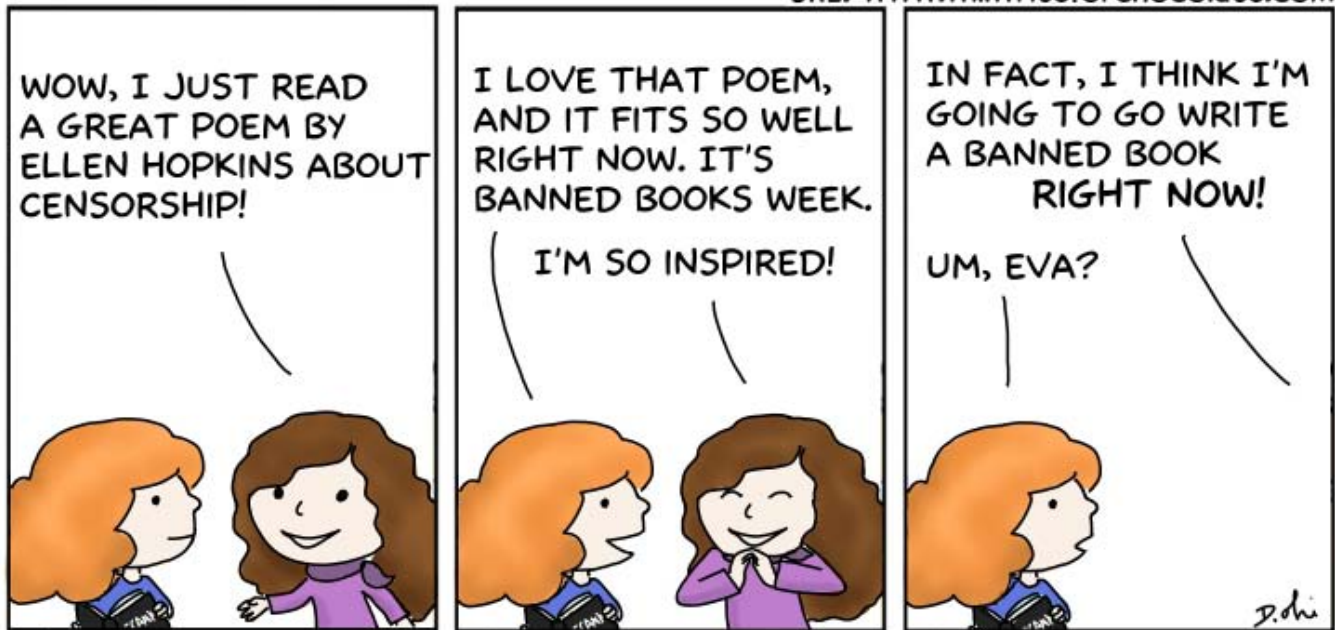


Go to www.scbwisocal.org/calendar.htm
for information on regional events.

SCBWI EVENT CALENDAR – Save These Dates!

MONTH	DATE	DAY	TYPE	REGION	DESCRIPTION
SEPTEMBER	9-11	Fri-Sun	EVENT	L.A.	Working Writer's Retreat
	14	Wed	CONTEST DEADLINE	OC/IE	Editor's Day entries postmarked
OCTOBER	1	Sat	EVENT	OC/IE	Editor's Day
	1	Sat	CONTEST DEADLINE	L.A.	Annual Conference Scholarship for Illustrators entries due
	1	Sat	CONTEST DEADLINE	L.A.	Illustrator's Day Promo Postcard entries due
	1	Sat	CONTEST DEADLINE	L.A.	Illustrator's Day First Impressions Review entries due
	16	Sun	EVENT	L.A.	Down the Rabbit Hole
NOVEMBER	5	Sat	EVENT	V/SB	Writer's Day
	12	Sat	EVENT	L.A.	Illustrator's Day

URL: www.willwriteforchocolate.com



WILL WRITE FOR CHOCOLATE

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Cartoon by Debbie Ohi Ridpath www.inkygirl.com



The Sue Alexander Grant for the 2011 Working Writer's Retreat

CONGRATULATIONS to **Abi Estrin**, winner of 2011 The Sue Alexander Scholarship Grant!

In *Stricken*, by Abi Estrin, the world has taken its revenge on humankind. Life is that of a world you have never known. It is 39 degrees and you wake up, (you hope), each morning, nearly frozen. There is no streaming sun, no ruffling breezes, no fresh air breathed deep into your lungs. The pain of thawing is intense. Your arms, your legs, your entire body is wracked with pain. You have done this every day that you can remember and yet—"Each time it's like learning to walk again."

Still, you know your life is perfect. You would never want it any other way. You are the daughter of the Mayor of your city, well cared for, protected. And... you were not born a Grunt.

Ms. Estrin's world is one we will never have to know... or will we? This look into the future seems so real, so plausible, and perhaps a little too close. Could this be the outcome of the decisions we are making today? Is this the destiny we are running into headlong?

From the first page, you become enmeshed in the setting, the characters, and the action. The crisp pacing, as scenes come alive in your head, will draw you into this very visual dystopian landscape.

Is *Stricken* a doomsday novel? Does it give or take away all hope? Those are questions that can only be answered by Abi Estrin.

Good work, Abi! SCBWI-L.A. is proud of you.

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SCBWI's 40th Annual Summer Conference

by Linda Austin

Photos by Rita Crayon Huang

Another SCBWI Summer Conference of our clan has come and gone, and my writing soul has been nourished once again. This year was exceptionally noteworthy for many reasons.

One, for the first time in SCBWI history, the summer conference was sold-out by mid-July. Part-time attendees were declined.

Two, this year had a different format from the last six or so years that I have attended. Instead of running four days—Friday morning to late afternoon Monday—the general session was reduced to three days with the fourth day, Monday, being optional.

Lin Oliver chats with surprise guest Judy Blume.



Three, the hard-working conference blog team was better than ever. The write-ups did a great job covering the workshops I wanted to attend but couldn't.

Four, this year's conference marked the 40th Anniversary of the SCBWI since its first meeting in 1971. Monumentally, the two founding writers—Lin Oliver and Stephen Mooser—are still at the helm, still sharing the MC roles at the conference, still playing a leading role in the daily running of the organization

(continued next page)



- 1. Donna Jo Napoli
- 2. Editor Panel
- 3. Local Celebrities
- 4. Julia and Dan
- 5. Illustrator Break Out
- 6. LGBTQ chat
- 7. Laurie Halse Anderson



that is now over 22,000 international members strong, still bursting with infectious enthusiasm about writing for children, and still having a jolly good time doing it. Thank goodness there is no term limit governing SCBWI. Makes you wonder what would happen if children’s book writers were to run the world.

Despite a seriously hoarse voice, the always delightful Lin was at the podium, announcing the keynote speakers daily. Starting us off on Day One: Bruce Coville, Jerry Pinkney, Debra Dorfman, Beverly Horowitz, Jennifer Hunt, Allyn Johnston, Julie Strauss-Gabel, Libba Bray, and Emma Dryden. Lin was back on Day Two to introduce Donna Jo Napoli, David Small, Jon Scieszka, Norton Juster, and Mary Pope Osborne.

The exciting highlight of Day Two was the surprise last-minute keynote speaker—Judy Blume. You could feel the love emanating from the audience as Lin interviewed Judy on stage. (If you missed it, treat yourself and read the write-up on the SCBWI blog.) One thing you won’t feel from the blog: Judy’s sparkling smile that taps into her youthful spirit at 73 years young!



1. Jill Corcoran in the faculty lineup
2. Lunch on the lawn
3. PAL Member book sale

On Day Three, Lin and her tireless vocal chords welcomed agents Tracey Adams, Barry Goldblatt, Marcia Wernick, and Tina Wexler, who were followed by the captivatingly charming Gary Paulsen. Oh, the outdoor adventures this unique author lives to tell. At the 2011 Golden Kite Awards Luncheon, Richard Peck gave us an insightful talk spiced with wisdom for writers. Closing the conference, Laurie Halse Anderson dared us to “Dare the universe.”

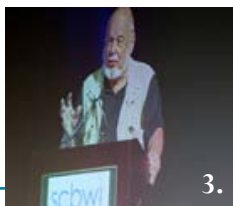
The fourth day—Monday—was optional and available to a limited number of attendees who paid an additional fee. There were two tracks: one for writers, the other for illustrators. The day started at 9 a.m. and ended at 5:15 p.m. Writers attended two sessions from a selection of over twenty speakers and topics. Illustrators enjoyed an all day session with eight illustrators.

About 75% of the intensives offered were fully booked as of mid-July. A handful sold out within the first 15 minutes of registration in mid-April! The intensives were limited to 20-30 attendees.

(continued next page)



1. Photographer Rita Crayon Huang
2. Libba Bray
3. Norton Juster
4. LeeWind and Judy Blume





I much prefer this new format—the optional add-on day of highly focused workshops. It worked better for me than the “master workshops” offered in previous years. Committing to a master workshop meant you, the conference attendee, had to miss the breakout sessions offered in the afternoon. In this new format, some intensives for writers required the submission of portions of manuscripts by early July, and that assured the work would be read and commented upon by the presenter.

Time to start saving up for next year. In the meantime, I’ll read the conference blog whenever my writing soul needs nourishment. <http://scbwiconference.blogspot.com/>

Linda Austin is a member of SCBWI-L.A. and winner of the Writer’s Day Contest in the YA category for her novel Tiger and Patsy.



Local Illustrators in the Limelight



Congratulations to our own ELIZA WHEELER who won the Grand Prize in the 2011 SCBWI Summer Conference Portfolio Showcase!

In Eliza’s words: “I attended this year’s 2011 SCBWI Summer Conference excited to see old friends,

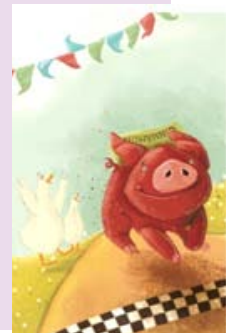
make new ones, and hear the inspiring words of authors, illustrators, and publishing professionals. Though the community I’ve discovered through SCBWI has been tremendously welcoming and supportive, I still feel very new. This was my third year entering the portfolio showcase. My first year, 2009, I was starry-eyed and completely new to SCBWI. I had a portfolio filled with scattered work drawn over the past few years and I received encouragement and advice about developing a more consistent style. At the next year’s conference, I, along with five other illustrators, was chosen for the mentorship program. We had the honor of receiving one-on-one consultations with Pat Cummings, Cecilia Yung, Priscilla Burris, Bridget Strevens-Marzo, David Diaz, and Rubin Pfeffer—some of the most knowledgeable folk in children’s illustration. This experience pushed me

creatively and was absolutely pivotal in helping me take my work to the next level. Their suggestions helped me focus on creating new work that expressed my sense of emotion and story.

I took the mentors’ wisdom to heart and worked hard to revise my portfolio based on their feedback. Going to this year’s conference with the changes in hand, I felt good about the work I had done but couldn’t imagine it would have been announced as the portfolio showcase grand prize winner! It was an amazing moment and continues to feel surreal. Everyone around me has been overwhelmingly encouraging; the support from my friends, family, and SCBWI community has helped me to find myself as an artist. I could not have done it without you all!”

Eliza Wheeler was featured in the Illustrator’s Gallery in Kite Tales Fall Issue 2010: www.scbwisocal.org/kitetales/2010/KTFall10.pdf. Her portfolio can be viewed at: http://wheelerstudio.com/?page_id=16

Congratulations also to CHRISTINA FORSHAY who was chosen for this year’s mentorship program. Christina attended the 2011 SCBWI Summer Conference after winning the 2011 SCBWI-L.A. Annual Scholarship for Illustrators with the image on the right.





Stretching for Writers

Keeping that cramp out of your style

by Lynette Townsend
Photos by Sherrie Petersen

We've all done it. Sitting down with your favorite beverage, you tap the computer keys. Three hours later, attempting to pry yourself out of the chair, your smile morphs into a grimace. What is that pain?

The human body has over 600 muscles. Sitting in one fixed position for a long period of time creates muscle tension. This can put a cramp in your style, literally. There's a simple solution for your post-writing pain: stretching.

Our furry and feathered friends practice the art of stretching. Dogs, cats, and birds stretch multiple times daily, usually after being in one position for a while. They stretch instinctually and they make it look delicious.

Stretching during writing sessions will:

- Promote circulation.
- Reduce muscle tension, making your body feel more relaxed.
- Maintain and improve flexibility.
- Help with coordination by allowing free and easier movements.

The benefits of stretching are numerous. There's a proper and an improper way to stretch. Keep in mind that stretches are for people who don't have any physical issues. If you have any injuries or have muscles that need to be treated with care, please avoid stretching them. You know your body and your limitations better than anyone else.

Below I've written five basic stretching rules. If rules make you tense, no worries. I'll stretch you out.



The "Push Tension to the Curb" stretch.

- Always warm up before you stretch. Stretching cold muscles can lead to injury. Get out of your chair and walk around or march in place for two to three minutes. Move your legs and arms to get the blood flowing.
- Stretch to the point of feeling the stretch but not to the point of pain. With each stretch, you should feel mild tension. If you feel extreme tension, ease up slightly until you're comfortable.
- When you find the proper stopping point for your stretch, hold the stretch for 10 – 30 seconds without bouncing. Keep your body still.
- Breathe deeply, in through the nose and out through the mouth, as you stretch. Your breathing should be slow and rhythmical.
- For maximum benefit, warm up and then stretch every hour while you're sitting at the computer. Set a timer as a reminder.

Once you've completed a two- to three-minute warm-up, do the series of stretches below to help keep your muscles elongated and tension-free during each writing session. The stretches are from Bob Anderson's excellent book entitled *Stretching*. It's my favorite book on the subject and I highly recommend it.

(continued next page)



All of the stretches are done sitting in your chair. Use good posture, sitting tall with both feet on the floor.

Push tension to the curb stretch

For hands, arms, shoulders, and upper back

Interlace your fingers, then straighten your arms out in front of you, chest height, palms facing out. Hold for 20 seconds. Relax and repeat two more times.

Cloud gazer's stretch

For upper back, shoulders, and chest

Interlace your fingers behind your head, elbows out to the side of your body. Extend your chest and gently pinch your shoulder blades together. Hold for 20 seconds. Relax and repeat one more time.



Look away from the computer (!) stretch

For the neck

Turn your head toward your left shoulder, looking straight ahead to the left. You'll feel the stretch in the right side of your neck. Keep your shoulders relaxed. Hold for 5-10 seconds. Then repeat on the other side, looking to the right. Stretch each side two times.



The "I dunno" stretch

For neck and shoulders (my favorite!)

With your arms down by your sides, breathe in through your nose and raise your shoulders up towards your ears until you feel a slight tension.

Hold for 5 seconds then breathe out through your mouth and bring your shoulders back to their natural position and relax. Repeat this three times.

Dancing fingers stretch

For hands

With your hands over your desk, palms facing down, straighten and separate your fingers till you feel slight tension. Hold for 10 seconds then relax. Then keeping palms down, bend your fingers at the knuckles, making a fist. Hold for 10 seconds, and then relax. Repeat this pattern three times.



Eee, my achin' back stretch

For lower back, chest, and shoulders

Sitting tall in your chair, place your palms on the small of your lower back, fingertips pointing down. Gently push to extend the body slightly forward and extend the chest. Tilt chin up slightly. Hold for 10 seconds. Repeat two times.



Stretching during your marathon writing sessions won't guarantee a perfect manuscript, but it will make your body happy. Think of stretching as a luxurious massage for your muscles. Take care of your body and then get back to your computer!

Happy writing and stretching!

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Lynette Townsend is a certified Jazzercise Instructor and teaches Jazzercise and personal training classes in South Orange County. She is a published freelance writer with articles and columns published in newspapers, newsletters, and magazines. www.facebook.com/lynette.townsend [twitter: @Jazzertweet](https://twitter.com/Jazzertweet).

Q&A with Scott Magoon and Giselle Potter

by Wilson Swain

On November 12, 2011, two fantastic illustrators will be joining us for *Illustrator's Day* in San Gabriel. Scott Magoon and Giselle Potter were kind enough to answer some questions.

Q: Hi guys, thanks for taking some time out of your busy schedules. I want to start out by asking—what led you to illustration?

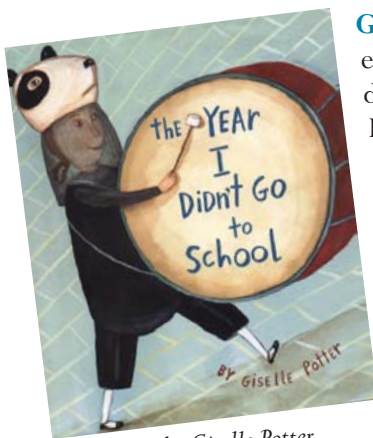


Illustration by Giselle Potter

Giselle Potter: I was encouraged by my family to draw and paint a lot when I was growing up because both my grandparents were painters and my parents were artists. My grandfather was in his studio every day and let me paint with him and add to his abstract Jackson Pollack-ish paintings. My mom helped me make books of my drawings and paintings

when we travelled with our puppet troupe, *The Mystic Paper Beasts*. My dad made found-object sculptures and his studio was filled to the brim with old metal parts and scraps so I could think of anything and he would find the parts and help me make it.

When I was about seven, a woman in my town started letting me put paintings in her gallery and I sold them all. All of that together made me never question that I would keep making art the rest of my life. But I never knew I would or could make a living as an artist, too. I always drew narrative pictures and so, when I went to art school (RISD), it made the most sense to major in illustration. The illustration department there was very focused on how to make a career of illustration but that aspect kind of bored me, so I took classes in other departments instead and spent my last year in Rome.

Scott Magoon: Like so many kids, I liked to draw a great deal. I remember drawing scenes and moments

from my favorite TV shows, movies, and comic books. I think it was because it was a way of capturing and reliving somehow the action I found so mesmerizing but fleeting. In addition, I had an early but simple experience with art reproduction I remember very distinctly. In kindergarten one of our projects was to draw on carbon paper and our teacher, using a mimeograph machine (dating myself, but whatever, I'm GenX so it's all good), created copies of our drawings before our very eyes. I remember mine was a Spiderman drawing and seeing it reproduced again, instantly — and the smell, love the smell of mimeograph— made a very positive impression on me.



Illustrations by Scott Magoon

Q: What is most important to you in creating artwork and illustrations?

GP: It is most important to me that my work feels personal and inspired. I have been mostly illustrating other people's stories lately, so I have to find imagery that I am excited to paint in other people's writing and I have to find parts that feels personal to me. For example, I just finished a book about a pet glacier. I first decided to illustrate the story because there was

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“Every time I start a new book, I also have to figure out how making the art will feel fun and new to me.”

Giselle Potter

a lot of imagery that I wanted to paint, like topiary scissors, three identical baby dolls, and of course, a pet glacier. But also I could relate to the main character, who has crazy parents (her father makes topiary and her mother makes tiaras) and all she wants is to be normal, because I had performer parents that liked to be wild and showy and made me feel plain and quiet.



Illustration by Giselle Potter

Every time I start a new book, I also have to figure out how making the art will feel fun and new to me. The last few books, I switched to bright watercolors for that reason, other times it meant trying more collage or switching to gouache or doing something new with the layout or using handwritten type.

The only books I have written and illustrated are biographical so the personal connection is obvious. It was exciting and free because I could decide what I wanted to paint and add that into the writing and it was a little limiting because I was trying to paint my real memories and family members. But in the end, those books mean the most to me by far.

Q: How about you, Scott, is there a major difference in the way you approach illustrating a manuscript you've written vs. another author's work?

SM: With my own manuscripts, I tend to start with the drawings and work backwards. With *Hugo and Miles*,

I knew I wanted to draw animals in Europe and it went from there. With my forthcoming *Bigfoot* book, I wanted to draw *Bigfoot*, so I worked backwards from there. With the manuscripts that are written that I have had the honor to illustrate, well, it's much more fully-baked of course. I really do not prefer one to the other. They are both very challenging in their own way.



Illustration by Scott Magoon

“When I begin working on a book, I create a dummy in Adobe InDesign — and then I print that out and begin sketching with this homemade dummy.” Scott Magoon

Q: Giselle, can you describe your process?

GP: I do very rough pencil sketches. The sketches are the hardest part for me because it takes a lot of focus (I can't even listen to music when I am sketching) and I am very impatient and not good at reworking them. I usually end up throwing away a lot of crumpled sketches and getting very irritable.

I also get very impatient about waiting for the editors to get back to me on the sketches because sometimes it takes a good month and by the time I have to make revisions, I can't even remember what I was thinking in the first place.

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When the sketches are all approved...I love to paint. It is so relaxing to know I have a few months just to paint on my own without anyone knowing what I am doing.

Q: Scott, does your design experience affect the way you approach illustrating a story?

SM: Absolutely. When I begin working on a book, I create a dummy in Adobe InDesign, which is a page layout application. I lay out all of the text, taking care to break the text thoughtfully — really what designers do — and then I print that out and begin sketching with this homemade dummy. It is extremely helpful coming at dummies with a designer's eye. I can work with typefaces, I can work with leading, text placement, page breaks, and have a pretty good idea of what makes for a well-designed picture book. It makes for a stronger first step when the sketches are submitted to have a structurally sounder dummy with which to begin the final art. When I go to final art I am placing it into my own InDesign document to see pretty much what a designer will see when she goes to place it into layouts. By doing this, it helps me to see lots of potential trouble spots: not enough room for text, color shifts, pacing, and so on.

Q: What recent or current illustration project are you excited about?

GP: I recently had the exciting project of illustrating a book by Gertrude Stein called *To Do: A Book of Alphabets and Birthdays*. It's not really a picture book for kids because there is a lot of writing and the writing is very experimental, tangential, and



Illustration by Giselle Potter



Illustration by Scott Magoon

sometimes dark. So I was completely free of all the usual routines of fitting writing with the imagery, keeping it a certain length (thirty-two pages), keeping the characters and imagery consistent, and keeping it friendly to kids. Instead, I painted twenty-six paintings (one for every letter) and just picked the imagery that inspired me from her writing. It happened that the mood and era of her writing fit perfectly with what I had been thinking about with my own work.

SM: I'm currently working with my former employer Candlewick Press on a book called *Big Mean Mike* by Michelle Knudsen of *Library Lion* fame. A very funny manuscript, I've had a great time bringing Mike and his fuzzy friends to life. I'm also working on a book that I wrote called *The Boy Who Cried Bigfoot*, which is a cryptozoological spin on the old boy-who-cried-wolf tale. Much funnier, too. I mean the wolf is great and all, but BIGFOOT?! There's some real mystery there, in kids' minds, anyway. I hope to spark that wonder anew with this book when it's out next year.

Sounds exciting! Good luck to the both of you and I can't wait to see you in November at Illustrator's Day.

www.scottmagoon.com

Twitter: [@smagoon](https://twitter.com/smagoon)

www.gisellepotter.com/

Blog: <http://gisellepotter.com/blog/>



Q&A with Joanne Rocklin

by Michelle Markel

The most beloved children's books have relatable characters and plots that echo a reader's own challenges. How can you tell if your story has kid-appeal? To learn more about the heads and hearts of young readers, I interviewed noted author and psychologist Joanne Rocklin. Including *One Day and One Amazing Morning on Orange Street* (Amulet 2011), Joanne has written over 20 books for children. She has also taught writing to adults and children.

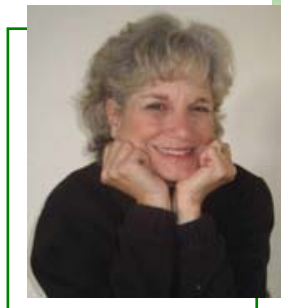
Q: How can knowledge of child development benefit a picture book writer?

I believe that writing for your target audience is intuitively the right way to create. Our main goal as authors is to delight, move, and envelop kids in a world they can escape to, in other words, get them to love books. And the easiest way to do this is to understand the children themselves—their humor, their conflicts and needs, and their particular intellectual and social development. Different books appeal to kids at different ages, and there are reasons for this. (Disclaimer: this is not to say that older kids can't appreciate books they read when younger. But I don't think the reverse is true—too many little kids are struggling to read Harry Potter and thus missing out on more rewarding age-appropriate reading experiences.)

Q: What are the main needs and challenges (personal and social) of the pre-school and early-elementary-age child?

I can answer this question most clearly by discussing the books themselves, and how they fit the needs of children of a certain age.

BOOKS FOR TODDLER AND PRESCHOOL: As authors, we want to enhance the conditioning process by which the book remains something warm and



Author Joanne Rocklin

comforting and wonderful (a “transitional object” like a blankie or favorite toy), simply by its association with the parent who is reading and holding the child.

What kinds of books do this?

Books that highlight the senses, using bright, simple images so the baby can focus. Tasty, textured, or smelly ones like *Pat the Bunny* by Dorothy Kunhardt.

Books emphasizing repetition, rhythm, and rhyme (as found in nursery rhymes) give the child a comforting, secure feeling, and make the world seem less chaotic. There is a security and increased sense of control when the rhyme and refrain reappear. The child is learning about “object permanence,” a phrase coined by developmental psychologist Jean Piaget—that objects still exist, even when out of sight.

By the end of this stage, Piaget's “sensorimotor” period, the toddler can hold an image in her mind for longer periods, and can anticipate what will happen next. And

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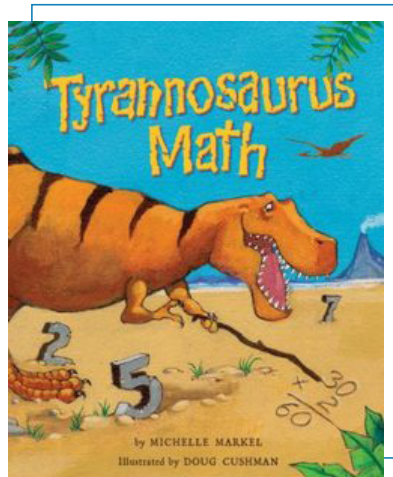


that's what is needed to understand story, and leads us to—

PICTURE BOOKS: These books also reflect the developmental needs of the child (ages 3 and up).

They are short, read in one sitting, because of the child's relatively short attention span.

They are child-centered, i.e. there's a simple plot based on everyday situations in the child's life.



Tyrannosaurus Math by Michelle Markel

There is a “rehearsal for separation” as defined by E.M. Roberts in *The Children's Picture Book*. The parent is often in the background (but nearby) while the child has adventures, as in *Where the Wild Things Are* by Maurice Sendak.

Piaget and others have shown, and parents intuitively know, that children endow inanimate objects and animals with feelings and opinions (animism). Children believe the whole world thinks and feels as they do (egocentrism) and they believe in magic. So it's natural for the child to accept storybook characters who are animals or fantasy creatures, and even anthropomorphic creatures (*The Little Engine that Could* by W. Piper).

BUT—the main character is almost always a child in disguise! Animal behavior is species-appropriate (e.g. bears hibernate) but must include a child's feelings and needs. Mice are popular—they are small, cute, scared, and mischievous, and kids identify. Even main characters who are adults are childlike (*Strega Nona* by Tomie dePaola). All this disguise gives the listener some distance from the weighty issues brought up.

And the issues are weighty: separation, fear of loss, sibling rivalry, shyness, and many more. There should be a conflict that the main character solves herself; nothing is solved by coincidence, magic, a parent. This allows for growth by the character, and thus the identifying reader (*Julius, the Baby of the World* by Kevin Henkes).

Humor in the picture book reflects what the child himself finds funny at this age: slapstick, surprise, silliness (*Hattie and the Fox* by Mem Fox).

Endings are important: funny, surprising, quiet—but there must be a sense of closure. The adult doesn't want to send the child off into the scary dark void called “Sleep” with loose story-endings.

There should be a melding of words and pictures. The words have to be lovely, but spare, with few adjectives and lots of descriptive verbs, to leave room for the illustrator. The child is a beginning reader at this stage, and is learning to go back and forth between words and pictures as he enters the next stage—reading on his own.

Q: From a psychological standpoint, do children benefit in different ways by reading traditional picture books as compared to interactive, enhanced e-books?

I have to say, I really don't know. The data isn't in yet, and at this point I would be responding from a completely biased stance, which is my complete love of the picture book versus my (hopefully irrational?) fear that technology will replace The Book. I can only speculate about the different benefits, and I appreciate that you phrased it that way, rather than “which is better?”! The picture book enhances the imagination and allows reading to be associated with something comforting, i.e. the parent reading to the child. An interactive book can, perhaps, stimulate a sense of independence, and reward curiosity and exploration, not to mention eye-hand coordination and finger dexterity. My only fear (and this is something I've

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observed) is that the interactive e-book will be used in the same way TV often is—as a “babysitter,” and a substitute for the parent-child connection.

Q: Any suggestions for reference books or websites about this?

I’ve mentioned Piaget. I just love his work and he seems to have started it all. Then there are other authors out there who codify age needs and characteristics such as Berry Brazelton, The Gesell Institute—Ilg, Ames, and Baker’s book, etc. I’m sure there are many more current, but not necessarily better, books too.

Q: How would fairy tales resonate with a child from a psychological standpoint?

I have found fairy tales riveting for kids, but most of them feed right into their deepest fears. Too scary for my kids and grandchildren and me, until, um, adulthood...!

Q: What was one of your favorite books to read when you were a child? Why do you think it was meaningful to you at that time in your life?

My favorite books of all time were middle grades, so that’s what I write today. I know I was read lots and lots of picture books (a bear running away from home is a vague memory) but *Little Women* and especially *Anne of Green Gables* (I’m a former Canadian) are imprinted in my memory. I’m not sure why. I woke up to reading and writing and imagining big time at that age.

Middle grade is all about character and introspection, lots of introspection, and I love writing about that. I like to begin a middle grade novel on “a day that is different,” and in my new book, *One Day and One Amazing Morning on Orange Street*, a troubling orange

plastic cone appears on the street, as does a mysterious stranger. I have several characters in the book, each focused on their own particular conflict, but also worried about that orange cone, an old orange tree, and that stranger. I had fun changing points of view—something you can’t do in a younger work. But older readers like peeking into the heads and homes of several characters and can keep everyone’s perspective in mind. I even have the old orange tree telling its story, and get inside the mind of a dog, a rodent, and children from other eras.

My only fear is that the interactive e-book will be used in the same way TV often is—as a “babysitter,” and a substitute for the parent-child connection.

In a middle grade, you don’t have to disguise or distance the reader from the conflict—it’s right out there in the open. I laid out all the conflicts and was marvelously surprised and moved when everything came together at the end, and everyone’s best self was realized. That’s the scary magic of writing a novel—it does come together at the end, but you don’t often have the ending until you get there. I think it’s fair to say that a picture book author

needs to have a clearer sense of the ending almost from the beginning...but that’s a writing issue and not necessarily a child developmental one!

A version of this interview first appeared in The Cat & the Fiddle blog. <http://michellemarkel.blogspot.com>

Michelle Markel is a picture book author, teacher, and blogger. Her upcoming book is The Fantastic Jungles of Henri Rousseau (Eerdmans, Fall 2012). www.michellemarkel.com





What Makes Me Tick

by Karen Grencik
Red Fox Literary

"Our creations come through us freely, easily and abundantly only when we release our need for control and allow ourselves to become clear channels for something bigger than we are." Christiane Northrup, M.D.



Karen Grencik, Red Fox Literary

Van Gogh felt that paintings came from a painter's soul. I believe that great books come from an author's soul.

I have found that there are many talented writers, but those who reach deep within themselves, conquering their own fears, and breaking personal restraints, are the ones who inspire us. As a writer, you must take your body-and-mind experience and recreate it on the written page. So tap into that place of deep awareness, which is within each of us. Take time every day to go outside, sit up against a tree or lie down on a warm blanket of grass and close your eyes. Feel the breeze, smell the smells, hear the sounds: the birds, the traffic, the voices, the waves. Pay attention to all the elements that trigger the feelings and emotions we experience every day and include them in your manuscripts.

Me, I'm a sensation junky. I love emotions. I love love. I hate hate. I despise ugliness. I tingle with joy. I feel the exhilaration my pup feels when she runs as fast as her little legs can carry her. My heart leaps when my big girl does her happy dance, then plows into my legs so I'll get down on the floor and play with her. I feel peace and comfort when I smell bacon and pancakes on my morning walk, or onion and garlic during my evening stroll. I feel disappointment and pain for the tired 75-year-old woman who works as a cashier at the Circle K. My heart goes out to the migrant worker hunched in the field, trying to make it in America. The kids who use their appearance to keep people at a distance break my heart. I can feel my nephew's heart pound when he makes a touchdown and the crowd roars. I experience exhilaration when my niece is tossed in the air and lands trustingly in her fellow

cheerleaders' outstretched hands. I feel so much during the day that I'm usually exhausted by dinnertime!

So, what I want from an author's work is to feel something and experience something I wouldn't have experienced had I not met them through the written page: an e-ticket ride with words. Every word I read, every book I embrace, every story I experience, contributes to the collective person I have become. I may not always remember all the facts and details of a story, but I always remember how a story made me feel and how I was affected because of it. The more I am moved, the more successful the experience, the more likely I am to become the greatest champion of the work.

So, dear authors, write with your heart and your soul, then take our breath away with the life you breathe into your words.

Red Fox Literary, a boutique agency representing children's book authors and illustrators, will offer a dazzling array of talents from among its roster of clients, including New York Times and Time Magazine Best Book winners, and some of the most promising up and coming talents working in the field today.

The duo behind Red Fox Literary is veteran agent Karen Grencik and seasoned editor Abigail Samoun. They hope to reproduce the success of their first agent/editor collaboration from nearly a decade ago, Sarah Wilson and Chad Cameron's George Hogglesberry, Grade School Alien, which won the highly esteemed SCBWI Golden Kite Award. You can visit them at www.redfoxliterary.com.



ILLUSTRATOR'S DAY CONTEST ANNOUNCEMENTS

PROMO POSTCARD CONTEST*

Get ready for your next promotional mailing by submitting a postcard design to the Promo Postcard Contest. The winner will receive 250 postcards printed with his/her winning design.

**Rules:**

1. You must be a member of the SCBWI and registered for this conference.
2. You may submit one (1) postcard entry (be sure to include both front and back images).
3. Your submission must conform to the following specs for both the front and the back: PDF file format, 300 dpi resolution, 4" x 6" plus 1/8" bleed, CMYK color mode for both sides.
4. You may enter only once.
5. No submissions will be returned.
6. Entries must be received by October 1, 2011.
7. Label the file with your name. (i.e. joan.smith.pdf) Email your submission to LAillustratorsday@yahoo.com
8. Please include in the subject line of your email the words POSTCARD CONTEST.
9. Submissions not in compliance with the rules will not be considered.
10. The winner will be awarded his/her printed postcards at Illustrator's Day 2011.

* Guidelines are subject to change without notice. Judges will remain anonymous.

WISH YOU WERE HERE

FIRST IMPRESSIONS REVIEW

Submit your artwork for the "First Impression" Critique. Our speaker(s) will conduct a review of select illustrations live, in front of the audience. Illustrations will be randomly selected for review from attendee's submissions.

To Submit:

1. You may submit a set of 3-4 illustrations.
2. Your submission must conform to the following specs: JPG file format; 72 dpi resolution; maximum length 1500 pixels, maximum width 1500 pixels; RGB color mode.
3. Email your submission to LAillustratorsday@yahoo.com no later than October 1, 2011.
4. Please include in the subject line of your email the words FIRST IMPRESSION.



2012 SCBWI-L.A. ANNUAL CONFERENCE SCHOLARSHIP

CONTEST FOR ILLUSTRATORS

Winners will receive free tuition and a portfolio review voucher* to either the 2012 Summer Conference in Los Angeles or the 2013 Winter Conference in New York City. The winning children's illustration will be featured in *Kite Tales*. The winning illustration will be used as a prompt for the scholarship contest for writers. Good luck!

WHAT TO ILLUSTRATE: An original illustrated cover based on this "mashed-up" title:

THE PHANTOM TOLLBOOTH OF THE OPERA

Guidelines :

1. You must be a member of the SCBWI-L.A.
2. You may enter once only.
3. Submit your artwork to the following specs: JPEG file format; 72 dpi resolution; maximum length 1500 pixels, maximum width 1500 pixels; RGB color mode.
4. Label the file with your name. (i.e. joan_smith.jpg)
5. Email submission to LAillustratorsday@yahoo.com no later than October 1, 2011.
6. Please include in the subject line of your email the words ILLUSTRATION CONTEST.
7. No submission will be returned. Do not send originals.
8. Submissions not in compliance with the rules will not be considered.
9. The judge(s), while highly qualified, shall remain anonymous.
10. Sorry, no additional information or clarification will be given out.
11. Please note: The illustrator of the winning illustration will agree to give permission for the image to be used as a prompt for the SCBWI-L.A. Annual Scholarship Contest for Writers.
12. *Transportation and lodging are not included with free tuition.

The winners will be announced at SCBWI-L.A. Illustrator's Day on November 12, 2011. (Winners need not be present to win, but we hope you will be!)

For more information go to : tiny.cc/socalid

Contact us at: LAillustratorsday@yahoo.com

CONTEST FOR WRITERS

SCBWI-L.A. 2012 Annual Scholarship Contest for L.A.'s Wonderfully Creative (and wonderful) Children's Writers

Entrants will be asked to write a short story using the winning illustration from the Annual Scholarship Contest for L.A.'s wonderfully creative children's illustrators!



The winner of the contest will receive FREE tuition to the 2012 Summer Conference or 2013 Winter Conference.

The Contest will be launched on December 1, 2011 with submissions postmarked by February 1, 2012. Winners will be announced at the 2012 SCBWI-L.A. Writer's Day.

The theme and all the details will be posted in the next issue of *Kite Tales*.

Go to www.scbwisocal.org for more information.



Winning image for the 2011 SCBWI-L.A. Annual Conference Scholarship for Illustrators: Cinnamon by Christina Forshay



Carlynn Whitt

www.childrensillustrators.com/carlynnw

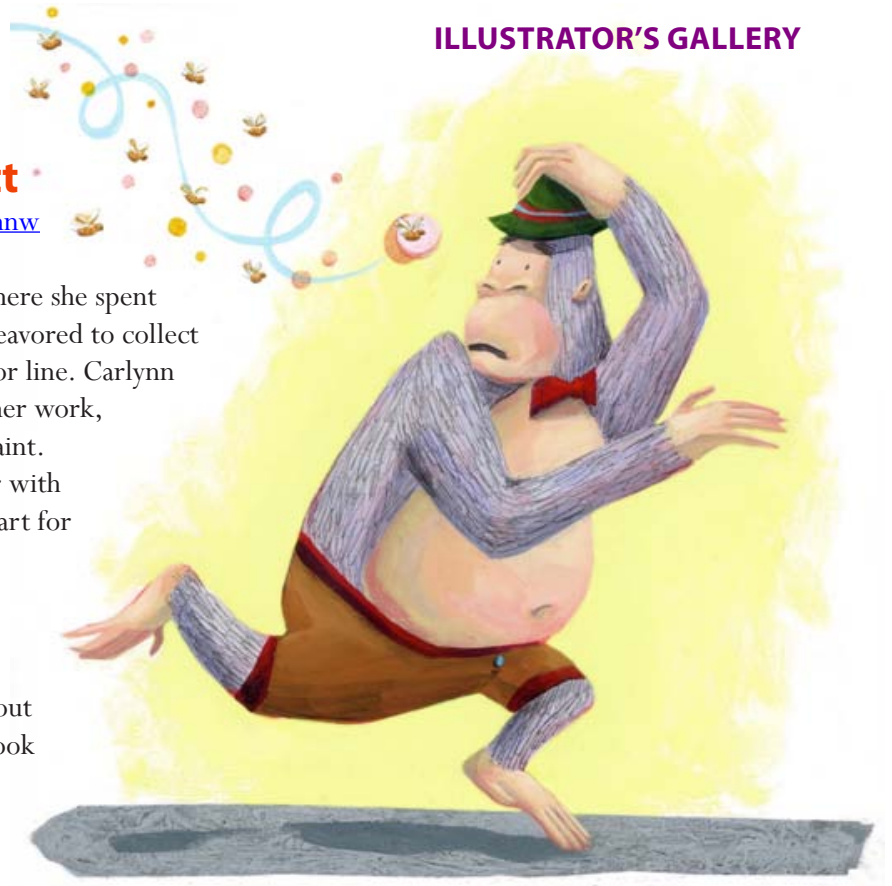
Carlynn Whitt was born and raised in Texas, where she spent much of her allowance on art supplies and endeavored to collect every colored pencil available in the Prismacolor line. Carlynn still occasionally uses those coveted pencils in her work, although these days her preferred medium is paint. Whether it's gouache or acrylic, you'll find her with brush in hand at her studio table as she creates art for children's magazines and picture books.

Carlynn always knew she was an artist, but it wasn't until a chance assignment at the Rhode Island School of Design that she got excited about children's illustration in general, and picture book illustration in particular. "We had to write and illustrate our own story—make a dummy, basically. I remember having so much fun with the assignment. It really reconnected me with a pure sense of joy in art-making."

Since then, Carlynn has been steadily working toward her goal of writing and illustrating her own picture books. After taking every picture book class RISD had to offer (and earning a degree in Illustration along the way), Carlynn moved west to Los Angeles and joined the SCBWI. She found encouragement and camaraderie at the organization's national and regional events, especially the illustrator schmoozes and portfolio reviews at conferences.

Working with an agent has also been beneficial. Recently, Carlynn's agent submitted one of her dummies to a publisher who ultimately passed on the project. However, the publisher liked Carlynn's art and hired her to illustrate a picture book by another author. She is currently completing the paintings for *There's a Baby in There!* by Dandi Daley Mackall, which will be out from Marshall Cavendish in 2012.

Carlynn continues to develop her own stories and picture book dummies. Her advice to others (and herself!) is to dream big, work hard, take risks, and make art with an open mind and open heart.



Sandyface (above) and Birthday Party (below) copyright Highlights High Five.





Digging for Gold in Nevada

by Lee Wind

Do you know about Nevada SCBWI's amazing Mentor Program? Created by Ellen Hopkins (current RA - Nevada and SCBWI Board Member) and Suzy Williams (RA Emeritus - Nevada), the idea is to match on-the-cusp-of-being-published writers and illustrators with at-the-top-of-their-game authors, illustrators, and freelance editors for a 6-month mentorship.



The mentors and mentees of the Nevada SCBWI 2010-2011 Mentor Program

The 2010-2011 Mentor Program had 8 mentors and 24 mentees from all over the country. The 6 months began at the opening weekend of SCBWI Nevada's Conference on the Comstock, and ended with a finale weekend where we shared our polished work with guest editor Alvina Ling. The program gave us the opportunity to meet and learn from all the mentors plus visiting luminaries—Cheryl Klein and Tracey Adams—and yielded so many wonderful takeaways for me, so many nuggets of gold.

My mentor was Emma Dryden (drydenbks founder and SCBWI board member). Emma treated my middle grade novel, *Over God*, as if it were a book she had acquired back when she was a publisher and editor at Simon & Schuster. From her editorial letter to her line edits, revising my novel under her guidance was a craft and career changer.

I learned I need to be careful how many times I use the word “smile.” (Turns out 84 times in 200 pages is too much!) I need to trust my readers and not feel like I have to explain things (200 pages went down to 177). And, I need to make sure that the middle of the story not just moves the characters along plot-wise, bridging the beginning and the end, but that the moments of the

middle are essential to the main character's internal arc. That lesson made my story so much better!

I completed the program with a stronger-than-ever manuscript ready to submit to agents, and the true gold is the confidence I now have about my writing! But don't just take my word for it—I asked my fellow mentees to share their nuggets of gold, too:

**Amy Allgeyer Cook, Writer
Idaho, USA**

<http://lux-st-clare.blogspot.com>

Mentor – Susan Hart Lindquist

Not to sound all Oprah, but I had a true ‘ah-ha’ moment during my first meeting with Susan when she asked what my central dramatic question was. The CDQ is the question readers will ask themselves throughout the book. It's what keeps them reading. And it was pretty telling that I had no idea what mine was. In *Harry Potter and the Chamber of Secrets* the CDQ is “Will Harry find the chamber before someone gets killed?” Defining my central dramatic question allowed me to see which plot line should come to the forefront.

(continued next page)



...SCBWI NEVADA MENTOR PROGRAM

It kept me focused and kept my book from rambling off on a minor thread. It also helped me answer that other ticklish question people like to ask: So...what's your book about?

Debbie Larson, Writer
Nevada

www.DebraLarsonOnline.com

Mentor – Terri Farley

Things happen for people who set goals. I realized the importance of goal-setting in my writing career as I sat among the fine writers and illustrators at the Mentor Program conference. Setting goals, and slowly but methodically chipping away at them, left me with a strong manuscript and waiting opportunities. Moving on, goals continue to be part of my process as I explore possibilities and further hone my craft.

“I realized that there is so much more to writing than simply sitting down and typing ... It’s about working very hard and sharing in a story – a world of words created from where you are, where you’ve been, and the people in your life along the way.” Lisa Hallett

Hazel Mitchell, Writer and Illustrator
Maine, USA via Yorkshire, England

hazelmitchell.blogspot.com

Mentor – Priscilla Burris

This program has been a reminder to me of how important a network of like-minded people is. In a

business where, for the most part, an individual works in isolation, having friends and colleagues to reach out to might just be the most important resource available—for advice, for sharing successes, for commiserating, for sounding off. Just knowing you are part of a “tribe” can make the difference on the journey. And it is a journey—getting published is just the start and then the really hard work begins. Therefore, I will treasure the friends and associates I am making along the way. Being part of this SCBWI program brought me in contact with people I will always remember and I know they are now part of my tribe.

Heather Ross, Writer
Utah

Mentor – Harold Underdown

With many sticks (and a few carrots), my mentor prodded me to realize I am not a one-trick pony. I CAN revise an entire manuscript top to bottom. Go ahead, kill your darlings. More live in your head. Write plots in a straight line. Write well-rounded, fully-drawn characters then move them about like players on a chess board. If your story has no humor, why bother?

Heidi Woodward Sheffield, Writer/Illustrator
Michigan

www.heidibooks.com

Mentor – Teri Sloat

To free up the writer within, sometimes you have to draw a picture first. I was stumped with my first attempts at writing this picture book manuscript. As an artist, sometimes it's easier to “see” something in my head before I “hear” it. My mentor suggested using the storyboard to create the story visually, which helped me as I wrote various versions of the manuscript. I thought that was putting the cart before the horse, but I put faith in Teri's suggestion and was astounded by

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...SCBWI NEVADA MENTOR PROGRAM

how well this method worked. My agent, Rubin Pfeffer of East West Literary, is now submitting the polished manuscript to publishers, which is truly exciting.

Lisa Trimble Actor, Writer Utah

Mentor – Ellen Hopkins

No matter how clever, gripping, or totally engrossing the plot, a good story ultimately depends on fully formed characters to bring it alive. Readers have to care about your characters and understand their motivations and relationships or your plot will feel hollow and contrived.

Lisa Hallett, Writer Boulder City, NV

Mentor – Suzanne Morgan Williams

Working with professionals who care about you, and encourage your success by sharing their knowledge, is invaluable. After working with Suzy, I realized that there is so much more to writing than simply sitting down and typing away at the keyboard. It's about working very hard and sharing in a story – a world of words created from where you are, where you've been, and the people in your life along the way. At least, I think that's what the many red pen marks and recommended rewrites that decorated my manuscripts after every time Suzy read them meant. :)

Phyllis Mignard, Writer and Illustrator Nevada

www.phyllismignard.com

Mentor – Priscilla Burris

Working with my mentor helped me find my creative mojo by discovering and working on the traits and habits that had kept me in a creative limbo. Not only did I hone my skills, the illustration challenges helped me

trust and follow my intuition. Now, when comparing my work to others' (something I think most of us do), I recognize my strengths and am more focused on my goals.

The universal sense of “Oh my gosh, I've learned so much from this mentorship” was so strong that when it came time for us mentees to plan a thank-you gift for our mentors, all twenty-four of us decided to do something to show how much we appreciated the impact of this program on our craft and our careers. We each donated \$36 and together created a scholarship for someone else to win—for free tuition to be a mentee in the 2012 Nevada SCBWI Mentor Program.

We're excited to spread the word about this most amazing regional program, and hope you, too, will participate, find gold, and be able to say, “Do you know about Nevada SCBWI's amazing Mentor Program?”

You can find out more info on the Nevada Mentor Program at <http://nevadascbwi.org> and more about Lee Wind at www.leewind.org.



Got a New Book Coming Out?

Tell your publisher's publicity person which state awards it's eligible for. Go to the Central Los Angeles Public Library downtown, to the Children's Literature department. Ask the librarian to help you pull up “Awards & Prizes from the Children's Book Council.” The Library will maintain the subscription only if it's used. It's the only resource of its kind! To look up each State award individually, you would have to know the name of the award or sponsoring agency.



YA Authors Use the Internet for a Cause

by Keris Stainton

Like so many people, I watched the footage of the Japanese earthquake, tsunami, and aftermath with horror and disbelief. Someone on Twitter mentioned that because the earthquake hit mid-afternoon, children would have been at school and separated from their parents and I couldn't stop thinking about it. I woke in the middle of the night and decided that I needed to do something. At first I thought about just asking for funds for a Shelterbox via my blog, but then I remembered a writer friend of mine, Emily Gale, had organized an online auction for the Queensland Flood Victims and decided I'd do the same.

I asked Emily if it was okay for me to copy her idea and once she'd said yes, I asked on Twitter if any authors or publishing professionals would be willing to donate items for me to auction and I was completely overwhelmed by the response.

That was March 12, 2011. I spent the next couple of days setting up a dedicated email account and a Wordpress blog (both free) and YA author Susie Day kindly offered to design the wonderful logos and badges.

Emails offering lots came in faster than I could respond - amazing items from critiques, mentorships, website and book cover design, to naming a character in books by authors including Melissa Hill, Tabitha Suzuma, Caprice Crane,

and Julie Bertagna. Jill Mansell even offered to dedicate her next novel to the winning bidder. My personal favorites included a feature part for your pet in Ruth Saberton's new book and a character name in *Doctor Who*, a novel by Naomi Alderman - both priceless! Fortunately, a few online friends offered to help post the details to the blog, which was a godsend because I wouldn't have been able to get 180 lots up on my own.

I decided that the easiest way for people to pay was to donate directly to the Red Cross Japan Appeal and then forward me their receipt. I didn't want to get into a situation where I was responsible for lots of money - in fact, I'm not even sure that's legal unless you set yourself up as a charity.

Over the next five days, the site had 85,000 hits and 1600 bids. The auction closed on Sunday the 20th with total bids of £10,962.25. Once all the payments were in, the grand total was £13,467.21 (almost \$22,000 USD), which I still find staggering.

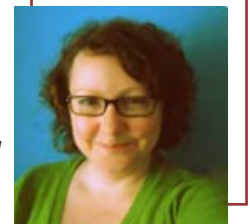
It was a lot of work. I had to email all the authors who offered lots, post the lots up on the blog, publicize it via my own blog and Twitter, and respond to any email queries. Once the auction had

closed it was time to email all the winning bidders to advise them how to pay and then, once they'd confirmed payment, email the authors to let them know where to send the lots, alongside dealing with yet more queries and a couple of disputes over who had actually won. Fortunately, the majority of winning bidders paid almost immediately so there wasn't much payment chasing required.

It all seemed to run quite ridiculously smoothly. Yes, it took a lot of time and effort and I had many late nights, but by the end of March, the payments had been received, the items sent out and, as far as I know, everyone is happy.

I'm incredibly proud of what we all achieved in such a short time. It's a testament to the power of social media and to the warmth and generosity of "book people."

Keris Stainton is the author of *Della Says: OMG!* (Orchard 2010) and *Jessie Hearts NYC* (Orchard 2011) www.keris-stainton.com, <http://dellasays.wordpress.com>





Ken Min: Having Fun with Illustrator's Day



When I was first approached to organize Illustrator's Day, I politely declined.

This was back in late 2004. I was assisting Stephanie Brown on our local Illustrator Schmooze and working as a volunteer on ID (Illustrator's Day). Back then, I didn't feel like I had the chops to organize a whole, one-day event. I saw what went into it and how hard it could be, so I passed.

I continued to volunteer and have done so for seven years, enjoying the view from behind the curtain and helping out. You know that fellow who directed you to your portfolio review? That was me. That head that popped in the doorframe telling you, you had five minutes left in your review session? That was me, too. (Sorry I had to cut your time short. I know you would have liked to talk much longer with that art director or editor.)

It was by the end of my seventh turn as a volunteer that I started imagining what it might be like to actually put on one of these shows. Perhaps age has matured me and my time in SCBWI has given me more confidence, but I started wondering about what kind of program I would do....

When the opportunity came up and the L.A. region was looking for the next coordinator for ID, I quietly threw my hat into the ring. It's a decision I have not regretted for one moment.

Last year was my first time at bat. With my talented partner in crime, Milla Zeltzer, I think we put on a fine show. (Disclaimer: Admittedly, it was all a blur to me, but if you ask around, people seemed to enjoy it.) It was a lot of work, as I imagined, but it's spread out

across a calendar year and what I didn't anticipate—I actually had fun doing it. (Go figure!)

I enjoyed reaching out to people in the publishing industry, people whose work I admired as well as industry types I used to feel like I had no business approaching. Well, here I am with a good excuse to talk to them. And you know what? They are people like you and I, who are open to conversing with us. They are not that scary at all. (And it doesn't hurt that I'm offering a trip to sunny California in November with the promise of no snow around!)

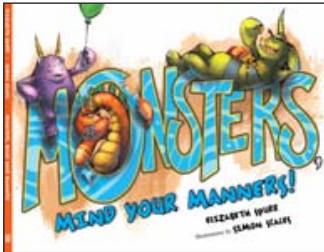
This year, I'm joined by two good and exceptional illustrator friends—Wilson Swain and Karyn Raz. We're still in the formative stages, but we have our lineup set and I, again, think we have the makings of another terrific show. But I'll leave that to you to tell me on November 12. Come out and say hello!

Ken Min is the illustrator of Hot, Hot Roti for Dada-ji (Lee & Low Books). He has been recognized for his portfolio work at various SCBWI regional events and was runner-up in the portfolio display at the 2008 SCBWI Sommer Conference in Los Angeles. www.kenminart.com



TOOT YOUR HORN

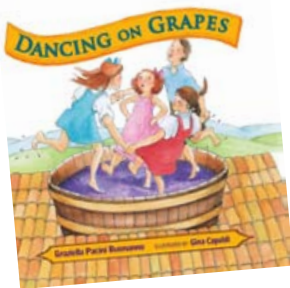
Editor's Note: The following listing was inadvertently omitted in Spring 2011:



Spurr, Elizabeth, *Monsters Mind Your Manners*, illustrated by Simon Scales, Albert Whitman & Company, picture book, ages 4 to 8, ISBN-13 978-0807552513. www.elizabethspurr.com

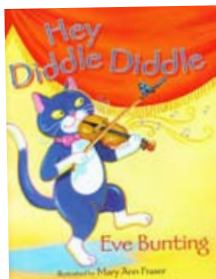
FALL 2011

Brooks, D.H., *A Legacy Of The Pacific*, Cedar Grove Books, young adult fiction, ages 12 and up, ISBN 978-0-9740212-9-4. www.alegacyofthepacific.com



Capaldi, Gina (Illustrator) and Grazziella Pacini Buonanno (Author), *Dancing on Grapes*, Boyd's Mills Press, picture book, ISBN-13: 978-1590788332.

Fraser, Mary Ann, *The Heebie Jeebie Jamboree*, Boyd's Mills Press, picture book, ages 4 to 8, ISBN-13: 978-1590788578. www.MaryAnnFraser.com



Fraser, Mary Ann (Illustrator) and Eve Bunting (Author), *Hey Diddle Diddle*, Boyd's Mills Press, picture book, ages 4 to 8, ISBN-13: 978-1590787687. www.MaryAnnFraser.com

Heyer, Carol, *Little Shepherd's Christmas*, Ideals Publications, picture book, ages 4 to 8, ISBN-13: 978-0824956332. www.carolheyer.com



Hobbs, Valerie, *Maggie and Oliver*, illustrated by **Jennifer Thermes**, Henry Holt & Company, middle grade novel, ages 9 to 12, ISBN-13: 978-0805092943.

McCullough, Kathy, *Don't Expect Magic*, Random House/Delacorte Press, young adult novel, ISBN-13: 978-0385740128. www.kathymcculloughbooks.com



McGee, Anne Loader, *The Mystery at Marlatt Manor*, Vendera Publishing, middle grade novel, ages 9 to 12, ISBN-13: 978-1936307050. BOOK TRAILER: www.youtube.com/watch?v=LtxRXVdtIgc, www.annemcgee.com.

Pearce, Q. L. and Gina Capaldi, **Gina Capaldi**, illustrator, *Red Bird Sings: The Story of Zitkala Sa*, Carolrhoda Books, middle grade, ages 9 to 12, ISBN-13: 978-0761352570.

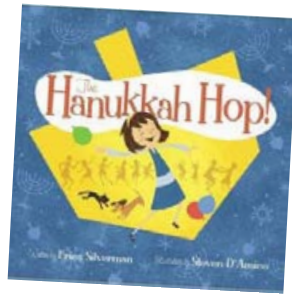


Rocklin, Joanne, *One Day and One Amazing Morning on Orange Street*, Abrams Books, middle grade novel, ages 9 to 12, ISBN-13: 978-0810997196. www.joannerocklin.com

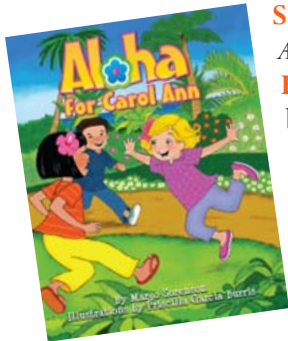
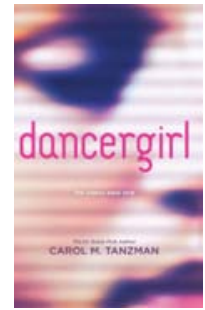
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Silverman, Erica, *Hannukah Hop*, illustrated by **Steven D'Amico**, Simon & Schuster, picture book, ages 3 to 6, ISBN 978-1442406049, www.ericasilverman.com



Tanzman, Carol M., *Dancergirl*, Harlequin Teen, young adult novel, ISBN-13: 978-0373210404. www.caroltanzman.com



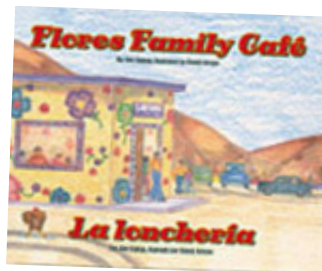
Sorenson, Margo, *Aloha for Carol Ann*, illustrated by **Priscilla Garcia Burris**, Marimba Books, picture book, ages 3 to 8, ISBN-13: 978-1603490276 www.margosorenson.com, www.priscillaburris.com



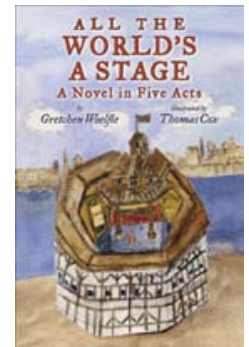
Wardlaw, Lee, *101 Ways to Bug Your Friends and Enemies*, Dial Books for Young Readers, middle grade fiction, grades 5 to 8, ISBN-13: 978-0142419496. www.leewardlaw.com

Stalcup, Ann. Three books for Capstone Press with photo-illustrations, all Nonfiction, K to Grade 2: *Guatemala in Colors*, ISBN: 13-978-1429617000 *Mexico in Colors*, ISBN: 13-978-1-429617024 *Brazil in Colors*, ISBN: 13-978-1-4296-2222-6 www.annstalcup.com

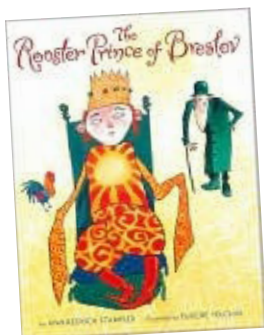
Stalcup, Ann, *Flores Family Cafe/La Loncheria*, illustrated by David Arroyo, Lectura Books, Bilingual picture book ages 5 to 8, ISBN: 978-1604480054. www.annstalcup.com



Woelfle, Gretchen, *All the World's a Stage: A Novel in Five Acts*, illustrated by Thomas Cox, Holiday House, middle grade novel, ages 9 to 12, ISBN-13: 978-0823422814. www.gretchenwoelfle.com



Stampler, Ann Redisch, *The Rooster Prince of Breslov*, illustrated by Eugene Yelchin, Clarion Books, picture book, ages 4 to 8, ISBN-13: 978-0618989744.



Toot Your Horn in Kite Tales!

For the benefit of booksellers and librarians, *Kite Tales*, twice per year, lists new books written or illustrated by members. Send us: Title by author, illustrator, Ages ? and up, Genre and publisher, Author or book website. Is author SCBWI member? Is illustrator SCBWI member?

Sorry, no self-published, print-on-demand or subsidy/vanity press books. E-mail to: bonnieferron@earthlink.net or mail to Kite Tales c/o SCBWI, P.O. Box 4190, West Hills, CA 92308

Next Deadline: January 15, 2012



Bulletin Board

Great News

Events

Carol Heyer has created a deck of inspirational cards with 44 angel paintings for *Doreen Virtue/Hay House*. You can see some of the paintings at her brand new website and blog: www.carolheyer.com.

Anne Loader McGee's middle grade novel, *The Mystery at Marlatt Manor* (Vendera 2011), has been receiving starred reviews. The manuscript became a finalist for the 2010 Bloom Award.
www.annemcgee.com

Joanne Rocklin's middle grade novel, *One Day and One Amazing Morning on Orange Street* (Amulet Books 2011), was on the Summer 2011 Kids' Indie Next List: "Inspired Recommendations for Kids from Indie Booksellers," and received a starred review from *School Library Journal*.

In August 2011, *LA Opera* featured text and art from **Jane Rosenberg's** *Sing Me A Story: The Metropolitan Opera's Book Of Opera Stories For Children*. The first opera to appear in a series of postings of child-friendly operas was *La Boheme* reprinted with permission of the author and the publisher, Thames and Hudson, Inc.

Ann Stalcup's article, "The Niger River, One of Africa's Main Roads," appeared in *Faces Magazine*, Africa Issue, February 2011. "Russia Then and Now" by Ann Stalcup appeared in *Faces Magazine*, Russia Issue, April 2011. Her book *Flores Family Cafe/La Loncheria* won the Bronze Medal of the Moonbeam Award.

The Rooster Prince of Breslov (Clarion 2010) by **Ann Redisch Stamper**, illustrated by **Eugene Yelchin**, received the National Jewish Book Award for illustrated children's books in New York.

Won Ton - A Cat Tale Told in Haiku (Holt Books for Young Readers 2011) by **Lee Wardlaw**, illustrated by **Eugene Yelchin**, is a 2012 ALSC Notable Children's Book nominee.

Children's Literature Council of Southern California, 50th Anniversary Fall Gala, featuring Keynote Speaker: Mem Fox

Awards Ceremony Honoring:
Caroline Arnold, Cecil Castellucci, Pam Munoz Ryan, Neal Shusterman, Sharon Hearn

Sat., Nov. 5, 2011, 12:30pm - 4:00pm
Romanesque Room, 50 E. Green Street, Pasadena, CA 91105

\$65 for CLCSC members, \$75 for non-members
For more information visit www.childrensliteraturecouncil.org

Classes

Art Center College of Design Night Program
(626) 396-2319 or www.artcenter.edu/atnight

Otis College of Art and Design
(310) 665-6850, or (310) 665-6950.
E-mail: otisce@otis.edu

UCLA Extension Writers' Program www.uclaextension.edu/writers

As the largest and most comprehensive university-related writing program in the nation, the UCLA Extension Writers' Program equips new and practicing writers with the tools they need to tell their stories and to seek out publication and production. UCLA offers more than 500 annual onsite and online writing courses in writing for the youth market, as well as fiction, memoir, personal essay, poetry, playwriting, publishing, feature film, and television writing.

For more information: (310) 825-9415. To enroll: (310) 825-9971 or (818) 784-7006.



Definitions for the Perplexed

by Editorial Anonymous

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A Blog of a Children's Book Editor

Damages, Hurts and Refurbs

Alas, dreaded returns. Someone in an inventory office or bookstore backroom somewhere has decided to return your book to the publisher.

Maybe this is because it didn't sell. Or maybe because it got damaged in shipping, or on the shelves, or in the mouth of a busy toddler. Maybe someone on a ladder dropped it from a height of some feet onto one of its corners. Maybe the diecut in the jacket ripped. Maybe it's dirty.

One way or another, it's back in the publisher's warehouse.

If it's in perfectly salable condition, then it's put back into warehouse inventory and sold again.

But maybe... maybe it's **damaged**.

Damaged means there's something about it that's not salable. Damaged books go to a separate section of the warehouse, awaiting sorting into **hurts** and **refurbs**.

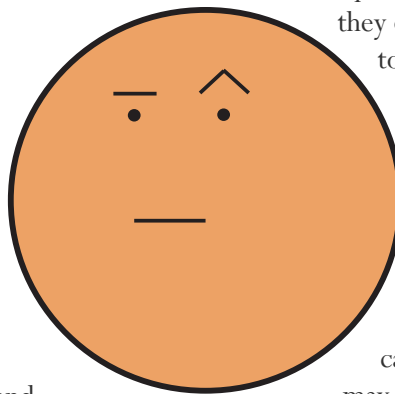
Refurbished books are ones that have a *fixable* problem. The most common type of refurbishment is putting a new jacket on the book. Publishers routinely print a few hundred extra jackets for this purpose. The Hachette warehouse, for instance, refurbishes about 4 million books a year.



Hurts are not fixable. They are a loss, and go to the **pulper**.

When a publisher talks of having books **pulped**, they don't mean the books are reduced to paper pulp. (At least, not yet.) In warehouse terms, being pulped means the books are shredded in an industrial shredder and the shredded material is packed into bales and sent to a recycling mill.

It's a little dismaying to consider that the cardboard boxes your books are shipped in may have been made out of dead books.



Next time on *Definitions for the Perplexed*—**Strippable**
From Editorial Anonymous: "If you have questions, e-mail them to editorialanonymous@hotmail.com, and I'll try to answer them. But seriously, don't try to query me or submit to me. I'm anonymous. If you submit to me or query me at this e-mail address, I will use your letter / submission on the blog. Be warned."



Critique Connections Online **Free!**

Longing for a critique group? Why not join Critique Connections Online to find a buddy or two? It's easy, and open to SCBWI members who reside in the Tri-Regions of Southern California. Critique Connections Online is not an online critique group or a manuscript exchange; it is a way to link up with like-minded people to allow you the possibility of creating your own critique group. Best of all, it's free!

Below is a sample from the ever-changing list you will find at Critique Connections Online. To access the contact information or start your own group, join by e-mailing your request to critiqueconnect@yahoo.com. Questions can be addressed to the same e-mail.

Once you've joined the Yahoo! Group, you will be asked to provide information about yourself for a database and for an introductory e-mail. Others in the group can then connect directly with you and you with them.
Sheryl Scarborough, Critique Connections Online Coordinator

Name	W/I	Location	Start/Join	OL/F2F	Genres
Sara	Writer	Santa Barbara	Join	F2F	MG
Elizabeth	Writer	Hermosa Beach	Join or start	F2F	MG, Tween
Amber	Writer		Join	F2F	YA
Erin	Writer	South Bay	Join or start	F2F	PB
Liz	Writer	Venice	Join or start	F2F	MG, Early Reader
Glen	Writer	W. L.A.	Join or start	F2F	MG
Tootie	Writer	O.C.	Join or start	F2F	YA
Tania	Writer	Santa Monica	Join or start	F2F	MG
Karen	Writer	West Side	Join or start	F2F	PB
Dennis	Writer	Malibu	Join or start	F2F	YA
Shauna	Writer	Redlands	Join or start	F2F	MG

W: writer; I: illustrator; OL: online; F2F: face-to-face PB: picture books; MG: middle grade; YA: young adult; GN: graphic novels

To place an ad in **KITE TALES**:

Contact Bonnie Ferron at
bonnieferron@earthlink.net

Ads must be submitted in .pdf or .jpg format.

- 300 dpi preferred, black & white or color OK
- Link to your website at no extra charge

Ad costs are for one calendar year
 (4 issues) as follows:

- Business card size: 3.5" w x 2" h = \$30
- 1/4 page: 3.5" w x 3.75" h = \$60
- 1/2 page: 7" w x 3.75" h = \$90
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Make checks payable to: SCBWI-L.A.
 Mail to: Kite Tales c/o SCBWI, P.O. Box 4190, West Hills, CA 91308



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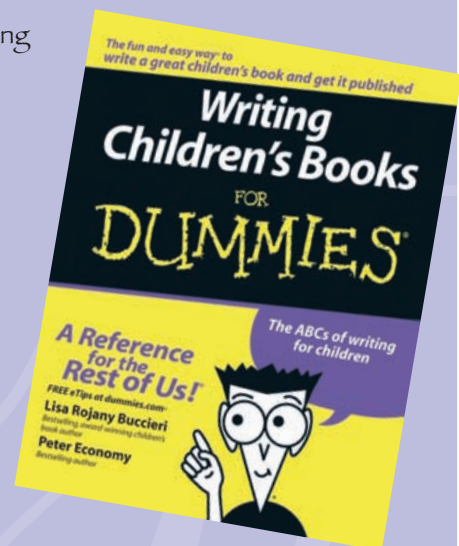
has been in business for over 20 years, and has helped many writers—of both children's and grown-up books—get published or improve their chances for publication.

ESOLA offers personalized, detailed services, everything from line editing to ghostwriting:

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ESOLA can also help you craft a great query letter—so include it if you want help with that as well!

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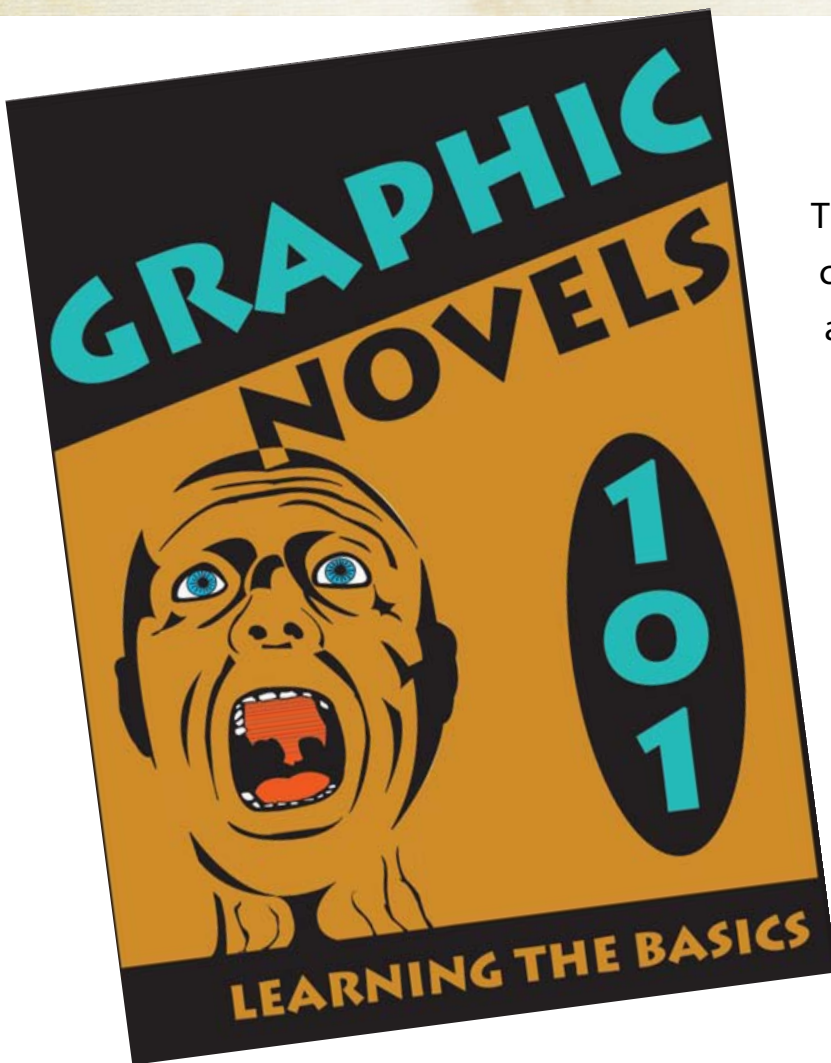
Lisa Rojany Buccieri is a publishing executive with over 20 years' experience in the industry. Lisa has also written over 100 children's books. She was lead author on *Writing Children's Books for Dummies* (Wiley, 2005), and co-wrote the *New York Times* bestseller, *Fund Your Future* (Berkley, 2002) with Julie Stav. Lisa's latest comes this October: *Surviving the Angel of Death: The Story of a Mengele Twin at Auschwitz*, with Eva Kor (Tanglewood Books). Her books have received various accolades, such as reaching #1 on the Publishers Weekly Bestseller List two years in a row (*Make Your Own Valentines*, PSS/Putnam), and winning the American Bookseller's Pick of the List (*Giant Animal Fold-Outs: Kangaroo & Company*, PSS/Putnam). Most recently, she spearheaded the Intervisual Books launch of their first grown-up publishing program for Spring 2007. She was the founding V.P. & Publisher of Americhip Books, a children's book packaging company focusing on adapting technologies such as light, sound, paper-engineering, and animation for books. Lisa has also been Editorial/Publishing Director for Golden Books, PSS/Penguin Group, Intervisual Books, Gateway Learning Corp (Hooked on Phonics), and others. She charges by the hour for her editorial services, depending on the length of the manuscript or project. References available upon request.

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