



# the acorn

Newsletter for the North/Central California Region of the SCBWI

## Books: A New World Order

By Tim Myers

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Any reader of the SCBWI Bulletin will have noticed by now that our organization has taken a decidedly international turn. This may lead, I think, to questions about the possible overseas life of American books, and of foreign books in our own markets-and since one of my picture books is out in a Korean version, I know that writers today are directly experiencing this phenomenon. There are practical issues, of course. But we also need to think about just what this means in terms of world literacy and the meaning of the writing life. When I consider the life of a book beyond its own country, I remember a story I heard in Japan.

One autumn, an American friend of mine was driving through the apple-growing region of Nagano Prefecture, in the mountainous country west of Tokyo. A roadside stand caught his eye so he stopped to buy apples, knowing they'd been picked fresh from the surrounding orchards.

"You're American?" the farmer asked after he'd paid for the fruit. "I must tell you my story, then.

"I was a soldier in World War II, fighting against your American army on a Pacific island. Late in the war it became clear we couldn't hold our position. Artillery boomed over us day and night; we were running out of supplies. Worst of all was our fear-our officers said that if we were captured, the Americans would torture us.

"Finally we were overrun. I remember standing in line on a muddy road, hands behind my head. I expected to be shot right there-or worse.

"Just then an American private came along and offered me an apple from his pocket. Then he smiled and walked on.

"How could he know the terror I'd felt? How could he know that I hadn't eaten in three days?

"And how could he know I'd grown up here, in Nagano, among these orchards? How could he know what an apple meant to me, the memories of home and my family, that simple

beautiful thing in the midst of such horror?

"I wept as I ate the apple. I never saw him again-but I'll always remember."

We never know how important such contact can be. And we never know how a single act is amplified as it creates its own ripple effect-for example, as you read this now. I've lived in three foreign countries and visited dozens more. And though I've seen firsthand the great complexities and bedevilmments that plague humanity, I've seen something else too: how the simple act of reaching out can build a better world. Not everyone can live or travel abroad. But books know no natural borders. Modern life gives ever-increasing opportunities for conversation among cultures, and this is crucial, since positive action begins in the free discussion that leads to agreement about values and goals. And books are perhaps the best single way to carry on this conversation.

Why? Because of two basic but powerful things they do.

My first children's book features Hawaiian fish from different species who marry and have a child. My editor told me how a friend of hers read the book to her five-year-old. When they came to the last page, the little boy-whose parents are from different ethnic groups-pointed proudly to the happy fish-child and said, "That's me!" When we send books out into the wider world, they help spread that most potent of simple ideas: our shared humanity. In books we can look at each other and say, "Yes-no matter how different these people are, there's something essential here. And that's me!" After all-if a child can see his own humanity across species, the rest of us can learn to see it across cultures. And how much violence is founded on the exactly the opposite idea? Referring to the September 11th terrorists, Russian president Vladimir Putin said, "We are as dust to them." That horrible, dehumanizing illusion is something books naturally, inevitably, work against.

(Continued, see "New World" page 2)



"Iris Fairies" by Sara Kahn

New World

In the Story Circle

By Linda Boyden

The second basic power of books has to do with the pressing complexities of our many problems. It takes more than good will to improve the world. We need engagement with each other on the specifics of our strengths and challenges as human beings and books let us talk to each other at these deeper levels. My twenty-five years as a teacher taught me one central fact: The only real way to change people is one life, one heart at a time. And that's exactly what a book does, since it comes down to two people, writer and reader, engaged in a kind of private conversation. I feel great hope when I see how, especially through books, the circle of these conversations is widening. Human culture progresses best, I think, through changes that lie somewhere between revolution and evolution. The spread of books between cultures and across the world is exactly that kind of change. I don't think we've been involved in so profound and powerful an endeavor since our distant ancestors first put seeds in the soil. Digging Up the Facts: A Research Conference for Illustrators and Writers September 11, 2004

In July of 1992, a group of Native American writers and storytellers convened in Norman, Oklahoma. As a result, Wordcraft Circle of Native American Writers and Storytellers was formed the following year. Today, Wordcraft has active members from forty states, three Canadian provinces, and two countries representing more than 135 sovereign Indigenous Nations/tribes.

Wordcraft's unique purpose, to ensure that the voices of Native writers and storytellers-past, present, and future-are heard throughout the world, urges members to "return their gift" of creativity by mentoring and volunteering within Wordcraft Circle and their local communities as well.

In that spirit I would like to share some ideas to consider when choosing books on Native Americans for children.

1. Begin by reading THROUGH INDIAN EYES, The Native Experience in Books for Children, edited by Beverly Slapin and Doris Seale ©1998.

This is a comprehensive overview of many children's books in print about Native Americans. It gives reviews, both positive and negative, and is an invaluable source in helping parents, teachers and librarians make intelligent and sensitive choices.

2. Check alphabet books, making sure they do not contain an "I is for Indian" or "E is for Eskimo" type of page. Most current-day publishers are aware of this, but many libraries and bookstores have older books in their stacks with such entries.

3. Read or peruse what your children/students read, preferably beforehand. Don't choose books in which the Native American characters sport ridiculous names, or whose characters speak in what Beverly Slapin calls Early Jawbreaker, i.e. "Me go...Ugh...Me see 'em."

4. However, don't discard classic children's literature, such as Laura Ingalls Wilder's LITTLE HOUSE series, because of the bias. Instead, use the biased sentiments as a springboard for discussion or debate. What caused Ma and other settlers to fear and hate Indians? Contrast that point of view with Pa's. Explore and expand the role of the Osage warrior, Soldat du Chene, in LITTLE HOUSE ON THE PRAIRIE.

5. Words such as "squaw," "papoose," and "brave" are as inappropriate to use as any other racial epithet. If found, tell children the truth: at one point in history these words were used; today, they should not.

6. Make sure that Indian characters are not portrayed as bloodthirsty savages, simpletons needing to be rescued or discovered, cute toys/mascots,

or illustrated as Caucasians who are merely colored in brown or red.

7. Native people of long ago did NOT all live in tipis. Homes, clothing, hairstyles, regalia (not called costumes), and customs differed according to each region and tribal affiliation.

8. Native people of today are VISIBLE and live very much the same way as most other Americans.

9. Many objects, such as sand paintings, masks, drums, pipes, or rattles, are considered by some Native Americans to be sacred and should not be used as classroom crafts. A little research will yield much respect.

10. Songs like, "Ten Little Indians" are not cute; they are demeaning and relegate HUMAN BEINGS to the status of pets or animals. Instructing students to sit "Indian-style" on the floor is also inappropriate. Ask your primary students to crisscross or fold their legs instead.

Once enlightened, you can not go backwards. Racism hurts. Be informed to make better choices.



Linda Boyden

Do attend local powwows, which are

Native American social gatherings. Many reserves or reservations have museums which are good resources for educating yourself about American Indian cultures. Explore websites, such as Wordcraft Circle of Native American Writers and Storytellers and www.hanksville.org. Read as much as you can, but be selective in your choices, keeping in mind that much in print has not been written from the Indian point of view.

Finally, let this be your guide: imagine you are the Indian child sitting in the story circle. Imagine how the words and pictures of the book you have chosen will impact her and the non-Indian friend sitting beside her.

September's Davis Conference

In Review

By Linda Joy Singleton and Elizabeth Kemper

Morning Session for Illustrators and Writers:

Jan Adkins, an award winning writer and illustrator, was the keynote speaker. The following are a few of his guides for successful research.

The simplest answer is usually the best.

When interviewing someone, have them remember smells, tastes and sounds to trigger the part of the brain that opens up memories.

Always challenge the answers by asking "Who benefits?"

Jan pointed out that our jobs, as writers and illustrators for children, was to be true to them. Tell them the truth, not what adults think they ought to hear.

(Continued, see "Review" page 5)

An Author Profile

# Jon Scieszka and Lane Smith

By Patricia M. Newman

Jon Scieszka (rhymes with Fresca) and Lane Smith grew up 2,000 miles apart, but their lives were on parallel tracks.

Scieszka remembers hopping on his bike and riding to a field some place in Flint, Michigan with his five brothers. "We were out there playing dirt clod wars," he says.

"Yeah! Dirt clod wars!" says Smith, awed by the sheer magic of his own dirt clod war memories in Corona, California.

They were destined to meet each other.

Cartoons like Speed Racer and Clutch Cargo shaped their early development. Monty Python, comic books, and MAD Magazine fine-tuned their silly, zippy, irreverent humor that sparkles with Scieszka's words and Smith's illustrations in all of their books, including the best-selling *The True Story of the Three Little Pigs*, Caldecott Honor Book *The Stinky Cheese Man and Other Fairly Stupid Tales*, and most recently, *Science Verse*.

Scieszka blames his particular brand of wackiness on a combination of Catholic school and military academy, plus "watching cartoons and sitting too close to the TV." He graduated college with a premed background, but realized he didn't like sick people. He attended Columbia University in New York City for his Master's in fiction writing. After graduation he painted apartments. "That's all you can do with a MFA in fiction writing," he says. The twists and turns of fate found him teaching math and science to second and third graders, and opened up a whole new audience for his fiction.

Meanwhile, Smith attended Art Center College of Design in Pasadena, where he spent a lot of time in the library. "My favorite books were not [about] the Renaissance years, but the funky kids' books." After graduating, he left home and struck out for New York with a couple of

portfolios and sheer determination. Doors opened for his work at the *New York Times*, *Newsweek*, *Sports Illustrated*, and *Rolling Stone*, yet every evening he perfected picture book illustrations for submission to children's publishers. His first success was *Halloween ABC* by Eve Merriam in 1989.

Scieszka and Smith met through their wives who worked together at a New York magazine. They hit it off immediately and began comparing notes.

Scieszka's stories were rejected because they were too weird and sophisticated. Smith's drawings were too dark and sophisticated. They were perfect for each other.

After *The True Story of the Three Little Pigs* hit number one, Scieszka says "we challenged ourselves not to do another True Story book, but to ratchet it up." Turning fairy tales upside down, *The Stinky Cheese Man and Other Fairly Stupid Tales* includes Little Red Running Shorts and The Princess and the Bowling Ball. *Stinky Cheese Man* also pokes fun at bookmaking with an upside down dedication page, a title page that screams TITLE PAGE, and end papers that are not at the end of the book.

Smith's wife, Molly Leach, is now a book designer and works closely with her husband and Scieszka meshing text, type style, art, and design for the now-trademark Scieszka/Smith "look."

"For years I wanted to write a funny math book," says Scieszka. "But I'd tell people that and they'd run away scream-

ing." Especially Smith. "I pictured drawing kids in desks—page after page of kids in desks," says Smith. "Making everything geometrical and symmetrical." An illustrator's nightmare. Oddly, Smith's worst-case scenario proved to be the key to unlocking Scieszka's math book idea. *Math Curse* opens in Mrs. Fibonacci's math class. "You know, you can think of almost everything as a math problem," she says, laying the groundwork for the beginning of a math nightmare for the child narrator and the start of unlimited wild, surreal illustration possibilities for Smith.

*Math Curse* closes with a classic Scieszka/Smith gag—Mr. Newton, the science teacher says, "You know, you can think of almost everything as a science experiment. . ." Fan mail began rolling in with suggested versions for a sequel, *Science Curse*.

Readers have come to expect the unexpected from Scieszka and Smith. Their newest book, *Science Verse* (not *Curse* like readers expected), contains an entire science curriculum compressed into 21 poems. Some of the original poems

borrow rhythm and structure from classics like "Jabberwocky" by Lewis Carroll, "The Song of Hiawatha" by Henry Wadsworth Longfellow, and "A Visit From St. Nicholas" by Clement Clarke Moore. For instance, "Twas the Night" begins this way:

*Twas the night before Any Thing, and all through deep space, Nothing existed—time, matter, or place.*

*No stockings, no chimneys. It was hotter than hot.*

*Everything was compressed in one very dense dot.\**

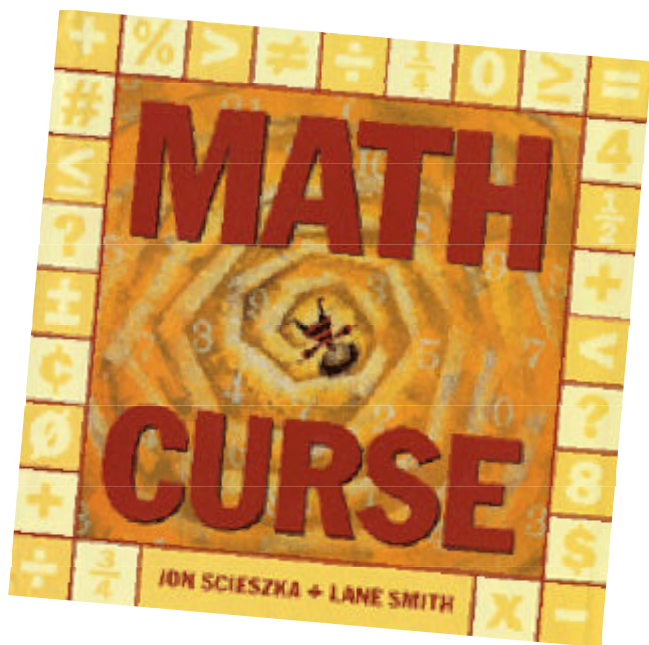
(Continued, see "Profile" page 4)



Jon Scieszka



Lane Smith



### Profile

Scieszka and Smith's appeal comes from the fact that they mess around as if they were kids—taking chances, challenging each other, solving problems, and testing the limits of possibility. Scieszka's BeefSnakStik character from *Squids Will Be Squids* was one such challenge he set for Smith. What would a talking stick of beef jerky look like? "He's beautifully realized," says Scieszka. "Abrasive and belligerent." Scieszka and Smith's next project is still unknown, but it's guaranteed to be unexpected. 🐞

\*From *Science Verse* by Jon Scieszka and Lane Smith, Viking, 2004.

### HOW TO CONTACT JON SCIESZKA & LANE SMITH

Jon Scieszka and Lane Smith,  
Author/Illustrator, c/o Penguin Young  
Readers Group, 345 Hudson Street, New  
York, NY 10014

### SELECTIONS FROM JON SCIESZKA AND LANE SMITH'S LIBRARY

WRITTEN BY JON SCIESZKA AND  
ILLUSTRATED BY LANE SMITH

*Science Verse*, Viking, 2004.

*Baloney (Henry P.)*, Viking, 2001.

*Squids Will Be Squids*, Viking, 1998.

*Math Curse*, Viking, 1995.

*The Stinky Cheese Man and Other Fairly Stupid Tales*,  
Viking, 1992.

*The True Story of the Three Little Pigs*, Viking, 1989.

*The Time Warp Trio Series*, Viking, (first 8 books illus-  
trated Lane Smith)

WRITTEN BY JON SCIESZKA

*The Frog Prince Continued*, Viking, 1991.

*The Time Warp Trio Series*, Viking,

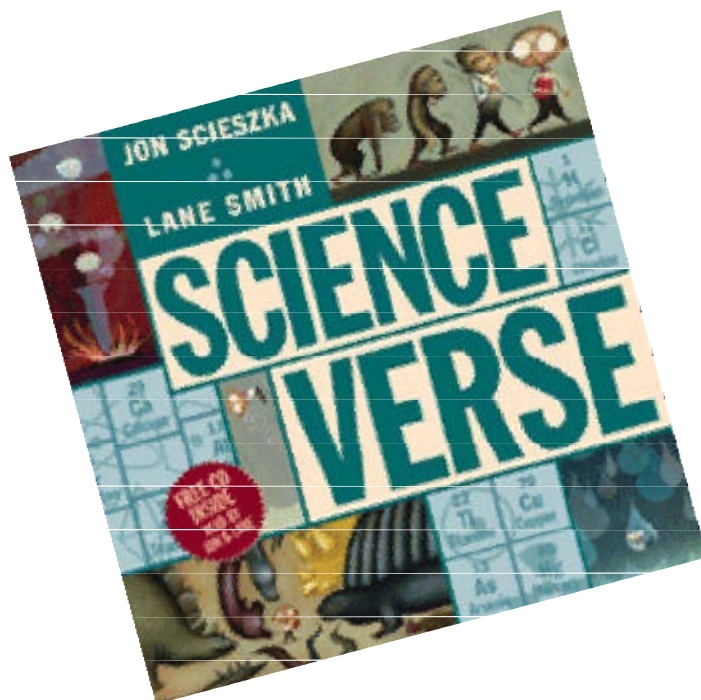
(book #9 - present illustrated by Adam McCauley)

WRITTEN AND ILLUSTRATED BY  
LANE SMITH

*The Happy Hocky Family Moves to the Country*,  
Viking, 2003.

*The Happy Hocky Family*, Viking, 1993.

*Glasses: Who Needs 'Em?*, Viking, 1991.



## Writer Friendly Websites

By Elizabeth "Bitsy" Kemper

With so much content on the Internet, it's hard to wade through the clutter. Technology is a great help if you don't wander the links and lose your focus. If you start your search with your question in quotes, you will find closer matches. Here are some websites that are guaranteed bookmark-able:

### The All-Encompassing Site

[www.writers-free-reference.com](http://www.writers-free-reference.com) is run by a freelance writer and photographer. It offers hundreds of links including ones to literary agents and writing contests.

If you are new to the online world, use this site as your introduction to websites. Consider looking at the host site for each link to find more information.

Poets will love the online rhyming dictionary at <http://www.rhymer.com>

<http://www.scopesys.com/today/>

If you want to find important historical events that took place in years past on the same day of the month, this is the place to go.

<http://www.members.tripod.com/~HistoryMediaReview/index-4.html>

This site has over a hundred links on topics from Egyptian museums to the New York City Subway system.

<http://www.quotationspage.com/>

Look for famous and witty sayings about your topic here.

<http://www.writersdigest.com/>

This site isn't specific to writing for children, but it offers many tips for all writers. It lists contests and competitions, offers ideas for working with editors, and has information on writers' workshops.

<http://www.write4kids.com/legit.html>

Go to this site to find out more about new and small publishers. Other write4kids sites, including <http://www.write4kids.com/library.html> and <http://www.write4kids.com/> offer free information for children's writers. Of course, most of these sites have advertisements and want to sell products, but help yourself to the information. It's free. ☺

## Review

### The Afternoon Writers Session:

Connie Goldsmith talked about domain names and explained the difference between .org and .com. She included information on finding experts, [www.profnet.com](http://www.profnet.com), and free artwork at [www.nasa.gov](http://www.nasa.gov).

Margaret Speaker Yuan gave tips on free and inexpensive resources. Through the San Francisco Public Library, writers can access periodicals and databases. After California residents apply in person with a valid California driver's license, they can surf at will. On the Web site, [www.berkeley.edu](http://www.berkeley.edu), entire books have been scanned. Researchers can view them at home.

Loretta Ichord shared her tips about unwritten books that want to be read. When you travel, ask yourself if the museum you are visiting might be a good basis for a new book, or if that museum has resources you could include in a book you are writing.

Deborah Rose shared a diary about what you need to know about documenting and writing a nonfiction book. It takes publishers two or three years to print your book so you want to be sure your notes and sources are organized in a safe spot. You may need every detail including the book titles and the page numbers where you found your quotations and the middle name of a person you interviewed.

### The Afternoon Illustrators Session:

Diana Thewlis' played a creativity game with illustrators and reviewed examples of original work. She shared her chart on research for the illustrations in a book, along with the pitfalls, the funny stories, and the new experiences that she encountered.

Later in the afternoon, Diana Thewlis, Jan Adkins, and Sara Kahn reviewed portfolios with the illustrators. Writers met to critique their stories. ☺



"Flowers" by Sara Kahn

Special thanks to this issue's featured illustrator Sara Kahn for providing her beautiful artwork!



### Regional Advisor's Corner

By Tekla White  
North/Central California SCBWI

It's winter with fog and frosty weather, but Genny Heikka, the assistant regional advisor, and I are thinking spring. We're getting ready for our March 19, 2005 Davis conference. Joy Allen will be talking to illustrators about "getting hired". Sara Kahn, Diana Thewlis, and Joy Allen will be reviewing portfolios.

Judith Ross Enderle and Stephanie Jacob Gordon at Writers Ink will provide written critiques for manuscripts and they will select manuscripts that will be critiqued by editors who will be speaking at the conference. Manuscripts must be mailed before January 15, 2005. Information for submissions will be emailed to members and posted on the Web site. Enderle and Gordon will present first page reviews at the conference. Editors Julie Strauss-Gabel from Dutton Children's Books and Samantha McFerrin from Harcourt

are two of our featured speakers. Genny and I are looking forward to seeing everyone on March 19, 2005.

My thanks go out to all of our outstanding volunteers this year. Many members have worked at the conferences and taken on special tasks that have benefited many writers and illustrators. The list would be too long for this column, but all your help is appreciated. Nancy Barnet takes care of our illustrators and members lists. Sara Kahn has designed and maintained an outstanding Web site for Northern California SCBWI members. Jeff Jackson has designed our newsletter, and two editors, Linda Goossens and Linda Boyden, have readied the 2004 newsletters. Two contributors, Patti Newman and Tim Myers offered articles for several newsletters. Betty Provost maintains email addresses for those on the Northern California lists. Elizabeth Kemper has been taking notes at the conferences. My thanks, too, to Genny Heikka for all her work this year. She steps in wherever she's needed.

Wishing you a New Year filled with happiness and contracts,

Tekla White  
SCBWI Regional Advisor  
for North Central California



"Dance of Seven Nations" by Sara Kahn



"Night and Stars" by Sara Kahn

## July Kittredge Retreat

### a Huge Success

By Karen Stanton

If you are a children's book author or illustrator living in California, and you've never been to a Kittredge retreat, it's time you did yourself a huge favor. After all, who hasn't wondered, "If I could just get some peace and quiet, could I finish that novel, that illustration or that picture book manuscript?" So come to the next Kittredge retreat and find out.

Named after famed children's book agent Virginia Kittredge, these retreats were once SCBWI NorCa's "best kept secret." They happen two to three times every year in different locations around the Bay Area from St. Helena to Monterey. They're never exactly the same, but share the common quality of being small and having no speakers or presentations: only writers and artists busily creating.

Our last retreat was held at "The Venture Retreat House" in Pescadero, in a quaint brown shingled bungalow with a swimming pool and hot tub. Eight of us gathered there for four days and three nights for quiet (no cell phone reception) focusing on our work.

Upon arrival, writers staked out the perfect spot-like a cozy arm chair in a cozier room, or a sunny spot on the deck, while artists commandeered the dining room tables.

The Kittredge experience is designed to be tailored to individual needs. Prefer to work alone, in your room in your jammies and bunny slippers? Fine. Need an idea partner or a jogging partner for an early morning run? No problem. Personally, I wrote four chapters of a new middle grade novel in my bathing suit by the pool listening to hummingbirds and watching for red tailed hawks. Paradise!

I was surrounded by like-minded people who inspired each other, and gave each other invaluable feedback at the optional nightly critique sessions. All this -and- it was affordable. The cost was \$250 for four days and three nights including food and an endless supply of caffeine and sugar.

I hope you'll take my advice, and give yourself the gift of a Kittredge retreat. You deserve some peace and quiet. 🌲



**Your Article could go here!  
Contribute your words or pictures  
to Lynda Boyden, your Acorn editor  
at lboyden@charter.net**

**(See submission guidelines for more details)**



*To hopes that Santa  
makes it safely down  
your chimney this year...  
Happy Holidays!*

Illustration by Jeff Jackson, your Acorn designer



## Good News

Genny Heikka

**Linda Boyden's** picture book, *THE BLUE ROSES*, was awarded Writer of the Year, Children's Literature 2002-2003, from Wordcraft Circle of Native American Writers and Storytellers. Wordcraft honors individuals who demonstrate their commitment and contributions to the Wordcraft vision: to ensure that the voices of Native writers and storytellers--past, present, and future--are heard throughout the world. In addition, a few of Linda's poems were honored at Shasta College's 6th Annual Poetry Festival.

**Genny Heikka** has had her third poem accepted for publication by DevoZine, a Christian magazine for teens. She also received Honorable Mention in the Sacramento Focus on Writers Contest for the first chapter of her middle grade novel.

**Leslie New Kranz** (writing as L.J. New) has had a poem entitled "Chairs" published in the November 2004 Ladybug magazine. It is her first published writing for children.

**Verla Kay** is now the Regional Advisor for a brand new SCBWI region - Eastern Washington/Northern Idaho. Verla Kay is the author of many children's books. In addition, Harcourt has requested permission to use the text from Verla's *COVERED WAGONS*, *BUMPY TRAILS* book in a Social Studies English/Spanish audio tape. More good news: Verla's editor will be contacting her agent with an offer for a book on the Pony Express that Verla wrote and submitted almost three years ago. Verla has also been accepted as an instructor at The Institute of Children's Literature. She will be going to Connecticut in April for training, and will be starting her new correspondence instructor's position after that.

**Elizabeth Bitsy Kemper** has been published in the Sept/Oct issue of "Three Leaping Frogs," a newspaper for kids, on the topic of helpful websites. She will be published in the Nov/Dec issue of the same publication, on the topic of thanks and giving. In addition, she will be published in the November issue of "Children's Book Insider", and the soon-to-be-published book "Writing Children's Books for Dummies", written by Lisa Rojany Buccieri and Peter Economy. She was interviewed for Chapter 20 on the topic of "donning your publicity cap" and also wrote them a sidebar on preparing for media interviews.

**Dorothy Kupcha Leland's** newest historical novel, *THE BALLOON BOY OF SAN FRANCISCO*, has been published by Tomato Enterprises. The cover was designed and illustrated by Norca's own Jan Adkins.

**Tim Myers** just sold a new story to "Storyworks" (his second story with them). He also sold a new picture book to Cavendish called *THE FURRY-LEGGED TEAPOT*. In addition, an adult essay that Tim wrote was just nominated for a Pushcart Prize.

**Patti Newman's** first picture book, *JINGLE THE BRASS*, was released in September. It has been reviewed by The Horn Book, School Library Journal, Booklist, and Kirkus--all very favorably. In addition, the Junior Library Guild is featuring JTB in its upcoming winter catalog. JTB will also be featured in a full-color ad for 10 FSG books in the Nov. 14 issue of the Children's Feature Issue of the New York Times Book Review.

**Carol Peterson** has signed her second contract with Teacher Ideas Press (2006) for *Around the World Through Holidays*, a cross-curricular resource to teach social studies, math, and science to 4-8 graders through readers theatre and related activities.

**Elizabeth Provost's** first picture book, *TEN LITTLE SLEEPY-HEADS*, illustrated by Donald Saaf, is due in the stores by April 1st in the U.S. Bloomsbury Children's Books will also publish it in the U.K. and in Germany some time after that.

**Elaine Russell's** first middle-grade novel, *MARTIN MCMILLAN AND THE LOST INCA CITY*, was just released by Polar Bear and Company of Solon, Maine (October 26, 2004).

**Linda Joy Singleton** sold a 6th book to Llewellyn, tentatively titled *WITCH BALL*. It is the third book in *THE SEER* series. It will be out in 2006. She also started a reading club online that teachers, parents and librarians are welcome to enjoy, recommending a new book every month. The link can be found at [www.LindaJoySingleton.com](http://www.LindaJoySingleton.com)

**Deborah Lee Rose's** newest picture book, *Ocean Babies*, will be published in Spring 2005 by National Geographic Society. She has also signed a contract with Harry Abrams for a 2006 sequel to *The Twelve Days of Kindergarten* (which won the NAPPA Gold Award).



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**Acorn Submission Guidelines**

The Acorn would love submissions of articles of interest to children's book writers and illustrators, and photos on N. CA. SCBWI events

For Articles, please query Linda Boyden at lboyden@charter.net or other editors listed in this newsletter. Photos should be in JPG or GIF format as close to 150 dpi as possible (but if you have prints you can mail, that's okay too - enclose a SASE and they'll be returned to you) We'll need the usual who, what, and where for the caption, and the photographer's name for the credit line.

Payment for one-time rights (or reprint rights) is not extravagant. In addition to a byline or credit line and the heartfelt gratitude of your peers, the acorn can offer you a gift from the SCBWI collection of logo items.

**Acorn Submission Deadlines**

The Acorn is a tri-yearly publication. Issues will be posted on the SCBWI NorCa website <http://www.scbwinorca.org/news/newsletter1.htm> on or around the first day of January, May, and September of each year. The deadline for submissions is one month prior to each publication date. Please contact Linda Boyden about submission due dates or for more information.

***The Acorn***

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