



the acorn

Newsletter for the North/Central California Region of the SCBWI

An Author Profile

Alexandria LaFaye

By Patricia M. Newman



Early in Alexandria LaFaye's writing career, many experienced writers told her to write what she knew. Great advice, but LaFaye ignored it. "I figured I already knew it, so why write about it? That would have been boring." Instead, she writes about experiences she never had to see what they would have been like.

This philosophy has been part of her writing style since she began writing at age eight. As a kid she wrote adult stories about a variety of topics including Vietnam veterans with post-traumatic stress disorder. "I saw the topic on TV all the time," she says of her mature subject matter. But now that she's an adult, she writes for kids.

Each of LaFaye's books springs from a variety of inspirations, but every book has one thing in common—they all started with LaFaye's "what would it be like if. . ." form of brainstorming. For instance, what would it be like if a boy spoke to the ghost of a person who wasn't dead? This idea led to *Dad, In Spirit*, the story of Ebon Jones, a pre-teen boy who communicates with his dad's spirit to help bring him back from a coma.

In *Strawberry Hill* LaFaye explores two ideas: what would it be like to be raised by hippies and to meet someone from the past without traveling back in time? "My parents are very far from being hippies. I'm looking at a view of childhood I didn't have," she says.

In *Worth*, her newest novel to be released this summer, she wonders what would happen if a farm family adopted an orphan off the New York City orphan train. "I've seen several orphan train books," says LaFaye, "but I've never seen one about the effect an orphan had on an

existing family." *Worth* takes place during the 1870's in Nebraska. Nathaniel Peals is crippled in a harvesting accident and his father, afraid of losing their homestead, adopts a child from the orphan train. According to LaFaye, "While Nathaniel feels replaced, the orphan feels displaced after losing his family in a tenement fire."

A history major in college, LaFaye has perfected the art of using an historical setting as the backdrop to her character's struggles. All of the history in her books is painstakingly researched. Whether LaFaye takes her readers to the small town of Harper, Louisiana in the 1930's in *The Year of the Sawdust Man* or the bustling city of Chicago in 1865 in *Edith Shay*, her characters' lives spring from the pages with details about clothing, living conditions, accents, the climate, and the general pace of life. For *Worth* LaFaye

read the diaries of pioneers and worked with a Nebraska historical society to understand the range war conflict between the ranchers and the farmers.

She also accumulated facts about harvesting hay in the 1870's and medical practices of the time to determine how Nathaniel's broken leg would have been set.

Once all the facts are in place for each novel, LaFaye falls back on her acting experience and puts herself in her characters' positions. What do they see? Hear? Smell? "I live in their space before I delve into their emotions," she

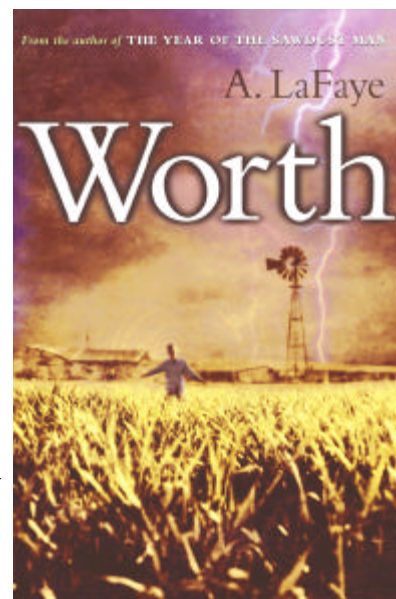
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- Genny Heikka



Profile

says. "If you know what it's like to live in that time, you know how it feels."

LaFaye's characters are the bridges between herself and a life she'll never live. "I love to act and when an actor chooses a role, she's looking for a character who's compelling, someone she's never been."

LaFaye holds three masters' degrees in creative writing, multicultural literature, and children's literature. She splits her time as an author and as an assistant professor at California State University, San Bernadino where she teaches young adult literature, creative writing, and children's literature. In her literature classes, LaFaye teaches teachers how to pick up on the cultural messages embedded in the text. "It's basically a cultural approach to literary analysis," she says.

A few times a month LaFaye hits the road to conduct writing workshops for students, in-service training for teachers, and family literacy initiatives. One of her favorite presentations is titled "The Geek Who Made Good." During her talk, LaFaye delights students with funny stories from her childhood, her accents, dramatic readings, and demonstrations on the process of writing. "I love to hear from readers and writers," she says, "so feel free to visit my website and say hello!"

HOW TO CONTACT ALEXANDRIA LAFAYE

Web Site:
www.alafaye.com
School visits: through website or
909-475-9533

ALEXANDRIA LAFAYE'S LIBRARY

- The Strength of Saints, Simon & Schuster, 2002.
- Dad, In Spirit, Simon & Schuster, 2001.
- Nissa's Place, Simon & Schuster, 1999.
- Strawberry Hill, Simon & Schuster, 1999.
- Edith Shay, Viking, 1998.
- The Year of the Sawdust Man, Simon & Schuster, 1998.

April's NorCa Davis Conference Recap

Text and photos by Bitsy Kemper

This year's Northern California (NorCa) SCBWI conference in Davis, CA was a resounding success. In under seven hours about 270 eager writers and illustrators heard from four editors and an illustrator, were given the chance to participate in an editor's panel by submitting questions, shopped for books, reviewed three table's worth of books written and/or illustrated by NorCa members, ate lunch (and breakfast and snacks), mingled, viewed colleagues' portfolios, and the 157 of us that submitted manuscripts a few months ago got 'em back with critiques from a professional in the field. Oh, wait, we also waited in line for the bathroom!



Members collect their critiqued manuscripts at day's end.

With so much going on, I filled 15 pages with hand-written notes. Since I couldn't just scan and post my scribbles (as much as I would have liked to), I did my best to summarize each speaker's presentation and highlight what struck me personally. I hope you find these notes helpful and appreciate my writer's cramp!

OVERALL: Among the speakers, there were several consistent key gems for all writers and illustrators to take to heart.

1. Do Your Homework. I think this covers quite a bit of ground. Fully research the publishers or magazines you are submitting to. What are their best sellers? Follow their guidelines (ask for them in advance or check their website). Only submit your "final product" - don't waste time sending in drafts or concepts. Read as many books like yours as possible, to see what works.

2. Be Persistent. Understand that one rejection is the opinion of one editor, not an entire publishing house. Editors are people, with opinions and preferences of their own. But also understand they work for publishing houses that have preferences of their own. Remember that guidelines advice?

3. Get the Reader's Attention Early. Set the plot quickly. Give the reader a reason to turn the page, and give them a reason NOT to put the book down.

4. Embrace a Revision Letter. While it is not a request to resubmit your manuscript (unless it specifically says so), it is a sign that your manuscript touched the editor in some way, making it stand out in the pile. Feel good that it wasn't rejected in its entirety! Then do a little more homework, a little more revising, and send it to a more appropriate publisher or magazine.

5. Write in Words Your Readers Understand, and will want to hear. Don't condescend. Never talk down to your readers, no matter what their age.

6. Join a Critique Group for ongoing, personalized assistance. Stay active in the industry with conferences like this one.

SPECIFICALLY: Regional advisor Tekla White started our day with introductions and accolades for the folks behind The Acorn and the Yahoo! newsgroup, including a special thank you to Volunteer of the Year, Sara Kahn, who told me she spends about three hours every day making sure the NorCa website (www.scbwinorca.org) is the best it can be.

1st SPEAKER: Judy Burke, associate editor for Highlights Magazine and contributor to



Tekla White, regional advisor for SCBWI NorCa, has her hands full as she busily, yet happily runs the show.

(Continued, see "Conference" page 3)

Conference

HighlightsKids.com. Judy introduced us to the world of writing for the magazine market and provided several reasons why we should consider submitting to magazines:

- they have a wide variety of needs (from puzzles to fiction to crafts)
- they are open to unpublished writers
- they offer faster feedback
- they pay on acceptance
- they provide the opportunity for exposure (Highlights reaches 2.5 million readers, as opposed to the typical 10,000 run



Guest speaker Judy Burke, editor from Highlights Magazine, meets with attendees.

of a first picture book)

She also gave advice applicable to writers of any genre. For example, use your own voice while staying in the guidelines for that magazine or publisher. She used the analogy of an architect creating a building within the confines of square footage and budget.

SUBMISSION ASSISTANCE FOR CONFERENCE ATTENDEES: When submitting to Highlights, write Judy's name on the envelope and she'll route it to the right person at the magazine. State in the cover letter that you met her at the conference.

2nd SPEAKER: Anne Hoppe, Executive Editor at HarperCollins. Anne spoke on the Emergent Readers category of HarperCollins "I CAN READ" books. These are books for beginner readers but are not educational books that teach kids to read. They are books kids feel good about reading on their own, or reading with a little bit of help. She emphasized that manuscripts need to have appealing characters in engaging stories (no quiet plots), with the story told through action and dialogue (leave the setting and description to the illustrator). These books need to encourage the reader to keep on reading. "It's not about teaching vocabulary," she explained. She also

explained that kids (like editors) have a range of interests - from word play to historical fiction - but that just because a six-year-old boy can read *Little Bear* doesn't mean he wants to, which means publishers are looking for a wide range of topics.

SECRET SPY SUBMISSION TIPS FOR CONFERENCE ATTENDEES: Anne stated she doesn't read the cover letter, and the only important nugget she might get out of it is if you had a specialist review your material. She also said she has several assistants and an editor, so even if you address the envelope to her, you might hear back from someone else in her office. She does send revision letters, agents are not required, she is open to all ideas (fiction, nonfiction, science), and has no preference regarding age range targeted (let her decide that). She (her office) does read everything submitted and is open to multiple submissions.

3rd SPEAKER: Joy Allen, illustrator. Joy gave two talks, one with tips for picture book writers, and the other for illustrators. She may have provided the best analogy regarding the role of writer versus illustrator: writers are birth mothers, they come up with the original concept(s); illustrators are the adopted mothers that take it from there - "I love it too, it's my baby too," she said. "I love my illustrations as much as you love your writing."

Interestingly to writers, she pointed out that picture books are for an audience that can't read - making the illustrations the make-it-or-break-it point. How humbling for an author to think it's the illustrations that might matter most! Yet editors point out words are what determines whether it becomes a book in the first place. Maybe it's a chicken and egg thing...

She then spoke of character development from the illustrator's angle, showing how she works. She shared her thought and work process by showing us the original text she was given, then explained how she imagined the main characters, and showed us her first drafts and revisions all the way through to the final product. "That's my job, to bring life to a character, to embellish it," she said. From a writer's perspective, it was amazing insight



Illustrator, Joy Allen.

into an artist's brain. For fellow illustrators, she assigned the task of taking five slips of paper with random descriptions of age/gender and dress (such as young and sporty) and creating a character from there.

For portfolios, she recommended taking one character and showing a front view, back view, and showing that character in four sequential scenes (not necessarily in full color - the detail in the drawing is what's most important). She encouraged artists to keep at it, stating there was about a 15-year gap between when she studied art and next picked up a paintbrush. "Art/drawing is a skill, but it's what's in the head that counts," she stated.

SECRET SPY SUBMISSION TIPS FOR CONFERENCE ATTENDEES: Joy advises compiling 10-12 of your best pieces with a cover letter, after you've studied publishers to see where your styles best match. You don't have to worry about multiple submissions like writers do.

4th SPEAKER: Stephanie Lane, editor for Delacorte Books. Stephanie explained the role of packagers and gave tips on writing middle grade and YA fiction. Packagers come up with ideas and find both a publisher to agree to the book series and writers to help write them. For the most part, due to the rapid frequency of the books, the series are written by different authors, even if the author's name remains the same on the book cover. She was sorry to disillusion many of you! Packagers are commercial, looking for trends in order to sell books. They aren't looking for "art", per se. But Stephanie provided many good reasons to consider writing for packagers, such as getting your foot in



(from left to right) conference attendee Patti Newman, authors Judith Ross Enderle and Stephanie Jacob Gordon (from Writers Ink), and attendee Brooke Scudder -- (Brooke was a featured artist on NorCa website last month.)

the door with a published book, and essentially going through a writer's "boot camp" by learning to deal with deadlines and revisions. Some drawbacks to working with packagers include loss of creative control, shared - or no - credit for the project, and getting less money than if you sold the idea to a publisher on your own.

Stephanie gave some amazingly creative ways to come up with your own "high concept" book/story idea:

- Keep up with popular - and teen - culture and trends.
- Hold a brainstorming session in your next critique group where each person brings in an article or comes up with a great title.
- Think of new ways of doing old things - "Don't redo; rethink!"
- Consider writing a story told from different points of view.
- Have objects play a pivotal role - a pair of pants or a set of car keys.

Once your brainstorming session is over you'll come away with ideas on how to develop your story further. Or you'll come up with a new story idea. Stephanie then advises to wait. Let the idea germinate. Don't write right away. After some time, write out some detail on each character - their favorite foods, what they do in their spare time. Get to know them. "Stay in your character's head," she advised.

SECRET SPY SUBMISSION TIPS FOR CONFERENCE ATTENDEES:

Stephanie reads everything submitted to her, as long as it is for middle grade or YA.

Address the mail to her, include a synopsis and three chapters, but don't resubmit anything you may have already sent her.

5th SPEAKER: Karen Riskin, editor at Dial Books for Young Readers, a division of Penguin Young Readers Group. Karen spoke on picture books. She optimistically told us she WANTS to find and acquire new writers, but further explained her own prejudices and preferences such as simply not liking rhyme or seasonal books. Like the other editors, she suggests reading every picture book there is... "The more you read, the more you can identify what works, and better critique your own writing," she said.

SECRET SPY SUBMISSION TIPS FOR CONFERENCE ATTENDEES:

Karen reads everything with her name on it and has no assistants. She prefers you give her a four-week exclusive read on your manuscript before sending to other publishers. DON'T send her rhymed stories, poetry collections, nonfiction, and/or holiday books. She doesn't want them. She personally doesn't like them. DON'T tell her it's a series (let her decide). DO send her new ideas or new approaches to old ideas, anything with a distinct voice that involves her so much she almost feels like she is becoming the character. Use universal themes or conflicts that all kids deal with in their own lives, like jealousy, disappointment, or nervousness. Show a clear beginning (with conflict right off the bat), middle (with climax and tension) and end (with conflict resolu-

tion). But the ending doesn't have to be predictable.

EDITOR PANEL: There were many questions - too many to write and answer here. But here is some general advice culled from the panel: For the most part, multiple submissions are okay, but check with each publisher. >>Only send one manuscript at a time so the editor sees you are committed. Wait at least four months before sending the same publisher or editor another manuscript. >>Keep your ideas contemporary, but not so "in the moment" that it will limit the shelf life of your book. >> If a revision letter DOES request you to make the edits and resubmit, take your time. There is no hurry and the editor wants to see you took the time to do it right - so take a month or two. Don't waste money on FedEx. >>Enter contests so publishers get to know your name. Even if you don't win, you might get a book deal or a relationship started with an editor. >>BE PERSISTENT!!

Perhaps Tekla summarized the conference best with a quote from Steinbeck: "Being a writer makes horse racing seem like a stable business."

Thanks to everyone that attended, and especially to Tekla for all her hard work making it happen. I hope you learned as much as I did. 🍷



Karen Riskin flashes a smile after speaking.



(From right to left) guest speakers, Anne Hoppe, Executive Editor at HarperCollins, Judy Burke, editor from Highlights Magazine, Karen Riskin, editor of Dial Books for Young Readers, and Stephanie Lane, editor for Delacorte Books sit on a discussion panel as Tekla White (in back) looks on.

Bitsy Kemper is a picture book author in search of a few lucky publishers... As one of the premier "family computing experts" in the United States, you may have read her nationally-syndicated newspaper column or seen her interviewed in places such as CNN, CBS This Morning, Working Mother Magazine, or Investors Business Daily. Maybe you even passed her on Highway 5 and didn't even know it... When she takes a break from creating children's books, she runs her own PR and Marketing Consultancy, aptly titled Kemper Communications (www.BitsyKemper.com). She welcomes anyone looking to actively participate in an online critique group to email her at Bitsy@BitsyKemper.com.

Rhyming Picture Books: A Baby and Bathwater Situation

by Tim Myers

Some time ago I read a piece in the national SCBWI Bulletin about rhyme in picture books. The author made some excellent points, noting her unease with celebrity forays into rhymed children's writing and the current tendency to put profit above art (though these points, I think, can easily be overstated). But she also made assumptions that are apparently widely held, and, I think, quite unreasonable--and the whole question is, after all, an important one for picture-book writers.

As an editorial assistant at a New York publishing house, she says, she "learned right away that picture book manuscripts written in rhyme were a serious no-no." Her main point is that all the celebrity-written books she mentions are in rhyme, and how surprised she was "...that an editor would accept [these] books." Rhyme, she states flatly, is unacceptable both because it's so often forced, and because its cuteness undercuts the seriousness of writing for children, trivializing it, presenting this literature as "a mere plaything."

These are disturbing conclusions--especially the way she writes off rhyme completely! Rhyme, we should remind ourselves, is a basic and powerful literary device. It doesn't appear in every work, obviously, as theme or characterization tend to--but, like foreshadowing or symbolism, it's a fundamental tool of written expression. And if executed well, it can create a number of worthy literary effects.

Rhyme is different in one crucial way, though--it "comes at" the reader strongly. You may miss symbolism, but you won't miss rhyme. I suppose this is partly why we notice so much terrible rhyme in picture-book manuscripts; bad rhyming really grates on a

reader. As the writer of the article says, "Unless a writer is a poet...rhyme...may not be the best..." (But if rhyming picture books are a "no no," then even poets don't stand a chance!) Rhyming can be compared to the slam-dunk in basketball, I think; it's resoundingly obvious, it excites the fans and the young wannabe's--but it's very hard to actually pull off. I've seen plenty of hopeless manuscripts reeking with bad rhyme--some even published. And they keep coming. But that doesn't mean we should throw the baby out with the bathwater.

The main reason "editors avoid rhyme," the writer specifies, is "...indignation at the notion that children's books are simply cute...", when in fact "...a picture book is...serious...art..." Yikes! I couldn't agree more about picture books--but someone better tell Milton, Auden, Molly Peacock, and the rest that rhyme is merely cute, that it can't be serious art. And I'd have to assert too that, even as a former football player, I believe "cute" can have its place; "cuteness" doesn't automatically mean shallow and saccharine.

Should editors be chary about rhyming picture books? Yes--because successful rhyming is relatively rare (successful meter even more so). Should writers be warned against the dangers and clichés that rhymed picture books often fall prey to? Yes. But should this basic literary device be treated as an absolute transgression and a "blatant show of amateurism"? No way. I hate to think that some writers, especially new ones, might take this "wisdom" to heart and steer clear of something potentially valuable. And if you still think rhyme should be avoided, take a look at Nancy Williard's Pish-Posh Hieronymous Bosch, one of the finest picture books ever written. There are plenty of other superb examples.

But maybe the main reason to keep ourselves open to rhyme is even simpler: When it works, it really works, and kids tend to love it, however unconsciously--and in this they're no different from the rest of us. ♪

Tim Myers is a writer, storyteller and songwriter living in Santa Clara. His *Tanuki's Gift* got an excellent boxed review with art in the *New York Times* and was chosen as a "Best Book of the Year" by *Bank Street College* and *Nick Jr. Magazine*, among other honors. *Basho and the Fox* (2000) was read aloud on NPR by Daniel Pinkwater, made the *New York Times* bestseller list for children's books, and was chosen as a Smithsonian Notable Children's Book, a Children's Book Council "Not Just for Children Any-more" selection, and a *Bank Street Irma Black Honor Book*, among other honors. He's appeared in the Cricket group, the Cobblestone group, *Appleseeds*, *Storyworks*, *Highlights*, *Chicken Soup for the Kid's Soul*, *New Moon*, and others--won a national poetry contest judged by John Updike and has an adult poetry chapbook coming out--and has published much other fiction, non-fiction and poetry for kids and adults. He recently sold a new picture book to *Candlewick* and a poetry collection to *Wordsong*, his sixth children's book. In 2002 he was a SCBWI Golden Kite picture-book judge.

18th Annual Focus on Writers Contest

May 1-August 31, 2004

Who is eligible: Writers living in California during the contest period.

Children's Categories: Book or Article, Fiction or Non-Fiction (word limits: 1,000 picture book, 2,100 middle grades), First Chapter of a Book for Young Adults, Fiction or Non-fiction (3,000 word limit).

Prizes: \$200 first prize, \$100 second prize, \$50 third prize in each Category.

For more information: Download the flyer and rules at the website, www.saclibrary.org. Click on Friends, then on Focus on Writers Contest 2004 or call the Friends office at (916) 264-2880 to request that the information be mailed.



Good News

Genny Heikka

Lisbeth Dermody's story on Komodo Dragons, "Dragon Spit", has been accepted by Cricket.

Lou Foley's play for Holy Week, "Ordinary Sinners", has been published by Contemporary Drama Service of Colorado Springs. In March, Lou was awarded first place in a contest sponsored by the National League of American Pen Women (Nob Hill Branch) for her musical composition, "Dilsey's Song".

Linda J. Goossens' book/craft kit, *Micro Minis: Create Teeny Tiny Rooms with Your Own Style and Flair!* (American Girl Library) came out in March 2004, and her action rhyme, *Fish Moves* (first published in *Ladybug*, 2001), was made into a song and included in the *Noodlebug Video/DVD - Let's Pretend* (Carus Publishing, 2003).

Marilyn C. Hilton's nonfiction book for preteen girls, *The Christian Girl's Guide to Your Mom* (Legacy Press), was released in January 2004. She will be doing an interview about the book on the nationally syndicated radio show, *By the Book Radio*, on April 20.

Patricia Newman's first picture book, *Jingle the Brass*, published by Farrar, Straus & Giroux, is a Junior Library Guild Selection. It will be released in September 2004.

Michael Elsohn Ross's book, *Salvador Dali and the Surrealists* (Chicago Review Press 2004), a biography of Dali that includes 21 fun hands-on surrealist art activities, earned a starred review (book of the week) in *SLJ* last December. His newest picture book is a bedtime book titled *Snug as a Bug* with illustrations by Sylvia Long (Chronicle Books Spring 2004). *A Mexican Christmas* (Lerner) has been listed as a Finalist Independent Publisher Award 2003 (Multicultural Non-fiction-Juvenile), and a Bank Street College -The Best Books of the Year 2003. *Kitchen Lab*, *Indoor Zoo* (Lerner) are on Science Books & Film 2003 Best Book List, and *Wormology and Millipedeology* (Lerner) are on the California Reader's List for the 2003 California Collection.

Linda Joy Singleton sold a 4th magical mystery, *Ghostly Charms*, to Llewellyn. She was excited to be included in Llewellyn's full page ad in *Publisher's Weekly*. She has also been invited to sign advance copies of her middle grade mystery, *OH, NO! UFO*, at Llewellyn's booth in July at Book Exposition America (BEA).

Dana Kessimakis Smith's picture book, *A Wild Cowboy* (Hyperion/Jump at the Sun), comes out on April 1, 2004.

Katie McAllaster Weaver's picture book, *Bill in a China Shop* (Bloomsbury 2003), went into a second printing, won a Parents' Choice Recommended award, and was named one of *Child Magazine's* Best Books of the Year.



Regional Advisor's Corner

By Tekla White

North/Central California SCBWI

Greetings from North Central California

There was a record crowd registered for our conference in Davis on April 3, 2004. Our outstanding and fearless volunteers were Katie McAllaster Weaver, Pam Wilkinson, Connie Goldsmith, Betty Provost, Jim Bentley, Bitsy Kemper, Jeff Jackson, and Linda Goossens. Many others offered their help and stayed to clean-up and carry bags and boxes to the cars. Kris McLeod designed the brochures and helped before, during, and after the conference. Our illustrators, Nancy Barnet, Diana Thewlis, Joy Allen, and Sara Kahn, helped with the portfolios and answered questions at the end of the day. Joy Allen gave a stellar presentation to illustrators during the lunch session.

I'm adding a family thank you. My grandchildren, Jen and Theron, with the added help of their parents, stuffed 280 folders for the conference. If they hadn't helped, I would have arrived at the conference a day late.

My thanks go out to all of you. The cooperative, caring spirit of SCBWI friends enriches our creative world and makes writing and illustrating for children a great joy.

You can read Bitsy Kemper's article about our outstanding speakers and the conference in this issue of *The Acorn*.

The following members have volunteered to help during the year. Nancy Barnet maintains our email lists for Northern California. We have an illustrators' list and one for all members. Contact her at nbarnet@att.net, if you wish to be added to the lists. Betty Provost sends an email list of members on the general list so it's easy to contact people individually. Genny Heikka serves as assistant regional advisor, keeps the critique lists and writes about our Good News. Send her your good news so we can all celebrate. If you would like to form or join a critique group, contact her for opportunities in your area. Her email address is hikes@fastkat.com. Linda Goossens is our Acorn editor (email acorneditor04@yahoo.com) and Jeff Jackson is the graphic designer for the newsletter.

On September 11, we're planning an informal event with more time to visit. I hope to see everyone at the Veteran's Memorial Center in Davis. We'll talk about research for illustrators and writers, covering both fiction and nonfiction. Contact me if you want to help. Plans may change, but we hope to have a professional and beginners session as well as critique groups. Mark your calendars and look for information on the Web site by the end of May.

May you find a bouquet of spring contracts in your mail box!

Tekla White

North Central SCBWI Regional Advisor

tnwrites@cal.net

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North/Central CA Region of the SCBWI
www.scbwinorca.org

Tekla White
North/Central CA
Regional Advisor
tnwrites@cal.net
PO Box 307
Davis CA 95617

Genny Heikka
Assistant RA
Good News Editor
Critique Group
Coordinator
hikes@fastkat.com

Linda Goossens
Acorn Editor
acorneditor04@yahoo.com

Jeff Jackson
Acorn Graphic Designer
sonjebasa@att.net

SCBWI
8271 Beverly Blvd
Los Angeles CA 90048
www.scbwi.org
Phone: (323)782.1010
Fax: (323)782.1892
North/Central CA Region
of the SCBWI
www.scbwinorca.org

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 Tekla White at tnwrites@cal.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 Goossens about submission due dates or for more information.

The Acorn

C/O Tekla White
PO Box 307
Davis CA 95617-0307

