

Pen & Palette

A QUARTERLY PUBLICATION OF SCBWI-CAROLINAS



Fall 2012

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3rd Annual SCBWI-Carolinas Art Contest

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RA Letter

September . . .

Our SCBWI-C Annual Fall Conference occurs at a time of transition, from the heat and growth of summer, to the cold and barrenness of winter. If you live in the northern climes, you see the colors of the forests vividly in red and gold leaves, expanding, radiating, and blossoming across mountainsides below the bright clear blue skies.

The change of season follows the path of the sun, moving below the equator to the southern (or autumnal) equinox if you are in the northern hemisphere. According to minimal research, we began to refer to the third season of the year as "autumn" around the 16th century—there was old French involved and a bit of Latin. We were becoming less of the land and more of the city, grouping together, forgetting the purpose of this third season, the reaping and the harvesting of the bounty of the earth to sustain us through the long hard winter.

While I love the flourish of spring and the expansion of summer, I think the third season of the year suits the writer and illustrator best. The first two seasons of the year are promise and exuberance. In the spring we plant our ideas watching them flourish, in summer we feed the stories and we weed the words and ideas as they ripen.

Think of our annual autumn conference as a time to harvest the bounty of our industry, through craft intensives and breakout sessions by seasoned professionals, informative après-conference events, and keynote speakers ready to astound and keep you well fed throughout the coming winter season.

Sláinte.

Teresa



Illustration © Jennifer Noel Bower

NOTES *from the* FRONT LINES

Photo by Judy Woodall



A Conversation with John Claude Bemis

*John Claude Bemis is the award-winning author of *The Clockwork Dark* trilogy, which includes *THE NINE POUND HAMMER* (Random House, 2009), *THE WOLF TREE* (Random House, 2010), and *THE WHITE CITY* (Random House, 2011). His newest book, *THE PRINCE WHO FELL FROM THE SKY* (Random House, 2012), was an Amazon Best Book of the Month. John lives in Hillsborough, NC, with his wife and daughter. www.johnclaudembemis.com*

Your latest book, *THE PRINCE WHO FELL FROM THE SKY*, is a post apocalyptic animal story.

What gave you the idea to tell this unique story?

I live near an abandoned NASCAR race track that's now wonderfully overgrown. It got me thinking how quickly nature takes over in our absence. My story grew out of wondering about a post-apocalyptic world devoid of humans, where clans of animals live among our ruins. For me, story ideas often arise in this way—looking with curiosity at the world and asking, "What if...?"

Tell us how this story went from idea to finished book.

I submitted three proposals to my editor at Random House and was surprised *THE PRINCE WHO FELL FROM THE SKY* was the story idea he wanted to do next. I thought it was pretty off-the-wall compared to the others. I'm glad we

followed the *Clockwork Dark* with something so different. After getting the contract, I got to work and finished the book in about a year.

How was writing *THE PRINCE WHO FELL FROM THE SKY* different from your *Clockwork Dark* trilogy?

The Clockwork Dark is epic with lots of subplots and secondary characters. I had to map it out thoroughly. *THE PRINCE WHO FELL FROM THE SKY* is much more of a character-driven novel about the bear Casseomae who decides to raise a boy who crashes in her forest. I focused on her emotional transformation and needed very little plotting.

Do you have any daily habits that keep you writing?

I'm not able to write every day, but I do make time every day to imagine. I'll find moments—whether on a walk or washing the dishes—to get my head in the story and let my imagination wander.

What were the most challenging parts of the revision process for *THE PRINCE WHO FELL FROM THE SKY*?

I focused the revisions on tightening the story to its emotional core. Most of the changes involved moving scenes around to find a riveting pace. On the final sweeps, my editor and I went line-by-line to trim out every unnecessary word. We took 14 pages out of the first 40 pages alone! Brutal work, but it paid off.

What were the most challenging parts of writing from animals' perspectives?

Capturing the boy's perspective was actually the biggest challenge. The story is in the bear's point of view, so readers can't know anything about the boy that she doesn't know. She doesn't know what clothes are or even what he's saying. The challenge was to give readers hints about his motivations strictly through Casseomae's observations.

What do you hope your readers most connect with about this book?

I want readers to have their hearts tugged by the relationship between the boy and his foster-

mother bear. I hoped on a certain level young readers would imagine, "If I'm ever lost in a post-apocalyptic wilderness, I want a powerful bear like Casseomae protecting me!"

What kind of research did you have to do for this book?

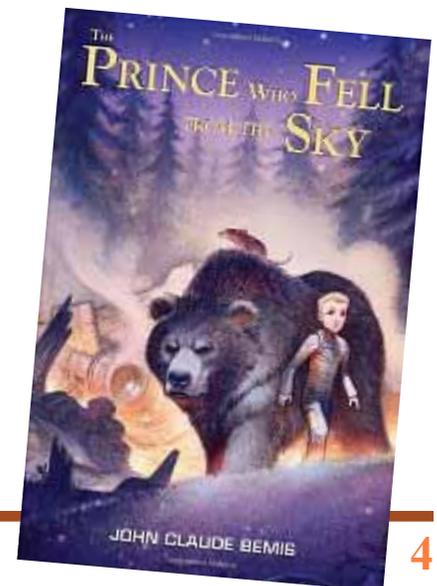
Lots on animal behavior and wilderness survival. A particularly great resource for the speculative-science around how our planet would change if humans were gone was *THE WORLD WITHOUT US* by Alan Weisman.

You are part of a very successful writing group. How did their feedback help you shape this book?

I'm fortunate to have Stephen Messer, J.J. Johnson, and Jennifer Harrod as my first readers. They pushed me to make the animals believable with great questions like, "Would a rat really say that?" Of course, it's funny because rats don't say anything. Beyond this suspension of disbelief, they helped me keep the animals from behaving like people in animal suits. I think this gives the book a wonderful weird but realistic feel.

Any advice to share with aspiring writers?

Be committed. The only way to get good is to write A LOT. If you're just starting, know that the first couple of hundred-thousand words might not be sellable. But if you keep at it and allow yourself to learn and grow, you'll create something that readers (and agents/editors) will love. ●



RECAP

Mark Siegel's Graphic Novel Workshop

by *Debbie Allmand*

On May 19 at the University Of North Carolina Asheville's Highsmith Union, approximately twenty-five people listened to a Graphic Novel Workshop sponsored by SCBWI-Carolinas given by Mark Siegel, Editorial Director First Second Books.

Mark began with a historical review of the three schools of comics: American, French, and Japanese. The French school has basically stayed the same since its inception, just with new characters and new ideas portrayed. Japanese manga is very stylized and requires an understanding of cultural visual clues to read the pictures. However in America, comics started with pamphlets then evolved into the Dawn of the Golden Age of Comics in 1938 with the Superhero. The American public demanded more, which caused the producers of comics to change and adapt. In the 1970s comics were deemed bad and morally corrupt. They didn't go away, just went underground.

The creative forces of this industry were also very resourceful, thus the independent comic publisher was born, not seeking real economic success but rather followers. The two early major publishers of comics in the United States were DC Comics and Marvel Comics. In



Debbie Allmand lives in Taylorsville, NC, with her teacup poodle, Ebony. She writes chapter books, middle grade and YA.

1986 the indie comics became legitimate. Art Spiegelman won a Pulitzer Prize in 1992 for the graphic novel MAUS (1980-1991). This forced the publishers to make comics a publishing category.

Will Eisener, author/illustrator, coined the phrase 'graphic novel.' The popularity of these comics was evident because the reader and the author formed a special bond. The graphic novel has evolved into something the originators couldn't have envisioned. Now all three reader types (children, teens, and adults) are reading graphic novels, and the field is wide open with nonfiction and journalistic twists combining cartooning with real photos.

Siegel stated that the graphic novel is still growing

and changing. The three schools of style for comics are blending and marrying. All major publishing houses have graphic novels for all three reader groups. As with most of the books being produced now, graphic novels are going to ebooks and are becoming more interactive. Siegel said the majority of the First Second graphic novels would be hard copy but some would be ebooks.

Siegel also explained that one major difference with graphic novel production is that the author and illustrator work in a

collaborative effort unlike any other type of publishing, particularly unlike picture books.

The day went quickly with Siegel's conversational style of delivery. He was inviting and very approachable. His afternoon workshop centered on the publishing industry and negotiating around it. He also made a point to recommend artists not allow the



Illustration © Erin Bennett Banks

industry to control them. When asked what he was looking for, he didn't answer except to say "write what you're supposed to write, make it the best you can, then submit." Editors make statements like "no vampires" or "no mixing of mediums (photo/cartooning)," but then you see them on their list next year. This is because editors often don't know what they want until they see it.

One of Siegel's parting pointers was to make yourself available to the magic, listen, and let your heart tell you what to write. ●

OPPORTUNITIES

YALSA: *A great connection for YA writers*

by Janelle Bitikofer

If the acronym “YALSA” sounds like some kind of weird teen slang, that’s a good thing. YALSA is an organization for teens and those who put books into the hands of teens. YALSA stands for the Young Adult Library Services Association, which is the teen-focused branch of the American Libraries Association. YALSA recommends YA books for librarians to buy, hands out six book awards annually, and also hosts an annual nationwide event called “Teen Reads Week,” which is a great way for authors to promote their books and themselves. You can sign up for information about awards and opportunities offered by YALSA at its website: www.ala.org/yalsa/booklistsawards/booklistsbook.



Janelle Bitikofer is Schmooze Coordinator for the Carolinas. She works and writes in Raleigh and travels whenever she can. Janelle blogs at writermorphosis.blogspot.com. Please send suggestions for future Opportunities columns to jbitti@yahoo.com.

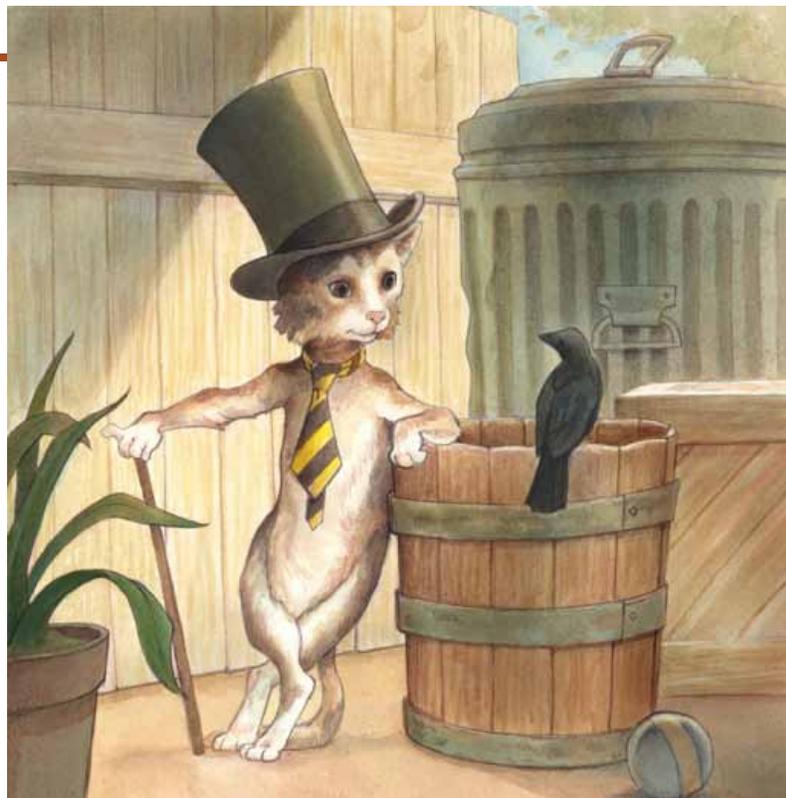


Illustration © Zach Franzen

Here are some things YA authors should know about YALSA:

- **YALSA BOOK LISTS:** Committees at YALSA make recommendations to librarians across the U.S. about which new YA books they should consider buying, and why. One of the committees, called the Best Fiction for Young Adults Committee, “presents fiction titles published for young adults in the past 16 months that are recommended reading for ages 12 to 18. The purpose of the annual list is to provide librarians and library workers with a resource to use for collection development and readers’ advisory purposes.”
- **YALSA BOOK AWARDS:** These include six book awards given out at annual American Library Association meetings. These awards provide gold and silver stickers for the award-winning books at the library. Several of these awards are well known, including the Michael L. Printz Award “for a book that exemplifies literary excellence in young adult literature,” and the Margaret A. Edwards Award, “established in 1988, which honors an author, as well as a specific body of his or her work, for significant and lasting contribution to...helping adolescents become aware of themselves and addressing questions about their role and importance in relationships, society, and in the world.” There are suggestion forms online where members of YALSA and members of the public can nominate books for the awards. www.ala.org/yalsa/booklistsawards/booklistsbook
- **TEEN READS WEEK:** This annual event is created and promoted by YALSA and celebrated by libraries across the country. It promotes reading among teens through a week of author readings, literary activities, and book-theme related events for teens at libraries across the country. Authors can contact their local library to offer author readings, teen writing trainings, and other relevant activities, as part of the “Teen Reads Week” events in their region. This year’s events are scheduled for October 2012. Check out the “Teen Reads Week” details at: teenreadweek.ning.com/page/book-media-lists.

So remember that YALSA is not just for librarians. Participating in what’s going on at YALSA can offer many great opportunities for getting the word out to librarians and teen readers about your books.

CONTEST *Winners*

3rd Annual SCBWI-Carolinas Writing Contest

Coordinated by Rebecca Ivester, this year's Writing Contest drew 125 entries in three categories. Four entries resulted in full manuscript requests from the judges; first place winners in each category received free tuition to the 2012 Annual Carolinas Conference in Charlotte. Congratulations to all who participated, and hearty thanks to Rebecca and the panel of judges!

NONFICTION CATEGORY

Judge: Mary Rodgers, Editor-In-Chief

Lerner Publishing Group

- 1st Place *Without Elephants* by Melissa Payne
2nd Place *Can You Imagine What's Under Your Feet?*
 by Michelle Henry
3rd Place *Skin is Skin* by Ellen L. Fischer

NOVEL CATEGORY

Judges: Reka Simonsen, Executive Editor

Adah Nuchi, Editorial Associate

Harcourt Children's Books, division of Houghton Mifflin Harcourt

- 1st Place *The Chronicles of the Karma Kids, Book One*
 by Holly Smith
2nd Place *Arcanum* by Chris Hoerter
3rd Place *Emergency* by Vijaya Khisty Bodach

ILLUSTRATED FICTION CATEGORY

Judge: Kate Fletcher, Editor

Candlewick Press

- 1st Place *The Moonbees* by Donna Marie Lynk
2nd Place *Rocket, Run!* by Lucy Rozier
3rd Place *Violet Meets the Relatives* by Maria Nolletti Ross



3rd Annual SCBWI-Carolinas Art Contest

Patricia Willcox coordinated the art portion of the contest, which drew 26 entries this year. The first place winner received free tuition to the 2012 Carolinas Conference, and all 26 entries will be featured in a contest portfolio on display at the conference. Huge thanks to Patricia, and to this year's judge, Katrina Damkoehler, Assistant Art Director at Sterling Children's Books.

- 1st place Alice Ratterree
2nd place Brenda Gilliam
3rd place Jennifer Noel Bower

The winning entry by Alice Ratterree is featured on our cover. Alice, Brenda and Jennifer give a glimpse into the creative process that produced the top winners in an interview on page 13.

Entries for the 4th Annual SCBWI-Carolinas Art & Writing Contest will be accepted during the month of February, 2013. Look for details on the website soon!

Collective WISDOM

Illustration © Michael Smith



This column focuses on different elements of writing for children. Carolinas members were asked: “What are some traditional or non-traditional marketing techniques you’ve used to catch the attention of agents, editors, or readers?”

Next issue’s *Collective Wisdom* question is: “What are some favorite books that have helped you with your writing/illustrating career? And why?”

by **Niki Schoenfeldt**



Niki Schoenfeldt’s first picture book, *NATURE’S LULLABY*, was released by Orchard House Press in 2008; her second, *DON’T LET THE BEDBUGS BITE!* launches this fall from Shenanigan Books.

● I got the attention of my agent in a traditional/flukish way. One day I was trolling other writers’ blogs and found a link to the Andrea Brown Literary Agency. I read through all their agent bios and found one agent in particular who I thought might like my latest manuscript. I subbed it to her and, within a few weeks, Jen Rofé was my agent. One side note: A picture book author needs to have more than one completed manuscript (I suggest three) available to show an agent once he or she expresses interest. For a pb author to obtain representation, an agent has to know that said person isn’t a one trick pony.

Tameka Fryer Brown, author of *AROUND OUR WAY ON NEIGHBORS’ DAY*.

www.TamekaFryerBrown.com

● I didn’t submit *BEING FRANK* to many places because it is 1,000ish words...and the sweet spot for most publishers seems to be around 500. But Flashlight Press is one of the few publishers that ask for books around 1,000. So after several rejections of other picture books, some encouragement, and a nudge from a good friend (and good crit buddies) to keep subbing my work, it all resulted in a contract.

Confession: since signing the contract, I haven’t subbed to many publishing houses. Mostly, I write and go through spurts of researching agents. The whole process can be intimidating! But knowing I can add *BEING FRANK* to my publishing credits gives my confidence a boost and the encouragement I need to push the send button after writing a query. And since I’m looking for an agent now, I look for ones who like quirky...because that is the best word to describe most of my characters!

Donna Earnhardt, author of *BEING FRANK* (October 2012, Flashlight Press)

wordwranglernc.wordpress.com

● My search for an agent was an on-again off-again project. Every time I finished a manuscript I sent it to four or five agents. My responses from them followed a somewhat typical pattern: form rejections the first few years, requests to see more work later, and some who wanted me to “keep them in the loop” whenever had completed manuscripts. When I finished *THE BOY PROJECT*, I sent it out to a handful of agents. This time, one hundred percent asked for the full manuscript. This had never happened before! I talked to a few of these agents, but didn’t feel completely comfortable with any of them. Then a writer friend suggested I try Rosemary Stimola. She said Rosemary had a fast turnaround and I would probably know whether she was interested or not before I had to make a decision about the other agents. What great advice! I sent my manuscript to Rosemary. When we talked I could tell she was interested in my career, not just this one book. She sent me a contract, which I happily signed!

Kami Kinard, author of *THE BOY PROJECT* (Scholastic 2012)

www.kamikinard.com

● When I first published *TEACHING THE STORY: FICTION WRITING IN GRADES 4-8*, I spent a lot of time and energy presenting workshops at reading, library, and middle-school conferences. My not-so-tech-savvy mother suggested that I collect teachers’ names and addresses. I’m sure she was thinking snail mail addresses, but I started collecting email contacts. As a result, when Joyce Hostetter and I began to co-publish our digital newsletter, *Talking Story*, I was able to contribute hundreds of names to our mailing list.

Joyce and I publish the newsletter every two months. We focus on literacy and aim to make

Continued on page 9

Collective WISDOM

Continued from page 8

the newsletter helpful to teachers, media specialists, home school educators, and fellow writers. Each issue focuses on a different theme such as museums, picture books, and graphic novels. We use the newsletter as a platform to showcase our books, blogs, and websites hoping to inform readers and draw the attention of editors and agents.

Moral of the story? Even 85-year-old mothers can help you with your marketing strategies.

Carol Baldwin, author of *TEACHING THE STORY: FICTION WRITING IN GRADES 4-8*

www.carolbaldwinblog.blogspot.com

● Back in December 2006, I read in the SCBWI Bulletin that Cobblestone Publishing was searching

for teachers to write guides for magazines. I immediately contacted Lou Waryncia, the editorial director, but soon learned that current assignments had been filled, although writers would be needed for the 2007-2008 school year. I expressed my interest and at a later time, I was assigned to write guides for two years of Cobblestone magazine. I accepted and began writing quality guides. My editor took note that I met all timelines and kept communication open.

When I decided to discontinue writing guides, I gave advance notice. Because the editor respected my work, she passed my name on to a company looking for guide authors. I wrote to thank the Cobblestone editor for involvement and she said she only referred her best authors.

Later, I queried AppleSeeds, another magazine in the Cobblestone Publishing group. Fortunately, my query was accepted and my article published. I'm convinced that being professional in all transactions led to multiple writing assignments with Cobblestone Publishing.

Linda Andersen

www.lindamartinandersen.com/wordpress.com/

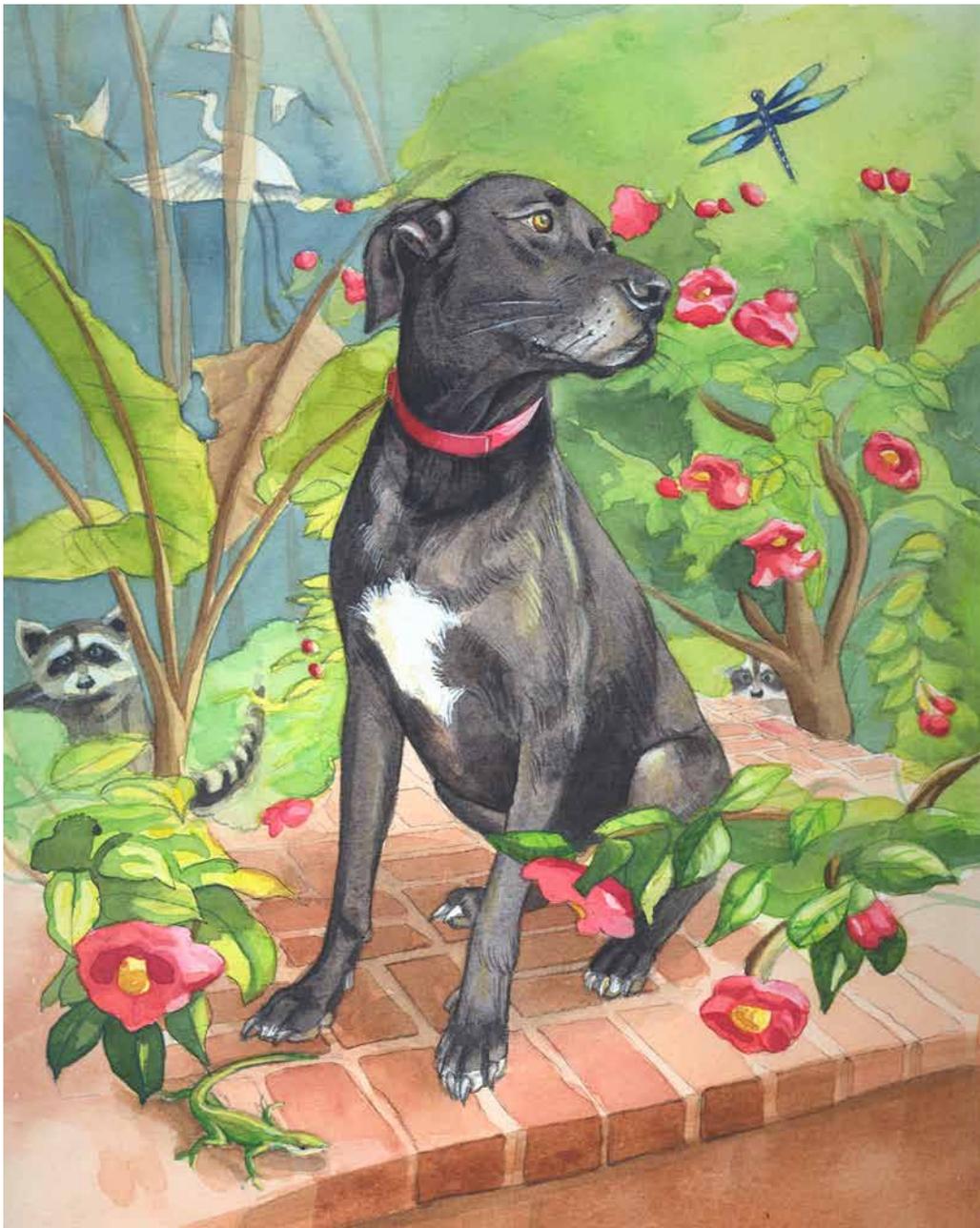


Illustration © Sophie Kittredge

RECAP

Goalies' Raleigh Schmooze

by Linda Johnson

The Raleigh Goalies critique group held their annual spring schmooze at Quail Ridge Books and Music on May 20th. The accommodations were impeccable as always. This was the Goalies' biggest turnout yet, with about 50 people in attendance including one long distance attendee from the Dominican Republic (via Skype). There were tasty snacks and beverages to enjoy as well as wonderful handmade steampunk decorations.

This year the Goalies decided to mix it up a bit and chose to do a "First Pages" event in lieu of the usual guest speaker. Attendees were invited to submit for critique, anonymously, a 250-word first page in any genre of children's writing including picture books, early readers, middle grade and young adult. Illustrators were also invited to submit one illustration for critique.

Following the style of the ever popular "First Pages" event of the SCBWI conferences, the panelists included two published authors and one published author/illustrator. The panel

Refreshments!



John Claude Bemis, Karen Lee and Stephen Messer comprised the First Pages panel.

included award winning author John Claude Bemis of the Clockwork Dark trilogy. Bemis's latest book, *THE PRINCE THAT FELL FROM THE SKY*, released in May and has already been named an Amazon Best Book of the Month. Bemis was joined by Stephen Messer, author of *WINDBLOWNE* and *THE DEATH OF YORIK MORTWELL*. Messer's third book, *COLOSSUS*, will be released in 2013. Be on the lookout for Messer at this year's SCBWI conference in Charlotte. The Goalies own author/illustrator Karen Lee completed the team, providing an illustrator's perspective. Lee has illustrated over 20 books for children, and her art has appeared all over the covers and pages of *HIGHLIGHTS* magazine. She has also authored and illustrated her own children's book, *ABC SAFARI*.

Goalies member Jenny Murray read through the submissions, and the authors took turns giving feedback on each piece. The panelists were very gracious in their critiques and offered both positive comments and creative suggestions for improvement. Each guest provided a unique look at each individual piece and offered editorial commentary in many areas including marketability, setting, voice, and thoughts on possible artwork for the picture book submissions and the early readers. There were about 40 first page submissions, and the group did a great job of critiquing all of them in the allotted time, giving a fair amount of time

to each one. With the illustration critique being a new twist to a first page event there was only one piece of art submitted. The budding young artist, Sarah Volcjak, submitted a beautiful work of art that received rave reviews.

After the critiques were finished, the authors were available to sign books, chat, mingle with the crowd, and enjoy some refreshments. A sign-up sheet was put out to connect those folks interested in joining a critique group. Once again, another informative and enjoyable Goalies schmooze. Thanks again to Quail Ridge Books and Music for the hospitality and a big thanks to Lee, Bemis, and Messer for their participation. Next year as we just might see a repeat of the "First Pages" based on the positive feedback from attendees. ●



Linda Johnson lives in Holly Springs with her husband and three children. She has won numerous awards for her poetry and writes rhyming picture books and novels in verse.

AUTHORS *All Around*

Inspired by Maurice Sendak's ALLIGATORS ALL AROUND

by Constance Lombardo

*A*uthors all around

*B*usily blogging

*C*rafting characters

*D*rafting dialogue

*E*ntertaining editors

*F*raming fiction

*G*etting grammatical

*H*oning habits

*I*nverting Idioms

*J*ournaling journeys

*K*eeping Kindles

*L*oving language

*M*ailing manuscripts

*N*imble networking

*O*verly optimistic

*P*olishing paragraphs

*Q*uite query-some

*R*abidly reading

*S*pinning stories

*T*ackling taboos

*U*tterly unemployed

*V*astly verbal

*W*ielding Websters

*eX*tremely expressive

*Y*acking yarns

*Z*apping zombies!

Illustration © Timothy Banks



Constance Lombardo
*enjoys satire as much as
the next guy and wants to
thank Maurice Sendak for
THE NUTSHELL LIBRARY and
everything else.*

MORE THAN *a Critique Group*

Developing the Craft of Writing Together

by *Sandra Warren*

When one of my critique buddies suggested we study Ursula LeGuin's book, *STEERING THE CRAFT: EXERCISES AND DISCUSSION ON STORY WRITING FOR THE LONE NAVIGATOR OR MUTINOUS CREW*, I was not happy. I felt every bit a part of the mutinous crew. Critique sessions, in my opinion, were for feedback on our developing stories. I didn't want to muddy our time together talking about a book none of us had time to read, much less do assignments. Fortunately, I was out-voted. I purchased a book, read the first lesson, and did the end of the chapter assignment. In this manner our group began to plow through the lessons, one at a time, every other critique session.

On lesson day, we each brought our own interpretation of the assignment to the group and shared what we had written. Sometimes we responded using sentences and quotes from stories we were developing and sometimes our responses were fresh and new. But, most importantly, as we began to learn



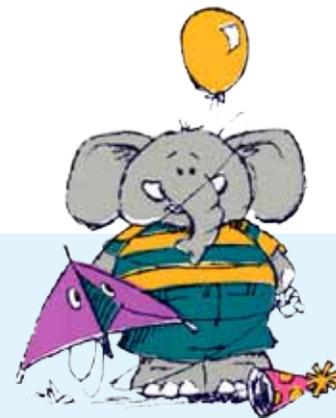
Sandra Warren is a member of the *Soup Sisters Critique Group* which meets every other Wednesday at a restaurant in Hickory, NC. She can be reached at www.sandrawarren.com.

from LeGuin's marvelous book, our writing began to grow, collectively and individually. We could see it in all of our manuscripts. It was exciting.

By the time LeGuin's book ran out of chapters to stimulate us, we had found our next project, this time a 24-session course titled *BUILDING GREAT SENTENCES: EXPLORING THE WRITER'S CRAFT*, taught by the esteemed Dr. Brooks Landon, Professor of English, Collegiate Fellow, and Director of the General Education Literature Program from the University of Iowa. No, we're not heading to Iowa City to take the course; We take it in our own homes in front of our own televisions or computers at our leisure, one lesson at a time. We found the course on www.greatcourses.com, a company that offers in-depth study via CD or DVD on a wide variety of topics taught by noted professors. We each pitched in and ordered collectively to save money.

Now you might think that 24 classes on sentence building would be boring, but we're not finding it so. This is not about grammar and punctuation. It's about dissecting and developing sentences that pull the reader in and move a story forward; everything you need to know to write a great story. We're only on lesson six (at the time of this writing) and already we're seeing a big improvement in our work.

I shared Ursula LeGuin's book and Dr. Landon's course to spread the idea that developing the craft of writing doesn't have to be expensive or a lonely, isolated venture. Get your critique group involved. Surprisingly, the very act of studying together elevated the tone of our already awesome critique group to one of serious professionalism, and moved us forward, confident that our growth, now clearly visible in each of our writing, will someday soon be rewarded with book contracts. ●



Did you know?

The SCBWI-C YAHOO GROUP is a community of writers and illustrators across the Carolinas, both published and not-yet-published who come together to discuss all aspects of the children's literary world. We use this list to discuss opportunities and announce successes. If you are not a member of the Yahoo group SCBWI-C but wish to join, please send an email to our Yahoo list moderator, Maggie Moe, MJMoe@roadrunner.com, along with confirmation of your membership in SCBWI.

■ Be sure to read over the SCBWI-C LIST GUIDELINES AND THE SCBWI LIST TIPS when you receive them in your Inbox.

■ Guidelines and Tips can be found in the Files section of the Yahoo Group SCBWI-C.

■ Then: welcome!

■ Sign on, introduce yourself and join in the conversation.

... and don't forget:

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- Check your mailing address and your email address. Make sure they are current so you can receive updates and announcements concerning the children's publishing industry.



Cover STORY

A Conversation with Alice Ratterree, Brenda Gilliam and Jennifer Noel Bower

Rather than focus on a single illustrator, this issue showcases the top three winners of the 3rd Annual SCBWI-Carolinas Art Contest (see page 7). Alice Ratterree's first-place entry is featured as this issue's cover image. Brenda and Jennifer took second and third-place honors, respectively.

Illustrators participating in the contest were asked to render their interpretations of the opening lines of Lewis Carroll's classic, ALICE'S ADVENTURES IN WONDERLAND:

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do. Once or twice she peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversations?"

So she was considering in her own mind (as well as she could, for the day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking daisies, when suddenly a White Rabbit with pink eyes ran close by her.

We asked each of the winners the same three questions.

What about this year's prompt spoke to you?

What aspect of the story drew you in?

Alice Ratterree: I am always inspired by the classics, and particularly have identified with Alice. Maybe it's the name thing—as silly as it sounds—but as a child I really did believe this was a story written just for (and about) me! I had a healthy dose of Lewis Carroll growing up (being the child of a schoolteacher who devoted an entire unit to the Alice books and Carroll's use of political satire and mathematics), so

naturally, when faced with the prompt, I already felt at home with the text.

What drew me into this challenge was the lushness of the introduction. In only a few sentences, we are given a vast amount of information on the lazy setting of the afternoon and Alice's attitude about it, then immediately propelled into the story. The task of portraying Alice's restlessness and boredom juxtaposed with the action of the rabbit was, in my mind, the foundation for the composition.

Brenda Gilliam: The

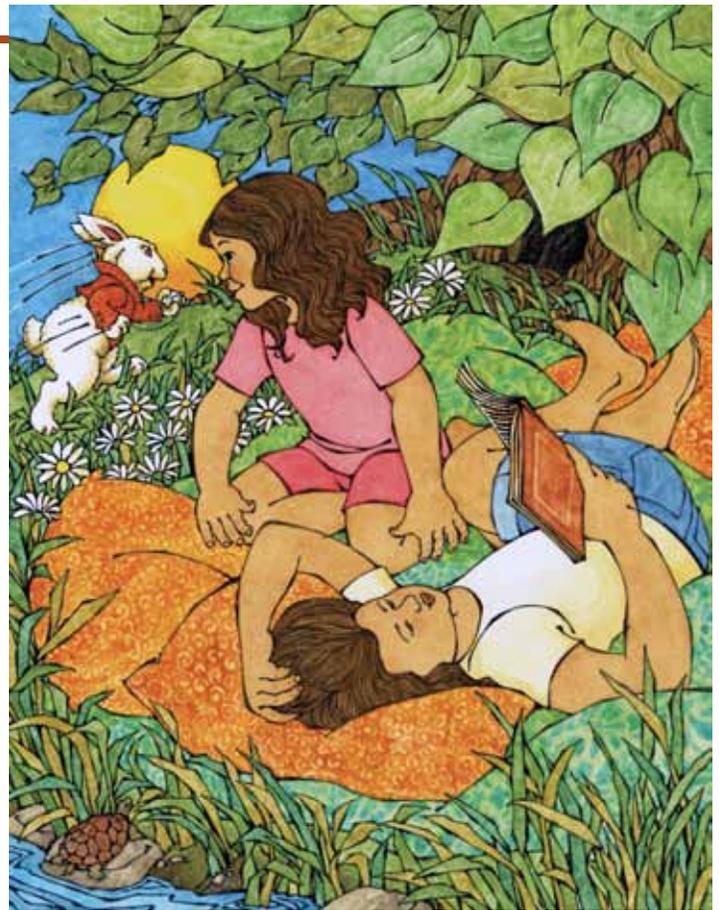
thing I liked (and what inspired me) about that particular passage from ALICE'S ADVENTURES IN WONDERLAND was how it reminded me of my daughters.

A bit nostalgic, as Alice's story is, since my daughters are now in their 20s. When they were the age of Alice and her sister, they also spent much time together. On so many late Sunday afternoons, when the sun was warming Kate's room with movements of light and shadow from the branches moving outside, they would nestle together with a book on the cushy comforter of Kate's bed. Kate, being the oldest, would read to Sarah (just like I had read to them before Kate could read so well), softly inflecting personality into each character with her voice.

Sarah would usually fall asleep at some point during the reading, slipping into another story in another state of consciousness, like Alice.

I used the memorized image of my daughters, in the setting of the passage from the book, to illustrate this prompt.

Jennifer Noel Bower: I've always loved THROUGH THE LOOKING GLASS. My mom had



Brenda Gilliam's interpretation of the contest prompt.

Illustration © Brenda Gilliam

an old annotated version, which fascinated me so I felt like I knew the story and the characters well. The opening paragraph says so much about Alice; "bored," and the wonders that await when one lets their imagination scamper away like a little white rabbit.

How did you decide what your approach would be (style, composition, medium)?

AR: So many artists have tackled this work, and we're all standing in the shadow of the giant, John Tenniel. I wanted to offer something fresh and surprising, but honor the timelessness of the story. My goal was to utilize a classic illustration drafting technique inside a modern era setting, costuming Alice in hoodie and jeans (complete with the pre-adolescent pout) and portraying her sister as the consummate graduate student (perhaps herself not entirely thrilled with having her sister tag along due to whatever multitude of reasons this circumstance could be translated to today) and involved in her many textbooks "without

Continued on page 14

Continued from page 13
pictures.”

The process and composition sort of evolved, as opposed to being a conscious decision. The most challenging aspect of the prompt was that each character is seemingly independent and unconnected with each other, involved in their own spheres of activity (or inactivity), and while we know that Alice eventually sees the rabbit and reacts by following him down the hole out of curiosity, we, the readers, are introduced to him (I believe) the moment right before she actually sees him...or at least that split second between a double take.

It is this rabbit figure that grabbed me most because Carroll elevates him by capitalizing the “W” and the “R” and I couldn’t shake the feeling that this character carried an omnipotent quality. He’s the one who takes us by surprise out of that lazy afternoon by the riverbank, and as a reader, I am as much surprised by the appearance of him as Alice. Therefore I wanted to make him not only the one active figure in the composition, but to also be the connection between the viewer and the illustration, looking straight at us (inspired by Lewis’ poignant mention of the pink eyes), and

literally emerging from that still place.

With all of that floating around in my head, and without structure, I started drafting each figure independently, and the whole process started to work like a pop-up book. Using Photoshop, I manipulated each figure like paper dolls in three spatial planes of existence – first the rabbit, then Alice, and then her sister and landscape. So once the final composition came together, I completed the piece by painting in Photoshop.

BG: Style: In my own style. Composition: Making the girls the central focus, with everything else surrounding them. I wanted to incorporate all the descriptive of the prompt in the illustration.

Medium: An inked line drawing, painted with gouache, then scanned and finished in Photoshop.

JNB: My approach is always the same. I want my style to look uniquely me; quirky and full of movement and humor. I work digitally but push the medium to create a textural mixed media feel that is full of life and color. The composition all started with the farm house and the willow tree. Rural settings are my favorite to render, but it also pushed the POV down to eye level, which I think is different at fun. It’s as if we are lying in the grass with Alice. I also knew I wanted my

Alice to have this crazy, disheveled hair. The rest was inspired by the book and memories of how my sister and I used to play outside as kids.

How did the exercise of completing the contest entry, and the feedback from the contest judge, benefit your work?

AR: The main lesson I learned through the exercise was commitment and conviction. Somewhere in the process of trying to connect these three independent characters, I started travelling down the road of self-doubt and started over completely with a few new drafts. In the end, I came back to my original concept, determined to commit to it and attempt to make it work.

The feedback was very helpful because the viewer addressed this accountability for the two choices I had made that deviated somewhat from traditional expectation: 1) Alice in somewhat of a visually secondary role to the rabbit, and 2) the lack of connection between the rabbit and Alice. This observation has helped me realize that when making choices, particularly those that may be unconventional and unexpected, I need to work on making them clear and intentional. Commitment and conviction.

BG: I liked doing this piece because I could just have a little fun...not such a concern with deadline or budget, or pleasing the client. Feedback was good, since it’s helpful to see your work through another person’s perspective.

Feedback was good, since it’s helpful to see your work through another person’s perspective.

JNB: The biggest prompt actually came from my wonderful mentors; a great group of ladies that I met at last year’s regional conference. We all challenged each other to enter, albeit, at the last minute. I think it helped me immensely to have a narrow window and a group to keep me on task. I couldn’t lament over decisions or overwork the piece. The judge’s feedback was interesting. Everything she touched on were things I’d noticed, doubted or struggled with when painting. It taught me the importance of listening to that still, small voice that says something isn’t quite right, and making sure I give myself enough time to fix things. ●

Jennifer Noel Bower’s contest entry provides a third approach.



Illustration © Jennifer Noel Bower

INSPIRATIONS

Art Lessons for Writers and Illustrators, Inspired by My Dad by Andrea Jacobsen

The Studio

When I think of my father, I picture him in his studio, mixing a palette of sage greens and warm browns, running off woodblock prints of landscapes and people with “interesting faces.” As a child, his studio was my candy store, chock full of art books, ancient watercolor sets, tubes of oil paints with exotic names like yellow ochre and cerulean blue. I entertained myself for hours doodling, painting, and imagining.

My father, Dan Miller, is my inspiration. At the age of 83, he still works as a professor at the Pennsylvania Academy of the Fine Arts, and as a fine artist spends twenty hours a week in the studio. I come from a creative family, and though I chose to become a writer, art was my first love. Working with my hands is a healthy counterpoint to the cerebral work of writing. I will always create with words and watercolors and imagination, and I will always remember my father’s art lessons.

Shadow Play

I was about 10 years old, in the studio with Dad, and had just completed a charcoal drawing of a forest at night. I had emphasized the



Andrea Jacobsen is an artist, writer, and “mompreneur.” Email her at indieauthornc@gmail.com.

shadows with a thick coating of black, evidenced by my sooty fingers. A dad’s praise for his daughter’s efforts warms the soul. But, a teacher at heart, he slipped into “art professor mode” -- and gave me a critique! He said something I still remember: “Shadows aren’t black.”

The concept baffled and intrigued my young mind. So, I studied shadows -- and discovered they came in all shades, sizes and colors; they were separate or overlapping, their edges sharply defined or diffuse. They moved with the sun, flitted, danced. They could never be caught. And they were anything but black. Shadows were clever creatures, chameleons, taking on the characteristics of the surfaces they inhabited.

My father taught me what was perhaps my most valuable lesson in becoming an artist: To look more closely.

Here are some techniques inspired by those words from my father:

First, look at the story.

- It’s your launching pad. Deconstruct and analyze the plot. Look for significant details, action sequences, emotional gems, pivot points. What opens a doorway to possibility?

Look deeply: Discover the essence.

- Zoom in and focus. What is your interpretation? Go deeper, beyond the words, and discern the story’s heart. The most important question is, how can you capture that essence and express it visually? Decide upon your core concept, and the central image of your artistic vision. Once you plant the conceptual seed, your imagination can grow the leaves and vines to fill the pages.

Look within: Make it personal.

- How do you relate to the story? Does it evoke a sensory or emotional response? Bring up a memory, create a mental association, or conjure up images? Does it remind you of a movie, a person, a pet, fourth grade? Yes? Use that! Working from your own emotions and experiences makes the work more authentic.



Illustration © Jessie Stroock

Look closely: See with an artist’s eye.

- First, draw from life: Break the subject down into shapes, curves, colors, tones. Compare the angles, lines to verticals and horizontals. Discern the contrasts between elements. Study how the parts relate to the whole: contrasts, size ratios, positioning. Think of the subject as a terrain. Next, draw from imagination: A concept, dream imagery, an emotion, memory, even an imaginary world. The artist-as-magician makes these visible to others. Study your subject as you would a still life. Let the vision solidify, add details, and create a context.

Look to the audience: Make it relatable.

- Translating your concept into a visual language your audience can understand and relate to -- that’s the challenge. Ask yourself: What am I trying to say? What’s the best way to say it? (Advice for writers and artists.) Knowing your message and how to deliver it, you can tell a story in a single illustration. If something is deeply meaningful to you, it will resonate with your audience. Your art is your gift to the reader.

Now, my 9-year-old daughter joins me in the studio, where we spend hours doodling, painting, and imagining. She teaches me to see with clarity and purity of heart, and I have my own lessons to teach. Thank you, Dad. ●

CAUGHT *in the* WEB

Researching Agents & Editors Online

by *Laura Renegar*

Not long ago, all a writer or illustrator needed to research agents and editors was a Writer's Digest Market Guide and some patience. Now, with editors becoming agents and agents moving to other agencies, online research is a must. For accurate information on whether an agent or editor is open to submissions and for the submission guidelines, queriers should always check the agency or publisher's website. Any other source could be outdated or incorrect, and not following submission guidelines is a quick way to get rejected.

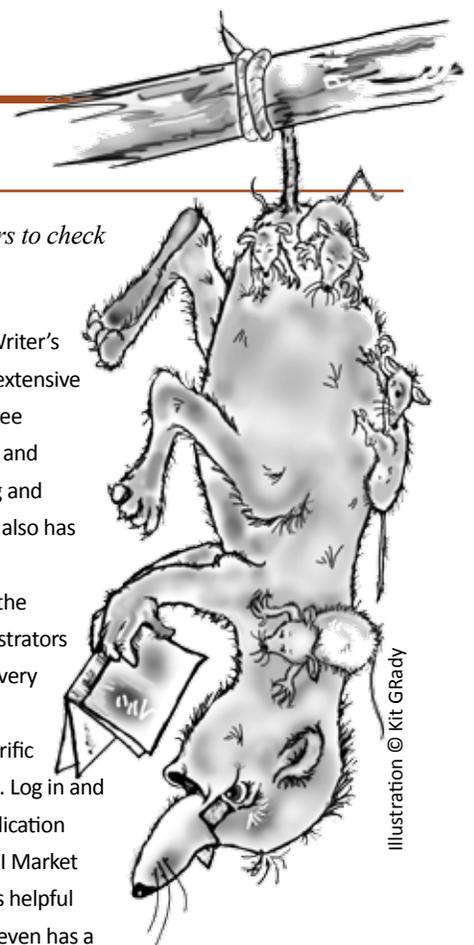
In addition to agency and publisher websites and blogs, Twitter is a great way to get to know more about the personality and preferences of someone before you decide whether or not to submit your manuscript to them. Many agents and editors give query tips, wish lists, and pet peeves on Twitter. Although some writers may be tempted to pitch to professionals on Twitter, unless they ask, don't. Follow the submission guidelines according to their websites to query them properly.



Laura Renegar is Social Media Coordinator for SCBWI-Carolinas. Email lrenegar001@triad.rr.com if you have questions, ideas, or would like your information added to the SCBWI-C networking list.

Here are eight more ways for writers and illustrators to check out agents, editors, and publishing houses:

- www.querytracker.net : Repeatedly listed as one of Writer's Digest's Best Websites for Writers, QueryTracker has an extensive database of agents, agencies, and publishers. Even the free membership allows members to track queries, requests, and responses while networking with others who are waiting and hearing back from the same professionals. Querytracker also has a helpful blog with tips for queriers.
- <http://publishersmarketplace.com> : To keep up with the latest in book deals and publishing news, writers and illustrators should check out the Publishers Marketplace and at the very least subscribe to their free daily newsletter.
- <http://www.scbwi.org> : The SCBWI site is another terrific resource when it comes to finding publishers and agents. Log in and hover over the Resource Library tab. Click on SCBWI Publication Guide Online to get to the SCBWI Agent Directory, SCBWI Market Surveys, and illustrator information. The SCBWI site gives helpful information on preparing your work for submission and even has a section on legal questions that helps with copyright facts and contract concerns.
- <http://aaronline.org> : The Association of Authors' Representatives site allows writers and illustrators to search their database to find agents who are members in good standing of AAR and agree to uphold the AAR's strict code of ethics. Because the AAR requires a significant amount of experience, most new agents will not be members. By clicking on the FAQ tab, writers can educate themselves further about the author/agent relationship and helpful questions to ask when talking to a potential agent.
- <http://www.pred-ed.com> : Before sending anything to agents or editors, it's wise to check them out on Preditors & Editors. The service allows querying writers and illustrators to look up professionals' names and see whether or not they are recommended. Updated weekly, Preditors & Editors warns against scammers and criminals who might otherwise look legit. Preditors & Editors also gives tips on how to tell which publishing houses and agents might be shady.
- <http://agentquery.com> : Similar to QueryTracker, Agent Query is another free database that helps connect writers with agents. Writers can search based on factors significant to them, such as the genres they would like the agent to represent, whether an agent must be a member of AAR or take emailed submissions, and whether an agent must be actively seeking clients. Agent Query will then pull up information on the agents that fit those categories. For those who want to venture away from traditional publishers, Agent Query also can be used to connect writers with indie publishers or to learn how to publish an eBook.
- <http://www.literaryrambles.com> : Literary Rambles spotlights a Children's literary agent every Thursday. The Agent Spotlight posts are written by fellow SCBWI member Casey McCormick and provide quotes, interviews, likes and dislikes, response times, and other helpful information.
- <http://www.google.com> : It may seem obvious, but Google is a bit of a wish-granting genie when it comes to fast research. Type the name of the agent or editor, the word "interview" and the year, and POOF! Google can give links to any current online interviews in seconds. Reading current interviews can help a writer or illustrator personalize a query letter with fresh insights.



BECOMING *a Serious Writer*

Living the Writer's Life During Non-Writing Time

by Jo Watson Hackl

Most professionals deal with “external materials” in performing their jobs: a raw material to be converted into finished goods; a client’s problem presented to be analyzed and solved; or a project assigned by one’s boss, undertaken and completed. Not so the writer. We must create our own characters, give them problems to solve, devise their obstacles, invent the cause and effect reactions that flow from their actions, and craft a satisfying ending to their entire journey. To a large extent we must serve as our own raw materials. Our life experiences provide inspiration for our stories and shape our characters. Our imaginations fuel our characters’ journeys. Lately I’ve been thinking about things that writers can do to protect and nurture their own natural resources. At right are some of the things I’ve found helpful in my own writing life.



Jo Watson Hackl is a founding member of the Upstate Children’s Writer’s Group and is currently at work on a novel set along the rivers and small towns of rural Mississippi and Alabama. She can be reached at jhackl1@charter.net.

- Embrace your weirdness. The things that you are probably most embarrassed about or most wish you could change are precisely the things that help create your unique voice.

- Don’t follow the herd. Don’t spend your weekends doing the same thing as everyone else. Pursue the hobbies that really interest you. Be fearlessly curious. Learn about whatever interests you, whether or not you think it will ever tie into your writing.

- Be deliberate about your influences. If every experience has the potential to impact your writing, then doesn’t it follow that you should be selective in the things to which you expose yourself? Personally, I avoid violence and negativity and try to surround myself with positive, upbeat people.

- Reach out to other writers and support them in their writing journey when you can. Not only is this the right thing to do, but it also strengthens your ties to our vibrant writing community.

- Treat yourself kindly. If you are your own best natural resource for your writing, then shouldn’t you nurture and protect that resource? Schedule time for recharging and healthy exercise.

- Interact with children the same age as your main character. Don’t just take writerly observational notes. Engage fully in the activities that interest them. Let yourself act like a child again.

- Reminisce about your own childhood. It is astonishing how childhood memories can spark a story idea.

- Take risks. I’m convinced that cultivating a habit of stepping outside your comfort zone now and then in your regular life helps you take creative risks in your writing. Be brave.

- Let yourself relax and embrace a mindless task. My favorite is weeding the garden. It is amazing to me how many ideas that I later use in my writing percolate up as I’m relaxing and letting my mind wander.

- Read great books in your genre.

I look forward to learning how other Carolina members nourish their own natural resources.



Illustration ©Bridget Owen

Putting the PIECES TOGETHER

A Retrospective of the Carolinas Region: Part Two

by Carol Baldwin

In 1993, the first regional SCBWI conference was held at Durham Academy. Betsy Byars was the keynote speaker and Steve Mooser and William Hooks also presented. Marnie Brooks, who coordinated many of the early conferences, remembered that Mooser visited Penny Road Elementary, her children's school. "It was hilarious. Kids asked him to autograph their

dynamic speaker at this well-attended Durham conference. Dahl ran the bookstore and noted that the conference generated much lasting enthusiasm. She credited William Hooks as a "major factor in the growth and health of our region."

In 1994, at the second conference at Durham Academy, Bill Hooks suggested hosting an inspirational speaker to get the group started. Willa Brigham performed; she is now

a two-time Emmy Award-winner for hosting the program Smart Start Kids. Arthur Levine, editor-in-chief at Alfred A. Knopf, spoke about what happened behind an editor's desk. According to the Winter 1994 PEN & PALETTE

report on the event, Levine said that his job was "keeping ping pong balls in motion." Other speakers included Dennis Nolan, William Hooks, Bill Brittain, and Cathy East Dubowksi.

"We've been really fortunate to have some outstanding folks in our region," Joy Acey said. Acey remembered how Marnie Brooks did public relations for these early conferences. She lugged books, pamphlets, and magazines for the freebies table and almost broke the axle on her van one year. Tina Tibbitts helped with critiquing manuscripts, shepherding speakers, and obtaining freebies.

Jane Mruzchek, the regional advisor, moved out west after one year at the post and Fran Davis took over. She held steering committee meetings at her home in Chapel Hill with Davis as co-host. Davis also was a great help with office work, conference planning, and ensuring that the conferences ran smoothly.

At an early conference, Blonnie Wyche

had a manuscript critiqued by an editor from *Highlights* magazine. "The editor wrote out, in pencil, in longhand, three pages on a legal pad about what I should do with a 700-word story," Wyche said. "At that time I did not know how remarkable that kind of critique was!!!"

Other events in 1994 included the first SCBWI-Carolinas event in South Carolina. The kick-off event was held in Charleston and featured William Hooks, Jackie Ogburn, and Consie Powell. In June, writers in Charlotte hosted a writing workshop at the public library featuring Belinda Hurmence, Jackie Ogburn, and Consie Powell. Desiree Shaffer won the logo contest for PEN & PALETTE, which celebrated its first year of publication. ●

Thanks to Joy Acey, Marnie Brooks, Candy Dahl, Blonnie Wyche, and Earl Davis for contributing to this article. Carol Baldwin welcomes all information on speakers, events, conferences, P&P editors, and RAs as she continues this series. Names and dates are particularly helpful. Please email to: cbaldwin6@carolina.rr.com.

How many of you have started writing after reading a book and saying, 'This is absolutely awful. Any idiot can do better!' Sometimes picking up a novel by an author making a zillion bucks per book and forcing yourself to read all the way through it, despite no plot and stilted dialogue, reminds you that you certainly can do better. And you will.

Pat Kite, The Institute of Children's Literature, November 1994
(quoted in PEN & PALETTE, Winter 1994)

hands and arms when he ran out of books!" Both Earl Davis and Brooks enjoyed hosting Mooser in their homes. "This September will be the third time that Steve will have spoken at the SCBWI-Carolinas fall conference and the first time we haven't housed him," Davis said.

Candy Dahl remembered Betsy Byars as a



Carol Baldwin writes in a converted sunroom in her home in Charlotte where she is figuring out how to weave together historical fiction written from two points of view.



Illustration © Dan Walsh

RECAP

Scribbler's Writing Group Retreat



Scribblers Jocelyn Rish, Lisa Downey, Kathleen Fox, Sandy Falls, and Joan Bock. Not Pictured: Rebecca Ivester, Eric Vincent, Melissa Engdahl, and Jillian Utley.

by Kathleen Fox

In June, our children's book writers group, The Scribblers, headed to Lake Murray, SC, with the intent of solidly writing for two days without distractions. Armed with notepads, laptops, and plenty of good food, we drove two hours north from Charleston to Jocelyn Rish's family cottage.

The first evening was spent on the back

porch with a glass of wine as we watched the sunset and outlined our personal goals for the weekend. Our writing projects ranged from YA humor, to horror, to dystopia, to middle grade fiction, as well as taking time to study plotting or giving ourselves permission to "just read."

Daytime on the lake was quiet save for Mother Nature's songs provided by birds and the tap-tap-tap of keyboards or the scritch-scratch of a pen in a notebook. We broke for lunch and shared our progress with each other, then it was back to work until mid-afternoon when we refueled on peanut M&M's and coffee. If a break was needed we stretched our legs taking long walks on the gravel roads.

In the evening, dinner on the porch overlooking the lake gave us the opportunity to reflect on the day's accomplishments. Then the night owls (the human kind) would get into their groove and continue writing into the wee hours of the night, while others bounced ideas off each other, or got in a few hours of well-deserved sleep.

Being physically removed from our usual workspaces motivated us to keep writing. No internet, no TV, no kids or spouses to draw us away from the task at hand gave us time to produce more than we ever expected, and we left this beautiful place renewed. ●



*The Scribblers have been meeting since 2003. They all live in and around the Charleston, South Carolina area. **Kathleen Fox** is a former teacher and school librarian. She creates and develops fun educational material with her company, LibraryGames.com. Kathleen is the author of *PIRATES OF PLAGIARISM* (Upstart Books, 2010) and *A BOOK IS JUST LIKE YOU!* (Upstart Books, 2012).*



Illustration © Jennifer Leiner

CALENDAR



Illustration © Kaysha Siemens

by *Marilee Haynes*



Marilee Haynes is a full-time mom of three small children and part-time writer of middle-grade contemporary fiction.

SEPTEMBER

September 18–October 23 (Tuesday evenings): Carol Baldwin will be teaching “Crafting Characters that Connect” at Central Piedmont Community College in Charlotte. Register by calling 704.330.4223. For more information visit schedule.cpc.edu/myschedule/show_sections/115/

September 28–30: 20TH ANNUAL SCBWI CAROLINAS FALL CONFERENCE, Charlotte NC. www.sbwicarolinas.org

OCTOBER

October 19–21: S.C. WRITER’S WORKSHOP ANNUAL CONFERENCE, Myrtle Beach, SC. www.myscww.org

October 31: Deadline for YA Short Story Contest. More information available at www.childrenswriter.com

DECEMBER

December 8: Launch party for Kelly Starling Lyons’s picture book, TEA CAKES FOR TOSH, to be held at Quail Ridge Books & Music in Raleigh. Festivities kick off at 3 p.m.

FEBRUARY

February 1–3, 2013: SCBWI 12th ANNUAL WINTER CONFERENCE, New York City, NY. www.scbwi.org

MARCH

March 15–16, 2013: Write2Ignite! Conference for Christian Writers of Children’s Literature at North Greenville University near Greenville, SC. Information available at www.write2ignite.com

HURRAHS



Illustration © Charles Akins

Randy Bazemore's book, *THE LEGEND OF THE PUTTER FROG OF FROGMORE, SC* (Clifton Carriage House Press), has also been selected to go in the VIP and Players' gift bag at the PGA Championship at Kiawah Island, SC. Bazemore recently signed with agent Pam Nelson of Landela Promotions, Inc.

Scotti Cohn's publisher, Sylvan Dell, released a hardcover version of her picture book *BIG CAT, LITTLE KITTY*, in Spanish: *FELINO GRANDE, GATITO*. www.sylvandellpublishing.com/SpanishTitles.htm

Kristy Dempsey's picture book *SURFER CHICK* (Abrams Books for Young Readers) was featured as "rollicking, righteous fun" in the July 16th issue of *People* magazine, in Summer Reads for Kids.

Donna Earnhardt's debut picture book, *BEING FRANK* (Flashlight Press), is releasing in October. Earnhardt's blog is at wordwranglernc.wordpress.com.

Ellen Fischer has co-authored four books with Kar-Ben Publishing/Sesame Street (Shalom Sesame). The first, *THE COUNT'S HANUKKAH COUNTDOWN*, will be released August 1, 2012. Her article, "Where Are All the Fireflies?" was published in *Fun for Kidz* magazine, May/June 2012.

Kathleen Fox's nonfiction picture book, *A BOOK IS JUST LIKE YOU!*, was published by Upstart Books (August 2012). Her website is www.KathleenFox.net.

Alan Gratz's YA Star Trek novel, *STARFLEET ACADEMY: THE ASSASSINATION GAME* (Simon Spotlight), released in June. Gratz's website is www.alangratz.com. He is represented by Barry Goldblatt.

Elaine Green's book *THE ADVENTURES OF ABIGALE GREEN IN SPAIN* has been published by Mascot Books. Her website is www.abigalegreen.com.

Deanna K. Klingel's YA biography of Father Tien Duong, *BREAD UPON THE WATER*, released in June from Rafka Press, Phoenix. Her website is www.booksbydeanna.com. She also signed a contract with Write Integrity for her YA novel, *CRACKS IN THE ICE*, which will release in October.

Elizabeth Langston sold her debut YA trilogy to Spencer Hill Press. *WHISPER FALLS* will release in November 2013. Langston is represented by Kevan Lyon of the Marsal Lyon Literary Agency. www.elizabethlangston.net or authoret.c.blogspot.com.

Joan Leotta placed in the Alabama Writers Contest with her story "The Secret of Greatness." *GIULIA GOES TO WAR* (Desert Breeze Publishing), Book One of the Legacy of Honor Series, came out in July in eformat. www.joanleotta.com ; www.joanleotta.wordpress.com.

Peter Adam Salomon's debut YA novel is *HENRY FRANKS* (Flux Publishing, September 2012). He is represented by Ammi-Joan Paquette of the Erin Murphy Literary Agency. www.peteradamsalomon.com and www.henry-franks.com.

Niki Masse Schoenfeldt's picture book, *DON'T LET THE BEDBUGS BITE!*, is coming out this September from Shenanigan Books. www.shenaniganbooks.com/content/dont-let-bedbugs-bite

Megan Shepherd's YA sci-fi trilogy *THE CAGE* sold to Kristin Daly Rens at Balzer & Bray/HarperCollins. The first book in the series will be published in Summer 2014. Her agents are Josh Adams and Quinlan Lee at Adams Literary.

Jill Storti's self-published picture book, *KEIKO THE KOALA*, has been made into an ebook available for download on Ibooks! and Amazon.com. *Publisher's Weekly* highlighted it on their blog, June 27th.

D.T. Walsh signed a contract with MeeGenius for a picture book he wrote and illustrated, *BILLY AND THE BALL*. This is his second book with MeeGenius.

Maureen C. Wartski's short story, "Making the Team," was published in the June issue of *Boys' Life*.

Dell Wilson's self-published picture book, *RHYME TIME WITH MR. LIME*, an educational resource picture book, will be published in September.

by Constance Lombardo



Constance Lombardo is a writer and illustrator living in Asheville with her husband and daughter. You can see her artwork at: www.zhibit.org/conlombardo or visit her blog at: www.constaurspeaks.blogspot.com.

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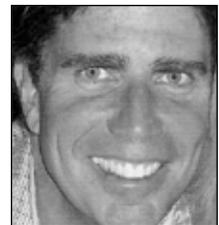
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THE *Editor's* DESK



REMINDER: *October 15 is the deadline for articles and artwork submissions for the Winter 2013 issue of PEN & PALETTE.*

Saying Goodbye

As we gear up for our 2012 fall SCBWI-C conference, I can't help but think of last year's conference, where I first met the former PEN & PALETTE editor, Rebecca Petruck, and many of the wonderful contributors. That conference was particularly significant for me because I was in the process of taking over the role of PEN & PALETTE editor. Now, a year later, it is time for me to say goodbye and pass the torch (or red pen?) to the next editor.

Working with PEN & PALETTE has shown me what a warm, tight community we have. I've really enjoyed meeting and corresponding with our contributors and columnists over the past year, sharing lots of good times. I've particularly enjoyed interviewing our local

authors and illustrators on their successes, challenges, and joys; and learning about the history of the region and of this quarterly publication.

I want to thank everyone involved in PEN & PALETTE—the advisors, columnists, copy editors, contributors, and especially Bonnie Adamson, who has done an absolutely amazing job with every single issue's layout. It's been a wonderful year, and I'm looking forward to seeing where PEN & PALETTE goes from here!

Best regards,
Megan



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