



THE SOCIETY OF CHILDREN'S BOOK
WRITERS & ILLUSTRATORS

2005 Edition, no. 18

SCBWI France Expression is
published annually by
SCBWI FRANCE
Association loi 1901
38 Boulevard de Courcelles
75017 Paris

EMAIL:
ann@kidbookpros.com

WEBSITES:
kidbookpros.com
scbwi.org

**PRESIDENT/REGIONAL
ADVISOR**

Ann Jacobus, Author

ADVISORY BOARD

Erzsi Deak, author
Leslie Green, author/illustrator
Sandra Guy, author
Corbett Miteff, author/illustrator
Michelle Perino, author/illustrator
Rhea LS, author/illustrator
Bridget Strevens-Marzo, author/illustrator

Next issue in 2006

Publication date: March 2006
Submission deadline:
31 December 2005
Please send all submissions for
Expression
to Sandra@kidbookpros.com
Expression OnLine
to bpteditor@yahoo.com

NEWSLETTER STAFF

Sandra Guy, **Editor**
Candy Gourlay, **Art Direction**
Alex Buchet, **Translations**
Bridget Strevens-Marzo,
Illustration Coordination
Ann Jacobus,
Directeur de la Publication

Featured artists this issue:
illustrations © G. Brian Karas
© Benoît Jacques

Copyright © 2005 SCBWI France

Expression

ndo pequeñas, impares y siendo pequeñas,
cuando nos abandone el que cuando nos a

recomiendo mi cla



PICTURE BY G. BRIAN KARAS

Time and Space

Virginia Woolf lamented the fate of Shakespeare's theoretical, equally-talented sister in her extended essay, *A Room of One's Own*. Had Judith Shakespeare, as she was dubbed, existed, she would have been unable to write a 250-word piece for a newsletter let alone a masterpiece like Hamlet. She would have had neither the means, time, energy, nor space for creative endeavors.

While Woolf was making a feminist political statement about women's second class status both in the past and in her present, most of the points she raised still apply to artists everywhere of any gender.

Time (uninterrupted) and space of our own are absolutely essential for the creative process. Non-creative types don't always understand why this is so. Especially six-year-old ones. Finding time and space, and hanging on to it, can be one of our biggest obstacles because there are always bills to be paid, money to be earned, meals to be prepared, laundry to do, appointments to keep, families to be attended to, even exercise to get – life has to be lived.

However, as serious artists we must find and insist on, from both ourselves and the outside world, the sanctity of our own time and space.

How to do that? Well, SCBWI

France came up with our big fall event, "Sequester," because it is exactly what the board most wants for itself – three days off in the quiet French countryside (in an abbey) with excellent instruction, and time to write, illustrate and create. It's November 4-7th. Space and time, as always, are limited.

Join us!

Le Temps et l'Espace

Virginia Woolf lamentait le destin de la sœur talentueuse de Shakespeare qu'elle avait inventé dans son long essai, *A Room of One's Own*. Si son "Judith Shakespeare" avait existé, elle n'aurait pas pu écrire un article, encore moins un chef d'œuvre tel que Hamlet. Elle n'en aurait eu ni les moyens, ni le temps, ni l'énergie, ni l'espace nécessaires pour ses efforts créatifs. C'était de la part de Woolf, une critique féministe à la fois historique et de son époque. Cependant la plupart des problèmes que Woolf évoquait s'appliquent encore aujourd'hui et partout aux artistes des deux sexes. Du temps (sans interruptions) et un espace personnels sont essentiels pour le processus de création.

Il y en a que ne comprennent pas toujours pourquoi c'est ainsi. Surtout ceux de moins de six ans. Trouver son temps et son espace, et les garder, peut être un des plus redoutables obstacles.

Cependant si l'on a quelque chose à dire, il faut trouver ce sanctuaire et le garder précieusement. Dans cette perspective, la SCBWI France prépare le grand événement de l'automne, 'Sequester'—trois journées d'études en anglais, autour de sa propre création à côté d'éditeurs et auteurs professeurs connus en Angleterre et aux USA, dans le calme de l'Abbaye de Royaumont, avec le temps d'écrire, de dessiner, de créer. Cela se passe du 4 au 7 novembre. Il ne reste que quelques places encore disponibles. Rejoignez-nous vite!

Regional Advisor, SCBWI France
Président, SCBWI France

2 Bravo!

3 Meet the illustrator G. Brian Karas

4 Meet the editor Anne Schwartz

5 The Book I Wish I'd Written

by Esther Hershenhorn

6 Meet the publisher

Barry Cunningham

7 Finding the End of Your Novel

by Franny Billingsley

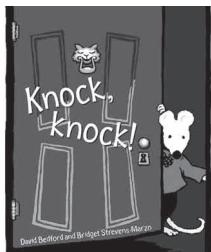
8 Meet the illustrator Benoît

Jacques • Rendez-vous •

Welcome New Board Members

Bravo!

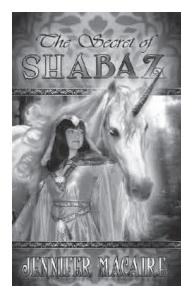
SCBWI France is proud to present work published all over the world by local members. If you have good news for 2005 and 2006, please let us know!



Bridget Strevens-Marzo and **David Bedford** have a new book out with Little Hare in Spring 2005. *Knock, knock!* is a flap book with a musical twist. *Kiss, Kiss!* written by Margaret Wild and illustrated by Bridget Strevens-Marzo is now in its third reprint with Little Hare and Simon & Schuster US. The French edition *Bisou, bisou!* (published by Bayard) won an award - the French SNCF Prix de l'album pour la jeunesse 2004 and has also been reprinted. The book is out in Spanish as *Beso, beso!* with Ediciones Ekaré and a Japanese edition is forthcoming.



Catherine Stock's book, *Spree in Paree*, which she exhibited in the Mona Bismarck show last year has found French and Korean publishers. She credits the Mona Bismarck exhibit in October of last year and thanks the organizers. *Time Magazine* called *Spree in Paree* one of the best ten children's books of 2004. Catherine, along with writer **Karen Williams**, will be running a two-week creativity workshop in southwest France this July. Details, contact Catherine at stockscat@cs.com



Jennifer Macaire's new book, *The Secret of Shabaz*, is out with Medallion Press. Diane Emge, from Voice of Youth Advocates, said in a review: "...Here is a solid little fantasy adventure with a strong heroine and plenty of action. ...this novel would be a good choice for junior high school readers."

SCBWI International RA Chairperson, **Erzsi Deák**, writes that her article, "Make the Most of Book Fairs," is in the 2005 *Children's Writer's & Illustrator's Market*.

Congratulations to writer **Angela Cerrito** from Italy who received the SCBWI Kimberly Colet Memorial Grant! She intends to use the funds to travel to Poland for research. "My work-in-progress is about Irena Sendlerowa, who helped children es-

cape from the Warsaw ghetto," she says.

AUTHOR PUBLISHES

100th book! Author/illustrator **Doug Cushman** saw five more books into print in 2004, including his 100th book, *Space Cat*, from Harper, based on a character he created when he was nine. *Mystery at the Club Sandwich*, published by Clarion, is a film noir spoof with Nick Trunk, private eye (an elephant). Art from *Club Sandwich* also appeared in the SCBWI France show at the Mona Bismarck Foundation. Other new titles include *What Time Is It, Mr. Crocodile?*, written by **Judy Sierra**, published by Harcourt, and *Never Ever Shout in a Zoo*, written by **Karma Wilson**, published by Little Brown.

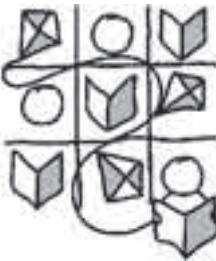


PICTURE BY DOUG CUSHMAN

Paris-based illustrator, **Tracy David** celebrates the publication of her book, *Alphabet Alfabeto* a playful Filipino/English book of letters published by Adama House in the Philippines. The *Manila Times* said, "It has water melon and avocado for colors, glass high heels and jeepney jams for shapes. Its linear graphics and spunky patterns educate future Cary Bradshaws and Andy Warhols... on the basics of two languages as well as on the finer points of style and taste."

Sabine Wiebringhaus gave an "Atelier Illustration" for kids 2-8 on January 29th at the FNAC Val d'Europe.

Writer **Lawrence Schimel** and Illustrator **Sara Rojo** have two new picture books out this April, with *La Osa Menor: La aventura de Cecilia y el dragón* and *Manual práctico para viajar en ovni*.



WORDS ACROSS PICTURES & PICTURING WORDS

Tuesday, April 12, 2005
Bologna Children's Book Fairgrounds

A craft-based full-day conference in English sponsored by the Society of Children's Book Writers & Illustrators (SCBWI) and the Bologna International Children's Book Fair

Workshops, Talks, Discussions:

- Picture the Book: From Text to Dummy
- The Craft of Revision: Examining Motifs, Compression, Structure, and Character
- Book Reviewing: Where Pictures and Words Intersect
- Why I Love This Book and Published It

Featuring Author Franny Billingsley • artist/author G. Brian Karas • author/reviewer Leonard Marcus • Anne Schwartz of Random House US • Barry Cunningham of Chicken House UK • Deirdre McDermott of Walker Books Ltd UK • Isabelle Bézard of Bayard Editions France • Jennifer Wingertzahn of Clarion Books US • Neal Porter of Roaring Brook US

Only 85€ for SCBWI members!
100€ Non-members.

More information and registration at www.scbwi.org

Contact: daniellecaponi@tiscali.it

THE INTERNATIONAL SCHOOL OF PARIS

Where the world goes to school



The only English-medium school within the city of Paris with Primary, Middle and High School sections.

"Our High School students prepare for the International Baccalaureate (I.B.) Diploma with excellent results!"

Contact: Gareth Jones, Headmaster, The International School of Paris, 6 rue Beethoven, 75016 Paris Tel 01 42 24 09 54 Fax 01 45 27 15 93
www.isparis.edu

SEQUESTER

a residential retreat for writers

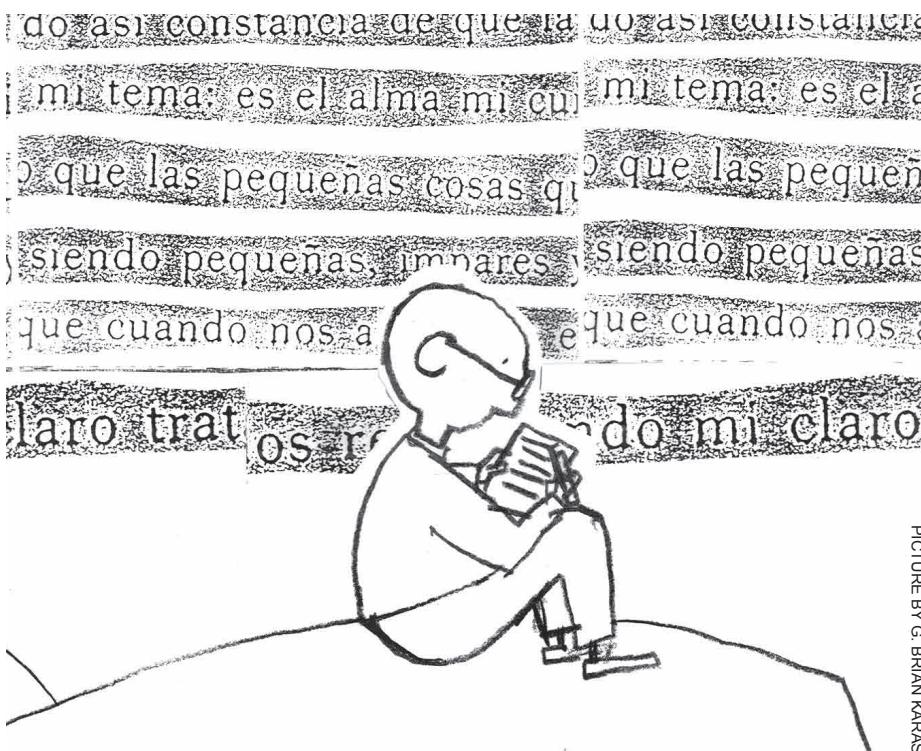
at the Abbaye de Royaumont in France
4-7 November 2005

Three-and-a-half days dedicated to you, your work and sharing in the writing process with a small group of professional writers and editors for children at an exquisite location.

Visit the abbaye on-line at: <http://www.royaumont.com>

- Small groups, individual attention
- All meals, single room

For more information:
<http://www.kidbookpros.com/events/>



PICTURE BY G. BRIAN KARAS

Meet the illustrator: G. Brian Karas Living in a golden age

G. Brian Karas' many acclaimed books include *Atlantic*, an American Library (ALA) Notable Book, *Saving Sweetness*, and the Boston Globe/Horn Book Honor title, *Home on the Bayou*. He lives in the Hudson Valley of New York with his family. Bridget Strevens-Marzo interviewed him in February 2005.

Expression: Was there a particular drawing/book/illustrator that you remember being particularly affected by when you were a child?

GBK: There were a few books that made big impressions. One was a book about vikings. I can't remember the title or artist's name but the paintings were graphic and fragmented, like a mosaic. I remember feeling that the men in the pictures were fierce warriors and their world was cold. Another was *Too Many Pockets* by Dorothy Levenson and pictures by Ruth Wood, a story about a curious baby kangaroo who liked to hop away from home and find other pockets to live in. He eventually decided home in his mother's pocket was the best. And to a great extent de Brunhoff's *The Story of Babar* and Charles Schulz's *Peanuts*.

Expression: What is your favorite medium to work in? Why?

GBK: Pencil. It's the tool I use to start visualizing with when I have to see the idea that's going around in my head. I also finish many of my pictures with pencil. Pencil can be an expressive single stroke or light subtle quivery lines or deep and bottomless dense shading. It's the single tool I can use to go to all of those places.

Expression: Can you tell us how you developed your distinctive drawing technique?

GBK: I learned many techniques in art school but I've always drawn the way I draw now. I don't see my



work as distinctive, though I'm aware it must be – many people tell me how easy it is to spot something I've done, and after all my attempts to disguise it! I think personal style is sometimes a result of an artist's way of controlling the medium. The important thing is to get something down on paper and not think too much about how it looks. There are many artists that influence and inform my art and I'm sure that has a way of shaping my work.

Expression: What grabs you in a manuscript someone else has written and you are being invited to illustrate; what makes you say, "Yes!"?

GBK: It sounds cliché, but it's when a story allows me to forget what room I'm in or where I am because I've gone someplace else. I know I get hooked in to a manuscript when I draw my breath in because someone has written something so honest and beautiful, or has captured a feeling on such a visceral level. Of course all of the books I choose to work on have elements of what I like in particular -- funny likable (or

unlikable) characters, interesting places, situations that ring true.

Expression: What kinds of things prompt a new idea for one of your own books?

GBK: I wish I knew! It's usually something that I see as a child might see it, or if a child reminds me of how I felt at a young age. *The Windy Day* was written from the memory of a day in my childhood. *Home on the Bayou* came to be from the feeling of living somewhere far from what I thought of as home. I grew up near the Atlantic and my book *Atlantic* was about something that meant so many things to me growing up. I spent a lot of my time by and in the water.

Expression: What do you most enjoy about writing and illustrating books for children? What aspect do you find the most difficult?

GBK: I don't know why but this is the hardest question for me to answer. I love what I do and feel so lucky to be able to do it. I'm able to draw and paint pictures that can make me laugh, that frighten or intrigue me. I can make up stories that help me understand why people do what they do, or take me far from everything that I want to get away from. To be able to share that with someone else, especially a child, is so gratifying to me. If I can open a door for someone else it makes me feel good. I think we live in a golden age for children's books. There is an enormous amount of freedom to write what we want and that coincides with the technology to reproduce artwork with beautiful results. There is an appreciation for variety and diversity that hasn't always been as generous as it is now. What I find most difficult is meeting a child, whose mind is closed. It's not that I want them to see things the way I see them but to tell them it's okay to see things differently. And, making a living at this can be the most difficult part of all!

Expression: Which of your books are you proudest of? Why?

GBK: I'm proudest of the first book I wrote and illustrated, *Home On The Bayou*. I don't think of myself as a storyteller, at least with words. Of all the media I work with, the word is the most challenging for me.

L'outil préféré de l'auteur illustrateur G.Brian Karas est le crayon. C'est ce qui lui permet de visualiser une idée et souvent de terminer une illustration. C'est un outil unique qui peut donner un trait solitaire expressif, ou une ligne subtile, légère, tremblotante, ou bien encore une ombre profonde et dense. Le style ne lui préoccupe point. Son inspiration vient souvent d'un regard d'enfant. Son livre *Atlantic* vient de la mer qu'il avait côtoyé toute sa jeunesse et qui lui apportait plein de sens variés . Karas est content quand il parvient à travers ses images, à ouvrir une porte pour quelqu'un d'autre. Karas pense que nous vivons un age d'or des livres illustrés; il y a une appréciation de la diversité qui est loin d'avoir toujours existée. Il admire en particulier John Burningham, MB Goffstein, Maira Kalman, James Marshall et William Steig, pour leur manière honnête et directe de s'adresser aux enfants.

G Brian Karas is running a workshop called "Picture the Book; From Text to Dummy" at the SCBWI / Bolognafiere Day-Before Conference on 12 April.

Meet the editor: Anne Schwartz

Looking for the germ of something completely original

Anne Schwartz began her career in children's books at Dial Books for Young Readers. Since then, she has worked at Knopf Books for Young Readers, where she started her first imprint, Apple Soup Books; and at Atheneum Books for Young Readers, where she began Anne Schwartz Books. She is now Vice President and Editorial Director of her own imprint in the children's division at Random House.

Some of the award-winning books she has published are: *Song and Dance Man* by Karen Ackerman, illustrated by Stephen Gammell, winner of the 1989 Caldecott Medal; *Mirandy and Brother Wind* by Patricia C. McKissack, illustrated by Jerry Pinkney, recipient of a 1989 Caldecott Honor; *The Dark Thirty: Southern Tales of the Supernatural*, by Patricia McKissack, a 1993 Newbery Honor; *Olivia* by Ian Falconer, recipient of a 2001 Caldecott Honor and 2001 Book Sense Book of the Year award; *Olivia Saves the Circus*, a New York Times Best Illustrated Book of 2001; and many other Coretta Scott King Award-winning titles, ALA Notable Books, and Parents Choice Award winners. Erzsi Deák interviewed her in January 2005 for SCBWI France Expression.

Expression: How and why did you get into children's books?

Anne Schwartz: My first job in publishing was as Promotion Assistant in the adult department at Knopf, setting up interviews for authors with newspapers, TV and radio shows, etc. I discovered pretty quickly that I needed to see the fruit of my labor, something concrete, rather than just a vague indication that my work had increased sales. Editing books, of course, offered that. I loved the cinematic aspect to picture books, and so I gravitated to them.

Expression: Is there a book from your childhood that sticks with you? That serves as the standard against which you measure all your books?

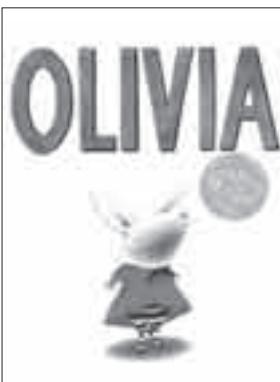
AS: The book that I have most fond memories of is *Goodnight Moon*. I don't measure my own books against it, though—that would be deeply depressing!

Expression: Is there a children's book you wished you had worked on? Why?

AS: I wish I had worked on *Harriet the Spy* by Louise Fitzhugh. It's a book that affected me deeply when I read it as a kid; in a way, it helped give me strength to be myself. And how great it would be to be part of creating something that had such an impact.

Expression: You are returning to Random House (RH), after setting up your own imprints at Knopf and more recently at Atheneum. How do you see your Random House imprint differing from what you set out (and managed) to do at Apple Soup Books and Anne Schwartz Books/Atheneum?

AS: My new imprint will be very similar to what I've done in the past. After all, I'm the same person with



the same taste. Of course, the market continues to change, and I'd be an idiot if my books didn't reflect that to some degree.

Expression: At Random House, will you publish the gamut – from board books to longer works for the youngest reader to the oldest (if not adult) reader?

AS: Yes, I'll publish the gamut. My list has always been predominantly made up of picture books, but I'll also be publishing unconventional nonfiction, middle grade fiction, and very select YA.

Expression: Is there a breakdown of what you hope to publish?

AS: Aside from a goal not to publish too many books, there is no specific breakdown. I wouldn't want to publish more than 20 books a year.

Expression: You may not be at liberty to say, but will any of your author/illustrators follow you to RH?

AS: I love working with all my authors and illustrators (okay, almost all!) and my sense is that they enjoy working with me. I plan to continue publishing them, if that's what they want.

Expression: We know editors are looking for fabulous writing, strong voice, etc. Is there anything you could call attention to – something else that grabs your attention in a submission?

AS: When my daughter was little and I'd ask her what she wanted for her birthday, she'd always respond, "Surprise me." That's what I'm looking for in a manuscript.

Expression: Will you be accepting unsolicited submissions? (Do you only work by invitation or with agented material?)

AS: I haven't made up my mind about this yet.

Expression: At this point, the market seems to be tipping toward accepting multiple submissions. What are your thoughts on this?

AS: I hate multiple submissions, but sometimes I

have to bite the bullet.

Expression: Do you see any "holes" in any particular genre or subject matter you would like to fill?

AS: I don't really like to spend my time looking for holes. I like to look for good books.

Expression: Anything you are definitely not looking for?

AS: I'm not looking for fantasy at the moment, unless something crosses my desk that I can't resist.

Expression: In creating *Olivia*, I understand that you worked very closely with Ian Falconer. What do you see as the role of the editor in creating picture books?

AS: My role is to help the author and/or illustrator see exactly what they're trying to see and then put it down on paper in a way that will communicate this most clearly to kids.

Expression: What do you see as the role of picture books in the lives of young children?

AS: This sounds so corny, but I guess I see picture books as best friends. They can comfort you, they can help you see your true self, they can make you laugh, they can tell you that you're not alone.

Expression: Everything being cyclical, are we in a slower picture-book phase? Is it "still" the golden age for middle-grade fiction?

AS: That's what I've heard.

Expression: Do you have your staff in place already at RH? If so, and you are at liberty to say, who will be working with you in what roles?

AS: My staff is still a work in progress.

Expression: Do you know what say, if any, your RH sales/marketing department will have in the look or type of book you produce?

AS: I like input on book jackets, at the right time—ie, after the book is edited and designed but before it's gone off to the printer.

Expression: What are some of the common mistakes authors could AVOID making when submitting to you?

AS: A long cover letter is completely unnecessary. Also, I hate getting submissions over e-mail.

Expression: Will you go to Bologna looking to buy as well as sell projects this year?

AS: Yes, I am looking to buy and sell.

Expression: Overall, have most of your picture books been created by author/illustrators (one person) or by an author and an illustrator (two individuals)?

AS: Probably I've done more books with separate authors and illustrators, but that's just the way it's happened to work out. I have no preference for working that way.

Expression: Will you look at projects created by two people (an author and an illustrator)?

AS: I prefer finding the right illustrator for a text myself, though this is not a hard-and-fast rule.

Expression: Should/may illustrators send samples to you directly?

AS: Yes.

Expression: Is there anything else you would like to add?

AS: I'd just like to say that I deeply believe that the most important element of a good book, for me, is the germ of something completely original.

Anne Schwartz est depuis peu, vice-présidente et directrice éditoriale de sa propre collection dans la division jeunesse au sein de Random House US.

Elle a publiée nombre de livres, gagnant, entre autres, les prix Caldecott et Newbery.

Sa nouvelle collection ressemblera de près à ce qu'elle avait créée par le passé chez Knopf et Atheneum, mais réfléchira également les évolutions du marché.

Elle compte publier environ 20 livres par an ; sa liste sera composée essentiellement d'albums pour les moins de 7 ans, mais il y aura également de livres documentaires atypiques, des histoires pour les 7 à 12 ans et quelque livres pour les adolescents.

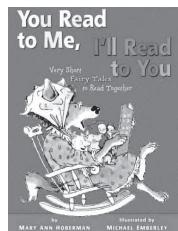
Elle aime être surprise par un manuscrit. L'élément essentiel d'un bon livre selon elle, est une certaine originalité bien distincte. Dans sa nouvelle poste, elle n'a pas encore de politique ferme quant aux manuscrits non sollicités mais préfère ne pas recevoir de manuscrits envoyés simultanément à plusieurs éditeurs. Pour l'instant, elle ne cherche pas de livres dans le genre fantastique.

Elle considère que les longues lettres de présentation ne sont pas nécessaires et elle n'aime pas recevoir de propositions par email.

Les illustrateurs SCBWI peuvent lui envoyer directement quelques exemples de leurs œuvres. Elle sera autant acheteuse que vendeuse de co-éditions à Bologne.

The Book I Wish I'd Written

By Esther Hershenhorn



Chicagoan **Esther Hershenhorn** authors picture books and middle grade novels, teaches Writing for Children classes at the University of Chicago's Writer's Studio and the Newberry Library and coaches writers of ALL ages to help them discover and tell their stories well. She's counting the months and days until November, 2005, when she will facilitate SCBWI-France's Writer's Retreat at the Abbaye de Royaumont. Esther's latest book is the picture book *Fancy That*, illustrated by Megan Lloyd, published by Holiday House. In 2002 she won the Sydney Taylor Award for her book, *Chicken Soup by Heart*, published by Simon & Schuster and illustrated by Rosanne Litzinger.

What book would I have liked to have authored?

This question proved more challenging than I'd imagined! The eventual answer proved downright revelatory. To answer the question, I examined the books on my own shelves, on store shelves, on library shelves. I recalled books I read as a child, books I read to my child, books I read to my fifth-graders. I remembered books I studied to learn my craft. I recollect favorite books I shared with students and clients.

My numerous years on task, however, taught me: there is the story and the telling of that story.

Few writers set an opening scene and plunk the reader in it as seamlessly as Patricia MacLachlan in *Sarah Plain and Tall* (HarperTrophy).

"Did Mama sing every day?" Caleb asked. "Every-single-day?"

Few writers capture the wonder and poignancy of childhood as simply and as piercingly as Beverly Cleary in *Henry Huggins* and *Dear Mr. Henshaw* (both available from HarperTrophy).

There's not one single moment in Kate DiCamillo's *Because of Winn-Dixie* or in her glorious *The Tale of Despereaux* (both Candlewick) in which I'm not cheering on India Opal Buloni or that unlikely hero with such large ears.

Finally, no one tells a tale as seemingly effortlessly as Richard Peck, especially in his latest novel, *The Teacher's Funeral*. And oh, what wouldn't I give for Esmé Codell's honesty and candor in her newest auto-biographical short story collection *Sing a Song of Tuna Fish* (Hyperion)?

But would I want to claim the above authors' stories as my own? Could the above authors' characters in any way reflect my story?

In truth, the only book of late that left me thinking "Now here's something, besides my own books, my own stories, I would have liked to leave behind!" was Mary Ann Hoberman's *You Read to Me and I'll Read to You* (Megan Tingley/Little Brown, 2001). The collection of 13 rhymed stories is intended to be read by two voices,

with occasional parts to share. The text is coded in double columns by color for the beginning reader. Each story ends with a twist on the line, "You read to me, I'll read to you."

I do indeed covet Hoberman's talents to tell a tale in flawless rhyme. But this particular book's premise, inspired by Hoberman's work with Literacy Volunteers of America, trumps all I've read in all it affirms and celebrates. "Go forth and read, joyously, with each other!" it proclaims.

The book embodies everything I believe in: reading, stories, friendship, joy.

Esther Hershenhorn est l'auteur d'albums et d'histoires pour les 8-12 ans. Elle donne des cours de l'écriture jeunesse à l'université de Chicago et à la bibliothèque Newberry et animera un atelier d'écriture jeunesse que SCBWI organise à l'Abbaye de Royaumont en novembre 2005.

Esther admire beaucoup de livres pour diverses raisons. Ceci étant, il n'y a qu'un livre qu'elle aurait aimé avoir légué à la postérité : You Read to Me and I'll Read to You de Mary Ann Hoberman (Megan Tingley, Little Brown). Cette anthologie de 13 histoires, est conçue pour être partagée et lue à deux, dont un lecteur débutant.

Non seulement Esther admire la génie de l'auteur qui raconte des histoires affirmatives aux rimes parfaits mais aussi l'esprit de ce livre représente tout ce que Esther estime le plus : la lecture, les histoires, l'amitié et la joie.

The best English-language lending library in France
Classic and contemporary fiction and non-fiction
450 magazines
Evenings with an Author
Children's programs

Various types of memberships are available. Ask for details when you visit the library.

Métro: Ecole Militaire, Alma-Marceau

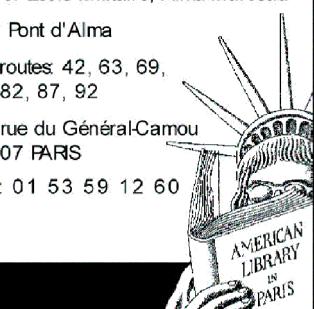
RER Pont d'Alma

Bus routes: 42, 63, 69,
80, 82, 87, 92

10, rue du Général-Camou
75007 PARIS

Tel.: 01 53 59 12 60

AMERICAN LIBRARY IN PARIS



Meet the publisher: Barry Cunningham

I want to publish children's books, not cross-over fiction

After an English degree at Cambridge, **Barry Cunningham** spent his first years in publishing working at Puffin Books during its classic period with Kaye Webb, the editor known for introducing affordable, quality children's books to postwar children. He helped create the popular success of Roald Dahl and Quentin Blake. He became Marketing Director for the whole Penguin Group, before moving to Random House as Sales and Marketing Director. Barry then founded Bloomsbury Children's Books, where he was the first person to sign J K Rowling and begin the Harry Potter phenomenon! He now runs his own children's publishing company – *The Chicken House* – publishing successfully around the world, with a special emphasis on new talent. **Erzsi Deák and Beverley Johnson** interviewed him in January 2005.

Expression: How did you start out in your publishing career?

Barry Cunningham: A really useful apprenticeship, author visits and bookfairs in schools. Learning which books children chose – and why.

Expression: What drew you to children's publishing?

BC: The emotional connection between children and works of the imagination – and the authors who create them.

Expression: What do you like most about your job? And least?

BC: The first phone call that says – yes, I'm going to publish your book! Negotiating with agents on advances and booksellers on discounts – and trying to find a profit in the middle!

Expression: How do you see the editor's role?

BC: Being the first reader – the first fan – responding emotionally and creatively (hopefully).

Expression: What was the most exciting moment of your career?

BC: Winning the Booksense Children's Book of the Year in the USA with *Thief Lord* and seeing Harry Potter change so many lives.

Expression: Did you ever reject a manuscript that went on to be a bestseller?

BC: Yes – the brilliant Mark Haddon – *Dog in the Night Time* – I just thought it wasn't a children's book!

Expression: Is there a book from your childhood that sticks with you and is the standard against which you measure all your books?

BC: Yes – *The Hobbit*.

Expression: What is your all time favourite book?

BC: *Wuthering Heights* for adults - *Tom Sawyer* for children.

Expression: What is the book you are most

proud of having edited?

BC: *Lucas* by Kevin Brooks

Expression: The history of JK Rowling and Harry Potter (and you) is near-legend, now, but when Harry Potter first crossed your desk, did you jump on it immediately? What grabbed you?

BC: The marvellous valiant quality of Harry – and the enchanting, engaging world of Hogwarts.

Expression: Can you tell us why you left Bloomsbury to start *The Chicken House*?

BC: I agreed with Bloomsbury to do the new list for three years – and I was half living in the country – half in the city. I wanted to be with my new young family. So I found a successor then left!

Expression: How did the name, 'The Chicken House,' come into being?

BC: My children play in an old chicken house on wheels in my garden – and I liked the quirky name. After we thought of doublecluck as the web address it seemed destined!

Expression: What are the advantages/disadvantages of being a small publishing house?

BC: Freedom to follow my own instincts – but it's a tough business to make commercial headway, but we are lucky in our 'big' partnerships with Egmont and Scholastic.

Expression: How would you characterise *The Chicken House*'s list?

BC: Emotional, committed, commercial with a sense of humour – and VERY child friendly

Expression: *The Chicken House* publishes many fantasy/magical stories eg. Katherine Roberts, Cornelia Funke. What are you looking for next?

BC: I don't have a formula – so just what is very good. We also publish the rather gritty realism of Kevin Brooks and the gorgeous younger invention of Heather Dyer. I'm looking for more writers in the seven to nine age range. And I believe historical fiction is due for a revival too.

Expression: At this point, the market seems to be tipping toward accepting multiple submissions. What are your thoughts on this?

BC: I hate auctions – they are manipulative and generally bad for the over-hyped new author – in the long term.

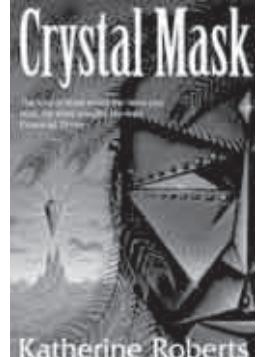
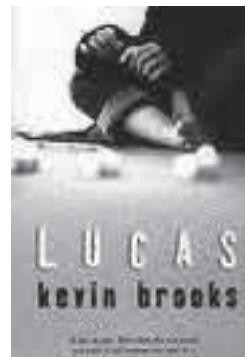
Expression: Do you see any "holes" in any particular genre or subject matter you would like to fill?

BC: NOT crossover adult orientated fiction – I want to publish CHILDREN'S BOOKS!

Expression: What advice can he give to new writers?

BC: Seek out a good editor.

Expression: What are some of the common mis-



takes authors could AVOID making when submitting to you?

BC: Overlong synopsis/mid-Atlantic language/wizards!

Expression: Will you go to Bologna looking to buy as well as sell projects this year?

BC: Yes – we will publish two new novels in translation this year (apart from Cornelia Funke).

Expression: Overall, have most of your picture books been created by author/illustrators or by an author and an illustrator?

BC: Both – but we try and use new artists, perhaps with a more experienced writer.

Expression: Will you look at projects created by two people (an author and an illustrator)?

BC: Yes.

Expression: Should/may illustrators send samples to you directly?

BC: Yes – to Elinor Bagena, our picture book editor.

Expression: Anything else you would like to add?

BC: The business (booksellers, agents, etc) needs to support smaller lists – history shows that's where new talent comes from. (Well, I would say that.)

Barry Cunningham, l'homme qui est en grande partie responsable du succès d'auteurs tells que J K Rowling et Roald Dahl, parle de sa carrière: depuis ses jours chez Puffin Books, jusqu'à sa propre maison d'édition, *The Chicken House*. Tout en étant commercialement viables, les livres de chez *Chicken House* se caractérisent par leur conviction, leur émotion, leur sens de l'humour, et surtout sont très proche des enfants. Il n'y a aucune recette éditoriale, bien qu'il ait publié beaucoup de livres dans le genre fantaisie/magie par le passé. Il cherche davantage d'écrivains s'adressant aux enfants de 7 à 9 ans, et estime que les œuvres de fiction historiques sont sur le point de revenir. *Chicken House* est ouverte aux nouveaux talents. Il met en garde les auteurs contre l'envoi de synopsis trop long lors de la proposition d'un manuscrit, et est contre les propositions simultanées à différents éditeurs. Elinor Bagena est directrice d'albums pour la petite enfance chez *Chicken House*. Il sera à Bologne pour vendre les droits de ses livres. Il compte acheter deux nouveaux romans en traduction cette année en dehors de Cornelia Funke

**Franny Billingsley
discovers an inexorably
moral universe**



Finding the end of your novel

Franny Billingsley has written two fantasy novels, *Well Wished* and *The Folk Keeper*, and is plodding toward the end of a third fantasy. Her first picture book, *Big Bad Bunny*, will be illustrated by G. Brian Karas. A second picture book is simmering and will star a recent canine addition to Franny's family. Franny will be appearing with G. Brian Karas at the SCBWI / Bolognafiere Day-Before Conference on 12 April 2005.

“ A girl stands at a crossroads. The moon is low, the sky so dark she can barely make out the ravens circling above. But she knows they are there, for a man has been hanged. There are always ravens after a hanging. She does not look at the body, which swings on a gallows behind her. She looks, instead, at the roads, which stretch in the direction of the four winds. Which should she choose? She does not know; she hesitates, while above, the dark belly of the sky screams with ravens. ”

With this, I open the latest draft of my new novel. I did not plan to bring my protagonist, Briar, to a crossroads; the image simply flowed from my pen. But it was, I think, no accident, for I knew that by the novel's end, Briar would need to have reached an emotional crossroads, one that would force her to declare who she is, or who she has become. It would be a declaration of her values; it would embody the novel's theme.

John Gardner has this to say of endings. “Toward the close of a novel . . . the universe reveals itself, if only for the moment, inexorably moral; the outcome of the various characters' actions is at last manifest; and we see the responsibility of free will.” (*The Art of Fiction*, p. 184.)

I love what he says. Life often seems random and chaotic, but art does not imitate life. When your character chooses between or among competing values, art makes sense of life — reveals the universe as inexorably moral. But it can be tricky to bring your character to that crossroads. In order to make that moment believable and resonant, the writer has to create a motivation for the character to declare (act on) her values. In struggling to do so myself, I've had to come to terms with my limitations as a writer. I need to force my character into action, into accepting responsibility, into exercising free will.

This, of course, isn't true of every writer — take

Tolstoy, for example. Anna Karenina ends her life by flinging herself beneath a train (a horrible exercise of free will, of course, but one that illuminates her understanding of the mess she's made of her life). And to make Anna's action believable, Tolstoy didn't have to create a situation that forced Anna to choose between life and death. He simply led her through a series of escalating crises that culminated in her decision. I can't do that, though, and I've come to believe it's beyond the powers of many of us.

When I critique a novel, one of the big problems is often that the writer has chosen the Tolstoy route rather than the Billingsley route. Let's hypothesize a novel in which the competing values are selfishness and generosity. Say the writer has led the character through a series of escalating crises that revolve in some way around those competing values. That's great as far as it goes. But then the character suddenly “comes round”; she opens her eyes and thinks, “Oh, I get it; I'll choose to be generous, not selfish!” And of course, that feels false, too easy — pat. I suggest here that you do as I have learned to do — lead your character to a crossroads in which a plot event forces her to choose a particular path.

In my fantasy *The Folk Keeper*, my protagonist, Corinna, comes to reject a life of emotional isolation in favor of a life of romantic love. I lead her through a number of increasingly intense encounters with the romantic hero, but, because I'm not Tolstoy, I had to set up a plot event that would force Corinna to choose irreversibly between isolation and love. Corinna has recently discovered that she is half selkie — a shape-shifting creature that can, through the medium of a sealskin, shift from human to seal and back again. In the last chapter, Corinna takes to sea with her sealskin. She is determined to experience life as a seal. But the sealskin is damaged; it no longer operates as a door between the two shapes. Corinna has to make a decision, and quickly. If she sheds her sealskin immediately, she can regain her human form. But doing so will damage the sealskin, which means she can never again assume the form of a seal. If she leaves it on, she'll be forever a seal. It's an either/or decision, seal or human. The clock is ticking, she has little time to deliberate. She looks out to sea; she looks toward land (where the romantic hero waits); and she makes her choice.

And so it will be with Briar. Once I know my theme — the value I want her to embrace — I will have to construct a situation that will force her to act on that value. I

will have to bring her to a crossroads that forces her to declare who she is.

Franny identifie deux façons de faire qu'un fin de roman fonctionne. La fin « Tolstoï » — où un personnage décide simplement comment agir, suivant une série croissante de crises ; et la fin « Billingsley » ou un événement externe de l'intrigue oblige le personnage à agir selon de nouvelles valeurs. Franny pense que les fins « Tolstoï » sont mieux réservées aux génies. Chez des écrivains inférieurs, de telles fins sont celles où un personnage tout simplement voit la vérité et agit pour le mieux. Elles sonnent faux. Trop simplistes, elles laissent le lecteur sur sa faim.

The Red Wheelbarrow Bookstore



Librairie anglophone



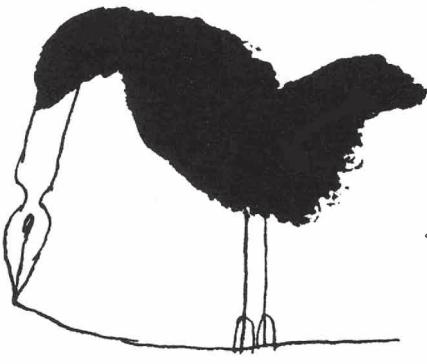
"If you buy on-line
you put your local bookstore
on the line!"

22, rue St Paul
75004 Paris France

Tel (+33) 01 48 04 75 08
red.wheelbarrow@wanadoo.fr

Open Monday through Saturday
10h00-19h00, and Sunday
afternoons

M° St Paul, Sully Morland



PICTURE BY BENOÎT JACQUES

Meet the illustrator: Benoît Jacques

Benoît Jacques' drawings have appeared all over the international press from *The Times* to *The New Yorker*, *Die Zeit*, *Le Monde* and *El País*. After his art training in Brussels, Benoît Jacques moved to London in 1979 and worked at Pentagram Design. After a brief period with R.O. Blechman in New York he continued as a freelance illustrator, moving to France with his family in 1991.

Working for publishers like Ecole de Loisirs and Albin Michel, Benoît Jacques has also forged a unique reputation for the books he chooses to publish himself. Retaining control of every aspect of book production from conception and design to printing and distribution, his approach is distinctive and meticulous. His first book *Play It By Ear*, a graphic digression with a musical theme was followed by *Le Bestiaire Expressioniste*, *Oiseau Lire* and *Le Jardin du Trait* – all out of print.

With *Comique Trip* in 2001 he refreshed the comic book genre – constructing 17 stories using pictures and texts from newspapers, wine labels and Ikea instruction sheets. His books for kids such as *Je Te Tien* are gems of off-beat humour. Benoît Jacques has also revived interest in hand-held animation with his popular flip books.

Meet Benoît Jacques, artist and publisher, with SCBWI France at Parsons Paris School of Design, 14 rue Letellier, 75015, Paris, on Thursday 17 March 2005 from 7pm. (entry 5€ for SCBWI members, 10€ non-members). Some of Benoît Jacques' books will be on display and for sale at the talk.

NEWSLETTER POLICIES

SCBWI France is the French chapter of The Society of Children's Book Writers and Illustrators, which is based at 8271 Beverly Boulevard, Los Angeles, California 90048, USA. For further information about SCBWI check the website at www.scbwi.org. **Writers:** Consider submissions on topics about the writing process, the writing craft, techniques of illustration, creativity, marketing your work, school visits, bilingualism. News of book sales, critique groups, experience with publishers is welcome. **Illustrators:**

If you'd like to submit illustrations to appear in the newsletter please contact our illustration coordinator, **Bridget Stevens-Marzo** at b@bridgetstevens.com. **Book Reviews:** It is SCBWI policy to review only "how to" books on writing and illustrating, or books of criticism on children's literature. **Advertisements:** SCBWI France Expression will accept classified ads for writing and illustrating-related businesses. A business card sized ad costs \$10 or 10 euros. Advertising is also available on the SCBWI France web site and email list. **Contact Ann**

Jacobus at ann@kidbookpros.com for details. **Subscriptions:** Any SCBWI member may receive **Expression OnLine**, which is published as-needed (daily, weekly, monthly, etc). Members in the European Union receive the annual newsletter, **SCBWI France Expression**, as part of their membership. All others may subscribe for \$10 US. Non-SCBWI members may also subscribe for \$15 US. SCBWI France Expression comes out in March. To subscribe to Expression OnLine, please send an email to erzsi@kidbookpros.com with "sub-

scribe" in the subject line and your name (as registered with SCBWI), address and email

NEWSLETTER STAFF

Sandra Guy, **Editor**
Alex Buchet, **Translations**
Candy Gourlay, **Art Direction**
Bridget Stevens-Marzo, **Illustration Coordination**
Ann Jacobus, **Directeur de la Publication**
ISSN: 1287-2482
Dépot légal: March 2005
Imprimé en France par Copy-House

Rendez-vous

MARCH TO NOVEMBER 2005

March 17 Meet Benoît Jacques, artist and publisher, with SCBWI France at Parsons Paris School of Design, 14 rue Letellier, 75015, Paris at 7pm. Entry is 5 euros for SCBWI members, 10 euros for non-members.

April 1 Deadline for 3rd Annual Red Wheelbarrow Creative Writing Contest sponsored in cooperation with SCBWI France, Ecole Massillon and the Red Wheelbarrow bookstore in Paris. Open to all English-writing Paris region children (ages 5-18). For guidelines, registration forms and notes on how to format entries check www.kidbookpros.com.

April 12 "Words Across Pictures and Picturing Words" SCBWI-BolognaFiere The Day Before Conference. A craft-based full-day conference in English sponsored by SCBWI and the Bologna International Children's Book Fair. Only 85 Euros for SCBWI members worldwide! Registration includes conference, lunch, and closing cocktail.

Workshops and discussions with author Franny Billingsley (*The Folk Keeper*), Artist/author G. Brian Karas (*Atlantic*), author/reviewer Leonard Marcus (*Dear Genius, Parenting* magazine), Jennifer Wingertzahn (Clarion Books US), Isabelle Bézard (Bayard Editions, France), Deirdre McDermott (Walker Books Ltd, UK) and others. Register today at www.scbwi.org/bologna.htm. For further information contact: daniellecaponi@tiscali.it

April 13-16 International Bologna Children's Book Fair, Italy. For details check the fair's official website www.bookfair.bolognafiere.it

May 27 Celebrate! 3rd Annual Red Wheelbarrow Creative Writing Contest Awards Party. Ecole Massillon. Check www.kidbookpros.com for details.

July 2-16 Two-week Children's Book Workshop in Rignac, France with author Karen Lynn Williams and author/illustrator Catherine Stock. Contact Catherine for details at stockscattycat@cs.com.

August 5-8 SCBWI Annual Summer conference in Los Angeles. A craft-based, inspirational three-day conference with children's luminaries and rising stars. Check www.scbwi.org for details.

November 4-7 SCBWI France presents "Sequester," a residential retreat for writers at the Abbaye de Royaumont in France. Join us for a unique professional working experience with editors Anne McNeil (Hodder UK) and Mary Lee Donovan (Candlewick US) and authors/workshoppers Sharon Darrow and Esther Hershenhorn.

Welcome, new board members!

SCBWI France is happy to welcome two new members to its board. Author/illustrator **Corbett Miteff** becomes the Assistant Regional Advisor for France, while Author/Illustrator **Michelle Perino** takes on the role of Events Coordinator.

Corbett Miteff says he would never have considered a career in children's literature if it were not for the SCBWI headquarters in Los Angeles being located on the same street as his apartment.

"For nearly five years I drove past the beautiful architecture of SCBWI on Beverly Boulevard and wondered what went on behind the doors of the marvel. It was not until the month before I left for Paris that I decided to stop and walk inside. What I found was an enchanting entrance into the world of children's books. It was the path to the direction that I had been looking for."

"Now the role of Assistant Regional Advisor has appeared before my eyes, and my acceptance has been welcomed with warm smiles from good-hearted creative people."

"Today I can continue my special love for children's books and not completely grow up, while exploring the depths of the human imagination."

Michelle Perino worked in the fashion industry in Milan and San Francisco before developing an interest in graphic design and taking a degree at Italy's premier design school, the Istituto Europeo di Design in Milan.

Her interest in children's books began when studying the works of the Italian graphic designer, Bruno Munari.

In Michelle's eyes, Munari's work, which is unfortunately little known outside Italy, pushes the limits of simplicity, creativity and sophistication. His manner of creating visually interesting picture books through the techniques of design, as opposed to traditional illustration, serves as an inspiration and model.

Michelle explains, "My goal is to create extremely simple children's picture books where only the essence of the written and visual story are revealed. This leaves space for the child to interact with the book adding his or her own creative input to finish the story."