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(Logo variation by Bill Slavin)

CANSCAIP NEWS

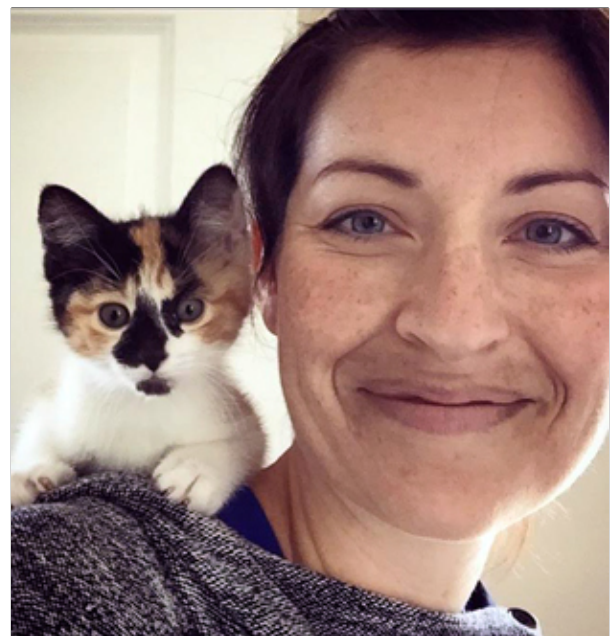
Canadian Society of Children's Authors, Illustrators & Performers
La Société canadienne des auteurs, illustrateurs & artistes pour enfants

Introducing...

Ashley Spires

by Paulette Bourgeois

When we first met at CANSCAIP's November 2016 Packaging Your Imagination conference, Ashley Spires was just coming off of a gruelling tour to promote her picture book, *Small Saul*, that year's TD Grade One Book Giveaway. She was double-checking her notes, and the slide presentation of her work, for the morning keynote address. Her voice was croaky with laryngitis and she hinted at feeling feverish. Suggestions that she ask another author to stand in for the talk and head home to Delta, British Columbia, were instantly dismissed because she was afraid of disappointing anyone. And disappoint, she did not. Her talk to a full auditorium was funny, like the bespectacled, gamine Ashley, and filled with revealing insights about her work as an award-winning author/illustrator in much demand



in Canada and the United States. We'd planned to have an interview for this profile after the speech, but Ashley was so ill she grabbed a cab to the airport and hopped on an earlier flight than originally planned. A wise choice as she was sick for weeks afterward with pneumonia.

We tried again to meet on the west coast in December, but as luck would have it, there was

a very un-Vancouver-like snowy blast of winter that day and I couldn't navigate the roads. I really hoped to see Ashley's studio because that's where she spends most of her time, but she described it to me and her first words were: "There's a big TV." This was the first of many surprises in our extended phone conversation. A big-screen television in an artist's studio is *not* what I had pictured. More about that when we explore Ashley's creative process. She is also a Highland dancer and drummed in a Scottish pipe band but more on that, too, and its romantic connection, later.

The first surprise for me about Ashley the creator, came during that keynote address. In spite of her very successful [Binky, the Space Cat](#), series of junior graphic novels, and the magnificent picture book, [The Most Magnificent Thing](#), and illustrator of books such as *C'mere Boy* by CANSCAIP

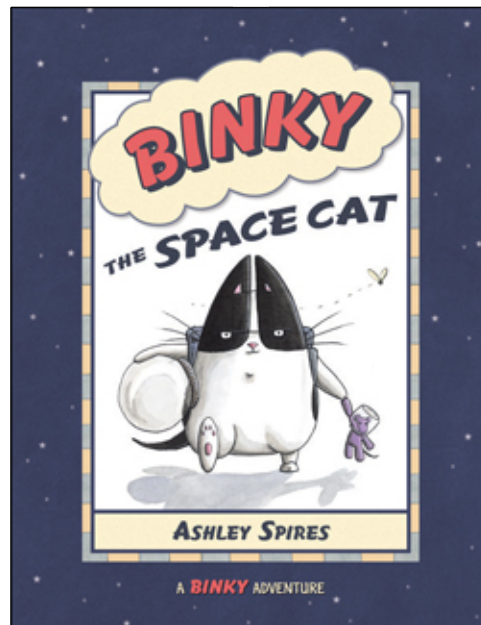
President, Sharon Jennings, among many other projects, Ashley is riddled with self-doubt about her abilities as a creator. She said then, and repeated in our phone interview, that she doesn't really like her own work. "It's a hard thing to admit," she says. "But when I look at my illustrations, and see all the amazing art out there, I feel as if I am always trying to catch up. And I still don't consider myself an author."

So if you are scratching your head as I did about this revelation, then we need to discover why an artist who has sold a quarter-of-a-million copies (and counting) of *The Most Magnificent Thing*, to say nothing of having it turned into an animated film by Nelvana in the near future, and has been the recipient of awards and critical accolades for her *Binky* and other series, is so unsure of her talent.

Ashley grew up in the small coastal town of Tsawwassen, B.C., with her parents, an older sister, eight cats, a dog and the occasional newt. Ashley's family owns a pet food wholesale store where she worked part-time through high school and university.

Like so many creative teenagers, Ashley found high school a lonely, alienating place but she found solace in her art-work and—here

comes the surprise—in an extra-curricular school bagpipe and drum band. She found her "tribe" as a Highland dancer and drummer. One summer at a nationwide bagpipe competition she met bagpipe player, Jared, from Saskatchewan, and sparks flew. There was no internet back then, so the pair wrote letters back and forth. Growing up got in the way but years later, friends would re-introduce them and they fell in love. Ashley was an author/illustrator by



then and she moved to Saskatchewan where Jared was stationed with the RCMP. It wasn't ideal because they could be moved every two to four years to the "middle of nowhere." That would really challenge the relationship Jared and Ashley had with his two children—a girl, 10, and a boy, 12—so they made the decision to move to British Columbia where Jared could go back to university and it would be easier for the children to go back and forth from Vancouver to the small town in Saskatchewan where their mother lives. Jared moved with no pets and soon found his family would grow to include many four-legged furry "kids."

The unbounded love for animals is part of who Ashley is. She made a choice not to have her own children, so that she could throw her maternal energies into her step-family and her

animals. There's Gordon, a Pomeranian sheltie dog, cats, Fran, Penny and Mina, and at the time of our interview a litter of orphaned foster kittens that Ashley bottle feeds. When I remarked that her dog has the same name as my son, she told me that she gives people-names to all of her animals because they are family. "They are the best creatures on the planet," she says. And, it appears, great inspiration for characters.

Her path to becoming a celebrated author/illustrator meandered. Her family has always supported her creative side and as long as Ashley can remember she has been "making things." At the Packaging Your Imagination Keynote, Ashley showed us five felt finger puppets that she made and shares with her young audiences in schools. They are delicate and expressive and I assumed that

Ashley was handy with a sewing needle. "I can't sew worth a damn," she laughed. "My Mom is terrible, too." But Ashley also makes exquisite and playful miniature sculpted creatures. It's a skill she honed from the age of three when a neighbour gave her a package of the sculpting material, Fimo, a soft, smooth polymer clay. She made a new Fimo critter a day—the smaller the better and she has kept almost all of them tucked into a Ferrero Rocher chocolate box.

Children are delighted when they realize her sculptures are dwarfed by a penny. And you can see Ashley working her "making things" magic in a delightful YouTube video produced by Kids Can Press, "The Most Magnificent Thing Book Hack" of Ashley turning the "dummy" of her book about the frustrations and joys of creating into a book/handbag. This has led to another fascinating sideline for Ashley—in addition to traditional school visits, she now does "hacking workshops" in schools as well as at corporate

family events. "They make the most amazing things," she says. "Origami, dioramas, even a car!"

The sculpting might have led Ashley to a career in claymation—and she is quick to point out that Pixar is still welcome to call anytime—but instead she studied photography at Emily Carr University of Art and Design on Granville Island. She'd never even considered book

illustration until she took a class taught by author/illustrator, Celia King. Quickly, Ashley discovered her passion for creating children's books, and planned her career. The class assignment was to write and illustrate one book. Ashley, already demonstrating that she can be very prolific, brought in twenty.

The problem was that after graduation, Ashley felt she didn't *really* know how to create books for children. She

didn't think about the "gutter" between spreads and she was dismayed by the gap she saw between her illustrations and those in picture books of the artists she so admired. So, she picked up and studied illustration at Sheridan College in Oakville, Ontario. The classes were illuminating in many ways. Ashley learned to trust her own sophisticated, zany style instead of emulating others and she started to feel comfortable with what she calls, "silly stories." Inspiration came from the "clever and shocking" retelling of fairy tales in Roald Dahl's *Revoltin' Rhymes*, but she didn't believe she was a writer.

Her work caught the eye of Tara Walker, then an editor at Kids Can Press, and still a champion for Ashley's new work, but now the publisher of Penguin Random House Canada Children's Publishing Group. At that stage, Ashley thought of her text as place-holders and she focused on the art. But Tara knows a good

"Being on the road is not a natural place for me. I find it draining and it's having a negative effect on my creativity... I am figuring out how not to disappoint while staying true to myself. My happy place is here in my studio, drawing with my animals around me."

thing when she sees it and she told Ashley, “You should be writing, too.”

Ashley didn’t believe her, but she did go on to write her first Binky book and has continued to write, albeit with much self-doubt. She laughed when one of her “absolute idols”, Marie-Louise Gay, commiserated and said she, too, looks at every new book she creates and thinks, “This is a piece of @#\$%!” Perhaps all authors, illustrators and performers feel their work is never as good as it might be, or as good as another’s book and perhaps that is why we all keep doing what we do.

Back to Ashley’s studio and the TV. At first, after graduating from Sheridan College, Ashley moved home and worked at the family pet food business during the day. At lunch hours and after work, she would sketch characters from 4 pm until at least midnight. “It’s easy for me to work until 1:30 in the morning.” The nocturnal work habits are now ingrained. If Ashley is writing—often in the late morning—she needs silence. She draws later in the afternoon and she turns on Netflix and listens to shows “that I can figure out the voice of the character and know what’s going on without having to watch.” *The West Wing* and *Gilmore Girls* are recent binge shows. When she colours, Ashley watches TV. Fortunately, Jared is also a night-owl. Gordon, the dog, who shares the bed, is also happy to sleep in. “He doesn’t crawl out of bed until his food hits the dish,” laughs Ashley.

When asked about her creative process, Ashley has told other interviewers that the concepts for her stories come from her pets, or other animals, a story she might have been told, or a doodle in her sketchbook. But, then something internal always clicks in. Many

writers are reluctant to draw parallels between their lives and their fiction, but Ashley unabashedly says that somewhere along the way to a finished book, there is much of her personality and her experiences in the story. She points to *Larf*, a delightful, hairy, vegetarian Sasquatch who lives quietly with his pet bunny Eric, and ventures from his safe zone to the city where he hopes to meet another one

just like him. His hopes are dashed but he does make like-minded friends. There is more than a glimpse of Ashley in this story. Her author’s note tells readers that, “The artwork in this book was rendered in vegetable-based watercolour, biodegradable ink, recycled paper collage, and a dollop of organic Sasquatch Detangler and Conditioning Shampoo.



This book is vegetarian, vegan and Sasquatch friendly.” She jokes that she shares Larf’s body hair grooming issues. I didn’t ask a follow-up question.

To this reader, perhaps her most autobiographical books are, *The Most Magnificent Thing* and *Overscheduled Andrew*. In *The Most Magnificent Thing*, Ashley shares the frustrations of an inventive girl who wants to make something special for her dog. Every effort seems to fail and her fury at herself grows until she is a steaming mess. “Her hands feel too big to work and her brain is too full of all the not-right things.” It takes a walk with her dog to clear her head and “bit by bit, the mad gets pushed out of her head.” In the end, all of her attempted inventions, which she saw as failures to be discarded, are deemed valuable by her friends and neighbours. And the “girl” whose name you never learn because Ashley wanted all her readers to identify with the

budding engineer, does create a wonderful thing to share with her grateful, nameless dog.

Everything about this story is about the way Ashley views the way she works: the initial enthusiasm, the many tries that aren't quite right and the inevitable overwhelming frustration until something "clicks"—usually after a walk with her dog.

Ashley says she often feels the pressure to continue to improve herself and she takes on way too much in too little time, forgetting what is most important to her. Fortunately, the hero in *Overscheduled Andrew* manages to rein everything in and finds just the right balance of joy and activity.

The *Binky Space Cat* series and its spin-offs featuring Fluffy and Gordon have gained fans everywhere, particularly readers who find the graphic novel format both accessible and hysterical. Her highest compliment is when a parent tells her, "my kid wants to read this every night and I don't mind!"

Binky is a house cat who has never been outside. He wants to build a spaceship and explore what he thinks is outer space. He thinks the bugs that creep him out are aliens that need to be dispatched with a crunch, crunch, crunch in order to protect his humans.

Creating a graphic novel, Ashley explains, is more like writing a screenplay than an extended picture book. "The story goes through my head like a movie." She writes the words first and then creates storyboards. She is currently working on more of her space pet books and her biggest book yet, a 200-page graphic novel that she refers to as "my opus."

As you can imagine, Ashley is in high demand for conferences and school visits and she really, really doesn't want to disappoint, but popularity is exacting a toll on her physically, emotionally and creatively. She is doing more and more Skype interviews where she can sit in her studio wearing sweat pants with a cup of tea alongside her cats, and Gordon. "I put on a nice top," she says, "Because they only see the

upper half of me!" She also presents at big conferences that her publishers and American agent feel are "must-shows." She is quick to stress that she loves connecting with the readers of her books and is enormously grateful for all the invitations to appear in schools and at conferences. Still... she is giving this side of her professional life a re-evaluation.

"Being on the road is not a natural place for me. I find it draining and it's having a negative effect on my creativity." As a nocturnal soul, Ashley's sleep patterns become upended by time zone changes and daytime commitments leave her exhausted. She fears she is wasting time and energy that she hopes to funnel into her work.

Ashley is—in the very best of ways—the quintessential pleaser who puts the needs of others before her own. I know this because I was on the road a lot too, back in the day when Franklin was much in demand and after every tour, I felt completely drained. I so admire her resolve to determine what is the best balance between the demands upon her as a person and as an artist who must stay connected to the broader world of publishing and publicity.

"I am figuring out how not to disappoint while staying true to myself. My happy place is here in my studio, drawing with my animals around me."

Ashley Spires has a plan. She will finish everything she has promised to do, but she is also scheduling time to play and to explore. Her fans and her fellow creators can hardly wait to see what magnificent thing will emerge.

Paulette Bourgeois is a writer of picture books and nonfiction books for children. She shares Ashley's love of making things—mostly quilts and hooked rugs.

Photo by Ian Crysler



Congratulations CANSCAIP Members!

SHORTLISTED for the 2017 Shining Willow Readers' Choice Award

Linda Bailey for *If You Happen To Have a Dinosaur* (Tundra) and *When Santa Was a Baby* (Tundra)

Sean Cassidy for *A Woodpecker's Tale* (Fitzhenry & Whiteside)

Jan Thornhill for *Kyle Goes Alone* (Owlkids)

Eric Walters for *Today Is the Day* (Tundra)

SHORTLISTED for the 2017 Diamond Willow Readers' Choice Award

Catherine Austen for *28 Tricks for a Fearless Grade 6* (James Lorimer & Co.)

Linda Bailey for *Seven Dead Pirates* (Tundra)

Dan Bar-el for *Audrey (cow)* (Tundra)

Becky Citra for *Finding Grace* (Second Story Press)

Gordon Korman for *Masterminds* (HarperCollins)

Jennifer Mook-Sang for *Speechless* (Scholastic Canada)

Valerie Sherrard for *Rain Shadow* (Fitzhenry & Whiteside)

SHORTLISTED for the 2017 Snow Willow Readers' Choice Award

Kelley Armstrong for *The Unquiet Past* (Orca Books)

Lorna S. Nicholson for *Fragile Bones* (Clockwise Press)

Susin Nielsen for *We Are All Made of Molecules* (Tundra)

Caroline Pignat for *The Gospel Truth* (Red Deer Press)

Richard Scrimger for *Zomboy* (HarperCollins)

Emil Sher for *Young Man With a Camera* (Scholastic Canada Inc.)

Valerie Sherrard for *Rain Shadow* (Fitzhenry & Whiteside)

Allan Stratton for *The Dogs* (Scholastic Canada)

Eric Walters for *Walking Home* (Penguin Random House Canada Young Readers)

CANSCAIP NEWS

MEET CONNECT SHARE!



Never miss a meeting:

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Add CANSCAIP events straight to your calendar or inbox with handy RSS and calendar tools.

Montreal: CANSCAIP meetings are held regularly. For more information, contact **Carol-Ann Hoyte**. kidlitfan1972@yahoo.ca

Toronto: Meetings are held on the second Wednesday of each month, ten times a year (no meetings in July or August). **Meetings in 2017:** April 12, May 10, June 14, September 13, October 11, November 8, December 13. See website for location and topic: www.canscaip.org/Monthly-Meetings.

Saskatchewan: Holds virtual meetings monthly on the 15th. Your Saskatchewan representative is **Sharon Plumb**
Hamilton. skcanscaip.wordpress.com.

NOTEWORTHY

IN MEMORIAM: Norah McClintock



Norah McClintock with Frieda Wishinsky (r)

We are very sad to announce the death of Norah McClintock (1952-2017) a longtime member of CANSCAIP. Norah is the author of 47 YA novels, most of them mysteries and thrillers, all of them growing out of fully-developed characters who learn important life lessons about fairness and standing up for the underdog. Norah was a five-time winner of the Crime Writers of Canada's Arthur Ellis Award, and a frequent nominee and winner of such awards as the Forest of Reading, CCBC's Best Books, YALSA's Quick Picks, and Junior Library Guild selections. She will be missed by her many friends in CANSCAIP.

Frieda Wishinsky remembers:

When Norah McClintock died on February 7th I lost a dear friend—someone I could call up in the middle of the night if I needed her. Someone who could call me in the middle of the night if she needed me. Norah shared what she was going through and gave me the freedom to share my life too. Those kinds of friendships are rare and special.

Norah loved her family fiercely. They have lost a caring mom, grand mom and wife.

The world of literature has lost a brilliant, insightful writer who plunged fearlessly into difficult subjects. Norah's books had perfect pacing; her characters were multi-layered and she portrayed them with empathy and understanding. Over the many years she wrote, she was celebrated and recognized by critics and the public. She won the Crime Writers of Canada Arthur Ellis award for young people five times. She wrote in many genres—stand-alone titles, series, non-fiction and even a graphic novel. Her books have been translated into numerous languages.

Despite literary success, what mattered most to Norah was the writing process and the careful crafting of each book. She was always open to new ideas and was excited when she found one. She savoured immersing herself in a story and relished honing each scene till it was seamless. She appreciated good editorial feedback. She was always true to her "voice" as a writer. She was a consummate professional.

I will miss laughing with her over the absurdities of life and politics. I will miss sharing fancy high tea with her, which we did often to celebrate new work or the end of a round of chemo. I will miss her varied interests, her honesty and her passion for fairness. In recent years Norah took up drawing, painting and cartooning. I thought her art was already terrific but she wanted it to be better and better.

Two days before she died, when I was visiting her at Princess Margaret, she was drifting in and out of alertness because of the heavy pain medications. Yet, when her husband began to tell us how to get to a Chinese restaurant he liked near the hospital, Norah suddenly opened her eyes and added, "Spadina." Then she murmured, "Sorry." That was so Norah. Despite the fog of illness and medication she was offering help and information. And she was grateful that her friends were there for her but she also felt bad that they felt sad.

I will never forget her friendship and our talks. I am grateful that we became friends long ago in a Montreal hotel before beginning to teach at a young author's conference.

"Let's have coffee and talk," I said that first morning. And we did, every day before we began, all the way home on the train and for many years after.

FOLLOW CANSCAIP: Looking for some good tweets? There is now a handy page on the CANSCAIP website where the Twitter handles of our professional members are listed. Let's follow each other and help promote each other's work. And don't forget to follow @CANScaIP as well, <http://canscaip.org/page-1862893>.

FINDING CANADIAN BOOKS: 49thShelf.com is a website devoted to Canadian books including books for kids. Produced by the Association of Canadian Publishers together with the Canadian Publishers' Council, and with funding from the Department of Canadian Heritage and the Ontario Media Development Corporation and a lead sponsorship from Amazon.ca., its purpose is to make it easier for readers to discover Canadian books in all genres, from bestselling authors to new talent, from publishers large and small, from all regions of the country. Thanks to **LENA COAKLEY** for pointing us to this great resource.

LOGO VARIATION: Our front-page logo variation is by **Bill Slavin**. You can see more of his work in *Who Broke the Teapot* (Tundra) which he both wrote and illustrated, and *The Big Book of Canada* (Tundra) written by Christopher Moore, plus the many books about Stanley written by **Linda Bailey**.

ILLUSTRATORS: We are looking for more logo variations to dress up the NEWS. For inspiration, you can view our current ones at the ever-changing logo site on the home page of our website.

If you are a full CANSCAIP member/illustrator and would like to submit your version for possible use, here are the specifics: Digital submission is preferred, so scan your art at 300 dpi (high resolution) and email the file to office@canscaip.org. Make sure you put **CANScaIP Logo Submission** in the subject line. We'd love to have colourful, playful art.

For those who find scanning a challenge, send paper art to the CANSCAIP office.

CREATIVE WRITING: If you are teaching a course in writing or illustration for the children's market, we'd love to send you a **package of brochures about CANSCAIP and about Packaging Your Imagination to distribute to your students**. Just email the office (office@canscaip.org) to let Helena Aalto know how many you may need.

CANScaIP NEWS



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 **HUMBER**

From the President's Desk

by Sharon Jennings

On February 26, I attended the Celebration of Life memorial for our colleague, young adult mystery author Norah McClintock. I met Norah a couple of decades ago, through volunteer work at The Canadian Children's Book Centre. Over the years, I saw her at various events, read her books, heard her present, and recently had dinner with Norah and her husband Herman in the homes of other colleagues. She will remain an important member of our kidlit community, and she will be missed by many of our writers, editors, publishers, and her readers and fans of all ages.

Eric Walters worked with Norah on three projects in which she was one of seven authors: The Seven Series, The Seven Sequels, and Secrets. He had the highest praise for Norah's talent, work ethic, and professionalism, calling her an all-round great person. Eric was in Vancouver and unable to attend the memorial, but his wife, Anita, read Eric's speech on his behalf. She began with: "Our Canadian children's literature community is very small: either we know each other or we've heard of each other."

Involved in the publishing world for almost forty years, I know the truth of this. Many of us are friends on social media—never having met—because we have read each other's books. For book addicts, that is as good an introduction as we will ever need. And many of

us have met only once, for a weekend at a festival, or even a day at a workshop, and have nourished a friendship that has lasted years. (Free booze and good food may have something to do with this.) In the past, I have called authors who I don't know because they did a trip or an event that I've been asked to do. They willingly gave of their time and advice—to a stranger, really—simply because we are

members of the Margaret Laurence tribe. And, of course, we all have colleagues who have become cherished friends.

Eric phoned me on the night of Norah's memorial, and thanked me for 'showing up'. I was a bit flummoxed—like he was thanking me for breathing. I knew Norah, she's part of my world, and I know some of her friends who are devastated by her death. Why wouldn't I show up?

Perhaps Eric was referencing an article that I remembered reading a week or two before which bemoaned the number of people who avoid going to a funeral. The article explained why it is necessary to attend a funeral. (Forgive me because I cannot remember who wrote it/ where I read it.) No one likes going to a funeral, but the writer urged readers to go for the sake of grieving family and friends, to give them a visual of how many people felt connected to their loved one.

Following Eric's call, I ruminated a bit more. After death is one thing, but do we show up for our colleagues here and now? Do we attend each other's launches and public readings, workshops and fundraisers? Do we strive for that visual of bums in chairs to demonstrate our support? Sometimes we probably think it will be easier to buy a book elsewhere and skip the launch, but then our colleague perhaps will



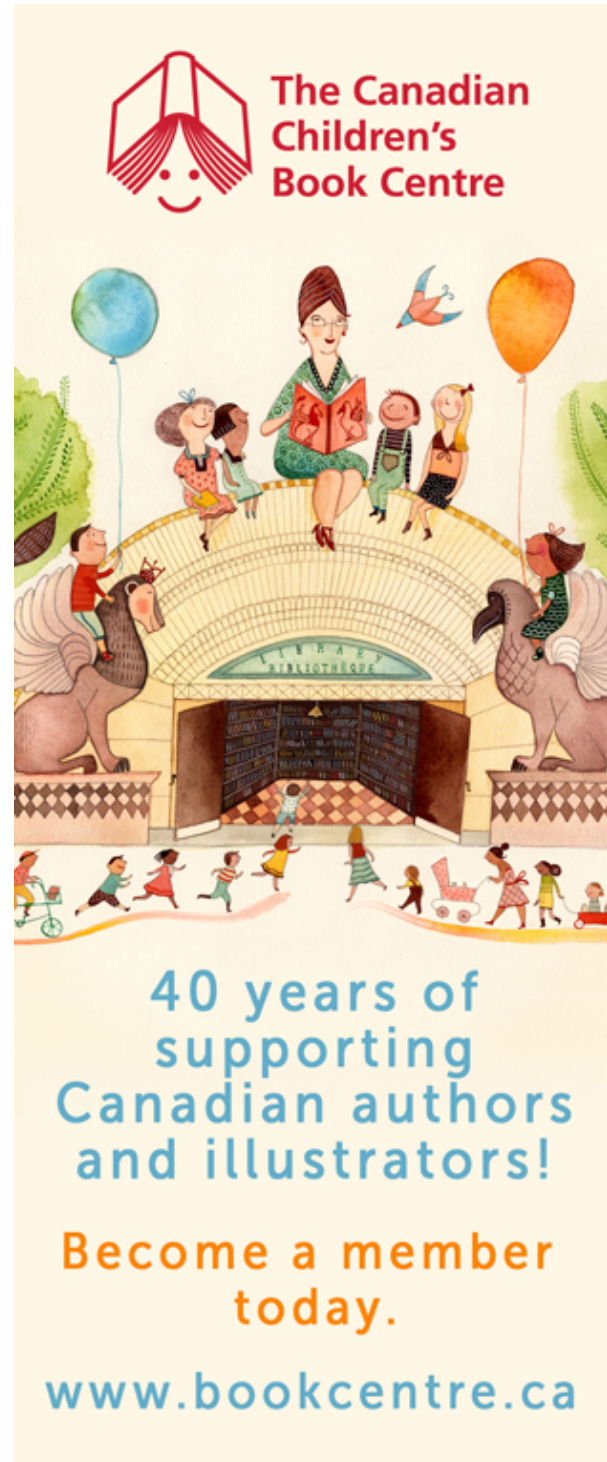
Photo by Ian Crysler

never know that we bought that book. Or we mightn't bother going because we don't know that author or we do know that illustrator so 'so what?' From my own experience, I know how surprised I've been, flattered and grateful and, yes, nervous, when seeing unexpected faces at a book related event.

By all means, let's click 'like' on Facebook, retweet good news, share congratulatory postings and photos. If there is a colleague we haven't seen in a while, perhaps because of illness or age or the challenge of movement, let's vow to phone or visit. I'd say 'only connect', but that's been written. I'm going with 'just show up.'

I wrote in an earlier column that as CANSCAIP President, I would try to go to as many events as possible, to support my colleagues of course, but also because I enjoy doing so. I like buying books. I like reading books. I like hearing your words of wisdom and applying them to my own writing. I like stealing your presentation techniques and your nifty ideas for a cake with your cover on it. And if I can support your charity by buying your book—win-win-win!

If you think me too earnest, I'll finish with a recently seen joke. A funeral director stares at an empty room, no one sitting in the hundreds of chairs. He said, "I expected a much bigger turn-out. He had so many friends on Facebook."



WELCOME!

by Monique Polak

In this column we welcome our newest Members.



DAVE ATKINSON is a children's author, journalist, columnist, and broadcaster. His first novel for middle-grade readers, *Wereduck*, was nominated for the 2016 Hackmatack Children's Choice Award. Dave is a

multiple award-winning journalist whose work for the CBC has appeared on *The Current*, *Atlantic Voice*, *Tapestry*, *Maritime Magazine*, and regional radio programs across the country. He and his wife are homeschooling their three silly kids in Charlottetown, PEI. *Cure for Wereduck* was released in fall 2016 by Nimbus Publishing. Follow Dave at facebook.com/daveatkinsonbooks or twitter.com/davyay.



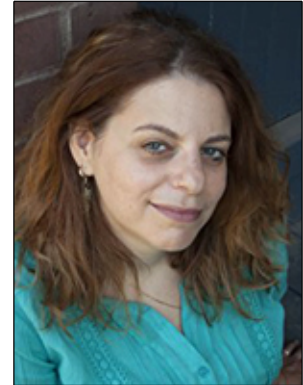
HADLEY DYER is the award-winning author of *Johnny Kellock Died Today* (HarperCollins) and *Potatoes on Rooftops* (Annick), among other books for children and young adults. She worked in the children's book

industry for more than twenty years. Hadley lives in Toronto. To learn more about her, visit her online at www.hadleydyer.com.

MELANIE J. FISHBANE holds an M.F.A. in Writing for Children and Young Adults from the Vermont College of Fine Arts and an M.A.

in History from Concordia University. With over 17 years' experience in children's publishing, she lectures internationally on children's literature and L.M.

Montgomery, with whom she has been obsessed since she first read *Anne of Green Gables* in Grade Six. A freelance writer and social media consultant, Melanie teaches English at Humber College. Melanie's essay, "My Pen Shall Heal, Not Hurt: Writing as Therapy in L.M. Montgomery's *Rilla of Ingleside* and *The Blythes Are Quoted*," is included in *L.M. Montgomery's Rainbow Valleys: The Ontario Years 1911-1942*. Melanie lives in Toronto with her partner and their entertaining cat, Merlin. Her first YA novel, *Maud*, about L.M. Montgomery's teen years, will be published this spring through Penguin Teen, an imprint of Penguin Random House of Canada.



PATRICIA HENDERSON has been a writer since she sold her first homemade newspaper by the side of the road at the age of six. A graduate of Queen's University and the National Theatre School of Canada, she worked

as a professional stage manager across the country before becoming a writer/broadcaster for the CBC. She is the co-author of three plays for children, editor of four books, writer of a number of short stories in three anthologies and owner of the award-winning writing company Writing By Design. She is the author



of the non-fiction book *Inside Kingston: Celebrating People's Lives & Passions*. *Moon of Mine*, inspired by her daughter, is her first picture book and will be published by Quarry Press.



TERRY LYNN JOHNSON is the author of middle grade adventures including *Falcon Wild* (Charlesbridge), *Ice Dogs*, *Sled Dog School*, and *Survivor Diaries*, a series for reluctant readers (Houghton Mifflin

Harcourt). She grew up on a lake in northern Ontario where her parents owned a lodge. A nature enthusiast, she has explored over 2,000 kilometres throughout the Great Lakes, Alaska, and Nova Scotia via kayak and sailboat. Terry is a certified canoe instructor and was the owner/operator of a dogsledding business with 18 huskies where she guided overnight trips and slept in quinzees. For the past 17 years she's worked as a conservation officer with the Ministry of Natural Resources and Forestry. Before that, she worked as a canoe ranger warden in Quetico Provincial Park. Terry lives with her husband and dog near Whitefish Falls, Ontario, and enjoys snowshoeing, kayaking and travelling to research her next book.



MIRIAM KÖRNER moved to northern Saskatchewan from Germany after she became intrigued by the vast wilderness of the Canadian North. With newly-acquired chainsaw skills, she built a tiny cabin tucked away in the

bush, learned to run a dog team, and how to

survive in the wilderness. Not long after her inauguration into the Canadian lifestyle, she set out on her first thousand-mile dog team and canoe expedition along the ancient routes of the peoples who first inhabited this country. Miriam is the author of *Yellow Dog: A Novel* (Red Deer Press), and co-author with Bernice Johnson-Laxdal and illustrator of *When the Trees Crackle with Cold: p̄simwasinahikan* (Your Nickel's Worth Publishing). Miriam shares her passion for wilderness and the deep respect of the people she meets on her journeys through her writing, photography and visual art. Miriam is a sessional instructor at the Northern Teacher Education Program and provides writing and art workshops to community schools and organizations.

CASEY LYALL (5'4", brown hair, blue eyes, no known aliases) is a middle grade writer from southwestern Ontario. She works at her local library where she runs a number of teen groups and waits for



management to discover they're actually paying her to have fun. When she's not writing, Casey loves to bake, watch an "unhealthy" amount of movies and television, and of course, read. She'd consider adding detective work to the list if she could find a proper coat. She is the author of *Howard Wallace, P.I.* (Sterling Children's Books). *Howard Wallace, P.I. - Shadow of a Pug* will be released by Sterling in fall 2017.

ANGUS MacCAULL has recent work in *Prelude*, *Filling Station* and *The Review Review*, and work forthcoming in *CV2*. He is also the author of the picture books *Lawnteel at the Store* and *Lawnteel at Home*. He lives in Nova Scotia where he is an associate fiction editor at The

Antigonish Review and a communications assistant at AA Munro.



SUSAN OURIOU is a literary translator (French and Spanish), editor and interpreter. Her first novel for youth, *Nathan*, was published in 2016 and her previous novel for adults, *Damselfish*, was short-listed for two awards. Susan has

published numerous short stories, including "Violette Bicyclette," which won the Western Canadian Magazines Award for Fiction. Four of her translations have been selected for the International Board on Books for Young People (IBBY) Honour List. She won the Governor General's Award for Literary Translation in 2009 (the first time that a children's book was the winner in the translation category) and has been short-listed for that same award on three other occasions. Susan has interpreted for national and international conferences including the Truth and Reconciliation Commission. She has done many readings and presentations and given workshops on creative writing, translation and interpreting, at schools and national and international conferences.



DIANE YOUNG is a Toronto-based writer and editor. As a children's author, she has published *See No Evil*, a middle-grade novel in Orca Books' Currents series. As a book editor with more than 25 years of experience, she has

acquired and edited a wide range of manuscripts, including prize-winning children's fiction and non-fiction. For more

information, please see her LinkedIn and Editors Canada profiles or contact her at d.young.toronto@gmail.com.

CANSCAIP NEWS

Fun Links for Writers

Random Name Generator: Having trouble coming up with a character name? Here you can select for gender, ethnicity, even choose fantasy names! The same website will also tell you the history and meaning of names. <http://www.behindthename.com/random/>

Fantasy Worldbuilding Questions: Questions to ask yourself when creating an imaginary setting. <http://www.sfw.org/2009/08/fantasy-worldbuilding-questions/>

The Submission Grinder: Write short stories? The grinder will keep track of where they are and where they've been. Free but must register to use. <http://thegrinder.diabolicalplots.com/Default.aspx>

Grammar Girl: Need to brush up on the difference between lie and lay? Affect and effect? Grammar Girl, Mignon Fogarty, has handy explanations and tips for remembering the rules of the English language. <http://www.quickanddirtytips.com/grammar-girl>

Scrivener Tips: Use Scrivener? Gwen Hernandez, author of *Scrivener for Dummies*, has plenty of free tip pdfs on her website to help you get the most out of the program. <http://gwenhernandez.com/scrivener-corner/scrivener-tips/>

Thanks to **Lena Coakley** for this material.

NEWS ROUNDUP

By Elizabeth MacLeod

Deadline for SUMMER NEWS: May 20, 2017
We'd love to hear from you! Let us know about your new books, tours, awards, launches, etc. Email the details, including your town and province, with the subject line: SUMMER NEWS to: NewsRoundup@canscaip.org.

ATLANTIC REGION



SYLVIA GUNNERY's newest young-adult novel, *Road Signs That Say West* (Pajama Press), was published in February. It made its first appearance in Toronto at "Reading for the Love of It" where Sylvia was a

speaker. In this story, three teenaged sisters take a July road trip across Canada instead of minding the house, as they were expected to do, while their parents are in Europe. The fictional Halifax-to-Vancouver journey loosely (very loosely) follows some events of the summer road trip Sylvia took in the 1970s with her sister Barb and a German shepherd named Max. Though Max's encounter with a skunk didn't get into the novel, Sylvia's middle-of-the-night, up-close-and-personal experience with a bear did. Sylvia lives in Crescent Beach, NS.



NANCY ROSE is thrilled that her third book, *The Secret Life of Squirrels: A Love Story* (Hachette Book Group), continues the adventures of Mr. Peanuts, a most unusual, but lonely, squirrel. (He plays

piano, does the laundry, barbecues, cooks pancakes...) He meets Rosie in a bookstore and after spending some fun time together chattering about nuts, playing hopscotch, and climbing on swings, they discover they are nuts about each other and celebrate with a candlelight dinner. Nancy photographs the wild American Red Squirrels in her backyard as they interact with miniature homemade props in dioramas that she sets up on her deck. Her first two books are *The Secret Life of Squirrels* and *Merry Christmas, Squirrels!* (Penguin Random House in Canada and Hachette Books in the United States). Nancy lives in Bedford, NS.

SUSAN WHITE's fourth young-adult novel *The Memory Chair* (Acorn Press) has been shortlisted for the 2017 Hackmatack Children's Choice Award. Susan looks forward to visiting Nova Scotia schools and libraries in early May. Susan lives on the Kingston Peninsula, NB.

BUDGE WILSON's collection of poems *After Swissair* (Pottersfield Press), her book for adults about the aftermath of the Swissair crash of 1998, is well into its second printing and publicity has been active. The crash occurred close to Budge's home on St. Margaret's Bay. She has given readings in three public libraries and with the Hubbards Literary Society, as well as at The Word On The Street book festival. Budge has been interviewed on CTV by Bruce Frisko, and also on CBC Radio by Don Connolly, and she was twice featured in the *Halifax Chronicle Herald*. Budge's book *Before Green Gables* (Penguin) is about to appear in its fourth new Polish edition. Budge lives in North West Cove and Halifax, NS.



QUEBEC

Welcome to new Friend: **Karen Nesbitt**, Pierrefonds.



NATALIE KURTOG reports that presentations and workshops for children were held at Montreal's Jewish Public Library in January and February. Natalie read new fairy tales that she'd written. She also

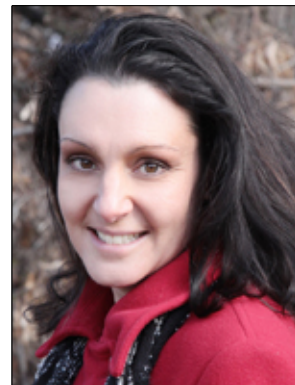
showed how to make a hare, the main character of the fairy tales, from a glove. As well, Natalie presented workshops using threads, buttons, wire and many other materials. At the end of the meeting a surprise awaited the guests of the library—a real hare! Natalie also reports that a contest collection “Moscow – New York” was published in January by the Moscow organization of the Union of Russian Writers. The collection includes stories written by modern writers in English. One of these is Natalie's fairy tale *Horse's Dream*, translated by Anastasia Toguleva and Anna Ivanina. Natalie lives in Montreal.

ONTARIO (OUTSIDE TORONTO)

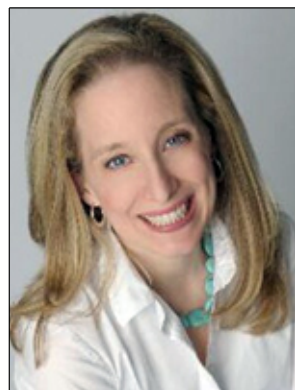
Welcome to new Friends: **Nancy Armstrong**, North Bay; **Sandy Barbosa**, Petersburg; **Darby Bayly**, Minden; **Alice Carter**, Ottawa; **Anne D'Agostino**, Mississauga; **Jane Dougan**, Guelph; **Jamie Drover**, Mount Forest; **Beth Elliott**, Ottawa; **Rebecca Follows**, Beamsville; **Jennifer Huls**, Ottawa; **Pegah Iraj**, Mississauga; **Helen Kubiw**, Rockwood; **Aidan Maloney**, Brighton; **Amy Mathers**, Kitchener; **Mary Anne McCarthy**, Brampton; **Pamela Moorhouse**, Seguin; **Stella Partheniou Grasso**, Ajax; **Paula Pevato**, Nobleton; **Kelly Scodeller**, Burlington; **Christin Shmanka**,

Scarborough; **Cynthia Spring**, Guelph; **Christina Urbani**, Bolton.

LISA DALRYMPLE is excited to announce the release of her first title for middle-grade readers. *Jungle Jitters* (Orca Book Publishers) was published in March in the “Orca Currents” series. A launch featuring such special guests as creatures from the Amazon rainforest, will take place at Roxanne's Reflections Book and Card Shop in Fergus, Ontario, on April 8. Lisa lives in Fergus.



SUZANNE DEL RIZZO has a new picture book, *My Beautiful Birds* (Pajama Press). It's her first as author and illustrator and was published in early March. A 2017 Junior Library Guild Selection, *My Beautiful Birds* has



been included in *The Horn Book's* “Welcoming Refugees” booklists, and has received several notable reviews thus far, such as *Quill & Quire* (starred), and *Kirkus*. A gentle yet moving story of refugees of the Syrian civil war, *My Beautiful Birds* illuminates the ongoing crisis as it affects its children. It shows the reality of the refugee camps, where people attempt to pick up their lives and carry on. The book also reveals the hope of generations of people as they struggle to redefine home. Suzanne lives in Oakville.

LINDA HUTSELL-MANNING is delighted to announce that subsidiary rights for her picture book *Dinosaur Days* (Fitzhenry & Whiteside)

were sold to McGraw Hill in December. Linda lives in Cobourg.



MARTHE JOCELYN's latest picture book, *Sam Sorts*, was released February 14. A companion to the popular *Hannah's Collections* (both Tundra Books), Marthe's new book looks at primary math concepts,

appealing to the very messy and the very tidy in the same few pages. Uh oh! Sam's things are in a heap. Time to tidy up... Sam sorts his 100 favourite things in many different ways—stripes, wings, smell, touch, colour, species, and on and on. Everything fits in more than one place. He gets to playing and there's an epic hullabaloo and then... uh oh! Sam's things are in a heap... The *Toronto Star* called the book "playful and brainy." Marthe lives in Stratford.

TERRY LYNN JOHNSON is thrilled and terrified in equal portions to announce that she has three new books coming out this year. *Overboard!* (Houghton Mifflin Harcourt) is the first in the "Survivor Diaries" series of chapter books and will be released July 4. Terry's second book is *Falcon Wild* (Charlesbridge), which will be published September 19. *Sled Dog School* (Houghton Mifflin Harcourt) is a middle grade novel combining math and dogsledding and will be released October 3. Terry is a Conservation Officer and lives in Whitefish Falls.

HEATHER KIRK's book *Seeking Peace: The Quakers* (Borealis Press) has had its publication date shifted from fall 2016 to spring 2017. *Seeking Peace* is a nonfiction book about the 360-year-long history of the so-called "peace testimony" of an influential pacifist

group known as the Quakers or Religious Society of Friends. Heather lives in Barrie.

AMANDA WEST LEWIS's book *The Pact* (Red Deer Press) has been listed on the 2017 United States Board on Books for Young People (USBYP) Outstanding International Books list. Criteria for the list includes "the best of children's literature from other countries" and "books that help American children see the world from other points of view." *The Pact* has been garnering strong reviews in Canada and the United States for its portrayal of a childhood molded by propaganda and indoctrination in Nazi Germany. "... *The Pact* is particularly relevant in this period of international instability, especially as it depicts a bloodthirsty dictator seizing power while a nation struggles," says Gary Presley with *Foreword Reviews*. Amanda lives in Perth.



JENNIFER MARUNO celebrates the publication of her first picture book, *Moose's Roof* (Tuckamore Books), illustrated by Laurel Keating. Until Moose found a park pavilion, he had never thought about a roof. His friends Beaver, Bear and Squirrel all seem to be roof experts. With their help, Moose decides to put his antlers to good use, but all does not go well. *Moose's Roof* will be launched on April 8 at Blue Heron Books in Uxbridge, and on May 7 at Different Drummer Books in Burlington.



Jennifer is author of the “Cherry Blossom” Series (Dundurn Press). She lives in Burlington.



HELEN MASON has sold two more books. They’re for the “Leaving My Homeland” series, which is intended for the grade three level. *A Refugee’s Journey from Syria* was number one in Amazon’s “Hot New

February Releases” in the Children’s Sociology category. Helen’s other book, *A Refugee’s Journey from Afghanistan* (both Crabtree Publishing) was listed in third place. Helen lives in Wellington.

SYLVIA MCNICOLL will be visiting Vancouver Public Libraries on May 31 and June 1 and speaking on the opening panel “Writing the World Now” at The Writers’ Union annual general meeting on June 1 at the Simon Fraser University Harbour Centre. On June 7 Sylvia will be visiting Nanaimo North Branch Library. Her events in British Columbia are all part of her *Best Mistake Mystery* (Dundurn Press) tour. Sylvia lives in Burlington



JENNIFER MOOK-SANG is excited be going to Vancouver in May to attend the Red Cedar awards ceremony at the Vancouver Public Library. *Speechless* (Scholastic) has been given a warm welcome on the west

coast, also being nominated for the Surrey Schools’ Book of the Year and the Langley Book of the Year. Jennifer has already been booked for a couple of school presentations in

Pemberton and would love to do more school and library visits while in British Columbia. Closer to home, Jennifer will be appearing at the Prince Edward County Authors’ Festival in April and will lead a series of “Sophie’s Studio” writing workshops for children at the Goldhawk Park branch of the Toronto Public Library in May and June. She will also be a guest speaker at Brian Henry’s Writing for Children workshop in Caledon in May. Jennifer lives in Burlington.

KATHY STINSON is pleased to announce that the world premiere of the orchestral adaptation of her book *The Man with the Violin* received a standing ovation from the sold-out audience at the Kennedy Center



in Washington, D.C. National Public Radio’s Michele Norris narrated while Dušan Petričić’s images, animated by Montreal’s production studio, Normal, were projected behind the National Symphony Orchestra (NSO), conducted by Michael Stern. Original music was composed by the Oscar- and Grammy-winning Anne Dudley in a co-commission between the NSO and Canada’s National Arts Centre (NAC). Joshua Bell, appropriately dressed in jeans, t-shirt and baseball cap, was the solo violinist. The Canadian premiere of *The Man with the Violin* is scheduled to take place at the NAC in Ottawa on December 20. Kathy’s book *The Dance of the Violin* (both Annick Press), also illustrated by Dušan Petričić, was published in March. It’s based on an experience Bell had as a child, when he made a crucial error at his first big competition. Kathy lives in Rockwood.

JOSEPHINE VACCARO-CHANG and her colourful friends will be participating in “The Book

Shelf” event at the Newmarket Community Centre on Saturday, May 13, as well as The Word On The Street festival at Harbourfront on Sunday, September 24. Josephine, an author, illustrator and presenter, lives in Richmond Hill.

DERMOT WALSH announces that he has worked for almost 30 years as a designer/story artist and director on hundreds of TV shows and numerous feature films from Disney’s *Mulan* to the more recent Toonbox successful comedy *The Nutjob*. He now operates a tiny Oakville studio that offers an alternative to the big studio approach. Any publisher, author or illustrator curious about what is involved in independently producing an animated short film or special can contact him directly. Dermot lives in Oakville.

TORONTO

Welcome to new Friends: **Jane Blondie, Linda Browne, Jacquie Buncel, Jessie Chen, Priscilla Hessels, Sajda Khalil, Cindy Lam, Marco Pagliarulo, Jacqui Robbins, Elana Segal, Nathalie Simon, Linda Wells.**



NADIA HOHN’s debut picture book, *Malaika’s Costume*, has been awarded honourable mention on the 2016 Ontario Library Association Best Bets list; is on the United States Board on Books for Young People 2017

Outstanding International Books List; is one of the 2017 Notable Children’s Books Discussion Titles chosen by the Association for Library Service to Children, a division of the American Library Association for the 2017 midwinter meeting; and honoured as a Best Picture Book of 2016 of exceptional calibre by the Canadian

Children’s Book Centre. A sequel to the book, *Malaika’s Winter Carnival* (both Groundwood Books), will be in stores in September. Nadia is also writing a beginning reader on Harriet Tubman slated for publication in winter 2017 by HarperCollins.

SUSAN HUGHES is pleased to announce the upcoming April publication of *Up! How Families Around the World Carry Their Little Ones* (OwlKids Books), beautifully illustrated by Ashley Barron and edited by Debbie Rogosin.



Amazon says, “Around the world, little ones are carried in many different ways: in slings, on shoulders, in backpacks, on hips, in baskets, and in loving arms. *Up!* depicts ten places around the world, from Asia to northern Canada, South America to West Africa. In each place, a mom, dad, grandparent, aunt, uncle, cousin or sibling lovingly carries a baby. With various family configurations and settings ranging from a busy outdoor market to a high-rise apartment kitchen, the book wholeheartedly celebrates diversity. Gorgeous cut-paper collage art adds warmth and brightness, and brings the lyrical text to life.”

MICHELLE KADARUSMAN will release her first novel for middle grade readers this fall. *The Theory of Hummingbirds* (Pajama Press) follows a girl who is determined to be in the school cross-country race despite her disability. Michelle published the young-adult novel *Out of It* (Lorimer) in 2014.

MONICA KULLING’s first novel, *Mary Anning’s Curiosity*, (Groundwood Books) will be released May 1. It’s the story of a young girl’s excavation of an ichthyosaur (an enormous marine fossil) in the early 19th century. Mary



Anning may have been uneducated, poor and a woman, but her life's work of fossil hunting led her to make many discoveries that influenced our understanding of prehistoric creatures and the age of the

earth.

KAREN KROSSING's novel *Punch Like a Girl* (Orca) is one of two runners-up for the 2017 Joan F. Kaywell Books Save Lives Award. This award—presented to young-adult authors who write to save lives and honour diversity—is named after University of South Florida professor Dr. Kaywell. The award committee selects “the book that best represents an adolescent’s overcoming a situation—not of his or her own making—in such a way to provide significant insight and hope to a reader.”



ELIZABETH MACLEOD's book *Canada Year by Year* (Kids Can Press) continues to get great reviews. *School Library Journal* says it’s “... an excellent overview of Canadian history and culture...” and *CM Magazine*

rates *Canada Year by Year* “Highly Recommended”. Cartoonist Lynn Johnston even sent a thank-you note for being included in the book! There’s now a teachers’ guide available—go to kidscanpress.com/sites/default/files/products/assets/CanadaYearByYear_2488_teaching_o.pdf to take a look. Reviews of Liz’s book *Top Dogs: True Stories of Canines that Made History* (Annick Press) include “Excellent

information... excellent photographs... engaging text” (*Kirkus*) and “The text is accessible and bursting with energy” (*School Library Journal*). Liz will take part in the Canada 150 Literacy Challenge in East York on April 18, give a talk to the Muskoka Authors Association on May 6 and be the guest speaker at the Canadian Children’s Book Centre’s Annual General Meeting on June 26.

ALLAN STRATTON's new novel, *The Way Back Home*, is being published in May 2017. His novel *The Dogs* (both Scholastic Canada and Andersen Press, UK) has been optioned by Wild Media Entertainment.

MANITOBA, SASKATCHEWAN, ALBERTA

Welcome to new Friends: **Louise Adie**, Nanton, AB; **Dawn Opheim**, Dundurn, SK.

BEV BRENNA is pleased to announce that a monologue drawn from her play-script adaptation of her novel *Wild Orchid* (Red Deer Press) will be performed by Sarasvati Productions’ Spring Cabaret of Monologues in Winnipeg this March. *Wild Orchid* is the first in a series of books about a young woman with autism, and has been listed on CBC’s “100 Young Adult Books That Make You Proud to be Canadian.” Bev lives in Saskatoon.



MIRIAM KÖRNER's young-adult novel *Yellow Dog* (Red Deer Press) has been shortlisted for a Saskatchewan Book Award. *Yellow Dog* draws an authentic picture of a young boy coming-of-age in a remote community in northern Saskatchewan. Thirteen-year old Jeremy’s

interest in sled dogs leads him to an unusual friendship with a withdrawn old man who tells him stories about life on the trap line when he was young. Through listening to the stories and embarking on his own dog adventures, Jeremy finds out more about himself than he ever thought possible. The novel is quickly becoming a favourite amongst many northern children (and teachers). Miriam has been honoured to connect with her young audience after the students finished an in-depth novel study. Miriam lives with her sled dogs near La Ronge, SK.

ALICE KUIPERS will publish her fifth young adult novel, *Me (and) Me* (HarperCollins Canada), on April 11. Bif Naked kindly blurbbed the book saying, “Alice Kuipers has a way of drawing me under, drowning me in so many layers of emotion, that I hold my breath while I read *Me (and) Me*. I loved this intense and wonderful book!” Alice lives in Saskatoon.



LORNA SCHULTZ NICHOLSON has two new books out this spring. *Bent Not Broken* (Clockwise Press), the third young adult novel in her “One-2-One” series, was released March 15. Her middle-grade novel,

Superhero Ninja Wrestling Star (James Lorimer and Company) will see its release date on May 1. Lorna lives in Edmonton.

MARIE POWELL had another busy year with the publication of her third title in the six-book “Word Families” series (Amicus Publishing). The sequel to her young-adult novel *Hawk* (Five Rivers) is expected later this year, along with two middle-grade nonfiction books from ABDO Core Library. Marie lives in Regina.

JUDITH

SILVERTHORNE’s newest juvenile ghostly adventure, *Ghosts in the Garden* (Coteau Books), will be released in May. Following their instincts in ghost detecting, Sam and J.J. find themselves in



far scarier predicaments than encountering apparitions. They are stunned when they find themselves actually travelling back to two different times in order to help a ghost solve a mystery. Steeped in the historical house and grounds of Government House in Saskatchewan, they learn more about the past than they bargained for during their escapades. Judith was recently nominated for two Saskatchewan Book Awards for her young-adult novel *Convictions* (Coteau Books)—the results will be announced at the end of April. She’ll be touring in Quebec during the 2017 Canadian Children’s Book Week. Judith lives in Regina.

BRITISH COLUMBIA

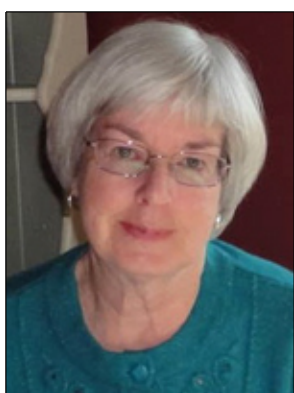
Welcome to new Friends: **Patricia Moe**, Richmond; **Jennifer Taylor**, Sooke.

CLAIRE EAMER has a busy spring with two books coming out from two publishers. *What a Waste! Where Garbage Goes* (Annick Press) is a nonfiction title for grades four to seven. Claire’s first picture book, *Underneath the Sidewalk* (Scholastic Canada), will be illustrated by Thomas Gibault. Claire lives on Gabriola Isl.

DEBORAH HODGE has been hard at work on a sequel to *Bear’s Winter Party*, a picture book published in fall 2016. It’s been fun for her to return to the forest where Bear and his friends make their home. This fall, Deborah was invited to do a series of Canada Council readings for libraries in Richmond, White Rock



and Delta, BC. And she is looking forward to visiting Toronto in May for the Forest of Reading festivities, where *West Coast Wild* (both Groundwood) is nominated for the Silver Birch Express award. Deborah lives in Vancouver.



GILLIAN RICHARDSON's new book, out in April, is *10 Routes That Crossed the World* (Annick Press). Among the stories you'll read, discover what has drawn pilgrims to hike Spain's Camino de

Santiago for centuries, how crucial the Khyber Pass has been throughout Asian history, and why the annual Serengeti migration trail is central to both animal and human lives. Gillian lives in Blind Bay.

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Writing the Wordless Picture Book

by Gillian O'Reilly



OVER THE PAST DECADE, a number of picture books have appeared that tell the story entirely through the illustrations. No words! How does this work from the reader's point of view? And how do creators approach a wordless text?

A wordless picture book can be a challenge or a delight for its readers. Freedom from text can release the imagination, allowing parent and child to tell the story as they see it—a very personal process. Lack of text also allows for slower and more meticulous reading and re-reading of the images. And, of course, it is a wonderful way to explore stories for those whose language is not that of the creator(s). However, a wordless picture book does take more work and more involvement on the reader's part, challenging the reader who feels more comfortable with text or the tired parent who wants to read a given script aloud rather than create their own words.

There are also the difficulties faced by the creators. How does an author write a book with no words? How does an illustrator create images in what seems to be a void? The obvious answer would seem to be that a wordless

picture book must be a one-person operation. We can all understand that a talented illustrator can create and tell a story in images only, without any text. Some wordless books, however, are indeed collaborations between an author and an illustrator. How does this work?

Canada has seen a handful of wordless picture books created by two-person teams. Four of those are told in a graphic novel format with each page divided into panels. Most notable is the 2015 hit *Sidewalk Flowers* written by JonArno Lawson and illustrated by Sydney Smith.

A different take on the wordless read comes in the form of two concept books, *City Alphabet* and *City Numbers*, with text by Joanne Schwartz and photos by fiction writer Matt Beam (published in 2009 and 2011).

City Alphabet and *City Numbers* are composed of photographs of the urban streetscape—a neon sign, the shadow of lettering falling on the ground or the number on a house. H is "Hair" from a hand-painted window sign; M is "Meet" from a surveyor's mark spray-painted on a street curb; \$7.99 is the price in a store window. *City Alphabet* gives

us the full alphabet. *City Numbers* takes readers from 0 to 20, including the 1/2 in a house number or the 3.25% on a milk carton, and then concludes with a bar code 1 6233621202 1, because—as Schwartz notes in an afterword—it is “so much more fun” than 21.

Unlike other alphabet books and number books, these are not meant to illustrate the actual words or numbers—the “Hair” page does not show hair any more than the “Evoke” page (from a piece of graffiti) depicts the verb. Each page simply offers the images of the letters and digits around us. The “text” is simply the word or number shown in the photograph and

repeated on the opposite page in lettering that picks up the colour and pattern of the photo. (Information is provided about where these images were photographed but it is not an essential part of the text.)

Joanne Schwartz explains, “The project began when I first saw Matt’s wonderful photographs—a random set of intriguing urban images that for me brought to mind the kind of random way children see and relate to things around them. What I wanted the books

to do was play on that randomness, spark a dialogue with the urban environment, inspire the reader to look even closer.”

The initial concept was for a simple non-narrative text by Schwartz to link the photos,

but, she says, “As the idea evolved we decided to use letters and numbers as the framework... They gave a layer of structure to the exploration of city images that otherwise might have seemed too disconnected.” Photographer Matt Beam adds, “True, but there was an unpublished book *The City is Talking*, the original idea, which had Joanne’s intuitive and poetic writing throughout. While I absolutely loved



Words by Joanne Schwartz Photos by Matt Beam



Words by Joanne Schwartz Photos by Matt Beam

City Alphabet, I’ve always lamented the disappearance of *The City is Talking*, in particular, the interplay between my images and Joanne’s wonderful words.”

The two met many times as the books took shape. Matt Beam states, “An amazing collaboration it was! Joanne was my co-looker, my co-conspirator, and my curator!”

Asked if they simply threw the terms author and illustrator out the window, Schwartz says, “We definitely thought of ourselves as

collaborators but we didn't completely throw out the author/illustrator roles. I was solely responsible for the original concept and for 'writing', so to speak, the text and guiding the idea and Matt was solely responsible for taking the photographs. When we came together, though, we both contributed and commented on each other's parts and every final decision about all the elements in the book was a joint one.

"It was a rich process and a fairly uncommon one as the author and illustrator often have no contact. We discussed and challenged each other and had a tremendous amount of fun."

Sidewalk Flowers, by contrast, followed a more traditional publishing process in that author and illustrator did not meet. The book tells the story of a father and daughter walking home. The father is preoccupied (on the phone, trying unsuccessfully to hail a cab) while the daughter quietly collects flowers and then distributes them—on a dead bird, on a sleeping man, in a friendly dog's collar. The book begins in grey, black and white—with the exception of the little girl's red jacket—and ends in full colour.

The seed for the book was planted in 2008 when Lawson and his daughter were walking home in Toronto. "While we walked, she gathered flowers out of the cement wall under the railroad bridge, and out of the stone embankment below Hillcrest School, and out of sidewalk cracks along Bathurst Street. I was in a big hurry, because my wife was at home with the two little ones... and I knew she'd be tired. But we couldn't get a cab to stop, and Sophie was just enjoying the day, singing to herself—she wasn't in a hurry...

"When we got home she decorated my wife's hair, and the heads of her little brothers (our youngest was born two days earlier), and then

went skipping off to do something else in the backyard. Right away I thought 'This would make a beautiful picture book without any words.' The basic frame fell into place right then—Sophie and I hadn't spoken much on the walk, so it would have seemed strange to add words... I had seen nothing but the ugliness of the grey street—everything seemed bleak and colourless, until I saw what Sophie was doing. I

had also been rushing, until I realized it wasn't nice for her—it was a beautiful day and she was seeing the small, beautiful things (the flowers).

"So those parts were all in place at the first moment: the fact it had to be wordless; that the colour had to build gradually out of a black/white/grey background; that the little girl shouldn't be aware of what

she was doing, and that no one would notice what she was doing—it wasn't a book about applause for being nice; and that I wanted it to be set, if possible, along the same walk up Bathurst Street."

Lawson wrote detailed notes, describing what should happen on each page and even the 12 species of flowers to be included, and created a sketch dummy as well. He was working on a book for Kids Can Press with editor Sheila Barry and he presented the idea to her. She was encouraging but Kids Can did not take the book; nor did seven other publishers over the next few years.

In the meantime, Barry became publisher at Groundwood Books and took another look at *Sidewalk Flowers*. She recalls, "The decision to contract JonArno as author without anyone in mind as illustrator was an act of faith in him, and in the process of making picture books. It was also the result of my looking at the story from a different angle. For a long time I thought the flowers had to be more important in a botanical sense than they turned out to be. I

"The challenge [with a wordless text] is different. Instead of navigating the text and interpreting, or affecting how the text is read, you take on the role of the text."

thought that the story would work best as a catalogue of or field guide to all the wildflowers one child might find in a walk through an urban landscape. This would have been a very nice picture book, but not, maybe, as interesting, or as flexible in a wordless format, as the story *Sidewalk Flowers* turned out to be.”

Illustrator Sydney Smith received the detailed notes Lawson had provided (but not the sketch dummy) as he was planning to move from Halifax to Toronto. Like the little girl in the story, he was able to look at his new home with fresh eyes. This book also featured a marked change in his style. “*Sidewalk Flowers* was a new book in a new city with a new publisher. I wanted to do something special and different than I had ever done before. It was perfect timing that I was feeling like an overwhelmed kid in the big city, not unlike the character in the book. Since then I try to take a research trip for each book. Being in a new environment that relates to the project does so much for the creative process.”

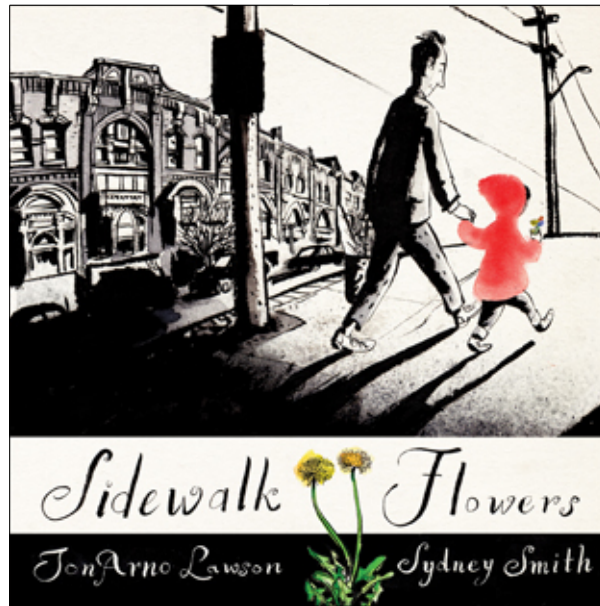
He began the project by playing with different styles, “I showed Sheila Barry and Michael Solomon and asked them which direction they liked. I think there were some crosshatched, realism and then ink, brush and watercolour. Sheila simply said, ‘That one.’ and pointed to some brush work... I was off to the races. From then on, I would bring sketches in to show them and we would get excited about the book and I would leave the offices floating.”

Smith says the graphic novel format came intuitively, “I think the story naturally slipped

into a panelled sequential story telling. It would not work as well to have full page illustrations. By breaking it down into actions, you can fit a lot of important and subtle descriptions of the characters and elements of the story. Also, I think more and more people are capable of reading that format.”

Author and illustrator never worked directly together; the visual and design direction was

between Smith, Barry and art director Michael Solomon. Lawson enthusiastically talks about how the illustrator took the story to a new level. “It was Sydney’s idea to make the little girl’s coat red—that was an important decision. I had wanted the colour to start with (and build from) the flowers, and wouldn’t have thought about the girl’s coat...”



Reflecting on how well the process worked even though—or possibly because—they didn’t meet, Lawson adds, “The fact that the story had a clear philosophical/visual idea at its core, and a tight story line (I think), set in a definite place, meant Sydney could go off and respond visually, with his own approach. He responded to the spirit of it perfectly with his own generous spirit and talent—and all of that happened wordlessly (or mostly wordlessly!).”

From the illustrator’s perspective, how different is it to work from a story outline for a wordless book rather than from a text for a regular book? Smith says, “There was a lot more freedom with working on a wordless book, but the challenge is different. Instead of navigating the text and interpreting, or

affecting how the text is read, you take on the role of the text.”

Are wordless picture books a growing phenomenon? Sheila Barry agrees that there seem to be more of them now than a decade ago but adds, “Who can predict whether there will still be as many eight to ten years from now? It is true that wordless picture books work well for children and parents whose first language might not be English, and they are good too for children who might struggle more with independent reading. So it would be wonderful if people were to keep producing more wordless books, but of course these things are just so hard to predict.”

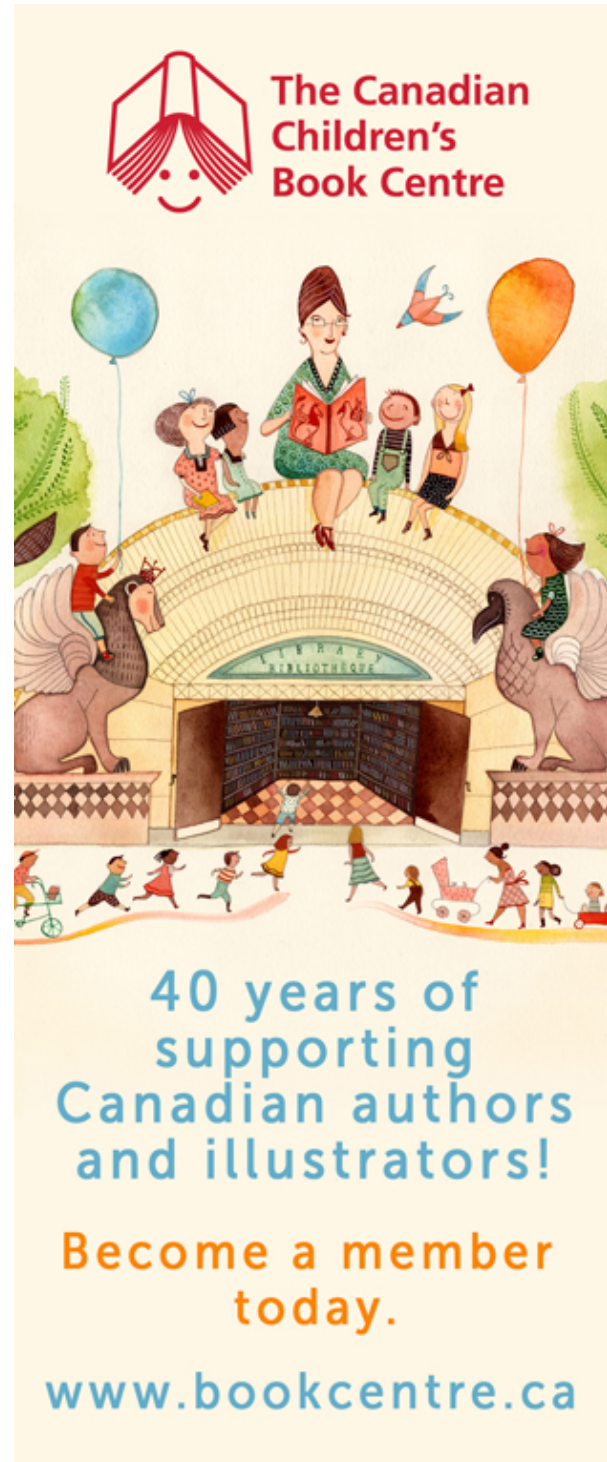
Equally hard to predict are the instances where an author/illustrator team takes on the interesting challenge of a wordless picture book. Those who do, however, will have before them interesting examples of highly successful pairings.



GILLIAN O'REILLY is the former editor of Canadian Children's Book News.

Note: The international IBBY Silent Books exhibit, which toured Canada in 2015 and early 2016, featured 111 wordless

books from 23 countries. The three Canadian titles were also author/illustrator pairings: *Hocus Pocus* written by Sylvie Desrosiers and Rémy Simard (2011) and *Ben's Big Dig* (2005) and *Ben's Bunny Trouble* (2007) written by Daniel Wakeman and illustrated by Dirk van Stralen. The final destination of the exhibit is the Italian island of Lampedusa where the books will be available to both the children of the island and the many refugees for whom the island offers shelter and a first stopping point en route to Europe.



Meet the Professionals

by Marsha Skrypuch

pat OLDROYD

Marmalade Books

When I was a child my mother subscribed me to a book-of-the-month club. Even though we had lots of books at home and I could go to the library whenever I wanted, there was a certain magic about getting a brand new book in the mail. Always the selection was something that I wouldn't have chosen, but it was also always somehow perfect.

When I heard about Marmalade Books, I was delighted with the thought that a whole new generation of readers could experience the joyful anticipation of getting surprise books in the mail. At Christmas I sent a friend's daughter the Chapter Book Box and sent two young brothers the Pirate Box. In both cases, the kids were over the moon with not just the books, but the package itself, and the whole idea of getting a mystery box of books!

Pat Oldroyd, the woman behind Marmalade Books, agreed to answer my questions about her wonderful service.

What did you do before Marmalade Books?

Before having children, I worked as a Secretary in Victoria, BC. I stayed home for a few years when my kids were little but found myself involved in the Parent Advisory Council at their school. Having a sister who was a children's book editor (Ann Featherstone, Pajama Press) helped to develop our family's interest in great books.

I was discouraged that the school library was low on good Canadian literature and didn't take advantage of author visits. So I got involved and created "The Bookworm Club" where I planned monthly author visits, sold the authors' books and used the profit to buy books for the library. I loved watching the kids interact with a real



live author! The club's success was probably instrumental in me being nominated as PAC President. I joined the Victoria Literature Roundtable.

Soon after that I received a call from Denise Cammiade, the children's book buyer at Munro's Books. She was a friend of Ann's and Ann had also worked at Munro's before becoming an editor. Denise was looking for someone who loved children's books to work with her in the kids' department. Of course I said yes. I learned so much from Denise. It wasn't unusual to hear us reading the new books to each other using silly voices. Sadly Denise passed away a couple of years later and Jim Munro asked if I would take over the department. I had such large shoes to fill but I really loved it. After ten years I was asked to help develop and run the book department in a children's educational store and decided to make the move. I learned an enormous amount about the educational side of books. But I was yearning to do something on my own.

Can you tell me about Marmalade Books?

My husband Jamie and I started the business at the end of September 2016. We are a monthly children's books box subscription service. We cover three different age groups; The Baby Box has 2-3 board books for ages 0-3. The Picture Book Box is for ages 4-7 and the Middle Grade Novel Box is for ages 8-12—both of these boxes

include one hardcover and one paperback. The books I choose are newly published, sometimes within a couple of weeks of the customers receiving their box, which helps as the boxes are a surprise and the recipient isn't likely to own it already.

The boxes are mailed directly to the child and we will include a special note from the giver to the child if requested. We are thrilled to include the best in Canadian publishing but also include beautiful books from the UK and the US. Our website shop has one-time purchase, specially themed boxes (like Pirates, Modern Classics, Chapter Books) and our Past Boxes (if still available) from previous months. Our website is pretty easy to use and our boxes make the perfect gift for kids, teachers, schools and baby showers.

How did you come up with the idea?

As a bookseller, I spent many years helping parents, grandparents, aunts and uncles pick books for the children in their lives. When they came into the kids department they were often quite lost as to where to start. I would talk to them about the child, asking their age, likes, dislikes, reading level (if they knew it) and from there made recommendations. Often the books would be mailed away to the child for a birthday or Christmas gift and I was so pleased when the books had gone over well and the customer was back for another suggestion.

It was several years ago when the concept for a book subscription service started churning around in my brain. We began to get more serious about it after Jamie retired. When Jamie got a Sock-of-the-Month subscription for Christmas we thought, *Why couldn't we do this with books?* People have less and less time to shop or often don't have a good bookstore in their town. A trusted bookseller sending the best new books directly to the children in their life seemed like a win-win. And it meant that we could stay at home and spend more time with our two-year-old grandson.

What is your role at Marmalade Books?

I generally look after the front end while Jamie looks after the back end. I still visit with the publishers' reps a couple of times a year to see forthcoming titles, just as I have done for many years. I select and order the books and other items for the boxes. I look after the social media and advertising. Jamie and I both put the boxes together and then he handles the shipping, accounting and photography.

What should authors and illustrators know about your service?

When I choose books for the boxes, I often ask the author/illustrator if they would write a short letter to our readers. It's a nice way to connect directly with the reader. For the most part I have had good responses to this request. In addition to posting about the books in our boxes, I also post about some of my old favourites or books that I want to put in the boxes but am unable to. I'm hoping that people will find our social media accounts and website as a place they can find interesting things about the children's publishing world. I'm not blogging as much as I would like to and I'm interested in approaching authors and illustrators to be guest bloggers on our website.

Can you describe your typical day?

I can't say that I'm terribly organized! At the moment, Jamie and I are babysitting our grandson and a bull dog named Winston four days a week. Along with Marmalade the cat (yes there really is a Marmalade) it can be a bit chaotic at our house. Normally, I try to work most mornings on creating posts and ads for social media. Sometimes I have to wait until our grandson naps in the early afternoon. Then I work on my lists of possible books, answer emails and figure out monthly orders. In the evenings I read advanced reading copies of books—if I can stay awake.

What drives you nuts?

Social media! I know that I need to post almost daily but sometimes I just haven't got a clue what to post about. And trying to figure out all this algorithm stuff?! The price of books can frustrate me, as it does everyone in the business. I get really depressed if I can't pick a book because the price is just too high. One month I picked a book that was several dollars higher than it should have been. We probably didn't make ends meet that month but I just had to use it. And as it is with so many small Canadian businesses, the postage could be the death of us. Free shipping just isn't an option.

What are you grateful for?

The ability to continue to find beautiful books and put them into little hands. Also to be able to work from home and spend this valuable time with my grandson.

What are your selection criteria?

There are so many things to look at. First of all, since I'm only picking about 7 books a month they have to be the absolute best both in story and illustrations. I'm looking for novels with characters that I can care about, that are believable from the point of view of an 8-12 year old. I admit I get annoyed when characters have too many problems thrown at them or when situations seemed too forced.

I love beautiful illustrations and have many favourites like Jackie Morris, Catherine Rayner, Jon J Muth and Wallace Edwards. In fact, Wallace Edwards created the artwork for our business. I like anything from simple artwork to much more detailed illustrations, where you can find something new every time you open the book. Humour is always a bonus.

Book design is also very important to me. I love wonderful end papers. A good font with good placement that's easy on the eyes for both learning readers, tired parents and poor-sighted grandparents like me. The price has to be right; too high and it just won't work. Size

and weight are also a factor, since the box must be shipped. I'm also trying to pick books that will appeal to boys and girls equally and I like to see lots of diversity.

What has been the response of kids? Of parents?

So far, I've had nothing but positive feedback. Everyone is really enjoying the boxes. We still have a long way to go in connecting with more parents and especially grandparents. But the people we have reached so far seem to really love the idea of having a great box of books, chosen by a book specialist and sent to the children in their lives every month.

What do you see as the future for the book business?

I think the future is bright. Fortunately, children's books have survived the e-book. People still like the physical feel of a book and want to collect beautiful books. I think that parents will continue to appreciate books as a wonderful learning and entertaining tool and an opportunity for their children to have less screen time.

What advice do you have for new authors and illustrators?

Know as much about children's books as you can. Spend time in bookstores and libraries to see how books are categorized. See what books look like for each age group and pay attention to word and page count as well as subject matter. Talk to the booksellers and librarians. Talk and read to kids of all ages. You really have to develop the ability to step into a child's world in order to connect with them.

The most successful children's authors obviously love their chosen genre. I regularly see their reviews about kids' books and their support for fellow authors and illustrators. They're up on the latest publications. Also booksellers and librarians need to be your friend as they are the ones who will put your

book into the right hands—and that can make a major impact on a book's success.

What did I forget to ask you?

What is my favourite children's book? It would have to be *When We Were Very Young* by A.A. Milne. I didn't sit still much as a kid which drove my mother crazy, but my fondest memories of my mother was when she read this book to me. I've discovered so many books in my time as a bookseller, it's hard to narrow down my favourites. *Library Lion* by Michelle Knudsen and illustrated by Kevin Hawkes and *Monkey Business* by Wallace Edwards are at the top of my Picture Book list. For novels, I love Eva Ibbotson's books, especially *Journey to the River Sea*.

<https://readmarmalade.com/hello@readmarmalade.com>

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MARSHA SKRYPUICH's most recent book is *Adrift At Sea: A Vietnamese Boy's Story of Survival*, illustrated by Brian Deines (Pajama Press).

BUSINESS BRIEFS

WRITING COURSE

Workshop your middle-grade or young-adult novel with **ANNE LAUREL CARTER** (www.annelaurelcarter.com) this summer. At the downtown campus of the University of Toronto, School of Continuing Studies, she will instruct "Writing the YA Novel," a one-week intensive course from July 10 to 14 (course number 2883). Register at learn.utoronto.ca

BOOK TRAILERS

Bring your stories to life for your prospective readers with a book trailer. Videographer Tim Clark will create a professional, 1 to 3 minute trailer for a story in any genre. Watch his trailer for *The Choice* by Kathy Clark which was named video of the week on the Open Book website. Contact Tim at tim@studiomograph.com.

IS YOUR MAC HOLDING YOU BACK?

If you're not comfortable with your Apple computer, your writing software and your file system, you're probably wasting valuable creative time and energy. **Rob Morphy** can help you relax and get writing. One-on-one, in home (central Toronto for now) Apple therapy. *Get back to work!* Contact Rob at rsmorphy@gmail.com.

SEMINARS

For information about PWAC (Professional Writers Association of Canada)'s seminars on freelance writing see www.networds.ca.



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TO MARKET, TO MARKET

by Beth Pollock

Please note: CANSCAIP does not screen literary agencies or publishers. It is your responsibility to research their business reputations before signing a contract. Reputable agencies and publishers do not charge for reading, editing or publishing manuscripts.

PUBLISHERS

Onstage Publishing

190 Lime Quarry Road, Suite 106
Madison, AL, USA 35758

<http://www.onstagepublishing.com/traditional-printed-books/>

Manuscript submissions: Onstage Publishing accepts chapter book, middle grade, and YA fiction manuscript submissions. All submissions should include your name, address, and date of submission, a one-page summary, the intended audience, word count and number of chapters. Submissions may be mailed to the above address, or emailed to submissions@onstagepublishing.com. Please see their website for full instructions.

Illustration submissions: Sample illustrations should include one sample in full colour to show your style, and one sample in black and white to show your skill. Samples should portray children, especially children in action. Please include a covering letter and mail to the attention of the Art Director at the address above. Please do not send originals as they do not return any artwork.

Pemmican Publications

150 Henry Avenue,
Winnipeg, Manitoba, R3B 0J7

<http://www.pemmicanpublications.ca/>

Manuscript submissions: Pemmican has a mandate to publish books by Metis authors, with an emphasis on culturally relevant stories. Looking for YA fiction and children's fiction

(both short novels and illustrated books). Cover letter must include full contact information with email address, and Metis writers should identify themselves as such. Submission should include brief synopsis of the project, target audience, and word count. For novels, send up to three chapters; for picture books, please send the whole manuscript. Mail submissions to the address above.

Illustration submissions: Pemmican has a mandate to publish books by Metis illustrators, with an emphasis on culturally relevant stories. Cover letter and identification as above. Send colour photocopies of three to four pages of sample work, either reduced to 8 1/2" x 11" format, or folded appropriately. Mail submissions to the address above.

AGENTS

Jennifer Wills

The Seymour Agency

<http://www.theseymouragency.com>

Jennifer Wills has a soft spot for author/illustrators of sweet and wacky picture books. She's also interested in MG and YA with a sci-fi/fantasy, horror/suspense, or contemporary bent. Please query her at her new email address:

queryjennifer@theseymouragency.com

Adah Megged Nuchi

Jill Corcoran Literary Agency

<https://jillcorcoranliteraryagency.com>

Adah Megged Nuchi is looking for voice-driven MG and YA fiction with humour and heart. She is especially interested in immigrant and multicultural stories; unlikely romances that are witty and smart (including those with a male protagonist); strong, irrepressible heroines; protagonists that make you think; 20th-century historical fiction; mystery, detective, and spy stories; and anything with a strong sense of place. She loves MG stories that

can stand the test of time, and is eager to add picture book illustrators and authors to her list. Query her via online form at <https://querymanager.com/query/AdahNuchi>.

Stephen Fraser

The Jennifer De Chiara Literary Agency
<https://www.jdlit.com/stephen-fraser>
Stephen Fraser is looking for good, original writing: pictures books with delicious words; middle grade stories that endure, that have strong characters and plots; young adult novels that have identifiable teens; and hopeful, interesting stories for the soon-to-be adult. A good mystery perhaps, a ghost story, some poetry, something with a bit of theatre. Email your query to fraserstephena@gmail.com and put "Query" in the subject line of your email. Please include the first twenty pages in the body of your email, along with a one-paragraph bio and a one-paragraph synopsis.

Molly O'Neill

Waxman Leavell
<http://www.waxmanleavell.com>
Molly O'Neill is currently seeking YA and MG fiction. She is also looking for a select number of PB illustrators, and authors of chapter books, PB/MG/YA non-fiction, or MG/YA graphic novels. Please note that, in the picture-book category, she is only looking for author-illustrators. Please include the word "Query" and the title of your project in the subject line of your email. Full details on what you should include in your query may be found at <http://www.mollyoneillbooks.com/submissions-policy/>. Send your query to mollysubmit@waxmanleavell.com.

BUSINESS BRIEFS

TED STAUNTON leads **Writing Children's Fiction courses I and II** this winter, Tuesday and Thursday evenings beginning in mid April. Classes are held at Mabel's Fables bookstore. Writing I surveys all genres of kid lit. Writing II is a workshop for experienced writers. Click the links below for the George Brown College Continuing Ed website: <https://writing-children-s-fiction-i/> or <https://writing-children-s-fiction-ii/>

VISITING CREATORS

Librarians and teachers interested in having author, illustrator and performer visits can check members' pages on the CANSCAIP website at www.canscaip.org.

FREELANCE EDITOR

Kathryn Cole, former children's book publisher at Oxford University Press and Stoddart Kids, and more recently Editorial Director at Tundra Books, is now working as a free-lance consultant and editor. She can be reached at kcole21@gmail.com.

MANUSCRIPT EVALUATION and COACHING

Written a first draft and need feedback? Need a line-by-line edit? Completed an outline, a first chapter and a last chapter, but don't know where to go from there? Playing with a half-written manuscript that you're not sure merits your continued efforts? If your manuscript is aimed at a child or teen audience and you're looking for some honest and practical feedback, **Susan Hughes** can help. Get in touch with her at susanhughes@sympatico.ca or refer to her website for more information: www.susanhughes.ca.



CALL FOR SUBMISSIONS

IBBY Canada

2017 Illustrator in Residence

at Toronto Public Library

(deadline Friday, April 28, 2017)

[IBBY Canada](#) invites submissions from Canadian children's book illustrators for the Joanne Fitzgerald Illustrator in Residence program, for the month of October 2017, hosted at the [Toronto Public Library Northern District Branch](#).

The Joanne Fitzgerald Illustrator in Residence program is a joint project of IBBY Canada, Toronto Public Library, Edmonton Public Library, and the Canadian Urban Libraries Council. The program honours the work of **Joanne Fitzgerald** (1956–2011), whose books include *Plain Noodles*, *Emily's House*, *The Blue Hippopotamus* and *Doctor Kiss Says Yes* (Governor General's Award winner).

Overview of IBBY Canada's Joanne Fitzgerald Illustrator in Residence Program:

- Held at Toronto Public Library Northern District Branch (Yonge and Eglinton), October 1 to 31, 2017
- Illustrator leads art activities for classes of children, makes presentations to adults and students, and offers individual portfolio reviews
- Illustrator provides about 15 to 20 programming hours per week, with some evening and possible weekend events
- Illustrator's original work is exhibited in the library's art gallery
- Remuneration \$4,000 plus up to \$300

for supplies; travel, accommodation and meals are the responsibility of the illustrator

Requirements for illustrators:

- Four or more professionally-published children's books, with publication of a new book expected within the next few years
- Experienced in presentations for audiences of kids, teens and adults
- Friendly and empathetic, with an understanding of the needs of aspiring artists
- Has sketches and finished work that can be displayed in the library's art gallery
- Available for the month of October 2017 (illustrator not scheduled every day)
- Canadian citizen or permanent resident

Email submissions by **Friday, April 28, 2017** to promotions@ibby-canada.org. Submissions must be a single attachment of a Word or PDF document that includes:

- Your ideas for workshops and presentations for different audiences: school kids, adults, high school/college students (see Programming Guidelines below)
- CV that includes presentation experience and books (with publisher and year)
- Letters of reference (2) about your presentation experience

PROGRAMMING GUIDELINES

The selected illustrator will lead the following types of workshops and presentations. We encourage illustrators to propose creative and engaging programming ideas, and also be open to suggestions from the library and IBBY Canada.

- **Workshops for Grades 2 to 6**
 - * **Adult presentations**
 - * **Student presentations at high schools and colleges**
 - * **Portfolio reviews**

For complete details visit: <http://www.ibby-canada.org/newsletters/winter2017/#fir>





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CANSCAIP NEWS

A quarterly bulletin of the Canadian Society of Authors, Illustrators and Performers
La Société canadienne des auteurs, illustrateurs et artistes pour enfants

Volume 39, No. 1 – Spring 2017

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