



Karen Patkau

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Logo variation by Karen Patkau

CANSCAIP NEWS

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

Introducing...

DEB LOUGHEAD

By Sylvia McNicoll

One hundred and thirty kids sit on the floor of Arnprior Public Library watching Deb Loughead remove a wooden instrument from a green vintage suitcase, her mother's. "And what do you think this was used for?" she asks.

Most of the items inside the suitcase come from her mother's house and belong to her grandmère. Deb is cleaning out her childhood home these days, setting her mom up in a retirement home. Every artifact from old-timey days, she clings to; it's as if she wants to hold onto her childhood and her mother's. Some of the artifacts are featured in *Bright Shining Moment* (Second Story Press) the story she's presenting to these students, the novel closest to her heart. The main character Aline, a loveable fretter who does the wrong things for the right reason, is based on Deb's mother. Out of the suitcase for the young readers' inspection come a nutmeg grater, the famous fruit bowl that Aline's Mom used only at



Christmas, and the little dollhouse dresser in which Aline hid her stolen treats. Finally Deb holds up the mystery object. Hands wave. She chooses a student. "Maracas."

She chooses another. "A bowling pin that isn't painted?" Deb smiles. "It's a darning egg, used to fix your socks." She demonstrates by pulling a sock over it and miming darning.

To finish off her author visit, she removes two rolling pins from the suitcase. Everyone recognizes what these are for. Then she produces a frilly apron and two balls of dough. “And now kids, we’re going to have a pie rolling contest.”

This is a bright shining moment in the long journey of Deb’s new, highly acclaimed novel, *Bright Shining Moments*. But as the blurb on the back of the book says, “the hard times make the bright and shining moments glow even brighter.”

Four years prior to this auspicious moment, Deb suffered her second bout of clinical depression. It originated from a childhood memory. At the age of five, Deb witnessed her mother collapsing in a pool of blood and when the ambulance came to take her away, Deb believed she was dead. “No one told kids anything in those days.”

Her mother had miscarried. A couple of weeks later when her father took Deb and her sister to the hospital to visit their mother, they found her lost in what was later recognized as an undiagnosed depression. But the damage to Deb had already been done. She felt distanced from her mother. The separation anxiety this sowed in Deb incubated into a later obsession when Deb’s own three sons started school. Deb feared intensely for them from the moment they left for school till the bell rang and they crawled back under the fence and ran home into her arms. The anxiety so overwhelmed her that she felt desperate. She prayed in church for relief even

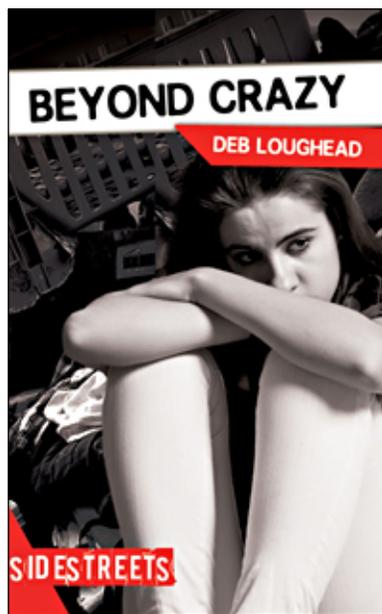
though she says she’s not religious. Finally her doctor brother-in law took her to North York Hospital where she was prescribed antidepressants. Those made the fears bearable for twenty years.

“Two obsessions I have,” says Deb. “One: writing...”—of course when she writes, she seeks out the worst possible scenarios for her characters,—“Two: a fear for the safety of my family.” During bouts of anxiety, the obsessive creation of worst possible scenarios inspires the fear for her family. “But when my anxiety is forced into remission, my writing just pours out.”

Deb has written over 40 books that are published, 10 of which are only available in other countries such as Australia, Norway, Sweden, Finland and Germany. Mental health issues feature prominently in the fictional mothers in her novels *Struck* (Orca 2009) and *Beyond Crazy* (Lorimer 2014.)

Prior to that second bout of deep depression, four years ago, Deb thought she could wean herself off the medication and control her condition through mindfulness and meditation. But she was wrong. Her anxiety returned in overdrive. This time she voluntarily checked into the Centre for Addiction and Mental Health (CAMH) three separate times over the course of a year, returning

each time when medications did not alleviate her symptoms and spending a month there each time. In the end electroconvulsive therapy (ECT) helped. She also takes two different medications which she says she will never again attempt to wean herself from.



“Tenacity is what saved me,” Deb says. She insisted her husband keep taking her back to CAMH till something worked. “Never give up.”

Beginnings

Tenacity is also the most important tool Deb credits in her writing career. She’s written poetry since the age of 10 and her professors at University of Toronto consistently told her she had talent. Still, she feels she pushed her way into everything and despite being introverted, forced herself to

talk to people and network. For example, at age 21 Deb talked a Brentwood librarian into allowing her to start a poetry club for teens.

Upon graduation, Deb worked as a copy editor for Sears Catalogue until she retired to stay home to raise her three sons, Ben, Alex and Steve. As a stay-at-home mother she was able to devote herself to more creative endeavours. She began writing stories and poems for Spires magazine, also editing a few pages a month for them. But it was during Jack Liveley’s evening writing classes in 1996 through 1997 that she wrote her first novel *The Twisting Road Tea Room*, published by Ragweed Press in 2000. That novel was also translated into German, Norwegian and Swedish in 2005 when Deb sold her foreign rights to Stabenfeldt. Jack Liveley became her mentor and writing partner until he died last year.

Her first published book, however, *All I Need* originated when a friend at a party suggested he could print a collection of her poetry for free. Deb’s husband Dan owned his own advertising business and actually ended up designing and printing it. An early adopter in self-publishing, Deb was able to sell over 3,000 copies.

When she spoke at her sons’ school about her poetry, the principal offered to pay Deb to continue visiting so she bought puppets and told folktales and stories as well as reciting poems, calling what she did

“Circle Time”. The trustee of Catholic Schools heard about her wonderful work and hired her to visit other schools, which is how she ended up joining CANSCAIP as a Performer, volunteering to be Performer’s rep.

The Middle

At CANSCAIP, despite the fact that she hated numbers and math, she volunteered to be treasurer, a real feat of courage because in those days

transactions were recorded in a huge ledger which needed to be balanced every month. After a few years of numbers, Deb was conscripted to be vice president and then president.

What did she write during that time? For a Cub Scout space badge presentation (her husband Dan was

the Cub leader) Deb wrote “The Thing I Saw Last Night” which won second place in a New Brunswick literary contest and later became the centre of a Scholastic Canada literacy package. Because of that experience and her high school passion for directing and acting, she continued to write plays, stories and poems for Scholastic’s educational line. At the same time she was also writing *Time and Time Again*, published by Sumach Press in 2004 and *Stabenfeldt* in 2006. It incorporates her love of vintage artifacts and birds in a ghostly teen time travel. At the age of nine when Deb spotted a brown thrasher (bird) she bought a vintage bird book, just as the main character does, and began keeping a life list of birds she’d spotted.

Deb also feels passionate about creating high-action low-vocabulary stories for struggling readers. She has written many, including a four-book hilo series: *The Snowball Effect*, *Caught in the Act*, *Rise of the Zombie Scarecrow* and *Payback* (Orca Currents) about a likeable teen trouble-stumbler Dylan O’Connor who she laughingly calls her fourth son because he is a combination of her own three.

“The readers see the problems characters have and how they get out of it. Maybe they take those solutions away with them.”

Horse-love inspired a three- book series, *Anywhere Else* as well as *Saddled with Chances* and an audio CD for her Norwegian publisher. Prominent always in her stories are themes of family, animals and nature, all elements she finds restorative. Like the mom in one of her early novels, *A Pocketful of Fur*, she adores animals and has owned every kind including a rescued squirrel and duckling. She's currently restricting herself to a tuxedo cat named Gypsy and a Jackapug, named Cleo.

Deb hopes her novels encourage empathy as well as the resilience she so displays herself. "The readers see the problems characters have and how they get out of it. Maybe they take those solutions away with them." In *Bright Shining Moment*, the main character Aline envies other families who seem better off until she realizes some of it is a false front and that true wealth comes from family love. All the misjudgments Aline makes can show young readers that things that look great are not always as they seem—a good lesson for dealing with social media.

Deb's ideal work rhythm involves writing from nine to eleven in the morning and then strolling through nature with her dog, Cleo. During that walk while she's relaxing her brain, thoughts and ideas pop, so she uses her phone to either take notes or send herself texts. When a project progresses she will work longer, sometimes four to six hours.

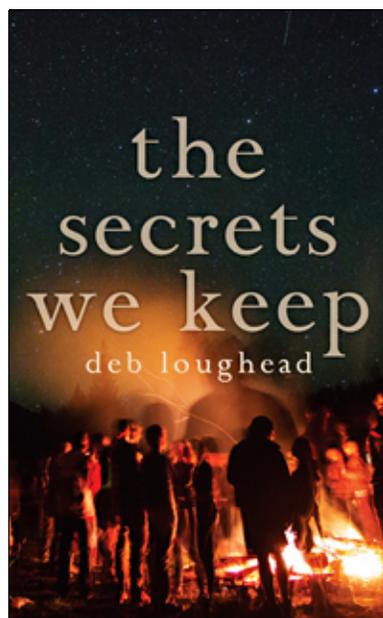
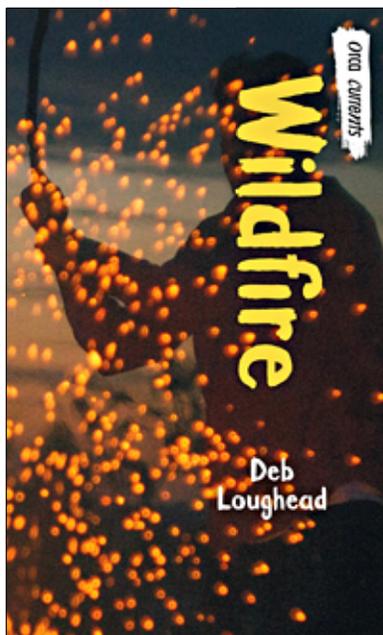
The Climax

When Deb suffered her second bout of depression, she needed to delay two contract obligations with

Orca and Dundurn Press, perhaps the darkest moments for a writer. But both stories came out only slightly delayed. CM (Canadian Review of Materials) highly recommended *Wildfire*, another Dylan O'Connor-Orca Currents title, and *The Secrets We Keep* (Dundurn Press), lauding the latter for addressing "the nature of honesty, guilt and responsibility". Back to the library visit taking place in the Ottawa Valley, the setting of her book *Bright Shining Moment*. The pie contest is in progress. A young male student, wearing the frilly apron, is the quickest to roll his dough into pie form and Deb declares him the winner.

Next she visits Carnegie Library, the library her mother and her main character Aline frequented, as well as Hintonville, their home near the track and Mechanicsville where ill-fated antagonist Jeanine lives. These visits are a way of reminding herself that both her uncle, who is featured in the story, and her mother, have read and loved the book, enjoying the reconnection to their youth and their past. Over the years Deb has also closed the distance between her mom and herself, listening to her mother's stories and retelling them in this way.

At the end of her book tour, reclusive Deb meets even more readers at a Chapters weekend signing in Ottawa and sells out of *Bright Shining Moments*. This



trip to the Ottawa Valley might well mark the height of Deb's tenacity and triumph over her illness.

The End? – Not Yet!

What's next for Deb? She is one of the few Canadian authors who continues to write for Stabenfeldt and she has a novel, *Back to Edie*, coming out this year in Norway and Sweden. A story about two sets of twins, it also features another over anxious and protective mother. In the future, Deb says "I see myself as transitioning to more close-to-my-heart projects."

In this interview Deb generously shared thoughts about her struggles with mental illness but she also wants to write about her experience and in this way make others aware of hopeful endings. "You have to work through it. It's not an exact science, you have to try different things. Both for writing and mental health. Never give up."



SYLVIA McNICOLL may be the person who conscripted Deb Loughead into her various CANSCAIP executive positions. She also spent ten years doing one-week hotel sojourns with Deb during Sudbury school visits. Recently she shared a book launch for her Best Mistake

Mystery with Deb's The Secrets We Keep. Body Swap and The Diamond Mistake Mystery are Sylvia's latest creations.

The Canadian Children's Book Centre logo features a stylized red book with a smiling face. Below the logo is a colorful illustration of a library building with a large arched entrance. A woman is sitting on the roof reading a book, surrounded by children. There are balloons, a kite, and children playing in the foreground. The text "Over 40 years of supporting Canadian authors and illustrators!" is written in blue, and "Become a member today." is in orange. The website "www.bookcentre.ca" is at the bottom in blue.

The Canadian Children's Book Centre

Over 40 years of supporting Canadian authors and illustrators!

Become a member today.

www.bookcentre.ca

Congratulations CANSCAIP Members!

SHORTLISTED for the 2019 FESTIVAL OF TREES Awards

BLUE SPRUCE AWARD

Deborah Kerbel and **Suzanne del Rizzo** (illus.) for *Sun Dogs* (Pajama Press)

Jessica Scott Kerrin for *The Better Tree Fort* (Groundwood Books)

Jean Little for *Harry's Hiccups* (Orca Book Publishers)

SILVER BIRCH AWARD

• Fiction

Deborah Ellis for *Sit* (Groundwood Books)

Natalie Hyde for *Mine!* (Scholastic Canada)

Heather T. Smith for *Ebb & Flow* (Kids Can Press)

Kevin Sylvester for *The Almost Epic Squad: Mucus Mayhem* (Scholastic Canada)

Eric Walters for *Elephant Secret* (Puffin Canada)

• NON-FICTION

Rob Laidlaw for *Bat Citizen: Defending the Ninja of the Night* (Pajama Press)

Catherine Rondina for *Casey Price: How a First Nations Kid Became a Superstar* (James Lorimer & Co. Ltd.)

Kevin Sylvester for *Basketballogy: Super Cool Facts You Never Knew* (Annick Press)

Jan Thornhill for *The Triumphant Tale of the House Sparrow* (Groundwood Books)

Silver Birch Express Award

Cary Fagan for *The Hollow Under the Tree* (Groundwood Books)

Elizabeth MacLeod for *Meet Viola Desmond* (Scholastic)

Liam O'Donnell for *Tank & Fizz: The Case of Firebane's Folly* (Orca Books)

Margriet Ruurs for *The Elephant Keepers: Caring For Orphaned Elephants in Zambia* (Kids Can Press)

RED MAPLE AWARD

• Fiction

Jean Mills for *Skating Over Thin Ice* (Red Deer Press)

Colleen Nelson for *Sadia* (Dundurn Press)

Lorna Schultz Nicholson for *A Time to Run: Stuart & Sam* (Clockwise Press)

Kevin Sands for *The Assassin's Curse* (Aladdin Books)

Marsha Forchuk Skrypuch for *Don't Tell the Enemy* (Scholastic Canada)

Eric Walters for *Fourth Dimension* (Penguin Teens)

Pam Withers for *Tracker's Canyon* (Dundurn Press)

• NON-FICTION

James Bow for *Canadian Structures and Sustainability* (Beach Street Books)

Mary Beth Leatherdale and Lisa Charleyboy for *#NotYourPrincess: Voices of Native American Women* (Annick Press)

SHORTLISTED FOR THE SASKATCHEWAN YOUNG ADULT BOOK AWARD

Alice Kuipers for *Me and Me* (HarperCollins)

Arthur Slade for *Crimson* (HarperCollins)



Noteworthy

IN MEMORIAM

We are sorry to note the passing, on December 22nd, of **David Booth**, Professor Emeritus in the



Department of Curriculum, Teaching and Learning in the Ontario Institute for Studies in Education at the University of Toronto, longtime advocate for Canadian children's literature, and

author. As well as many books on the teaching of reading and the arts in classrooms he is the author of several picture books, including *The Dust Bowl* and the poetry collections *'Til All the Stars Have Fallen* and *Dr. Knickerbocker*.

Sharon Jennings remembers:

I met David Booth in 1981, but didn't know that he was *the* David Booth back then. I was an editor at a textbook company, and one day the managing editor placed a manuscript on my desk. "It needs some punching up," he instructed. I had a background in drama and working with children in theatre, and was delighted to read through this first draft of *Interpretation* by David and Chuck Lundy, a book that was about using drama in the classroom. And so began a wonderful relationship with these two men, with me somehow convincing my manager that I needed to meet with them as often as possible at their offices on the University of Toronto campus, somehow finagling lunch as well. Editorial heaven!

Eventually, it was time to do the cover shoot, and David arranged for us to meet with his good friend Jack Medway, a well-known Toronto theatre makeup artist. David brought along a student from OISE (Ontario Institute for Studies in Education), and instructed Jack to turn the young woman into Medusa on one side of her face—leaving the other side bare of makeup. The photos were riveting, frightening, and you couldn't look away.

When the cover photo arrived in our office a few days later, management was appalled! They called the photo ugly, abuse was heaped upon me, and the cover would be redone. Wisely, I called David, who calmly said, "The photo stays".

Years later, when I became an author, I had the pleasure of meeting up with David again at a Kids Can Press office party. We ran into each other several times after that and eventually, we invited him to give the 2016 Claire Mackay Memorial Lecture at Packaging Your Imagination. I was astounded by how many in our audience *knew* David: they taught with him, they were his students (both in public school and then at OISE). They spoke at conferences together, they co-authored books and, of course, they read his picture books and poetry to their children. David received a standing ovation from that adoring crowd.

I was proud and humbled to introduce this great man, who clearly needed no introduction, to this audience. I recounted the photo story I've told above, and was thrilled when David announced, "That book still sells."

Warm-hearted and kind, deeply intelligent, wickedly funny, the genius of David Booth will be missed.

HANNA'S SUITCASE: In 2002 a book was published telling the fascinating story of how a suitcase, owned by a child who died in a concentration camp, led to a journey of discovery first by a Japanese librarian and then by the child's brother, George Brady. The

librarian had discovered that Mr. Brady had survived the Holocaust, emigrated to Canada and was living in Toronto. Her letter of inquiry to him about the suitcase led to a documentary and a book, researched and written by CBC producer Karen Levine. As a result of the public interest in his sister's story, George Brady spent much of the following two decades speaking about his experience, the memory of his sister, and the importance of peace and tolerance. On January 11, 2019, George Brady died at the age of 90.

CANSCAIP SASK HORIZONS REPORT

Our second "First Thousand Words Editing Fundraiser" was another great success, with 70 people submitting a total of 88 manuscripts! Originally proposed by **Alice Kuipers**, a member of the Prairie Horizons 2019 Conference organizing committee, the idea was that people could submit the first thousand words of their manuscript and one of our five volunteer editors would give them feedback for a fee. This year's editors were **Alice Kuipers, Alison Lohans, Danica Lorier, Kristine Scarrow** and **Sharon Plumb Hamilton**.

Registration is now open for the **Prairie Horizons CANSCAIP Conference** in Saskatoon. The conference will run Friday, May 24th to Sunday, May 26th. Presenters include authors David A. Robertson, **Kristine Scarrow**, and **Arthur Slade**, author/illustrators **Miriam Körner** and **Rolli**, illustrator **Judy Swallow**, author/performer **Brenda Baker** and editors **Shelley Tanaka** and **Tanya Trafford**. For more information check out our webpage at skcanscaip.wordpress.com Wish you could be there, but can't? Register for the post-conference videos—it's the next best thing to being there. **Important note: When registering for the conference, log in first to receive the member/friend pricing.**

Congratulations to members **Alice Kuipers** (*Polly Diamond and the Magic Book* and *Me and Me*) and

Arthur Slade (*Crimson*) on making the 2019 Saskatchewan Book Awards Shortlist. The Book Awards take place on April 27th.

– Submitted by *Dianne Young*

NEW PUBLISHER: Vancouver publisher Rob Sanders, of Greystone Books, has announced that the company will launch **Greystone Kids**, a children's book program. "The time had come," said Sanders, "for Greystone to reach out to younger readers about matters we consider to be important in the world today. Under the Greystone Kids banner we will publish picture books and non-fiction books for middle-grade readers. Titles will focus on a variety of subject areas including those for which Greystone Books is internationally recognized: natural history, the environment, science, sports, and social justice. Furthermore, this new division will include an imprint—**Aldana Libros**—to be developed by renowned children's publisher Patricia Aldana—that will bring outstanding books from around the world to the English-speaking market. Altogether, the new Greystone Kids program will be distinctive, ambitious, and committed to publishing talented writers and illustrators." For more information, please contact: Megan Jones, Marketing Manager, Greystone Books, 604-875-1550 ext. 207 or megan.jones@greystonebooks.com.

NEW CHILDREN'S BOOK STORE: In July 2019 Melissa Bourdon-King will open a children's bookstore in Kelowna, BC called **Once Upon A Bookstore**. See her ad on page 13 for more information.

USING SOCIAL MEDIA: From time to time CANSCAIP would like to help promote its Members and Friends and their work on our social media, through #FollowFriday as well as other campaigns. Do you know of a CANSCAIP Member or Friend whose work (behind the scenes or public) you admire and feel deserves more recognition? Or are you a Member or Friend who would appreciate a shout-out? If so,

please [fill out this form](#). We promise your info will not be shared with any third parties. And be sure to follow CANSCAIP on [Twitter](#) and [Facebook](#).

FOLLOW CANSCAIP: Looking for some new friends? There is now a handy page on the CANSCAIP website where the Twitter handles of our professional members are listed (<http://canscaip.org/page-1862893>). Let's follow each other and help promote each other's work.

FINDING CANADIAN BOOKS: 49thShelf.com is a website devoted to Canadian children's books. 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.

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**. Email our office (office@canscaip.org) to let Helena Aalto know how many you may need.

LOGO VARIATION: Our front-page logo variation is by **Karen Patkau**. You can see more of her illustrations in *Triceratops Stomp* (Pajama Press), *See to Learn: Forest* (Groundwood Books) with Kate Moss Gamblin, and many other titles.

ILLUSTRATORS: We are looking for more logo variations to dress up the NEWS. For inspiration, you can view our current ones at the logo site on our home page (and see below).

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 and email the file to office@canscaip.org. Put **CANSCAIP Logo Submission** in the subject line. We'd love to have colourful, playful art. Those who find scanning a challenge can send paper art to the CANSCAIP office.

[Fun Links for Writers](#)

Fantasy World-building Questions: Questions to ask yourself when creating an imaginary setting.

<http://www.sfw.org/2009/08/fantasy-worldbuilding-questions/>

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>

I Write Like: Paste in a few paragraphs and this statistical analysis tool will tell you which of the many famous writers in their database your work most resembles. A fun distraction!

<https://iwl.me>

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 these links.

From the President's Desk

by Sharon Jennings

If you're an author, illustrator, or translator of books, Valentine's Day in Canada is one of the best days of the year. Perhaps I exaggerate, or you beg to differ, but for me, Valentine's Day is the reminder that within the week, we will receive, not deep discounted chocolate, or a wilted priced-to-sell bouquet, but the greatest valentine of all—our PLR cheques. And thus begins the ten daily treks out to the mailbox and/or peering out the window for the letter carrier. I do this sneakily because I want to be the one who finds that tell-tale blue ink Canada Council for the Arts envelope. This is not because I'm a horrible person who doesn't want to share such largesse with my family; but rather because I want to hold that cheque in my hand for a few hours and savour the accomplishment. Sometimes I have savoured the accomplishment for several days, before stating, "Hey! Look what just arrived!" Then, mature adult that I pretend to be, off I go to the bank and deposit the cheque into the gaping maw of bills to be paid.

I noticed this past week that several of my colleagues have mentioned PLR (Public Lending Right) on Facebook. Once the first post went up, you could hear cheering and the tearing open of envelopes across Canada. And I wondered, because we all appreciate this payment so much, do we take it for granted? What really do we know about it? I decided that a little refresher course on the history of PLR was in order.

In 1951, the Massey-Lévesque Royal Commission on National Development in the Arts, Letters and

Sciences reported that, "Neither in French nor in English have we yet a truly national literature". The Canada Council for the Arts was therefore established in 1957, followed by the Writers' Union of Canada in 1973. It wasn't until 1977 that a Payment for Public Use Committee was set up to discuss the creation of a PLR program.

In 1982, the Applebaum-Hébert Committee recommended that the government of Canada establish a program to compensate creators for the free public use of their books in libraries. The rationale was that creators should receive fair remuneration for books borrowed. After all, if thousands of people are borrowing your book, you are not earning a royalty from sales. In 1986, Canada became the 13th country in the world (Denmark was first) to create a public lending program, and the first cheques were mailed out in 1987. Many of us erroneously refer to this program in plural—

Public Lending Rights. It is singular, as is the right of creators to receive payment for the free public use of their work in libraries.

In Canada, we should be very grateful that we have a 'holding' system rather than a 'lending' system. According to Genni Gunn in Fall 2013 *Write: The Magazine of the Writers' Union of Canada*, this means that all registered creators "... get a cheque of some kind if their books are found in the libraries sampled. The loans-based systems, on the other hand, pay PLR only to authors whose books are borrowed. As you can imagine, this primarily rewards commercial books, and does not take into account the reading and reference and research that goes on within a library. Imagine a library that only stocks bestsellers." As an example, Ms. Gunn noted that the Irish PLR system is loan based and the



Photo by Debbie Ridpath Ohi

highest earners (2013) were John Grisham for *The Litigators* and Jeff Kinney for *Diary of A Wimpy Kid*. She went on to state, “A holdings-based system respects everyone’s work and we must defend it.”

This year, Canada Council sent out \$12.3 million to over 17,000 creators whose works are in Canada’s public libraries. The program uses a process called ‘library sampling’, in which staff search for eligible books in library systems across Canada (they are listed on the webpage) to calculate payments. The more times a book shows up—a ‘hit’—the more dollars are allocated to that title. More recent titles have a higher ‘rate per hit’—\$58.90 this year—and books that are more than 25 years old are ‘retired’.

BACK TO WHERE I STARTED: I wanted to savour my cheque for a couple of reasons. To see all my titles listed and realize how many times librarians across the country had purchased my books over the years gave a huge boost to this author’s always fluctuating sense of accomplishment. To note that a book my publisher complained hadn’t sold well and threatened to remainder, had earned the highest rate for the 4th year in a row. (Ha ha ha, and so there!) And, of course, to feel gratitude to books that will no longer be eligible, although still on library shelves.

There is one more reason to savour the moment that this cheque arrives, and it should frighten us all. This program is a *right* given, as I mentioned, and it is a right that can easily be taken away. Given the vitriol towards the ‘elite’, who knows when a politician might decide to target such an unnecessary *frill*? After all, Toronto suffered through the ignorance of a politician who proudly boasted that he couldn’t recognize Margaret Atwood and who tried to shut down his local library. (It was frequented by a large senior population—i.e. my mother—and those people let him know he was playing with fire.) We are also seeing the fight facing Access Copyright over ‘fair (sic) usage’, and I would

be remiss not to thank Sylvia McNicoll for her advocacy work on this issue.

A few columns ago, I wrote about why authors should be members of The Writers’ Union—it advocates on our behalf for such programs as PLR, and we all benefit. Now I urge you to keep careful watch over so-called ‘efficiencies’ that might be found in the Arts. One day, we might fondly remember our PLR cheques as part of the Valentine’s Day Massacre.

MEET CONNECT SHARE!



Never miss a meeting: www.canscaip.org/EventsCalendar! 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. **Meetings in spring-summer 2019:** March 13, April 10, May 8, June 12, September 11. See website for location and topic:

www.canscaip.org/Monthly-Meetings.

Saskatchewan: Your Saskatchewan representative is **Sharon Plumb Hamilton**. skcanscaip.wordpress.com.

WELCOME!

by Monique Polak

In this column we welcome our newest Members.



ALICE CARTER is an Ottawa-based illustrator and writer with a lifelong passion for sharing her whimsical imagination. She is inspired by people-watching, music and all the earth's magnificent animals. Alice is a graduate of the Ontario College of Art and Design. She lives in Ottawa with her family of silly humans and a very serious cat. Clients have included: Orca Book Publishers, Pajama Press, Chirp Magazine, The Canadian Diabetes Association, Scholastic Canada, Kayak Magazine for Kids, Homemakers Magazine, Groupe Media TFO and Zoocheck Canada. Alice is the illustrator of *Angus All Aglow*, written by Heather Smith (Orca Book Publishers), *Our New Kittens*, written by Theo Heras (Pajama Press) and the upcoming *My Puppy Patch*, written by Theo Heras (Pajama Press).



PAUL COCCIA studied English Literature at the University of Toronto before getting his MFA in Creative Writing through UBC. His first novel, *Cub*, was published by Orca Book Publishers and is a young adult hi-lo. Paul enjoys reading, baking

and cooking. He lives in Toronto with his family, three dogs and a little grey parrot.

HEATHER HOLBROOK

studied illustration and graphic design at Sheridan College and the Ontario College of Art and Design in Toronto. She worked as a storyboard and layout artist, art director and graphic designer before coming back to her first love: illustration. Heather worked solely as a professional illustrator for 18 years, during which her work appeared in educational textbooks for Nelson Canada, on the cover of *Regional Dynamics: A Geography of Travel and Tourism*, Oxford University Press. She also illustrated a picture book, *Miss Rafferty's Rainbow Socks*, written by Annette Lebox (Harper Collins, 1996). Heather also did a number of illustrations for Owl Communications—both *Owl* and *Chickadee* magazines, *Today's Parent* Group magazines and had the privilege of illustrating the annual KidsSummer Calendar for *Toronto Life* Magazine for 1996 and 1997.



SOYEON KIM is a Korean-born artist and educator currently living in Burlington, Ontario. She received a Bachelor of Fine Arts in Visual Arts, and a Bachelor of Education from York University. She has participated in artist



residencies at The Hermitage (St. Petersburg, Russia) and Spark Box Studios (Picton, Ontario). She is the illustrator of *You Are Stardust*, *Wild Ideas*, *Is This Panama?*, *Sukaq and the Raven*, and *You Are Never Alone*. She participated in TD Book Week 2018, visiting schools and libraries in northern British Columbia. In 2017, she was invited to the Adelaide Writers'

Week (Australia) for the Kids' Weekend, where she collaborated with kids and families to create a collaborative mural based on *You Are Stardust*. Soyeon is also a recipient of the Amelia Frances Howard-Gibbon Illustrator's award.



As an avid reader, **CLARE O'CONNOR** knew from an early age that she wanted to become a writer. She enjoys spending time in front of her laptop sipping a hot beverage and seeing where ideas take her.

Clare is the author of *Skateboard Sibby*, a middle-

grade novel about a super skateboarder who struggles when dealing with various changes in her life, including the loss of her identity as a skateboarder. *Skateboard Sibby* is Clare's first book and will be published by Second Story Press in March 2019. Clare lives in Halifax, Nova Scotia.



VALERIE MORENCY has more than 13 years of experience as a 2D artist. As a freelancer, she is passionate about her work and driven by an insatiable hunger to learn. For Valerie, each project is unique and an opportunity to learn new

styles and develop her abilities as a freelance artist. Her goals are to learn, create and share! Valerie illustrated *Petite Maman Noël* (Éditions Les 400 Coups), *Le Seigneur de St-Rock* (Éditions Front Froid) and *Un bon jour pour la chasse aux dragons* (Éditions Les 400 Coups). Valerie lives in Verdun, Montreal.



Dear Members & Friends of CANSCAIP,

I'm opening my own children's bookstore in Kelowna, BC this July and I'd love to connect with you. You may remember me from my 12 years at Mabel's Fables Children's Bookstore in Toronto.

Through **Once Upon A Bookstore** I want to form partnerships to sell and promote Canadian content, and I want to do lots of in-store and school events in the Okanagan.

Look for us on Facebook and Instagram. Sign up for our newsletter at onceuponabookstore.ca. Or email me at m.bourdon.king@gmail.com.

I have an Indiegogo campaign going and I've created a special authors and illustrators perk.

Look here:

https://www.indiegogo.com/projects/2456939/x/20018483?secret_perk_token=c81838ae.

I would be so grateful for your help spreading the word about my new store. I want this space to be for book lovers across the country, and it is my fervent hope to strengthen the bookselling community through Once Upon a Bookstore.

Melissa Bourdon-King



Sketch by Kevin Sylvester

NEWS ROUNDUP

By Elizabeth MacLeod

Deadline for SUMMER NEWS: May 20, 2019

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

Welcome to new Friend: **Anne Kelly**, Dartmouth, NS.

JAN COATES reports that she has two new books coming out in 2019. The first, due out in June, is the picture book *Dancing With Daisy* (Running the Goat) with illustrations by the talented Josée Bisailon. Jan's middle-grade novel, *Say What You Mean (Mean What You Say)* (Nevermore) is due out this summer. It will be one of the first titles from this publisher, which is located in lovely Lunenburg, Nova Scotia. Jan lives in Wolfville, NS.



SHEILAH LUKINS has exciting news! Errol the mouse from Beachy Cove, Newfoundland, is setting off on his second adventure this spring. *Flying Ace: Errol's Gander Adventure* (Breakwater Books) is scheduled for release in May. This book

for middle-grade readers is the second in Sheilah's award-winning Errol series. Sheilah and Errol are looking forward to lots of travel and school visits in the near future. Go to www.breakwaterbooks.com/books/flying-ace-errols-gander-adventure/ to pre-order *Flying Ace*. Sheilah lives in Portugal Cove-St. Philips, NL.

MELANIE MOSHER recently signed a contract for her third book, *Dear Jenny* (Nimbus Publishing). In this middle-grade novel, ten-year-old Laney is struggling with the recent loss of her little sister, Jenny. It's summer vacation and her family is at their cottage along the Northumberland Strait. Laney is full of fear—fear of spooky stories at the bonfire, thunderstorms, the crazy lady in the little brown house, water over her head and that the sad look in Mom's eyes will last forever. Will Laney find the courage she needs to face her fears or will the summer sun fade and leave her stranded in misery? *Dear Jenny* will be released in spring 2020. Melanie lives in Gaetz Brook, NS.

VALERIE SHERRARD is pleased to announce the forthcoming publication of her first chapter book, *Cooper Clark and the Dragon Lady* (Fitzhenry & Whiteside). Coming this fall, the story follows the delightful Cooper's efforts to avoid his new babysitter, who is rumoured to own a real, live dragon. Valerie lives in Miramichi, NB.

QUEBEC

Welcome to new Friends: **Lea Beddia**, Sainte-Marcelline-de-Kildare; **Toby Rachel Hockenstein**, Côte Saint-Luc.

JUDITH HENDERSON is happy to announce the launch this spring of *The Travelling Dustball* (Kids Can Press). This is the third book in the innovative early-reader series "Big Words Small Stories". It features the travel escapades of Davey and his reluctant travel companion, Abigail (a dog), as they soar to new places on a giant dustball and pick up some new big words on the way. As well as being an author, Judith is an Emmy-winning composer and children's television producer. She lives in Montreal.

NATALIE KURTOG reports that she recently gave presentations in Italian at schools in Moscow (and region) about her book *Tales of the Rabbit*. The book

will also be translated into Chinese and Natalie is working on illustrations for the book's publication. She also provided illustrations for the video "How to Sell Your iMac: iGotOffer.com about Proper Packaging". Go to www.youtube.com/watch?v=MNScEMSOoFw to see them. Later this spring, Natalie will be involved in copyright meetings for the International Children's Book Day. Natalie lives in Montreal.

LYDIA LUKIDIS is celebrating the release of her creative non-fiction picture book *The Broken Bee's Nest* (Kane, a division of Lerner). This book is part of their "Makers Make it Work" series, an educational series targeting children age 5 to 7 to encourage them to learn about Science, Technology, Engineering and Mathematics (STEM) related topics in fun ways. The book will be released officially on April 1. Lydia is also proud to be participating in the Blue Metropolis Literary Festival taking place from April 26 to May 5 in Montreal. She will offer writing workshops and author readings to children of varying ages. Go to www.bluemetropolis.org/ for more information about the festival. Lydia lives in Montreal.

ANNE RENAUD has signed with literary agent Hilary McMahon of Westwood Creative Artists. Anne lives in Westmount.

ONTARIO (OUTSIDE TORONTO)

Welcome to new Friends: **Yevgeniya Bakai**, Mississauga; **YauMei Chiang**, Etobicoke; **Lisa Clarke**, Brampton; **Madeleine Hart**, L'Amable; **Sophia Kolinas**, Scarborough; **Beth Laking**, Strathroy; **Sharee Mitchell**, Lindsay; **Diana Murrell**, Burlington; **Angela Nooren**, St. Thomas; **Niver Rubenyan**, Richmond Hill; **Kelly Watt**, Rockton; **Sophie Weider**, Ottawa.

JO ELLEN BOGART will welcome a new picture book in winter 2020. *Little Blue House by the Sea* (Tilbury

House) celebrates the beauty of the Atlantic shores and the cozy feeling of one's home. The verses tell the reader of briny smells, waving grasses, crashing waves and leaping whales. Jo Ellen is also chuffed to bits to have this spring deliver a 25th anniversary new edition of the picture book *Gifts* (Scholastic Canada), with its fine art by **BARBARA REID**. Jo Ellen lives in Guelph.



CHARLENE CHUA's latest illustrations appear in the upcoming picture book *The Wind Plays Tricks* (Albert Whitman & Co.) by Virginia Howard. The story features a number of farm animals who magically get their sounds mixed up by the wind. Panic and chaos ensue, until the animals figure out how to work together to get their voices back—with the aid of a helpful turtle. To celebrate the book's release, Charlene held two launches. The first was at Epic Books in Hamilton on March 10 and the second took place at Little Island Comics in Toronto on March 17. Charlene lives in Hamilton.

LISA DALRYMPLE is pleased to announce the release of *Fierce: Women Who Shaped Canada* (Scholastic Canada). Featuring beautiful illustrations by Willow Dawson, *Fierce* includes ten rigorously researched non-fiction stories of women in Canada's history about whom many of us have never heard. For example, Marguerite de la Roche was castaway on an island off the coast of Newfoundland in 1542 and Ttha' nalttther was a teenager when she embarked on a ten-month expedition to negotiate peace between the Dene and Nehiyawak. Mona Parsons helped 50 Allied airmen flee the Nazis in World War II before she was sent to a German prison camp, escaped and walked four weeks back to Holland, arriving shoeless

and weighing only 40 kg. *Fierce* also includes the stories of Catherine Schubert, Charlotte Small, Alice Freeman (AKA Faith Fenton), Lucile Hunter, Ada Annie Jordan (AKA Cougar Annie), Victoria Cheung and Joan Bamford Fletcher. Lisa lives in Fergus.

SUZANNE DEL RIZZO is excited to report that she has illustrated a new picture book, *Before You Were Born*. Written by **DEBORAH KERBEL**, it will be published in May. As the seasons change from fall through winter and into spring, the expectant parents' anticipation over the baby's arrival is mirrored in the animals around the family's seaside home, marrying the natural world to the family's experience. This is Suzanne and Deborah's second picture book together. Their first, *Sun Dog* (both Pajama Press) is nominated for the 2019 Ontario Library Association Forest of Reading Blue Spruce award. Suzanne lives in Oakville.

MARTHE JOCELYN is delighted to introduce two wordless board books called *One Yellow Ribbon* and *One Patch of Blue* (both Orca Book Publishers). Illustrated in paper collage, each page is a 'Look and Find' experience for babies, a story-telling opportunity for toddlers and an art prompt for older kids. In other words, sweet moments for everyone. Marthe lives in Stratford.

TERRY LYNN JOHNSON's middle-grade adventure novel *Dog Driven* (Houghton Mifflin Harcourt) will be published on December 3. A vision-impaired musher must enter a race following the historic dogsled mail route along Lake Superior between Sault Ste Marie and White River, Ontario. See the cover for *Dog Driven* at Terry Lynn's web site. Terry Lynn lives in Whitefish Falls.

DEBORAH KERBEL is thrilled to announce the release of her ninth book for young readers. *Before You Were Born* (Pajama Press) is Deborah's second picture book collaboration with award-winning illustrator,

SUZANNE DEL RIZZO. Written in verse and dimensionally illustrated in polymer clay and acrylic wash, *Before You Were Born* is a love letter from new parents to their young children. Deborah lives in Thornhill.

HEATHER KIRK's book *Seeking Peace: The Quakers* (Borealis Press) will be on sale this year in the gift shop of Sharon Temple National Historic Site in Sharon, Ontario, near Newmarket. The builders of Sharon Temple, known as "The Children of Peace," were Quakers who broke away from Quakerism during the War of 1812. A write-up on the architecturally distinguished Sharon Temple appears in *Seeking Peace*. The book is an introduction to the history of Quakerism and is illustrated with almost 100 visuals. Heather lives in Barrie.

JEAN MILLS's young-adult novel *Skating Over Thin Ice* has been named to the 2019 Outstanding International Books List by the United States Board on Books for Young People, Grades 9 to 12 category. *Skating Over Thin Ice* is also nominated for



the 2019 Forest of Reading Red Maple Fiction Award. Jean is currently in the early stages of preparing her second novel for publication in November 2019. *Larkin on the Shore* (both Red Deer Press), set in Nova Scotia, is the story of an emotionally damaged teen who finds a way to pull her life back together after being sent to spend the summer helping her grandmother open a bookshop-café in a small town on the Northumberland Strait. Jean lives in Guelph.

SYLVIA McNICOLL will release the fourth book in the "Great Mistake Mysteries" series, *The Diamond Mistake Mystery* (Dundurn Press), on May 11. Our mistake-making champion, 12 year-old Stephen

Noble, once again walks Ping and Pong and solves crime with Renée Kobai, super sparkly sleuth extraordinaire. This time they escort five-year-old Pearl to kindergarten and when she loses the famous Blushing Diamond—a pirate took it, Pearl insists—they vow to find it. But at Halloween in Brant Hills, everyone is a pirate. Besides, can Pearl be trusted? Sylvia lives in Burlington.



JENNIFER MOOK-SANG is feeling absolutely, completely, ridiculously thrilled! Why? Because *Captain Monty Takes the Plunge* (Kids Can Press) is going to be a Happy Meal book in March/April at McDonald's. Who knew that Jennifer's love of Big

Macs would so beautifully line up with her love for reading? If you too love great big gobs of cheesy, meaty, saucy deliciousness AND READING, take a small someone to your local restaurant and check out all the other terrific Happy Meal books from Kids Can Press. There are new offerings every few weeks! It's a great excuse to treat yourself! Keep those cravings coming! (What do you mean there are too many exclamation marks?) Oh yeah, and Jennifer will be giving presentations in New Brunswick for the Frye Festival in April/May. Woo hoo! This festival is jam-packed with bilingual literary events and has something for everyone. Jennifer lives in Burlington.

TINA POWELL is thrilled to announce the launch of her latest picture book, *Brandon's Big, Bad Barfday* (Peanut Butter Press). All Brandon wants for his birthday is a brand-new bicycle. When the big day arrives and there is no new bike, Brandon bawls, "Boohoo! Boohoo!" Brandon takes matters into his own hands and discovers how to make his "barfday" better. The surprise ending celebrates and

encourages gratitude, generosity and self-reliance. Please join Tina at the official launch party on Saturday, March 30, from 1:00 to 4:00 p.m., at Tribeca Coffee Company, 174 Lakeshore Road East in Oakville. For every book sold during the launch, Tina will donate \$2 to Big Brothers Big Sisters of Halton and Hamilton. Tina lives in Oakville.



TRUDEE ROMANEK is pleased to be working with Toronto dramaturge Eli Ham to further develop her World War II play *Between the Lines*. As well, a reading of an earlier version of the script will be presented as part of South Simcoe Theatre's "Four-Play" play-reading festival in the historic (ancient but adorable!) town hall in Cookstown, Ontario, on Friday, May 31 at 8:00 p.m. Go to www.southsimcoetheatre.com to find out more. Trudee lives in Barrie.



MARSHA SKRYPUCH's *Too Young to Escape: A Vietnamese Girl Waits to be Reunited with Her Family* (Pajama Press), co-authored by Van Ho, has received a number of recent honours, including being named an ILA Notable Book for a Global Society; a USSBY Outstanding International Book; Honourable Mention, Freeman Award; CBC Best Book for Kids, 2018; a Starred Review in *Quill & Quire*; and a Junior Library Guild Selection. The Scholastic US edition of *Making Bombs for Hitler* is an Iowa Teen Award nominee and *The War Below* (Scholastic), published as *Underground Soldier* in Canada, is a North Carolina

Young Adult book award nominee. Marsha lives in Brantford.



KATHY STINSON says that if your dog can fly, then there may still be time for a photo of your dog to win you a copy of *The Dog Who Wanted to Fly* (Annick Press). Kathy's new book is "a charming story of perseverance beautifully brought to life by Brandon

James Scott's exuberant and wonderfully expressive illustrations. Touching on themes of optimism and determination in the face of failure." For contest details, go to Kathy's web site and check out her blog. Kathy lives in Rockwood.

WERNER ZIMMERMAN is celebrating spring and his latest Governor General's Award-nominated book, *At the Pond* (North Winds Press/Scholastic Canada), by holding an exhibition and open house at his Guelph studio. The exhibition of the paintings and studies for the book runs from May 11 to 25 (by appointment only on weekdays). The studio open house takes place on May 11 and 12. For more information please check Werner's website. Werner lives in Guelph.

TORONTO

Welcome to new Friends: **Amanda McNeice, Erin Silver.**

AINO ANTO is pleased to celebrate the publication of her first picture book, *The Moon Watched it All* (Red Deer Press), written by Shelley A. Leedahl. The book, illustrated by Aino, is a "timeless, poetic meditation on human connections that will resonate with readers of all ages". A launch was held in Toronto on March 6 at Mabel's Fables. Another launch will be held in Saskatoon at McNally Robinson Booksellers

on Wednesday April 3 at 6:00 p.m. As well, there will be a reading sponsored by The Writers Union of Canada on Saturday April 6 at the Meadow Lake Public Library in Meadow Lake, Saskatchewan at 1:30 p.m.

ASHLEY BARRON has two new picture books out this spring. *Love You Head to Toe* (Owlkids Books) is Ashley's debut as an author-illustrator. A baby book with rhyming verse, *Love You Head to Toe*



connects the many ways newborn babies behave similarly to animal babies: stretching like sea stars, splashing like ducklings, toddling around like bear cubs and filling their chubby cheeks like chipmunks. *My Forest is Green* (Kids Can Press), written by Darren Lebeuf and illustrated by Ashley, follows a young artist as he explores his urban forest. The book received a starred review from *Kirkus*, which described Ashley's multimedia spreads as "simultaneously complex and accessible" and that they "convey the joy of discovery and model the different ways art can be used to express colours, textures and feelings." Ashley is also thrilled to be touring British Columbia's lower mainland in May as part of the TD Book Week.

KATE BLAIR's third novel, the middle-grade fantasy *The Magpie's Library* (DCB, Cormorant Books), will be coming out in May. At the library, Silva seeks escape from her grandfather's dementia. There a magpie guides her to a secret room containing books that pull her into the pages as she reads, allowing her to live through the stories. But Silva soon discovers that her visits to the magical library come at a terrible cost.

ANDREA CURTIS' new middle-grade non-fiction, *Eat This! How Fast Food Marketing Gets You to Buy Junk (And How to Fight Back)* (Red Deer Press) was named an OLA Best Bets and one of 2018's best books by both *Kirkus* and *School Library Journal*. She has been pleased to see teachers and librarians using it to talk about media and food literacy. Andrea's first young-adult novel, *Big Water* (Orca Book Publishers), about two teenage survivors of a Georgian Bay shipwreck, was published last year. It got a boost when the shipwreck Andrea wrote about in her adult book *Into the Blue* (Vintage Canada) was discovered nearly intact after more than a century at the bottom of the bay. Andrea is working on a new non-fiction book called *A Forest in the City* (Groundwood Books). It's about urban trees and will be published in 2020. She's also writing a picture book about a blue budgie named Barnaby that will be published by Owlkids Books in 2021.

CAROLINE FERNANDEZ is thrilled to announce her upcoming picture book *Stop Reading This Book* (Common Deer Press). Illustrated by Shannon O'Toole, it's an engaging story of a book judging a reader by his/her cover. You can find out more about the book by following the #StopReadingThisBook hashtag on social media. *Stop Reading This Book* will launch in October.

NADIA L. HOHN has a picture book coming out in September titled *A Likkle Miss Lou: How Jamaican Poet Louise Bennett Coverley Found Her Voice* (Owlkids Books), illustrated by Eugenie Fernandes. Nadia recently signed a contract for her third book in the "Malaika" series; it will be published in 2021. Nadia is the author of *Malaika's Costume* and *Malaika's Winter Carnival* (all Groundwood Books).

SUSAN HUGHES is pleased to report the May 2019 publication of *Puppy Pals* (Scholastic Canada), illustrated by Leanne Franson. Kat, Maya and Grace dream about puppies. So helping out at Kat's aunt's

dog-grooming salon is a dream come true! Originally published as four separate chapter books in "The Puppy Collection" (*Bailey's Visit*, *Riley Knows Best*, *Murphy Helps Out* and *Bijou Needs a Home*), *Puppy Pals* is a collection of the four books, complete with adorable illustrations that will thrill young puppy lovers!

MICHELLE KADARUSMAN's forthcoming middle-grade novel, *Girl of the Southern Sea* (Pajama Press), has been chosen as a Junior Library Guild selection. The story, laced with Javanese mythology, follows a girl in the slums of Jakarta and her determination to earn an education. The book will be released in May 2019. Both publisher and author have chosen to support Plan International's #BecauseIAMaGirl #DefyNormal campaign.

MARY BETH LEATHERDALE's anthology #NotYourPrincess (Annick Press), co-edited with Lisa Charleyboy, received the American Indian Youth Literature Award for the Best Young Adult Book from The American Indian Library Association (AILA). AILA is an affiliate of the American Library Association. Lisa and Mary Beth were delighted to attend the AILA Literature Awards Ceremony held at the Seattle Public Library as part of the American Libraries Association Mid-Winter Conference.

REGAN W. H. MACAULAY's recently published picture book, *Mixter Twizzle's Breakfast*, illustrated by Wei Lu, has been selected as a finalist for the Wishing Shelf Book Awards (Category 1: pre-school picture books). A new edition of Regan's first picture book, *Beverlee Beaz the Brown Burmese* (both Mirror World Publishing), illustrated by Alex Zgud, will be released on April 17. The relaunch event



will take place at Pet Uno, 675 College St, Toronto, on Saturday, April 27, from 12:00 p.m. to 3:00 p.m. All proceeds from the relaunch go to the Annex Cat Rescue.

ELIZABETH MacLEOD's books *Meet Viola Desmond* and *Meet Chris Hadfield* have been named Ontario Library Association Best Bets. The Canadian Children's Book Centre *Book News* says about the books, "The attractive format, clear text and cheerful, droll illustrations convey a substantial amount of information."



Participating in the CANSCAIP Group Launch at the OLA (Ontario Library Association) Conference are (left to right), Marthe Jocelyn, Debbie Ohi (in a potato costume), Karen Krossing, Mary Beth Leatherdale, Liz MacLeod, Sharon Jennings, Theo Heras, Anne Dublin. (Behind) Andrea Curtis and Carmen Mok.

Meet Chris Hadfield was on Indigo's list of top kids' books in their "Holiday Bookshop" and *CM Magazine* gives it five stars. *Meet Viola Desmond* was highlighted in the "Holiday Gift Guide" on CBC Radio's *The Next Chapter*. The book is a Silver Birch Express nominee so Liz took part in "Forest Fridays" in January. The latest book in the series, *Meet Tom Longboat* (all Scholastic Canada), is now available and *Quill & Quire* states it, "stands out in the field of non-fiction kidlit biographies thanks to its appealing, comic-strip style." *CM Magazine* says Liz's book *Super Cats*

(Annick Press) is "lively, well researched... most informative and enjoyable."

REGAN McDONELL (*Black Chuck*, published by Orca Books), **HEATHER T. SMITH** (*The Agony of Bun O'Keefe*, Penguin Teen Canada), **VICKI GRANT** (*36 Questions That Changed My Mind About You*, Running Press Teens) and other authors will take part in a very special White Pine panel discussion and signing on Saturday April 6 at 6:00 p.m. The event takes place at the Chapters Indigo at Yonge & Eglinton in Toronto and is hosted by Christie Williamson, Indigo Y&E's Children's Books Manager. All are welcome and the panel will be followed by a Q&A.

MICHELE NIDENOFF, illustrator of *Children's Prayers with Hope Bear* by Judy Rois, is pleased to announce that the French version, *Prions avec nos enfants et l'Ours Hope* (both Anglican Foundation of Canada) was released in December 2018.

KEVIN SYLVESTER has two books out this spring. *Gargantua Jr: Defender of Earth* (Groundwood Books) is a picture book and was his last work with the amazing Sheila Barry. Kevin and Michael Hlinka joined up again to create the financial literacy book *Follow Your Stuff* (Annick Press).

SUE TODD is thrilled to have her art accepted in an art exhibition in London, England. *The Amazing Adventures: An Exhibition of Art Inspired by the Works of Jules Verne* is a collaboration between HireAnIllustrator.com and the Little Chimp Society. The show features more than 100 works of art influenced by the "Voyages Extraordinaires" series of novels by Jules Verne and is accompanied by a limited-edition publication. The exhibit runs from April 9 to 12 at The Framers Gallery in London, with an opening celebration on Thursday April 11 from 6:00 to 8:30 p.m.

REBECCA UPJOHN is delighted to announce that her book *Lily and the Paper Man* (Second Story Press),

illustrated by **RENNÉ BENOIT**, is now available in Spanish with the title *Lily decide ayudar* (Editorial Trillas). Rebecca continues to write in Toronto and in New Hampshire, USA, and to speak to kids in both countries about writing.

FRIEDA WISHINSKY and **ELIZABETH MacLEOD's** book *How to Become an Accidental Genius* (Orca Book Publishers) gives readers tips on making unexpected discoveries by telling the stories of more than 65 fluky masterminds. Profiles include well-known inventors such as Alexander Fleming and Hedy Lamarr (yes, THAT Hedy Lamarr!), as well as less-famous achievers like Susan Olivia Poole (the Jolly Jumper inventor) and Frank Epperson (Popsicle's creator). The book is organized in chapters including "Be Persistent!" and "Make Connections!" *Kirkus* says *Accidental Genius* is "an engaging tour of the inspirations behind a host of marvellous inventions." *School Library Journal* calls it "A worthy addition to the pantheon of books on inventors and inventions." *Accidental Genius* launches at Mabel's Fables (662 Mount Pleasant Road, south of Eglinton Avenue, Toronto) on Saturday April 6, 2:00–4:00 p.m. Frieda and Liz will sign copies at Indigo (Yonge & Eglinton) on April 13, 1:00–3:00 p.m.. Please join us!

MANITOBA, SASKATCHEWAN, ALBERTA

Welcome to new Friends: **Jessica Giesbrecht**, Swift Current, SK; **Stephanie McGregor**, Winnipeg.

BEVERLEY BRENNAN's new middle-grade novel *Sapphire the Great and the Meaning of Life* (Pajama Press) explores themes of family, friendship and identity through the dual perspectives of nine-year-old Jeannie and her existentialist hamster. With a cast that includes a transgender neighbour, a father coming out as gay and a realistic protagonist who will appeal to fans of Ramona Quimby, Beverley's latest offering is an age-appropriate introduction to

some difficult subjects that also abounds with warmth and humour as well as spot illustrations by Tara Anderson. A free teachers' guide is available at Beverley's web site. She lives in Saskatoon.

ALISON LOHANS is very happy to have finally found a home for a short creative non-fiction piece that's dear to her heart. "This Place of My Father's Heart" is based on her late father's connection to the family cottage in Dorset, Ontario, where he spent all of his boyhood summers. This piece won a prize in a 2018 literary competition and now will appear in the spring 2019 edition of *Transition* magazine. Alison lives in Regina, SK.

BRITISH COLUMBIA, YUKON, NUNAVUT, NWT

Welcome to new Friend: **Janet Harrison**, Gibsons, BC.

LEE EDWARD FÖDI's new middle-grade book, *The Secret of Zoone* (HarperCollins Canada), was published March 5 and is the first in a three-book series. It follows the misadventures of a princess with inappropriately purple hair, a skyger with crippled wings and a clumsy boy with a key to the nexus of the multiverse. Lee lives in Vancouver.

DEBORAH HODGE is pleased to announce her upcoming release *Cooking with Bear*, illustrated by Lisa Cinar. It is a sequel to her earlier work, *Bear's Winter Party* (both Groundwood Books). At 48 pages, *Cooking with Bear* is both a picture book and a cookbook. It is the story of Bear who shows his friend Fox how to gather fresh foods in the forest and cook marvellous meals with them, later to be shared



with their community of friends. The 15 kid-friendly recipes, including such dishes as nut burgers, wild greens pita pizza, hazelnut-chocolate chip cookies and wild strawberry smoothies, are forest-themed, easy to make and delicious. The book will be available April 1. Deborah lives in Vancouver.



SHELLEY HRDLITSCHKA's book *The Grizzlies of Grouse Mountain: The True Adventures of Coola and Grinder* (Heritage House Publishing), co-written with Rae Schidlo and illustrated by Linda Sharp, tells the heartwarming and

inspiring tale of Coola and Grinder, the two adult grizzly bears living in a five-acre wildlife refuge on Grouse Mountain in North Vancouver. Coola hails from Bella Coola and Grinder is named after the Grouse Grind hiking trail. The bears were brought to the mountain as orphaned cubs and the refuge simulates a grizzly bear's natural habitat. This story describes their life on the mountain, their distinct personalities and their important role in teaching wildlife rangers and scientists about grizzly bear behaviour. Written for young school-age children, *The Grizzlies of Grouse Mountain* presents facts and entertaining anecdotes about the bears in a clear and engaging way and imparts valuable lessons about the importance of wildlife conservation. Shelley lives in Vancouver.

TANYA LLOYD KYI's new middle-grade novel, *Mya's Strategy to Save the World* (Penguin Random House), is due out April 30. Mya is a 12-year-old social justice campaigner who's sure she could solve the refugee crisis and reorganize her family if only she had her own cell phone. Tanya lives in Vancouver.

ANITA MIETTUNEN's non-fiction book *Big Blue Forever* (Red Deer Press) has been shortlisted for Atlantic Canada's 2018-19 Hackmatack Children's Choice Book Award (English Non-fiction). The award ceremony will be held in Halifax on May 31



and is open to the public. *Big Blue Forever* was also a finalist for the Lane Anderson Award, which celebrates Canadian science writing for both young and adult readers; Anita was honoured to attend the award dinner and meet all the nominees in Toronto in November. In September, she gave an author presentation at the Arts4All Festival in Surrey, British Columbia. Anita lives in Vancouver.

ANNE PATTON held a fun-filled book launch in Victoria for her new middle-years novel *Trial by Winter* (Coteau Books). *Trial by Winter* is the final book in her trilogy about the Barr Colony in Saskatchewan. Anne brought a frigid winter scene to life through a Readers' Theatre performance with her granddaughters. The guests enjoyed food based on the books, tried activities and explored a mini-museum of artifacts. In April when the weather is more accommodating for a spoiled west-coaster, Anne will hold launches in Calgary and in Briercrest, Saskatchewan. Anne lives in Victoria.

JOCELYN SHIPLEY's novel for reluctant teen readers, *Impossible* (Orca Book Publishers) in the "Soundings" series, is a Young Adult Library Services Association (YALSA) Quick Pick for 2019. Her new novel in the same series, with the working title *Stranded* (also from Orca), will be published in fall 2020. Jocelyn lives on Vancouver Island and in Toronto.

ROBIN STEVENSON has two new books out this spring. Her first board book, *Pride Colours*, received a starred review in *School Library Journal* and her first book of non-fiction for teens, *My Body My Choice: The Fight for Abortion Rights* (both Orca Book Publishers), received a starred review from *Kirkus*. Robin also has two books coming out in the fall. Her middle-grade non-fiction book called *Kid Activists* (Quirk Books) is about the childhoods of well-known activists. Robin's picture book called *Ghost's Journey* (Rebel Mountain Press) is based on the true story of a gay couple and their cat who fled persecution in Indonesia and found a new home in Canada. Robin is also excited to be a 2019 Young Adult mentor for We Need Diverse Books. Robin lives in Victoria.

Editor's note: Members can be contacted via the form on their CANSCAIP site Membership page.



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HOW TO REVISE A PICTURE BOOK:

Beginnings and Endings

By Karen Krossing

I firmly believe that revision is the heart of the writer's craft. We hear from Anne Lamott in [Bird by Bird: Some Instructions on Writing and Life](#) that we need to give ourselves permission to write a “shitty first draft”. Author Jane Smiley said, “Every first draft is perfect, because all a first draft has to do is exist.” If the purpose of a first draft is just to get our ideas down on paper in a somewhat-coherent manner, revision becomes paramount. It's the reason an editor might eventually be able to sense the pulse of my story. It's the reason a reader might get to thrum to the beating heart of the story I've finally managed to infuse with life.

But how to revise well? I explored this question with a visit to my local archive—the [Osborne Collection of Early Children's Books](#) in Toronto—to seek original manuscripts that became acclaimed picture books. My goal was to analyze how authors of both classic and recent books had revised their manuscripts. I thought of it as a game, where I could identify what questions the author may have asked when revising or what questions they answered through revision. I could then ask the same questions about my own works-in-progress. I emerged from the stacks with seven picture-book manuscripts by authors who were not illustrators, since I'm not one.

Then I analyzed three of those manuscripts, including one for the concept book [Red is Best](#) by Kathy Stinson (illustrated by Robin Baird Lewis, published by Annick Press), about a girl who insists red is the best colour; the narrative nonfiction book

[The Road to Afghanistan](#) by Linda Granfield (illustrated by Brian Deines, published by Scholastic Canada), about the memories of a young soldier who has returned from duty; and the classic story [Franklin in the Dark](#) by Paulette Bourgeois (illustrated by Brenda Clark, published by Kids Can Press), about a turtle who is afraid of the darkness inside his own shell.

First, some statistics and generalities about what I discovered: *Red is Best* gained fifty words during revision to a total of 338 while the others became significantly shorter. All authors revised the title—one to echo a change to the ending (*My Favourite Colour is Red* becomes *Red is Best*), one to echo a change in the story problem (*The Turtle They Called Chicken* becomes *Franklin in the Dark*) and one for emphasis (*A Road to Afghanistan* becomes *The Road to Afghanistan*).

All authors made significant changes to the beginnings of their stories, and only one made no changes to the ending (Bourgeois). As for the messy middle, let's just say revisions were plentiful in all manuscripts. I noted deepening of character motivation as well as cutting, rewriting and reordering for a better emotional and/or structural through-line.

I also noticed that, in two cases, the final book answered a different story question than the draft did. In [Writing Picture Books: A Hands-On Guide from Story Creation to Publication](#), Ann Whitford Paul says it's critical that each picture book answers a story question, which may be focused in many different ways, in order to provide a frame that “determines everything—plot, characters, ending, word usage.”

To narrow the scope of this article, I've highlighted what I think are the most useful examples of revision techniques from the above manuscripts and books, and I've included some take-away questions for improving one's own revision process. This article will cover how to revise

beginnings and endings, and a follow-up article will explore how to revise messy middles.

A STRONG PICTURE-BOOK BEGINNING NEEDS to cover a lot of ground: introduce an engaging protagonist, define what he or she wants, evoke the setting, launch the conflict, establish tone and voice, and compel a child and even an adult reader to turn the page. In her early draft of *Red is Best*, Stinson includes the mother's dialogue near the beginning of her text:

"Kelly, here are your white stockings.

Come and put them on, please."

(Kelly in just her dress, mom holding out white stockings.)

"But I want to wear my red stockings!"

"A picture-book ending is, ideally, a destination that is both inevitable and surprising."

By the final version, Stinson has cut this text in favour of focussing on the child's point of view: "My mom doesn't understand about red." In this sentence, she introduces the opinionated voice of the protagonist, her conflict with mom and the colour concept that is the through-line of the book. She evokes compelling questions like: What is so special about red? Why doesn't mom understand? Who will win this conflict?

Similarly, for *The Road to Afghanistan*, Granfield cut over a hundred words from her draft opening. Told in the voice of a young soldier, Granfield's draft manuscript begins with the protagonist's childhood reflections on never correctly spelling Afghanistan in school, not knowing where it was or who lived there, and not knowing what an Afghan blanket and an Afghan dog had to do with the country.

In her final version, Granfield cut this text to begin with her young soldier as an adult, saying:

"Afghanistan. I've been there and seen the beauty of its mountains and its fields of wildflowers. I've also seen the ugliness that war can bring to a country and to its people. I was a soldier there for two tours of duty, but now I'm home."

In her draft, Granfield was working in a child-like connection, since writing an adult protagonist in a picture book is a challenge, but the final text is stronger with its focused conflict up front.

Since picture books have word-count restrictions, it's better to get to the conflict as soon as possible. Granfield's final version establishes the soldier's reflective voice (without revealing gender), evokes the setting of Afghanistan and sets up a conflict

between beauty and ugliness. The reader is left curious about what this soldier experienced and who he or she is.

In contrast, Bourgeois does not cut text from her draft beginning of

Franklin in the Dark. Instead, she rewrites it completely. She begins her draft with a list of Franklin's fears, while the final version focuses on what he is capable of, with one pointed fear.

The draft reads: "Franklin was afraid of creepy, crawly things, slippery, slimy things, monsters (dead and alive) and very high mountain ledges. Most of all he was afraid of small, dark places. And that was the real problem because... Franklin was a turtle. He was terrified of crawling into his small, dark shell. He was the only turtle in the whole world who dragged his shell behind him in a wagon."

In contrast, the final text reads: "Franklin could slide down a riverbank all by himself. He could count forwards and backwards. He could even zip zippers and button buttons. But Franklin was afraid of small dark, places and that was a problem because... Franklin was a turtle. He was afraid of crawling into his small, dark shell. And so, Franklin the turtle dragged his shell behind him."

The final text does a much better job of establishing Franklin's age and ability level. He's more appealing since he's not a complete scaredy-turtle. Instead, he's generally happy with only one big problem, which sets up a delightful contrast. The

reader laughs at the image of a turtle pulling his shell behind him, but also empathizes since we're all afraid of something.

After the opening, the reader is left wondering how Franklin will solve his problem. In both versions, Bourgeois retains the great illustration opportunity of Franklin pulling his shell behind him. In other words, it's as important to know what to cut (or rewrite) as it is to know what to keep.

From my analysis of these revised beginnings, I developed these questions to ask when revising our own picture-book manuscripts:

- From Stinson's revision: *Have I started with a child-centred point of view? With a strong, compelling character? With a clear protagonist's desire line?*
- From Granfield's revision: *Have I started with conflict on the first page? With a compelling setting and strong mood?*
- From Bourgeois's revision: *Can I revise my beginning for character depth and clarity? Do I need to focus or shift my story problem?*

SINCE THE DESTINATION IS USEFUL to keep in mind when revising, I'll skip over messy middles to look at endings next. A picture-book ending is, ideally, a destination that is both inevitable and surprising. Author Jane Yolen says, "A book should end with the unexpected expected." In [The Nuts and Bolts Guide to Writing Picture Books](#), author

Linda Ashman identifies "three types of satisfying endings: the Ah!, the Awww and the Ha!"

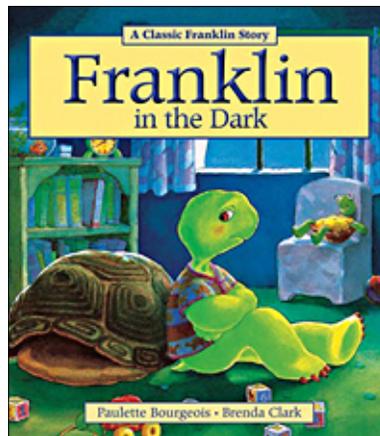
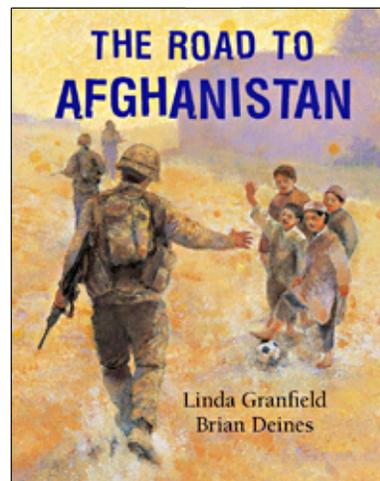
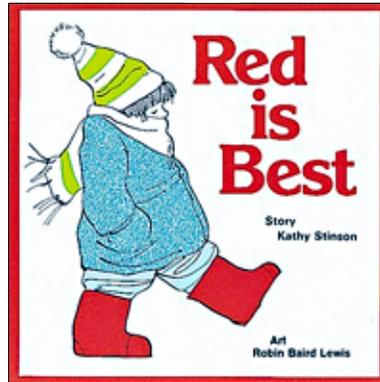
In the Ah!, the problem, goal or journey is resolved. In the Awww, we get a "classic warm and cozy ending." In the Ha!, the ending is a funny or surprising twist. I would add that any picture-book ending also needs to provide hope or the possibility of resolution for child readers.

In her draft of *Red is Best*, Stinson's last line is: "I guess you could say my favourite colour is red." This relates to her draft title *My Favourite Colour is Red*. Her published ending is: "I like red, because red is best."

In her revision, the sentiment is similar to the draft, although it's tighter and sure of itself. Kelly now knows what she likes and is not afraid to state it. During revision, Stinson also found herself a stronger title that echoes her final line. It's an Ah! ending, resolving that Kelly will not be swayed by Mom's interference.

In her draft and final versions of *Afghanistan*, Granfield reveals (through illustration) that her soldier protagonist is female with one empty sleeve due to a war injury. This is a Ha! moment, since most readers would assume the soldier is male. Both versions of the ending focus on a remembrance ceremony, where the protagonist wears a poppy and thinks of the men in her family who fought and lived with courage. She admits

that "I will need such courage for my journey to my new life," adding an Awww element to the ending.



Granfield's draft ending reads, "I watch the veterans and I think of everyone who has been touched by war. Now I am a veteran with stories to share, when I'm ready."

In her final version, she cuts the first of those sentences and follows up with "Stories of a land far away and people I will never forget." This revision moves from the general to the specific, with an Awww moment that is sad yet inspiring.

The ending continues, in both versions, with children reciting the poem "In Flanders Fields" and laying a wreath of poppies on a memorial. The children represent hope for the future while also remembering the past. They also speak directly to the child reader. The final version then concludes with back matter about the international mission in Afghanistan.

As mentioned, Bourgeois's published ending for *Franklin* is identical to her draft. At night, Franklin crawls into his small, dark shell, even though he's afraid. He says a brave good night.

"And then, when nobody was looking, Franklin the turtle turned on his night light." This is an Ah! ending since Franklin has figured out how to cope with his fear, but it also has the funny twist of a Ha! ending because the night light is a surprise. Again, Bourgeois was aware of what worked in her story and knew to retain her final lines.

From these revised endings, we can apply these questions to our own revisions:

- From Stinson's revision: *How does my ending relate back to my opening and even my title? How does my ending relate to my character's original desire?*
- From Granfield's revision: *Have I ended with a sense of completion and even hope for the child reader?*
- From Bourgeois's revision: *Have I retained what works from previous drafts or my initial impulse?*
- From all these revisions: *Is my ending satisfying in terms of delivering an Ah!, Awww and/or Ha! moment?*

In the next issue of the *CANSCAIP News*, I'll share my analysis of how these authors revised the messy middles of their manuscripts as well as questions to ask when revising your own messy middles. Stay tuned!

KAREN KROSSING is known for writing novels for kids and teens, such as [Bog](#) (Fitzhenry & Whiteside) and [Punch Like a Girl](#) (Orca). She's been exploring the picture-book genre as part of her [Masters in Writing for Children and Young Adults at the Vermont College of Fine Arts \(VCFA\)](#), where she's completed a [Picture Book Intensive](#) semester.



Editor's Note: Quotations from archival material by Paulette Bourgeois, Linda Granfield, and Kathy Stinson are used by permission.



WHAT EVERY ASPIRING CHILDREN'S AUTHOR NEEDS TO KNOW ABOUT PUBLISHING

BY NASEEM HRAB

It seems like book publishing is a mysterious, captivating industry to many people. It barely gets represented in pop culture and when it does get featured, the representation doesn't seem very accurate. Yet many people put "write novel" on their bucket list because, apparently, writing and getting published is a very easy thing to do.

Writing a barely palatable draft of a 500-word picture book for children feels like a near-impossible task to me most days, so let's take this opportunity to talk about all the things I wish all aspiring children's authors knew.

You Need More Than an Idea

Family members, friends, acquaintances and complete strangers frequently approach me and say, "Hey! I have an idea for a children's book."

I don't entirely love when this happens. I know I might alienate people by saying that, but I'm going to risk it for the sake of truth. I'd much prefer if people would approach me and say, "Hey! I've finished a manuscript for a children's book."

Everyone has ideas for children's books and very few people have completed manuscripts. Why? It could be because every idea seems perfect... until you actually try to do something with it. And then it shatters into a million pieces.

But you need your ideas to shatter, so that you can actually build something from them. And you can't just tell a publisher about your idea—you have to show them a finished manuscript. You wouldn't walk up to a personal trainer and tell them that you're going to do push-ups and then just stare at your arms, would you?

Writing Children's Books is Easy – Right?

We all see board books for babies with one word on each page and think, "Anyone can do this!" Or we think we can write perfect rhyme in minutes, or dash off a 3000-word story in one evening. The reality? You can't! I can't! We can't!

After you write a first draft, you need to write a second draft, a third draft and so on. With each draft, you need to push yourself to be more original and to hone in on what you're really trying to say.

After you've done all you can do, you should feel barely comfortable to submit to a publisher. And if your manuscript is accepted by a publisher, it will then go through a rigorous editorial process. Though your editor will help you shape your manuscript, and teach you a lot about how to revise, an editor can't make you an amazing writer. That's your job.

Make Sure Your Concept and Execution Are Original

Most editors use the words "fresh voice" or "original stories" when they describe what they're looking for in a manuscript. What is a fresh voice? What's an original story?

Well, it's a story they haven't read before, and they've read a lot. Be inventive. Do your homework. After you've written your manuscript, seek out any books that seem

similar to your book and push yourself to revise your manuscript to ensure yours is unique.

No One Cares as Much About Your Book as You Do

It's true. But that doesn't mean that writing children's books isn't hugely rewarding.

Only you can make your writing a priority and only you can make your manuscript as strong as it can be. The joy has to come from the writing and revising. It has to come from the process. There are thousands of children's books published in North America every year and the odds of your book standing out in the marketplace is as likely as spotting a unicorn.

No one really wants to hear you talking at length about your writing. Talking about your writing is kind of like talking about your dreams—they're only meaningful to you. So, make sure the act of writing is meaningful to you and have fun with the process.

A Book Deal Does Not Mean You Can Afford a New House, But, with Luck, At Least One Kid Will Like Your Book

The bad news is that writing doesn't lead to riches. People think you can make money from children's books because all they hear about is J.K. Rowling. You know who they don't hear about? Naseem Hrab and her nine-to-five job, and the writing she does at night, and how the advances for her three books barely cover three months' rent.

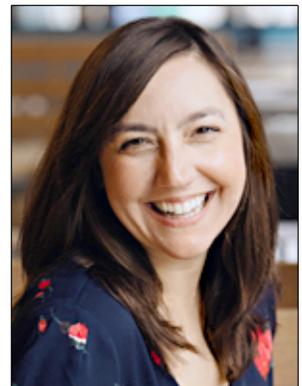
The good news is that your heart will swell the first time someone sends you a photograph of their kid reading your book. And if that someone tells you that their kid asked for your book to be read to them over and over, your heart will

explode into a million bits. This is what really matters.

On the other hand, at least one kid will probably hate your book. That will keep you humble and maybe make you want to write a book that will win that kid over.

This article originally appeared on Open Book (open-book.ca).

*NASEEM HRAB is the author of the picture books *Ira Crumb Makes a Pretty Good Friend* and *Ira Crumb Feels the Feelings*, illustrated by Josh Holinaty (Owlkids). Her comedy writing has appeared on McSweeney's Internet Tendency and The Rumpus. Sometimes Naseem likes to get up on a stage and tell true stories. She loves improv and coffee ice cream. She worked as a librarian for a time and currently works in children's publishing.*



BUSINESS BRIEFS

MARKETING

Editor's Note: In the Summer 2018 issue, Beth Pollock offered a *DIY Guide to marketing*. We offered a shortened version in the Winter Newsletter. For Marketing advice, check either issue.

SAVE THE DATE: CANSCAIP's 35th Packaging Your Imagination (PYI) will be held on Saturday, October 26, 2019 at the Li Ka Shing Knowledge Institute, 209 Victoria Street (near Yonge and Dundas). **Keynote Speakers:** Itah Sadhu and Jan Thornhill. **Registration opens in July.** See the website for complete information.

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Submitted by Gail Sidonie Sobat, YouthWrite® Coordinator

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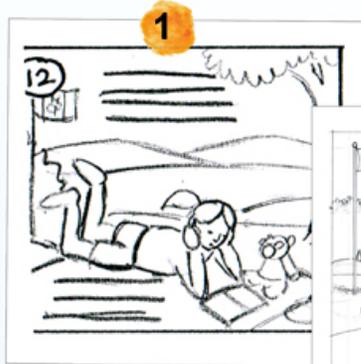
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MANUSCRIPT EVALUATION and COACHING Written a first draft and need feedback? Need a line-by-line edit? Completed an outline, a first chapter and a last chapter, but don't know where to go from there? If your manuscript is aimed at a child or teen audience 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.

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



MICHELE NIDENOFF'S *Sketchbook*



1



2



3



4

1. I started with a thumbnail sketch.

2. A preliminary rough sketch was drawn in pencil. Elements of the sketch were refined, resized, then cut and pasted into position.

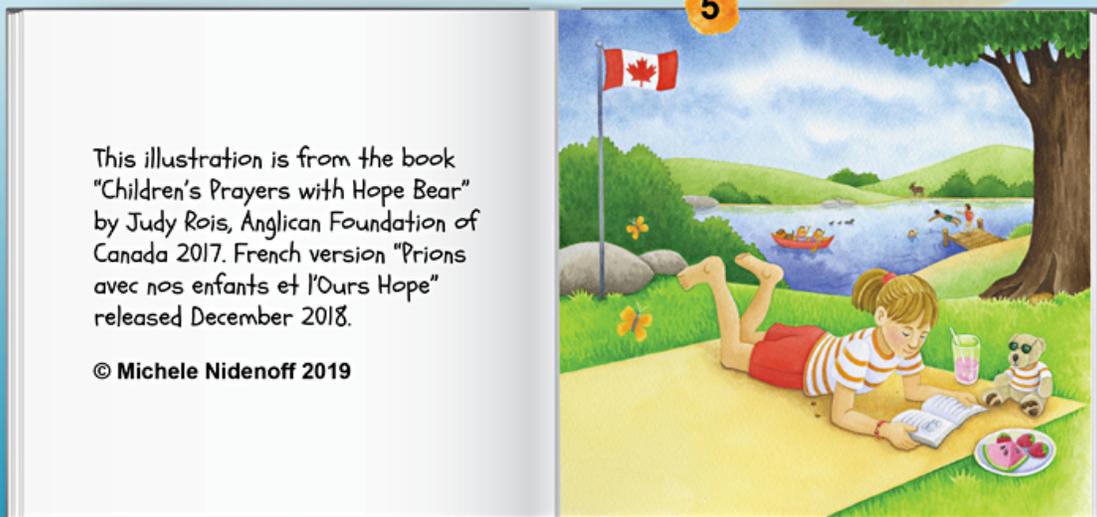
3. The final sketch was done on tracing paper with a Pigma Micron Fine Liner. I then traced the drawing onto watercolour paper using a lightbox.

4. My favorite watercolour paper was discontinued so I tested seven different watercolour papers with the same image and colours. I liked The Langton Prestige the best.

5. Finished illustration done in watercolour.

Tools

Pencil, Pigma Micron Fine Liner
 Sketch and Tracing Paper
 Winsor & Newton
 Professional Watercolours
 Daniel Smith Extra Fine Watercolors
 Watercolour Brushes in various sizes
 The Langton Prestige 140 lb. Cold Press
 Watercolour Paper
 Lightbox



5

This illustration is from the book "Children's Prayers with Hope Bear" by Judy Rois, Anglican Foundation of Canada 2017. French version "Prions avec nos enfants et l'Ours Hope" released December 2018.

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