

scbwi

THE

BOOK

The **ESSENTIAL GUIDE to**
PUBLISHING for CHILDREN

2017

WELCOME TO THE BOOK: THE ESSENTIAL GUIDE TO PUBLISHING FOR CHILDREN.

This book is the crown gem of the Society of Children's Book Writers and Illustrators publications. It contains virtually all the information you will need about writing and illustrating for the children's book market. It will help you chart your creative work from inception all the way through the process of publishing and marketing.

THE BOOK includes the latest market reports, articles on social media, discussions of emerging publishing options, and up-to-the-minute directories of everything from agents to book reviewers to relevant blog sites. Time-sensitive material contained in THE BOOK is updated regularly on our website, scbwi.org.

The SCBWI staff takes great pride in presenting you with this invaluable tool that will optimize your career, whether you are already well published or a newcomer to the field. Use it as your primary reference and workbook.

Don't hesitate to contact us if you have any remaining questions. We wish you great success in the children's book field and hope that THE BOOK will guide you along your creative path.

With all best wishes,



Lin Oliver | Executive Director



Stephen Mooser | President

scbwi 

society of children's book writers & illustrators

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BENEFITS OF SCBWI MEMBERSHIP

by Lee Wind

The Society of Children’s Book Writers and Illustrators is here to help you with your craft, aid you in the business of having a successful career in children’s literature, keep you inspired, give you opportunities to advance on your journey as a writer and/or illustrator, and embrace you in the community of people just like you—those of us who love creating works for children and teens!

CRAFT

Feedback & Accountability!

- » Your local chapter can help you find writer and/or illustrator peers so you can join (or form) a critique group.
- » Voice, Plot, Character, Setting, Book Dummies, and More!
- » Local and international events offer sessions on the nuts and bolts of writing and illustrating for children and teens.

Learn From Experts!

- » DVD Master Classes, exclusive podcast interviews, and conference intensives take you further towards mastering your craft.

BUSINESS

Sell Your Books!

- » Our new online bookstore links readers to where you want them to buy your books.

Agents, Editors & Art Directors!

- » Meet and get your work in front of industry decision-makers and gatekeepers at local and international events.

Book Launch Parties!

- » Celebrate your book being published across all social media with a Book Launch Party on our website.

INSPIRATION

Author & Illustrator Stars!

- » Newbery, Caldecott and National Book Award Winners, *New York Times* Bestsellers, lifetime achievement honorees . . . Faculty at our conferences are astonishingly accomplished.

Profiles, Ideas, Craft Book Reviews, Art Tips & More!

- » All SCBWI *Bulletin* articles and features are searchable online and at your fingertips.

Keynotes That Rock Your World!

- » It happens at every International Conference. That moment (sometimes more than one!) that resonates so powerfully, it inspires you for the journey ahead.

OPPORTUNITY

Speakers Bureau!

- » We help you find out what you need to know to do school visits and help schools find you.

Get Discovered!

- » With over twenty different categories of annual Awards and Grants, plus critiques, contests and illustrator showcases at local and international events, membership is loaded with merit-based chances for your work to be noticed.

Be Mentored!

- » Mentoring programs and professional critiques are all about helping you get your writing and/or illustrating, and your career, to the next level.

COMMUNITY

Your Tribe!

- » With over eighty regions around the world—wherever you go, SCBWI is there, too.

Your Tribe Online!

- » Newly merged with Verla Kay’s famous Blueboards, our discussion boards can keep you connected and talking about kid lit around the clock and around the world!

Volunteer Opportunities!

- » With over 23,000 members, SCBWI runs on volunteer power. Pitching in is a great way to give back, make new friends, and feel like you belong to our tribe. Because you do. ☺

SCBWI

**PREPARING &
SUBMITTING
YOUR WORK**





FROM KEYBOARD TO PRINTED PAGE

edited by Kim Turrisi & Aaron Hartzler

So you've written a book or an article for young readers? Whether you're submitting to agents or have decided to submit directly to editors on your own, here are the basics on formatting your writing and the process of sending it out.

QUERY FIRST

A query letter is always recommended before submitting a full manuscript. This letter is an introduction of you and your story for the editor. If your manuscript is of interest, the editor will request a submission. Read "The Query Letter" on page 13 of this guide, or online at scbwi.org "Resource Library." Click on SCBWI THE BOOK.

AGENTS

While an agent is not necessary to submit a manuscript to an editor, many publishers accept only solicited material represented by an agent. When submitting to an agent, here are some things you should know:

- » Not all agents handle children's material. Consult the Agents Directory on page 129, or online in the "Resource Library" portion of the SCBWI website. Click on "SCBWI THE BOOK Online" and "Directories & Resources."
- » Most agents list their submission guidelines and procedures at their websites. It is imperative that you research these guidelines prior to submitting.
- » The SCBWI recommends that you not deal with agents who charge up-front for any of their services or have a "reading" fee.

SUBMITTING YOUR MANUSCRIPT

Most legitimate publishers post their submissions guidelines at their website. A simple Google search will pull up any publishing house you might want to submit to. Be sure to read their specific submission policies prior to sending in a manuscript.

To assist you in determining which publishers might be a good match for your writing, the SCBWI offers a resource called "Edited By," a house-by-house listing of what editors have published recently. A careful investigation of publishers' catalogs (available by request from the publisher), *Children's Books in Print* (available in the "Resource Library"), various marketing lists found in

writers' periodicals, and, most importantly, examination of books themselves should indicate to you which publishing houses would be most receptive to your work.

Here are some basic suggestions:

- » Your manuscript should be addressed to the editor who requested it in response to your query letter. Include a self-addressed, stamped envelope of the correct size to hold your manuscript, with a sufficient amount of postage affixed.
- » Include a brief cover letter with only information that is necessary for the editor to know, as it relates to your manuscript (e.g., for nonfiction, describe what qualifies you to discuss your subject; for fiction, include any previous publishing credits). If you are submitting your manuscript in response to a previous query, be sure to mention this in your cover letter.
- » Keep copies of all correspondence.
- » Unless you are a professional illustrator, do not include illustrations with your picture book manuscript. An art director will choose an illustrator that suits your work.
- » Do not attempt to indicate where you would like illustrations to be placed in your picture book story, or what they should portray. This is the job of the art director and the illustrator.
- » While not all editors will do so, you may include a self-addressed, stamped envelope to encourage the acknowledgment of your manuscript.

A decision on your manuscript may take six months or more. Some editors are slower to respond than others. If you have not had a response at the end of three months, send a polite letter or e-mail of inquiry to the editor and ask about the status of your manuscript.

Submitting a manuscript to several editors at the same time (a policy called "multiple submissions") is sometimes frowned upon by editors, but if

you choose to do so, you must notify the editor up front. Simply include a sentence in your cover letter stating that this is a “multiple submission.”

FORMATTING YOUR MANUSCRIPT

Here are suggested guidelines from the publishing industry:

- » All manuscripts must be typed on 8½" x 11" white paper in black ink.
- » Use 12-point Arial or Times New Roman.
- » Double space all manuscripts.
- » Pages should be numbered consecutively.
- » The default margin settings that appear in a new Microsoft Word document are acceptable. If you are setting margins manually, use a 1-inch or 1.25-inch margin on each side of the page.
- » Do not submit electronically (i.e., e-mail) unless the editor or agent specifically requests you do so.

The format of the first page might look something like the page below.

Your Name
 Your Address
 City, State ZIP
 Your Telephone Number
 Your E-mail Address

TITLE IN ALL CAPS (halfway down page)
 By Your Name

Your story begins here...

1

NUMBER OF MANUSCRIPT PAGES

While there are no specific requirements, here are current market trends for the genres listed below. We recommend that you begin by visiting a bookstore (not a library) to see what books are currently being offered by publishers.

Agents and editors seek good writing. If your voice, plot and characters grab them, they will help you decide what genre best defines your book. Research prior to submitting will help you know where your specific story falls.

GENRE	# OF TYPED PAGES	TYPICAL AGE	SAMPLE TITLES
BOARD BOOKS	½-1	UNDER 3	NATIONAL GEOGRAPHIC LITTLE KIDS LOOK & LEARN SERIES
PICTURE BOOKS	2-3	3-8	<i>Goodnight Moon, Heart and Soul, The Polar Express, Fancy Nancy</i>
EASY-TO-READ	10-20	5-8	<i>Madeline's Tea Party, Marley: The Dog Who Ate My Homework, Nate the Great</i>
CHAPTER BOOKS	40-60	7-9	CAPTAIN UNDERPANTS SERIES, CLEMENTINE SERIES, MAGIC TREE HOUSE SERIES
MIDDLE GRADE	100-250	8-12	GHOST BUDDY SERIES, DIARY OF A WIMPY KID SERIES, <i>LOSER</i>
YOUNG ADULT (YA) NOVELS	200-350	12 AND UP	<i>The Fault in Our Stars, Moon Over Manifest, Between Shades of Gray</i>
NONFICTION	LENGTH VARIES BY AGE GROUP		BOOKS BY RUSSELL FREEDMAN, PAMELA TURNER, CARLA MCCLAFFERTY
POETRY FOR YOUNGER READERS*	15-40		<i>Animal Snackers</i> BY BETSY LEWIN
POETRY FOR OLDER READERS*	50-150		BOOKS BY SHELL SILVERSTEIN

*In manuscript form, one poem per page.

RESPONDING TO EDITORIAL FEEDBACK

If you receive a personal response from an editor with revision suggestions, but no formal contract, respond by thanking the editor for the time and interest given to your manuscript. Consider the editor's suggestions carefully. If you decide that your manuscript would be improved by the editor's suggestions, and complete the revisions, you are professionally obligated to send that manuscript back to that editor.

No editor spends time writing a detailed editorial letter without expecting to see the manuscript again. Mention in the letter accompanying your revised manuscript that you have followed the editor's suggestions for revisions.

MAGAZINES

Most magazines for young readers publish their submission guidelines at their websites. Many include their editorial deadlines

and calendars so that you can submit work that is appropriate for the theme of a specific issue. Be sure to research the submission policies for the specific publication you are interested in prior to submitting. Here are some general guidelines:

- » Include the word count on the first page of your article submission.
- » Magazine publishers generally do not acknowledge receipt of articles.
- » It is appropriate to inquire about your article after two months have passed.
- » Some magazines, especially in the religious field, will accept multiple submissions.
- » Magazines plan issues far in advance; it is important to keep this in mind when submitting seasonal material.
- » Some magazines pay upon publication. They may hold your submission for a considerable length of time before either printing or returning it.
- » Most children's magazines do not pay large amounts for their material, but can provide the novice writer with valuable experience. 📄



THE QUERY LETTER

by Carla Killough McClafferty

Sometimes the same author who is capable of writing a book, short story, or article is filled with anxiety and dread when considering what to write in a query letter. If you are one of these people, I hope that by the end of this article you will be free from the qualms of the query.

Part of the confusion about what a query letter should say comes from the fact that there are different genres. An effective query letter that represents a nonfiction magazine article will be very different from one for a YA novel. Then within each genre, each manuscript is unique, which means that every query letter must be one-of-a-kind.

The most important thing to understand, regardless of whether the manuscript is fiction or nonfiction, is that a query letter has one purpose and one purpose only: to cause the editor or agent to want to read your manuscript or book proposal. That's it. Period. The writer's job is to craft a letter that will create that desire.

Think of a query letter as a sales tool that can market a product. A writer's product is a group of words that tell a story. The query letter is an advertisement that should make the reader want to know more about the product. In some ways, that might sound harsh. It may even contradict the "touchy, feely, love of books" reason most people become writers. Yet writers must understand that they work in a creative business. The process of writing is creative, but publishing is a business. In order for a writer to get the words they have lovingly crafted into the hands of children to enjoy, they need to market their product. Often that marketing plan includes a query letter.

A query letter should fit on one single page—never longer. It should be clear and concise so that a busy editor gets the meaning of the letter in one quick read. A query letter is a business letter. In it, the writer is not looking for a friend; he/she is looking for an editor or agent. Since the goal is to create a professional relationship, the tone of the letter should not be overly chummy or personal. When an editor or agent reads a query, their impression should be that the author is a professional writer, not an amateur who is dabbling with a hobby. Part of being a professional is following the guidelines found in market guides such as *Children's Writer's and Illustrator's Market*. Each publisher is specific about what he/she wants to see in a submissions package, so writers should send the requested items. For both fiction and nonfiction, what each company requests varies widely. Some book publishers ask for a query only, while others request a query, outline,

synopsis, and sample chapters.

So what makes an effective query letter? Although each letter will be different, each one should contain four basic parts: hook, summary, biographical information, and a closing.

Hook

A writer wants to hook his/her readers with the first sentence of a manuscript. Likewise, the first line of a query letter should hook the reader. Think of this section as a sound bite, not the entire newscast.

Find an original, creative way to begin the letter using something relating to the manuscript that makes the reader want to find out more. The only exception to beginning your query with a hook would be if the writer has personally met the editor or agent. In that case, it could begin with something like, "I enjoyed meeting you recently at the Arkansas SCBWI conference and appreciate your willingness to consider submissions from attendees." Editors are usually nice people who would like for writers they have met personally to succeed, so they will consider such a query carefully. If a query begins with a meeting reminder, it should be brief, then go immediately to the hook.

Summary

In this section, summarize what your manuscript is about in three or four sentences. For novels, this does not mean the plot points of your novel. It means an overview that includes the setting, characters, conflict, and how the novel is different from other similar novels. For nonfiction, it means an overview of how the material will be handled, the availability of photos, access to experts, and facts or statistics that indicate how many potential readers may be interested in such a book. As in every section of the query letter, the summary details must be explained in an interesting, exciting way.

Biographical Information

In the hook and summary sections of a query letter, the writer's goal is to convince the editor or agent to read the offered manuscript.

In the biographical information section, the goal is to convince the editor or agent that the writer of the query is the only one who could successfully write the manuscript described. In this brief section, the writer must highlight the areas of his/her life that make him/her an expert on the topic. For example, let's say a writer is a physical therapist and she spends two weeks every summer volunteering at an archaeological dig. If that writer was marketing a novel she had written about an ice skater who undergoes months of rehabilitation to overcome an injury, then she would highlight the fact that she had been a physical therapist for twenty years and had helped many young athletes recover from their injuries. However, if that same writer was marketing a nonfiction book manuscript about an archaeological dig, she would not mention that she was a physical therapist. Instead, she would highlight her previous work at the dig.

The biographical section is also where publishing credits are listed—best-known ones first. If the writer has signed a contract but the article or book has not yet been published, they could say something like, “I have an article forthcoming in the May issue of *Cricket* magazine.” If a writer does not have any publishing credits, they should not call attention to the fact. Instead say, “I am an active member of the SCBWI.”

Writers should always present themselves as professionals, even when they are just beginning. Never make comments like “This is my first submission to an editor, so I really hope you like it,” or “Six different editors have already rejected this manuscript, but I think it is right for you,” or “I read this to my son's second grade class and they just loved it.”

Closing

Bring the letter quickly to a close. It could be something as simple as “I look forward to hearing from you” or “Would you like to see the complete book proposal for *Successful Query Letters*?” However, if the letter runs too long and needs to be cut down, the closing is where to start chopping. Although a polite closing is nice if you have the space, they already know why you are writing to them.

Finally, the query letter should match the tone of the manuscript. If the manuscript you are marketing is humorous, the query should be humorous. If it is a mystery, the letter should convey a mysterious feeling. A nonfiction book about an exciting new discovery should express a sense of anticipation.

Some writers spend months, even years, writing and revising their manuscript; then, when it is finished, wonder how they could possibly describe their work in a one-page letter. It is accomplished when a writer works on the query just as they did the manuscript: Write a rough draft, then revise, revise, and revise again—until it is as good as you can make it. Any writer can write an effective query letter. After all, no one believes in a manuscript more than its author. ☺

TIPS FROM INDUSTRY INSIDERS

While every query letter is different and should reflect your personality, there are some tried and true dos and don'ts when you write one. We spoke with many publishing professionals, and following are the top ten dos and don'ts when writing your query letter.

Dos

1. *Keep it simple!* If it's more than a paragraph, most editors/agents will skip it.
2. Be friendly, but professional. No need to be super serious, but remember that you and the reader are not personal friends.
3. Include a one- or two-sentence teaser for your story. Think of it as advertising copy, not a plot summary. (Look at flap copy for examples.)
4. Close with a short bio and include any publication credits.
5. Know how to categorize your book in the correct age group and genre.
6. Research who you're submitting to—what kinds of books (subject matter, age level, genre, etc.) they publish, what they are interested in (see if you can find interviews they've given), etc.
7. Let the reader know if you've met at a conference or workshop.
8. Always include a personalized salutation. Do get the spelling of their name—and gender!—correct!
9. Have a strong opening, something to hook the editor or agent.
10. Try to read something an editor has edited or that an agent represents so you know their taste.

Don'ts

1. Don't open with a question.
2. Don't include marketing plans.
3. If an editor or agent passes on seeing your work, do not contact him/her asking that he/she reconsider your query. Your energies would be better spent on an editor or agent with unreserved enthusiasm for your project. Similarly, please don't ask the editor or agent to provide feedback on your query.
4. Don't mention that your niece, student, child, grandchild, or friend loves your work. That doesn't matter—what matters is if it's good and intriguing and compelling and stands out from everything else that's being published.
5. Don't compare your work to something unprecedentedly successful, like the Harry Potter or Twilight series. Those are impossible-to-replicate successes. Find something more relevant and normal, but still successful.
6. Don't send a picture book manuscript to a teen novel editor. Know editors' lists and what they acquire before you submit.
7. Don't follow up less than three to four weeks after submitting a project.
8. Don't talk about sequels you have planned.
9. Don't say “I'm a new writer” or “This is the first book I have ever written.”
10. Don't be overly familiar with the editor or agent you are sending a query letter. ☺



THE SYNOPSIS

by Deborah Fletcher Blum

For some writers, the thought of writing a synopsis, a short summary of their book, causes panic, downturned eyes and heavy sighs. It can be a somber task to whittle one's beloved story down to its bare essentials. But it can also be exhilarating. Here are some tips to guide you through the process.

Attempt to fit the essentials of your story into a neat package—between one to three pages—though lengths vary depending on the audience. Synopses (plural based on the Latin root) are often requested by agents and editors. Writers may or may not be given a word count or page length guide. Either way, a writer does best to ponder the highs and lows of his or her story, the main character's arc, the tone and setting before beginning. Then take a deep breath and begin, knowing that there will be a chance to edit and revise.

A GUIDE TO WRITING SYNOPSES:

Step 1: Always Use the Third Person Present Tense

Regardless of the tense in which the story is written or the voice of the narrator, a synopsis should always be written in the third person, present tense.

Step 2: Write a One Sentence Character Arc Before Starting

Write a one sentence arc for the main character before starting, and keep this sentence available for later use, and as a reference guide to keep you on track.

Step 3: Hook the Reader

Start your synopsis with a gripping, one sentence summary that captivates and mirrors the tone of the story. A mystery may use a mysterious question. A synopsis for a middle grade novel or a picture book might require vocabulary more elevated than that used in the story, but the language should not be too overblown. A tone that evokes the story itself is best. The hook provokes thought and forces the reader to ask: What happens next? It can be the same few sentences used in a query letter. In fact, the beginning of your synopsis might sound very much like the plot-summary paragraph of a query letter.

Step 4: Introduce the Main Character

Describe the main character's MOTIVATION, CONFLICT and GOALS.

Highlight the main character's personality with one or two vivid adjectives. This may seem like type-casting, but it is a useful tool that allows the reader visualize the character quickly.

For Example: Shy, but adventurous Katy longs to discover what is hidden in the old chest in the attic that belonged to her grandmother. But first she must gather up the courage to ask her stern grandfather for the key.

Step 5: Construct the Body of Your Synopsis

Use paragraphs to write out the main events of each chapter. Or pick out the high and low points and chart the story's progression from beginning to end. Major events focus on the rising action and the main character's conflict or goals, and how they are achieved or not achieved.

Keep paragraphs tight. Only details critical for the reader's understanding should be included. Each paragraph must include: an ACTION, REACTION and DECISION by a main character. Include thoughts, beliefs, mistaken-beliefs and assumptions, if they are critical to the outcome of the story.

For Example: Sam takes Jeremy's lunch box at recess. Jeremy runs after him, falls down and skins his knee. Jeremy decides he will take a paper bag lunch from now on and throw it away.

Step 6: Put Character Names in ALL CAPS

Which secondary characters are involved in the major scenes included in the synopsis? Each new character's name should be written in all capitals the first time it appears, exactly as it appears in the story. Characters mentioned unnecessarily will only take up valuable space.

Step 7: Reveal the Ending

Tell the story to the end. Even if the story is a mystery, do not be mysterious with the ending. State it clearly and briefly. Devote one to two paragraphs to the CLIMAX (CRISIS) and RESOLUTION (ENDING). Describe the main character's final struggle and its outcome. Why does this matter? This is the time to state what the main character learns.

Don't keep editors or agents guessing.

For Example: In the end, Jess makes peace with her brother, pays back the money she stole from him and ends up with a new best friend. She learns that if you make a mistake, sometimes you get a chance to make it up to the person.

Step 8: Revise and Polish

Each sentence must flow and convey the power, excitement, and humor of the story. Use strong adjectives and verbs. Keep revising and editing until the synopsis flows and is the length you desire. You may start with a three to four page summary and whittle it down to one or two pages. Be patient. The process is a valuable one.

Step 9: Remove Extra Words

A synopsis should be quick to read. It must not slow down. It is all exposition, but it must not drag even the tiniest bit. The bare bones of the story speak for itself now, with no flowery details or quirky dialogue to break up the sentences. Though, it is possible that a quote or two might appear in a synopsis, this would be if the words said by a character are themselves part of the plot.

Step 10: Check for the Main Character's Arc

Your main character need not change dramatically, but the change should be meaningful. Maybe he or she learns a new way of looking at the world, overcomes a fear or repairs a broken relationship. Something thought lost should be regained. The synopsis should reflect the main character's journey through the story.

Step 11: Read it Aloud

Does the synopsis sound like the story only shorter? If yes, then you have done a good job. Reading aloud is the best way to hear your writing. It can be to an audience or to yourself.

Good luck—and enjoy! 🍀

SCBWI ILLUSTRATORS GUIDE

written and updated by Christina A. Tugeau, LLC, 2001, 2005, 2012

SCBWI



PREPARING &
SUBMITTING
YOUR WORK

Even with the big changes in the publishing world going on today, it is still true that some of the best art to be seen is in children's books! It is also a constantly changing challenge. The market by nature is competitive and cyclical. Artists need to be aware of this fact and plan for it. There is very little room for any mediocrity. What was acceptable just years ago is not good enough today. Artists need to continually learn, grow, and change. Don't follow trends—make them! Be the very best you can be as an artist and a promoter of your talent, and cherish your passion for your craft. Get it seen!

What should I put in my portfolio?

Let the art do the talking! It's your style, your characters, your color palette, your conceptual thinking, your design sense, that will attract the attention of art buyers. The purpose of a portfolio, whether in a book, online, or in a mailing package, is to get the best you have to offer into the hands of the buyers who might want to hire you. These samples must do the *right* kind of talking for you. It is more professional to keep the portfolio simple, neat, orderly, and a manageable size (8 1/2 x 11, or an iPad maybe). You will want to present a competent, consistent style and attitude. Do not confuse.

Be memorable. Include about ten to fifteen strong pieces of art that show the range and consistency of your talents. Definitely have full-color and perhaps a few black-and-white samples (line and/or tone). Show only styles and mediums you are comfortable and proficient with and can *afford* to do (time = money!). It seems obvious, but show only your best work. Any weakness *will* be spotted by the buyers, and they *will* pass. You may show original artwork during a personal visit to a publisher, but *never* leave or send original artwork for viewing. If you cannot get in the door (and it's harder and harder), have a copy portfolio with reproductions only that you can leave behind and pick up later. Better yet, have printed sheets of samples you can leave for them to keep with contact information, website, and blog links.

Most picture books and educational assignments contain representations of children and/or animals, so you should show both if you do both well. Show character development by having the same characters in different narrative settings, doing different activities, and showing different expressions and moods. Remember to avoid presentation poses generally

for trade work. Picture book action is going on within its own world. Characters are normally unaware of the readers'/viewers' observations. Your images should reflect this. Some educational work and greeting cards may use the presentation posture more often.

If you are interested in doing jacket art for middle grade or young adult (YA) novels, you should also include images of preteens and teens in appropriate settings. Perhaps design and show mock jackets with titles as well. For middle grade chapter books, include black-and-white line and tone action vignettes. Think humor.

The inclusion of a book dummy along with your portfolio will help the editor/art director learn a great deal about the way you think about a book. This is particularly true if you have not been published. The dummy may reassure them that you are knowledgeable of the overall design of picture books. If you have a printed book, do include pages from it (perhaps the cover with text). They might ask for information about how the book sold, as the bottom line is more important than ever now.

For the dummy, you might illustrate a favorite fairy tale, folktale (don't be trite), or original story, or reillustrate another book just for show. Use written text as part of your design and layout. Include one or two finished color pieces of art. Work should be highly original, unique, and provocative, but at the same time kid-friendly and accessible. Think about reproduction, too; be careful of grays, browns, and muddied colors. The dummy should also show your ability to draw the same characters consistently and believably, in a variety of settings, positions, and attitudes. They will want the illustrations to relate to the manuscript text but give the reader *more* than just what the

words would convey alone. This dummy book will let the editor know that you are at least somewhat familiar with the size, formats, number of pages, text placement possibilities, etc., of picture books. That will reassure them about your ability to work with a house's designer and/or art director on a project.

Lastly, you may include a short résumé and keepers (leave-behinds, promotional sheets, postcards, or sourcebook reprint pages). If you have sent your portfolio and want it returned, send an SASE along as well, but I discourage you from sending portfolios these days. Always keep in mind that it is the *art* that they will remember . . . or not. Meeting you, the person behind the art, will tell them a lot about how it might be to work with you, but ultimately it is your art that will make or break the connection. Leave them with the WOW factor, and then follow up several times a year with mailers or e-mailed JPEGs/PDFs and a hello!

How do I show my work to a publisher?

You must be *seen* to be hired. Do your homework! Go to libraries, bookstores, and Google to get familiar with the many different publishers and their past and current book lists. Study the books you particularly like in order to understand what makes them successful. What mediums are used? How do the illustrations show the story? Notice the pacing of the page turns. How have they made their characters interesting and believable? Send for publishers' catalogs. Current lists of names, addresses, e-mails, etc., can be found in reference books at your library, lists provided by the SCBWI and updated each August, and by searching online. Most publishers will have their own guidelines/instructions for submission policies, and it's important to follow these to make sure your work is seen and not discarded. Check out the publishers' websites.

After your research is complete and you have a list of publishers that might be a good match with your style and story, check directly with the houses to confirm that the editors and/or art directors are still current. Turnover is high in the industry at times. If you cannot visit the house (and that is *very* difficult today), send a sample packet for them to keep in order to introduce yourself. This can be a single page or deluxe postcard with multiple images, or several printed glossy sheets. Not all buyers like to receive samples online, so don't do this without checking first. You do *not* want to annoy them. **DO NOT SEND ORIGINAL ARTWORK EVER.** Do not send bigger than 8 1/2 x 11 pages for filing reasons. Mark *each* piece with your name and contact information and website . . . which you should have.

Include a short cover letter in this packet if you are combining several sheets. A résumé is only helpful if you have publishing credits. You might give some brief background information about yourself if you really think it might be helpful in filling their needs. Again, your art does the talking for you and will or will not make the desired impression. If you want your samples returned, include an SASE, but avoid this as they do not like it. You might try sending a small, self-stamped postcard with easily checked-off response possibilities, but you probably won't hear back unless they have an assignment or want to see more. Buyers have precious little time. Do keep sending samples until they tell you to stop!

If you are able to make a trip to New York City, where the

majority of publishers are based, do so! It's a great learning experience and will show them that you are serious about illustrating for this market. Perhaps combine it with the SCBWI Midwinter Conference each January/February! This is a good way to actually get firsthand feedback and suggestions. Call or write at least three to four weeks in advance, and then confirm the day and times a few days to a week before the visit. Editors and art directors are extremely busy, and emergency meetings and crises come up throughout the day. Some houses will not see individual artists, but take advantage of their drop-off days. Try to allow plenty of time between appointments for travel around the city. Group visits near each other or within the same building whenever possible. Get a good bus and subway map—taxies are the easiest way to travel, but expensive. Ask what floor your meetings are on and where the reception area is located. Security is tight, and sometimes you have to wait on the ground floor. **HINT:** The SCBWI Metro New York chapter has a city buddy program to help visitors new to NYC . . . take advantage of it!

Should I present a book idea if I have one? (author/illustrators)

By all means, if you have an original story with text and pictures for a book project, submit them to a children's book editor at a house you have researched and you feel might be interested. Be aware, though, that if the writing or art of current authors/artists on their list is *too* similar to yours, they might reject your proposal based only on that fact. Your submission should include:

- » **typed manuscript:** double-spaced and presented separately from text pasted in dummy
- » **one or two samples of finished art:** good color copies, *not* originals
- » **a dummy:** a mock-up of the book in black-and-white sketches. This gives the buyer an idea of your characters in action, the flow of the pages, and your knowledge of bookmaking in general. Use the appropriate number of pages for the dummy, usually 32 (or 24, 40, 48)*. Start the numbering of the main story usually on the left-hand page. A 32-page book usually includes fourteen double-page spreads and a single final page, a title page, a credit page, a cover (possibly a wrap jacket), and sometimes endpapers.
- » See paragraphs on ebooks and apps for more presentation information.

***Note:** Why these numbers of pages? It is the most economical way to produce a printed picture book. A single sheet with multiple book pages on it is put through the press, then cut and folded into a complete book. The term F&G comes from the 'folded and gathered' process.

What techniques are used for illustrating children's books?

Of course, today we have to define *book*! But let's talk here about traditional, printed books. Any medium or technique that can be reproduced on a printed page is suitable for picture books. Choose any that are comfortable for you and that suit the type of book you are doing. If you are not sure about the medium, or its reproduction, be sure to discuss this with the art director. The most common mediums used today: pencil (graphite), ink, watercolor, acrylics, oils, gouache, pastel, cut paper, photography, and increasingly digital, of course. Reflective

artwork is usually done on flexible paper illustration board for canvas. If you use hard, nonflexible board, films, pastels, or other high-maintenance media or backings, be sure to share this with the art director before beginning.

With the common use of today's sophisticated electronic equipment for color separation, publishers are printing full-color books as a matter of course. Artists have more freedom than ever to work in any medium they choose. Electronic equipment can require flexible surfaces, but there are reproduction solutions that may add to the cost of production. Always check before starting your finishes if you have any doubts.

What is color pre-separation?

Artists rarely need to consider pre-separating colors; it is done inexpensively by very sophisticated electronic equipment, or by layering programs used by the artists on their home computers. The occasional two-color book or educational job may require separation, but the buyer will tell you how they wish this to be done. If you are interested in the time-consuming old-school methods, you can Google it!

Must/should I have an agent represent me?

It is never necessary to have an artist agent represent you . . . but it can be *very* helpful! There are several reasons for wanting to work with an agent. If you do not live near enough to visit the larger NYC and Boston publishing houses, an agent may do this visiting for you. Many houses now do not accept unsolicited artwork or manuscripts from writers or artists, but will always do so from an agent. Agents have ongoing business relationships with editors and creative directors and can encourage them to try their talent group. Editors will occasionally send manuscripts to respected agents (literary and artist agents) to have them suggest artists who might work for their story. There is a certain professionalism that is assumed when an artist is represented. If the artist is a poor businessperson, an agent can be invaluable.

It is unusual to be picked up by a representative early in your art career. Artists need to do their own homework and research to learn about the market(s) they wish to work in. This learning process helps with gaining a more realistic expectation of the market. Artists need to work at their style development to learn what they do best. A good agent will continue to work on the artist's personal artistic development and expand the market possibilities as their relationship continues. Not all agents do, however.

Finding a good match with an agent can be as time-consuming as getting published on your own. Some agents represent artists *only* in the children's markets, some in advertising and editorial as well, or exclusively. Some are literary *and* artist agents. Some are very large operations with many reps, and others are single rep agencies offering much personal contact. Even when you find the perfect marriage possibility, the rep might not have room to take you on at the present time. Be sure to ask a lot of questions, know their expectations, and know how that meshes with yours. Talk to a couple of their other artists and clients perhaps (with permission), study their contract obligations carefully, and be somewhat patient once the relationship begins—it takes time to get your work known! Keep the interactive communications very open and honest always. Ethical, professional behavior is

expected on both sides, and also assumed by the buyers using agents to find artists. The SCBWI has a good listing of agents in this market, and you can research them further online, too. Do spend time on their websites to get to know them before sending off samples.

What should I do if asked to illustrate an uncontracted manuscript?

Say, "Thank you. I'm flattered, but no." Do not work for an author directly unless you understand that the author has *no* authority to hire you as an illustrator for a publisher. Editors choose the illustrators for their books. They have the experience and knowledge to match the right illustrator with the right manuscript and demand a free hand in doing this. Many beginning writers will think that presenting art with their picture book manuscript will help their chances of publication, when actually it will probably hurt it. Books are manuscript-driven, meaning that the manuscript is bought first on its own merits, and then the artist is chosen for the project . . . even with picture books.

Self-publishing has grown to such an extent as to now be a viable option for authors. And artists might want to consider participating *if* the payments and rights are competitive and appropriate. Your time and talent have value. Few self-publishers can afford the price for art for a 32-page picture book on their own. But if they can, and you reach a fair agreement of terms, it might be a good practice project. Keep in mind there is less legal protection for the artist in these cases. Distribution is always a challenge, so the books may not get into bookstores or sell well. But the artist *will* have a published book to show off.

What fees or royalties can I expect for illustrating a children's book?

The standard book royalty is 10 percent of the retail price of the book, shared between author and illustrator. It is normally a 50/50 split for picture books, unless the experience of one of the parties may be so much greater than the other that the royalty would be divided more equitably to reputation. For older-children's books that include illustration and some board books, either a small percentage of the royalty is given to the illustrator or a flat fee is worked out.

All payments to authors and illustrators are figured from projections made by the publisher indicating costs against the number of books the publisher believes they can sell. No offer is arbitrary. The range occurs because each book is projected differently with its own distinct costs and sales potential. These offers might be a bit negotiable.

The Graphic Artists Guild (90 John Street, Suite 403, New York, NY 10038) recommends certain fees for illustrations based on the market norms and averages for trade and mass market illustrated books. You can obtain from them their publication, *The Graphic Artist Pricing and Ethical Guide Handbook*, which holds a wealth of helpful industry information. These are ideal figure ranges from their thirteenth edition (fourteenth edition coming January 2013) from a random sampling, and the publishers may offer lower or higher fees than the Guild recommends.

Jacket (front only): \$F-\$3,000+ (flat fee)

Jacket + Interior Art (black-and-white): \$2,500-\$4,000 (flat fee)

or advance)

Picture Book Art Only: \$3,000–\$15,000+ (advance)

Picture Book Text and Art: \$10,000–\$60,000 (advance)

What should I know when signing a contract?

Do NEGOTIATE! It is professional and expected. Read the contracts carefully and ask if you do not understand the terminology. Many editors don't understand all of their contracts, either! You may not be able to change anything, but don't be intimidated about educating yourself. The purpose of contracts is to spell out expectations and legally protect both the publishers and the artists and writers. It should clearly explain the project, and the type and number of the pieces of art, sketch dates, finish dates, and payment schedules (1/3 at signing, sketch, and finish is typical). There will be legal talk about indemnity and such, and you need to read and understand all of this. Most is typical language. If you are uncomfortable, do find a contracts lawyer from the SCBWI or the Graphic Artists Guild.

- » **Flat Fees:** You should be selling one-time reproduction rights only. If the publisher wishes to use the artwork again, he should pay for its use. (Exception: when art is being used in a publisher's ads or catalog.) Ask for printed copies of the finished project . . . usually mass market and educational. (Though it is rare these days to get educational printed samples.)
- » **Royalty Agreements:** Do not ask to retain subsidiary rights you cannot sell yourself. The publisher is set up to sell these rights that will financially benefit you and them, so let them do their job. Perhaps you may wish to limit the time frame of the unknown and future rights, such as for digital books, but most publishers frown on this. Simply make sure you receive a fair share of any income received from such sales (typically 25 percent or more on most sub rights). Take note of the royalty statement and payment clauses. Be sure the contract guarantees the safe return of your original artwork. It belongs to you and it has value separate from the printing of the book. The copyright is usually placed in your name for trade books. Be sure to ask for ten to fifteen free copies of all printed editions in the contract, and a reduced contributors' ordering cost (normally 50 percent off).
- » **Educational Contracts and Market:** Educational publishers produce books and supplemental projects for classrooms and library use. The programs include reading, social studies, math, science, music, art, etc. Different programs are updated in cyclical year patterns. Many illustrators find this is their bread-and-butter work. Much of the actual art assigning is outsourced by the publishers to design and production studios. It is very hard for independent artists to find these studios, but send sample sheets to the publishers and they will pass on styles they approve. Schedules are tight, and needs are very specific. Electronically produced and transmitted finishes are the norm these days (Illustrator, Photoshop, etc.). These contracts are a bit different, as they are normally flat fees and often work for hire (WFH). This means that you sign away *all* your copyrights, and often the ownership of the original artwork (thus digitally sent art is best!) for one flat fee. These educational assignments are wonderful for experience, honing skills, and sometimes a more consistent source of income. The market has been terribly slow these past few years as they transfer to the digital age needs of schools. Agents and artists had traveled a long way into convincing the publishers to use the

more fair school rights only (SR0) contracts, where they buy only the rights they need for the educational market. Now with so little work, they most often only offer WFH.

There are several articles, blogs, and books about contracts, particularly digital rights that seem to change so often! Try to keep up with what is the market norm. One good resource is *The Graphic Artist Pricing and Ethical Guide Handbook* (www.gag.org).

What about photo-illustrators?

All of the preceding information, including pricing, generally pertains to photo-illustrating as well. The only additional hint would be to use signed model releases for any minor or adult included in your photography. This will protect you against invasion-of-privacy lawsuits and libel suits. You may want to be sure you allow for extra model and shooting costs as well.

What are ebooks, and how can I get into illustrating them?

Most ebooks (digitally enhanced books read on electronic devices) are not original at this point. Publishers are mostly reformatting backlists and classic books. Some enhancements might be added, but no new art is needed. Once backlists are done, publishers will be looking for new stories that may appear only as ebooks. Most likely these will often be offered as printed books as well, but the future will tell that tale. The field is in development. A big limiting factor is actually the devices themselves, as they need to advance further, and they are improving monthly. There is really no presentation guideline for these ideas at this time. A PDF dummy book as you might do with a printed book dummy is fine.

What are apps, and how can I get into this exciting new industry?

The moving target! As Emma D. Dryden (children's editorial and publishing consultant with drydenbks) says, "Apps are not books. Nor are they ebooks . . . They are something else entirely, that require a great deal of complex production and design."

We are all asking good questions to which there are many convoluted, complex answers. It's one answer one day, one publisher, and a very different one the next. It's a time of exciting and expensive experimentation and rights battles in this industry. Artists should continue to watch and read. There are few paying opportunities in this field at this time, but that could change overnight. Again, the devices are limiting at this point . . . and the future will present possibilities. As Alex Knapp in a *Forbes* article mentioned recently, "We are at the dawn of the tablet era now."

If you want to try to enter this area, you still need to start with a solid story line, just like any book, that includes "a plot, characters pacing, and an arc" (says Dryden). The best apps are like the best books: They engage and appeal to kids! It's still all about the *story* before all the bells and whistles. Artists have an advantage in getting into this area, as it's very visual. You will strive to expand and deepen the story experiences. To present an idea, work up a layered thumbnail visual dummy, just like a picture book dummy. You are not limited to a certain page count, but you must still keep the child and his interactivity with the story in the forefront of your imagination.

How can I learn more about illustrating children's books?

Besides the traditional methods of training, such as local art schools and private consultations with local artists and critique groups, study the works of past and current illustrators. Note their use of color, form, space, and other visual elements. How do they solve the problems of technique, character development, and story pacing? There are many older books about writing and illustrating for the children's publishing market, and new ones are coming out all the time. There are many blogs by reps, writers, illustrators, and SCBWI regional advisors with a multitude of interviews, hints, and how-to articles. The industry and trends are constantly changing, but much of the information about illustrating remains age-old truths. Good art is good art. No way around that. Enjoy the partial list following of some of the wealth of information out there! And enjoy the journey. 🌍

BOOKS FOR ILLUSTRATORS

- *20th Century Children's Book Treasury* (reissue editions), by Janet Schulman, Knopf, 1998.
- *A Basic Guide to Writing, Selling, and Promoting Children's Books*, by Betsy B. Lee, Learning Abilities Books, 2000.
- *ABC's of Writing for Children*, by Elizabeth Koehler-Pentacoff, Quill Diver Books, 2002.
- *Art and Design in Children's Picture Books: An Analysis of Caldecott Award-Winning Books*, by Lyn Ellen Lacy, American Library Association, 1986.
- *A Writer's Guide to a Children's Book Contract*, by Mary Flower, Fern Hill, 1988.
- *Bookmaking: Editing, Design, Production* (3rd edition), by Marshall Lee, W. W. Norton, 2004.
- *Children's Book Illustration: Step by Step Techniques*, by Jill Bossert, RotoVision, 1998.
- *Children's Books and Their Creators: An Invitation to the Feast of 20th Century Children's Literature*, edited by Anita Silvey, Houghton Mifflin, 1995.
- *Children's Writers & Illustrators Market*, by Alice Pope, Writers Digest Books, annual publication.
- *Complete Idiot's Guide to Publishing Children's Books* (3rd edition), by Harold D. Underdown, Alpha Books, 2008.
- *Enchanted World: The Magic of Pictures*, by Bryan Holme, Thames and Hudson Ltd., 1979.
- *Exploring Color* (revised edition), by Nita Leland, North Lights, 1998.
- *Graphic Artists Guild Handbook: Pricing and Ethical Guide*, by Graphic Artists Guild, 2007 edition.
- *How to Write & Illustrate Children's Books and Get them Published*, edited by Tred Pelkey Bicknell and Felicity Trotman, Writers Digest Books, 2000.
- *How to Write, Illustrate, and Design Children's Books*, Frieda Gates, Library Research Associates, 1986.
- *Illustrating Children's Books: A Guide to Drawing, Printing and Publishing*, by Nancy S. Hands, Prentice Hall, 1986.
- *Illustrating Children's Books: Creating Pictures for Publication*, by Martin Salisbury, Barrons, 2004.
- *Illustrating Children's Picture Books*, by Steven Withrow and Lesley B. Withrow, Writers Digest Books, 2009.
- *Illustrator's Notebook*, edited by Lee Kingman, Horn Book, 1978.
- *It's a Bunny-Eat-Bunny World: A Writer's Guide to Surviving and Thriving*, by Olga Litowinski, Walker & Co., 2001.
- *Minders of Make-Believe*, edited by Leonard Marcus, Houghton Mifflin Harcourt, 2008.
- *Picture This*, by Molly Bang, Seastar Books, 2000.
- *Storybook Art: Hands-On Art for Children in the Styles of 100 Great Picture Book Illustrators*, by MaryAnn Kohl, Bright Ring Publishers, 2003.
- *Writing Picture Books*, by Ann Whitford Paul, Writers Digest, 2009.
- *Writing with Pictures: How to Write and Illustrate Children's Books* (reprint edition), by Uri Shuevitz, Watson-Guptill, 1997.

WEBSITES

Society of Children's Books Writers and Illustrators
www.scbwi.org

Graphic Artists Guild
www.gag.org

Publishers Weekly online magazine
www.publishersweekly.com

The Horn Book magazine
www.hbook.com

Listing of publishers' catalogs
www.lights.com/publisher

Children's Book Council
www.cbcbooks.org

US Copyright Office
lcweb.loc.gov/copyright

The Purple Crayon—editor Harold Underdown
www.underdown.org

Artist agent's site—look at Articles and Blog
www.catugeau.com

Book industry info and links
www.bookwire.com

American Booksellers Association
www.bookweb.org/aba

Book reviews
www.bookpage.com

American Library Association
www.ala.org

Educational publisher list
www.textbook.com

illustrationfriday.com

BLOGS

Agent's tips
catugeau.wordpress.com

www.simplymessingabout.com

designofthepicturebook.com

blaine.org/sevenimpossiblethings

chrisoatley.com

dulemba.blogspot.com

penandoink.com

lynnechapman.blogspot.com

characterdesign.blogspot.com

Daily industry info and interviews
kathytemean.wordpress.com

See the scbwi.org homepage for a motly selection of member blogs.

JUMPSTART YOUR CREATIVE CAREER

by Katie Wools

SCBWI



MARKET
SURVEYS

As illustrator coordinator, new members who have a drive to make picture books often approach me for advice. There are as many paths to publication as there are artists. The article below will help kick start your art to go from hobby to creative career.

1) Admit it.

The first step is to tell everyone you know that you're an artist. This is one of the hardest steps of all. Saying your dream out loud is scary. What if people laugh or don't think you're good enough? An accountant doesn't worry if her friends think she is good at numbers. She does it because she likes working with numbers. You do art because you like doing it. If you want to do art, do it!!! Once YOU really start to think of yourself as an artist, you will be amazed how much quicker things begin to happen.

2) Community.

Surround yourself with other artists. It's incredibly hard to do art in a vacuum. I cannot tell you how many horror stories I've heard from people who asked their mother/husband/wife/friend to critique their art. Love ones mean well, but their advice can sometimes do more harm than good. You need other artists to keep you focused, answer technical questions and, most important, motivate you. Nothing energizes me more as an artist than a night of talking art with a friend. You can do this by attending SCBWI events. (Please, please, please come to the events. We want as many people there as possible!!!) Join online groups on Facebook or Twitter. You need community! Even if your first step is contacting me, as illustrator coordinator I am happy to answer questions. I am easy to talk to, I promise!

3) Subject.

Two or three drawings are not enough of a foundation to show your work quite yet. You need more. And your drawings can't just be a still life, a portrait smiling directly at the viewer, or an abstract. They should show some kind of narrative/story. As an illustrator you are clarifying what is happening in a story. A smiling portrait of your child/grandchild—no matter how nicely drawn—does not necessarily tell a story. If your drawings are just a well-drawn vase of flowers, you will need to show you can tell a story. Sketch. Sketch. Sketch. Draw

five different scenes of the same fairy tale, three scenes of a Mother Goose rhyme, four scenes of what your pet does when everyone leaves, a story your child tells you. In a perfect world, you will show you can draw children, adults, senior citizens, and animals, and that you can draw the same character in different poses. And if you can do different nationalities, even better!

4) Choose.

Choose twelve sketches you like the most and execute them in black and white. This will help you understand the values in the composition and make your color illustration stronger. Plus, bonus if you have black and white pieces for your portfolio! You might not have time to do this for all your pieces, but consider doing a handful.

5) Execute your drawings in color.

As an artist you will always find fault with your pieces. Do them the best you can, learn from them, and then move to the next one. Be daring! If you feel you have perfected your talent at drawing a mouse, but someone needs a moose eating mousse instead, then by golly, draw that moose!

6) Displaying your portfolio.

Okay, now you have your portfolio! When I say portfolio I am referring to the collection of your work that represents your style, not necessarily an actual book. It's important to get that portfolio online so people see it. The best way is to build a website. A Tumblr page will also work, and it's a quick tool to use. Be careful not to fall into the trap of constantly telling yourself your portfolio will be ready after the next piece. It's easy to tell yourself your portfolio isn't ready to avoid taking the somewhat scary next step.

7) Announce.

Choose your favorite piece and to make a postcard to send out.

Kristi Valiant has a great explanation of how to make and distribute promo cards. She says it better than I ever could. www.kristivaliant.blogspot.com/2012/11/sending-art-promotional-postcards-to.html

8) Rinse and Repeat.

Continue to make art and update your portfolio. Repeat Steps 3 to 7 as many times as it takes!

9) Relax.

This is a business where you will most likely receive rejections. This is normal and okay. It's not a sign you shouldn't be an artist. Not long ago, I was looking for a job. I had the normal job hunting experience. I sent out many, many resumes. I only heard back from a fraction of them. I had some interviews for jobs that I ended up not getting. Eventually, I landed a great job. When I didn't hear back or was rejected from companies, I didn't take it as a sign I should quit looking for a job, move into my parents basement, and eat Ramen noodles. I just kept sending out resumes until I got a new job. You need to give yourself the same permission to, for lack of a better term, fail in art. Remember everything happens outside of your comfort zone. Continue to be your own cheerleader. If you need a boost, send me an email and I will cheer you on! You can do this. I promise if you keep working toward the goal it will happen.

10) Look, a bird!

Yes, life is full of distractions. Stay focused. Persevere.

Good luck!!! 🐦

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PUTTING TOGETHER A PRIZE-WINNING PORTFOLIO

by Molly Idle

SCBWI



PREPARING &
SUBMITTING
YOUR WORK

There are a plethora of ways to present your work these days: Online portfolio sites, Pinterest, Flickr, Facebook . . . the list goes on and on. But when you're meeting face to face with editors and art directors—there is still something to be said for putting together a prize-winning printed portfolio.

At the first SCBWI conference I attended in LA, 12 years ago, I was fortunate enough to sit in on a workshop with Dilys Evans—agent, founder of The Original Art Show, and author of *Show and Tell: Exploring the Fine Art of Children's Book Illustration*.

Dilys said that whenever she was considering representing someone, she would pick out both the strongest piece and the weakest piece in their portfolio, and she would take those pieces to a meeting of her staff. There, she'd hold up the best piece—which presumably would get "Oohs" and "Ahhs." Then, she would hold up the worst piece . . .

Now, when she said this—almost every person in our workshop cringed. I knew we were all thinking the same thing—"What would they say if she held up my weakest piece?"

I resolved then and there to take anything "cringe-inducing" out of my portfolio.

So, whether you're "in it to win it"—or just placing your work out there to see and be seen—putting together a portfolio that is both professional and personal is essential.

Here are a few tips to help you create a portfolio to be proud of . . .

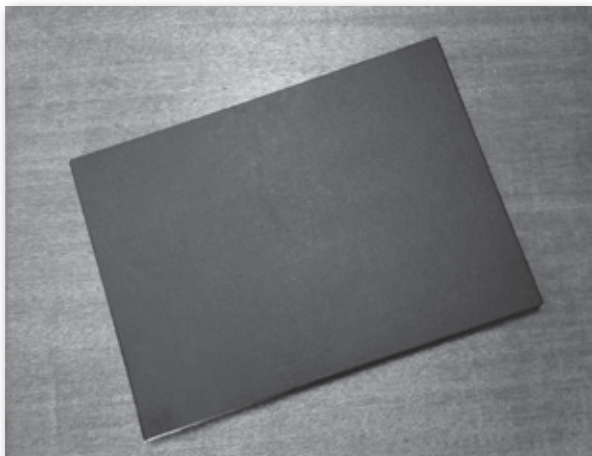
1. Presentation Counts.

Before a person even looks at the artwork inside your portfolio they will encounter the portfolio itself. The outer case should reflect the same professionalism and style you present on the inside.

It need not be fancy and frilly or sparkly and glittery.

When I design my pieces I am always searching for the simple yet elegant solution to my compositional challenges, and I want my portfolio to reinforce that.

So, here's what mine looks like . . .



It's my "little black dress" of portfolios. Made of board covered in black book-cloth, it feels like a beautiful hardcover book. Which is just what I want people to think when they hold it: "This book is something of quality."

The same manufacturer of this portfolio also makes available custom covers—so you have the option of creating your own unique design. But whatever you choose—be it sleek and black or wonderfully whimsical—make sure it suits your work.

2. Introduce Yourself.

Like a good strong handshake—a strong title card or introductory piece lets those opening your portfolio discern quite a bit about you.

My advice? You don't want to start off with a limp-fish handshake (i.e., a weak piece).

I prefer to add a title piece as the first page of my printed portfolio, rather than clutter up the rest of the pieces with my contact information.

If you can swing it, I think it's a good idea to have your "title" piece tie in with the rest of your promotional pieces. For instance, feature the same piece on your business card. That way, when someone who has met you (and has your card) opens your portfolio, they will immediately make the connection between the two.

Here's one from 2010 as seen in my portfolio . . .



3. Best Foot Forward.

One of my favorite movies is *The Three Amigos*. In it, the Amigos (and the terrorized villagers of Santo Poco) are forced to stand up to the infamous El Guapo to save their homes. But how?

The Amigos ask “What is it this town *really* does well?” And then they use the extraordinary talent of the townspeople to save the day!

So, what does this have to do with putting together a prize winning portfolio?

Ask yourself what is it that you REALLY DO WELL! Not just OK, not PRETTY WELL.

That thing . . . is what you need to put in your portfolio.

Are animals your thing, but people not so much? Then put in animals.

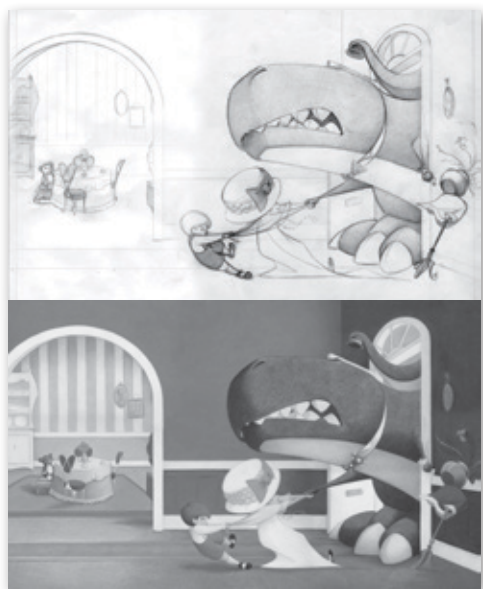
Are your illustrations of insects adorable? Go with bugs.

Is your black and white work so-so, but your color pieces are amazing? You know which way to go . . .

I’ve heard lots of people say that every children’s illustration portfolio should have a perfect balance of animals and people. Of adults and babies. I’ve even been given a list of barnyard animals that EVERY portfolio should contain. But in my opinion this, (pardon the upcoming pun), is *hogwash*. Not every artist draws every subject with consistency and grace.

Humility aside—one of my strong points is my line work. So, I like to showcase the working sketch of a piece opposite the finished piece.

Your portfolio should show what YOU do best.



4. Go with the Flow.

Just about as important as the quality of the pieces you show, is the order in which you show them. Remember that when art directors and editors look at your portfolio—they are thinking about how you tell a story visually. How you utilize page turns. Your sense of pacing and timing. Your design sensibilities. And this applies to your portfolio layout as much as it does to the individual pieces themselves.

Think about making the transitions between pieces flow naturally. Group pieces from the same project together. Pages that transition between one project and another? Consider creating a sense of flow with similar lines of action, or lighting, or color . . .

5. Less is More.

Aside from the lovely feel of my screw-post portfolio case, the other attribute that sold me on it was my ability to control the number of pages. Don’t you hate the feeling of turning to a blank page that’s just filler?

By controlling the number of pages, I also eliminate the urge to add that mediocre piece because I have an extra page to fill up. I truly believe that less is more when it comes to a printed portfolio. I limit it to twelve or thirteen pieces plus my title and end page. And speaking of end pages . . .



Just as the title page serves as your nice, firm, introductory handshake, a good end page is your: “It’s been lovely to meet you, we must do this again soon!” parting handshake.

Bottom line—make sure that from start to finish (and all the pages inbetween) your portfolio showcases the best of you! 🌀

CREATING PICTURE BOOK DUMMIES

by Elizabeth O. Dulemba

SCBWI



PREPARING &
SUBMITTING
YOUR WORK

Budding author/illustrators tend to get very nervous about putting together proper dummies. How many finished pieces should there be? Should it all be in color? How should it be bound? The key goal of a book dummy is to relay the idea of what the book could be—the vision.

Dianne Hess, executive editor of Scholastic Press said, “A book dummy shows that you have a sense of how your picture book will be paced. This can be achieved through a thirty-two-page sketch dummy.”

Some artists choose to make book dummies that are works of art unto themselves. They can be wonderful portfolio pieces, treasures to their creators and admirers. Although, from a submissions standpoint, Dianne feels that, “a full-color dummy with finished art is fun to look at, but totally unnecessary. And it’s a waste of your time, since even if the book does get sold, you will most likely still need to make some extensive changes—and you need to be flexible.”

As Meredith Mundy, executive editor of Sterling Children’s Books said, “Even if an author/illustrator says in the cover letter that he/she is fully willing to revise/reshape a project, when it looks done, it feels done. I’d much prefer to see a project in rough form and feel that the art director and editor will have a chance to work with the creator to shape a project to completion.”

My personal formula has been to pencil out the entire story and take two or three of the pieces to final. The wiggle room has been how finished those pencils are. I’ve recently loosened up, sometimes including enlargements of my thumbnail sketches to get the general ideas across.

Both Dianne and Meredith believe it’s important to share at least two finished pieces in a proposal to show what your final art will look like. Meredith said, “Even finished art unrelated to the proposed project is fine. What I’m really looking for is the finished style, since sketches don’t convey that well enough.”

Dianne said, “I have seen sketch dummies with very loose, rudimentary drawings that are just fine. But whether you are a new artist—or a veteran artist—it’s good to create a full sketch dummy. You don’t need refined sketches—just something loose. But enough to show placement, have some feeling of character development and page design, and logical movement of the story.”

Dummies don’t have to be hard to make. They don’t even have to be true to the book’s final intended size (although you can trim them down

to the same proportions). They can be as simple as twenty pieces of regular paper or card stock stapled together at one end, or ten pieces of paper folded over and stapled in the middle. This will give you a full, standard-length, thirty-two-page picture book made up of forty facing sides from cover to cover, including the endpapers, title page, copyright page, and dedication page. To see how many pages need to be accounted for and where they go, you can download my thumbnails template at www.dulemba.com/FreeTools/storyboard, or look at a picture book you like and count it out.

Follow the same rule as your portfolio—never include original artwork in a dummy. Instead, scan your work into your computer and print it to each side of a page on your home printer. Staple it together and, voilà!

While you can find directions for hand-made books with sewn bindings and such online, Dianne says, “Fancy bindings are completely unnecessary. Staples are fine. Just make sure your pages are numbered.”

I do suggest getting one of those over-sized staplers that can reach all the way to the middle. I love mine. If you’re worried about sharp ends, put some masking or fabric tape over the spine.

If you do want to get fancy, you can lay your story out in printer spreads in InDesign, ready to fold into a proper book. Or a little bit of skill in Photoshop can go a long way if you’d like to format your pages there. You can have your local copy shop put it together or send your dummy off to Lulu.com for a seriously slick finish. But it’s really not necessary.

As Meredith said, “No need to provide anything super fancy—the simpler, the better.”

So, do dummies work? Do dummies sell books?

When I asked Dianne if she’d ever acquired a book because of a dummy, she said, “I can’t say how often—but I have bought many a book based on a dummy.”

Meredith has too. She said, “Twice that I can think of . . . and one of those times, we didn’t even end up using the author as the

illustrator! BUT the dummy showed very clearly the author’s vision for the book, and without it, I would not have looked twice at the very simple manuscript. It really did need visuals to clarify the concept.”

Take note authors!

Creating book dummies isn’t just for illustrators. All creators can benefit from laying out their text in a page-turning format to see if the images/scenes are changing up, if there are any text dumps vs. spare verbiage spots, if the text fits the standard thirty-two-page layout, and if the story is working in general.

Bottom line, don’t let creating a picture book dummy scare you. As long as you have the page count right for a standard picture book, there are many different ways to get the point of your story across. ☺



single sheets stapled at one end



paper folded in half and stapled in the middle

ELIZABETH DULEMBA

DE-MYSTIFYING DIGITAL DUMMIES

by Bonnie Adamson

SCBWI



PREPARING &
SUBMITTING
YOUR WORK

Creating the files

Essential tools for producing a digital dummy are:

- 1) a way to scan sketches and final art (if you work traditionally), to create digital files;
- 2) a way to add text to image files; and
- 3) a way to combine the resulting files into a multi-page pdf.

When scanning or having your images scanned, specify a file format other than jpeg, which compresses the information in the scan and re-compresses with every editing session, resulting in a progressive loss of quality. Bitmap or tiff formats are safer choices. A suggestion: scan and process at print resolution (300 pixels per inch) if possible. It's a good idea to think of this as a print project from the start so that you retain as much information as possible in your native files—including converting color images to CMYK. That way you can use your digital dummy to produce a more polished print dummy if asked.

The easiest way to combine images and text into a multi-page pdf is with layout software such as Adobe InDesign. Set up your document to the dimensions of the finished page size, import scanned images, create text, and save. Once saved, you can export the document as a pdf. Be sure to check "Spreads" in the Export dialog window under Pages so that each panel of the pdf is a spread rather than a single page.

The next easiest method is to set up a spread-sized template in Photoshop or CorelDraw and proceed as above, dropping in art and adding text. The difference is that each saved spread will be a separate file. Name each pdf file to reflect the order in which you want the files seen: Dummy 1 for the cover image, Dummy 2 for the title page spread, etc. (There are excellent resources online that explore the many permutations of the standard 32-page picture book format. For dummy purposes, I generally disregard endpapers: page one is the title page, page two is designated for copyright information, and the story spans pages 3-32.) Once you have your spread files saved, you can use a pdf converter such as Adobe Acrobat Pro or one of its less costly clones (google "pdf converter software") to combine the individual pdfs into one multi-page file.

For those of you who do not own one of the pricier image-editing programs, any simple utility—like Paint (part of the basic MS package for PC), or Paintbrush for Mac (not included with the basic operating system but available as a free add-on)—will allow you to size your images and add text. But they're a bit clunky for the purpose of creating dummies. My Paint program will allow me to resize by percentage or by pixel dimension only (you must work out the math

for yourself), and files cannot be saved directly as pdfs—you can either print to a pdf driver (when I experimented, this option added an arbitrary white border to my image), or use a pdf converter tool. It is also possible to find low-cost or free open source alternatives to Photoshop (GIMP is one)—and there's Scribus as an alternative to InDesign. As with all the software mentioned in this article, research carefully before investing!

Don't be seduced by fancy page-turn technology for your dummy. It's very cool but unnecessary—and may even get in the way of the primary objective, which is to showcase your work. If this is a piece you want to put on your tablet to show off your mad skills to colleagues, however, there are free options (google "page-turn software"). Be sure to keep that pdf spread dummy in reserve for submissions.

Sizing the files

As a rule of thumb, try to get the size below 5 MB, in case you need to e-mail as an attachment. There are ways to play with pdf compression: start with "Smallest File Size" as the pdf Preset option in InDesign. (If you've already exported, you must open the original InDesign file and export again.) Experiment with different settings (renaming your file each time) to determine a workable balance between size and quality. If you're using Photoshop to create spreads, choose "Low" or "Medium" Quality as your pdf option. You can also try the "Reduced-size pdf" option under "Save As Other" in Adobe Acrobat Pro's drop-down "File" menu.

Some tips:

- » Always check "Optimize for fast web view," which controls how your file will load.
- » Choosing the highest available version of Acrobat in the "Compatibility" menu can have a dramatic effect on file size—just be sure the person viewing has upgraded to the latest version of Adobe Reader.
- » Standard screen resolution is 72 ppi. You can down-sample your images to this resolution without worry for on-screen viewing.
- » If you've created your dummy at full print size—say, 11" x 9" page size—try scaling down proportionately: resize pages to 8.25" x 6.75" (75%) or 5.5" x 4.5" (50%).
- » If you're including finished color art samples, consider storing and sending them as separate files to keep your dummy in grayscale.

Storing the files

A Wordpress website will allow you to upload a pdf to your media library. Once uploaded, the file will have its own url which you can use to link internally to a password-protected page on your site or externally, in an e-mail. If you own a Blogger or Tumblr site, you must store your file on a server or a free publishing site such as Scribd or Issuu (be sure your settings are set to “private”). Resist the temptation to embed the dummy with a third-party reader, however. Most of these utilities employ Flash, which is no longer supported for iPhone, iPad or Android.

If you’re concerned only with viewing the dummy on your own device, you can store your files on your laptop or desktop and sync to your tablet or phone.

Delivering the files

The safest option when querying is to provide a link. Submission requirements vary, so research your intended targets, and when in doubt, ask. Although e-mail hosts are continually upgrading their storage limits, never attach a pdf dummy file to an e-mail without permission. 📧



YOU'RE HIRED TO ILLUSTRATE YOUR FIRST CHILDRENS BOOK WHAT COMES NEXT?

by Laurent Linn

As a dedicated illustrator, focused on getting that first book deal, no doubt you've worked hard—practicing and experimenting with your art, discovering and finessing your unique style, making connections in the children's book community, polishing your portfolio/website, and soaking up all you can at conferences and workshops.

So much energy and work is put into preparing one's craft. But often when an illustrator is hired to create the art for a picture book, it can be a bit of a surprise what comes next.

Almost without exception, when I work with an illustrator on her or his first picture book, there's a learning curve for the artist on the process and nitty-gritty of how a book comes together. Often, getting up-to-speed on those details slows the whole process, can cause confusion, waste time and effort, and be stressful for the illustrator trying to navigate the whole thing. So, here, I'd like to demystify some of the process so you can be better prepared for the happy day you are hired to illustrate your first book.

By no means do I cover *all* the things that could come up, but this list can certainly give you a head start when you get that call.

THE MANUSCRIPT

Most first-time illustrators are creating the art for a manuscript written by someone else. While it certainly does happen that a first-time illustrator is also the author of her or his first book, it's quite rare. Illustrating a book that's written by another is a fantastic way to get into the children's book world (and the usual way.) Even more than that, many top illustrators *only* create art for books they haven't written. Not all illustrators are writers—that's a very individual thing based on one's interest, skills, and talents. However, anything is possible!

So, let's say you are hired to illustrate a manuscript by someone else (that the publisher has acquired.) There are certain things you should consider. Of course, your art director (or, in some cases, editor) will be there to help you, but it pays to be informed so you can know your options.

PAGINATION:

Some art directors will give the illustrator a manuscript that has all the page breaks inserted throughout, so it's clear what text falls on which page. But often the text is presented as one flowing story, so it's

left to the artist to decide the pacing of the text in relation to the art. In this case the freedom—and responsibility—is for the illustrator to choose which scenes get the most emphasis in the arc of the story.

As a first-time illustrator, it might be best to ask for the manuscript to be paginated for you. It may come that way first, but if not, feel free to ask for the page breaks to be inserted by the author and editor. That could help avoid much confusion.

AUTHOR'S ART NOTES:

Many picture book authors, with the best intentions, will add illustration notes throughout their manuscripts. Often it's for the editor to better understand the story, which can help with the editing process. But many times these art notes are left in the manuscript that is given to the art director to then send to the illustrator.

Unless an art note is essential for the artist to understand (for example: a major aspect of the story that's not mentioned in the text), I *always* take *out* the art notes when giving an illustrator the manuscript. A picture book is a shared and equal creation of both the author and illustrator (and, by extension, the editor and art director). We hire the best illustrators for their unique and singular vision, for how *they* would interpret a story. I feel that, by art directing an illustrator right away, it's like putting handcuffs on that artist—I want to see what you will bring to the illustrations, not how you would draw *my* ideas, or the author's.

For various reasons, many art directors and editors will leave the author's art notes in a manuscript that may come to you. You should absolutely feel free to talk with your art director and ask for them to be taken out or, at the very least, discuss that you would like the freedom to draw what you envision without those restraints.

The Big Exception: non-fiction. With non-fiction, the author has probably spent years researching the topic and, since the art must factually reflect the topic, art notes are often needed. In fact, the author's notes will be a treasure trove of resources for you and you may want even more information from the author as you do your sketches.

CHARACTER DESIGN

Sometimes, and understandably, a first-time illustrator will be so eager to jump into the story sketches that she or he will submit the whole book sketches before refining the main character design. While that can be fine, it could create even more work for the illustrator (and take valuable time) to re-sketch each page if the character designs change.

Most all picture books are character based, and experimenting with the character visually will not only inform how you illustrate the world you are creating for them, but is also a lot of fun. I always ask illustrators to go wild—try out all sorts of designs. Who is this person or animal (or object . . .)? What do they show about their character on the outside and how can the design hint at who they are on the inside? Do they share the same design qualities as their environment or are they different from their surroundings? Etc.

Once you and the art director are satisfied that you've created THE character the story calls for, then you can jump into the full book.

TYPE DUMMY

The type design of a book, which is the designer at the publishing house's responsibility and expertise, certainly isn't decided upon at the start of the illustration process. But, as the artist, it's essential to know how much room to leave for the text on each page. So, if it's not provided for you at the start, be sure to ask for a type dummy: this is a very rough layout of the book, set at the actual size and dimensions of the pages, with the type placed on each page at the size it will be in the final book. By no means will the fonts be final or the text finessed (it's usually from an un-copied version of the manuscript), but it will help you to know how much room is needed to accommodate the text.

Of course, just like the art, the type design will evolve over the course of the book creation. In fact, when I design a book, I wait until the final art is done to decide upon the fonts and final design of the text—like in jazz, I “riff” off of the art style, color palettes, emotions, etc. The book designer's expertise is in incorporating the type into the art in an organic way, all the while knowing the parameters and “rules” of design.

But if you have the basic idea of how to use the sized text blocks in your initial compositions, you'll be ahead of the game.

DELIVERY OF FINAL ART

No matter how you create art, what media you use, and however you will deliver the final illustrations, knowing certain things up front will save you much potential hassle and headache. In more instances than I'd like to admit, both the illustrator on a project and I have both assumed we were understanding how the art would be created. But, when the final art was delivered, we both were in for a shock. Art is scanned and printed in specific ways, and crafting your physical artwork and/or setting up your digital files in the right ways from the beginning is essential.

TRADITIONAL MEDIA (NON-DIGITAL):

Because of where we are with technology now, illustrators have a wonderful freedom to create picture book art using whichever media is right for the artist and best suited for the story. From paint to cut paper to collage to pastel to a combination, as well as so many other media, scanning or photographing art for the printed page has jumped leaps and bounds from where it was years ago. We can now reproduce all kinds of media beautifully.

However, there are still parameters to consider.

Most art is scanned on a flatbed scanner, which is good news, since the art board can be rigid. (If you've heard of a drum scanner, which is no longer used to my knowledge, you'll understand why this is a marvelous thing.) But the size of the scanner needs to be considered. Be sure to ask your art director if there is a size limit to the art you should produce.

In four-color press printing (cyan, magenta, yellow, and black), certain colors simply won't reproduce. Above all, neon colors won't print like they look in original art, so when you create your first color piece, perhaps send it to your art director before you jump into the rest of the art to be sure your color palette will reproduce the way you want it to.

DIGITAL MEDIA:

Since the way color looks on your computer screen will inevitably look different from how it looks on an art director's screen—and it will definitely look different on the printing press—choosing your color palette can be tricky. The best way to avoid surprises is, as soon as you've done your first few color pieces, send the files to the publisher for test proofs. They will make printed proofs of your art files that look as they will when printed. Then you can see how the colors will actually look and adjust your digital palettes accordingly to create the rest of the art.

Also—and this is important—the final art files need to be delivered in CMYK, *not* RGB. All books are printed using CMYK. So, as you create the art, I recommend doing it in CMYK from the start. If you spend your time creating your lovely art with RGB colors, you may then have to spend rushed and needless hours reworking the art once you convert the files into CMYK.

Also, discuss the file specifications *before* you start. Art files usually need to be 300 dpi at 100% of print size, but confirming this first is essential.

ABOVE ALL:

NEVER BE SHY ABOUT ASKING QUESTIONS. Honesty is the best practice—once you are hired to illustrate a book, you're in! So don't be afraid to ask every possible question you can think of, or even to say you don't understand the process yet. Believe me, open communication is always appreciated and can save everyone time and stress.

Your first book should be a joy, and the more tools you have at the beginning, and the better relationship you have with your art director, the better the book will be! 🙌



FROM THE EDITOR'S DESK: EDITORIAL FACTS

QUESTIONS MOST FREQUENTLY ASKED BY CHILDREN'S BOOK WRITERS

by Beverly Horowitz | VP & Publisher, Delacorte Press, Random House Children's Books

Where should I send my writing?

It may be difficult to think about your manuscript from the other side of the desk, but do so for a moment and the process may seem a little less overwhelming. Editors need to discover new talent, and indeed, it's what makes their job exciting. With this in mind, you have a real shot at finding a home for your manuscript. It does, however, take some serious work. Unfortunately, many people believe that writing is easy. These same people do not realize that their text goes off into the world alone and must withstand the tests of a variety of readers and tastes as well as changing trends. In light of these demands, it is encouraging that so many manuscripts do find their niche.

The match between the kind of project you've written and the house/editor to whom you send it is important. You may receive a response that says your project is "not right for our list." For some editors, that may simply be a kind way of saying no. For others, it is true—your specific project does not work for them because they do not edit picture books, or nonfiction, or whatever genre you have submitted. No matter how good your manuscript is, you won't get on that list. One thing many authors should know, however, is that if there is some element in a project that strikes the editor as inventive or well written, he or she may take the time to write an encouraging note even if the work is declined. You may have written a work that will, in fact, appeal to only a limited readership; it may not be appropriate for wide distribution. This should not deter you, but should help you put in perspective the enormous task ahead. Now let's assume you are willing and ready to seek the widest recognition possible and form a relationship with a publisher.

Begin to think about where to send your work and develop a plan of action. Some questions to answer: What are you selling? Fiction or nonfiction? A picture book? A middle grade or young adult novel? There are some general rules for picture book submissions. Do not send a text that is equivalent to a greeting card, or send one that is so long it cannot possibly fit the standard thirty-two-page picture book format. Do your research. Never assume your book is for all ages. An editor as well as a bookseller or librarian needs to place the book in some category. Who is really the best reader for your work? Of course, a book can cross over and appeal to other groups, but you should understand that it needs to start in some specific category. Once you know what kind of book you have written, it will be easier to focus.

The SCBWI's "Publishers of Books for Young Readers" list (page 49) is updated annually and is a good place to begin your research. In

addition, the SCBWI's "Edited By" list (page 71) will help you research specific editors' tastes and the types of manuscripts for which they look.

Another valuable resource is the Children's Book Council (CBC), a nonprofit organization of the children's book industry. The CBC maintains a list of publishers who are committed to publishing books for young people. See their website, www.cbcbooks.org, for more information.

Literary Market Place (LMP) is another source for a list of publishers; it also lists literary agents. It is available at any reference desk at public libraries across the country and is updated annually.

Although the CBC and *LMP* are important sources for you to use, your real work is more complex. You need to determine whether there is a publisher who is currently publishing titles in the vein of your work. This seems obvious—send a picture book to any children's publisher, because they all publish picture books, right? Not really. A better approach is to try to figure out exactly what you've got. If you have a holiday story, try to figure out who might have a subcategory of holiday titles. If you don't see any general trend, then you need to visit a bookstore and really look at what is similar to your work and check who the publisher is. Be certain to find the exact imprint and not just the overall corporate name. Many large publishers are umbrellas for smaller imprints. Each imprint has its own staff and its own mission. You can see this for yourself by visiting various publishers' websites. These sites will list each imprint, with examples of exactly the type of books each one publishes. It may seem to you at first glance that all the imprints are essentially the same, but they are not. Within the large houses especially, the identity each imprint has is important.

This distinction, however, leads to another rule: Decide which imprint/editor you are writing to, and do not send your submission to someone else in that group at the same time. Once you have your list of publishers and specific imprints, find out whether unsolicited manuscripts are being accepted. Post-9/11, many houses determined that for security reasons they would return manuscripts addressed simply to "The Editors," without a specific name attached. This may make you feel as if it's even harder to find a home for your work, but understand that from the publisher's side, security measures are not unreasonable. Your research should include finding the names of editors to whom you should submit your work. This security policy applies to many literary agencies as well. It is up to you to find out each recipient's requirements.

How do you discover which agents and editors will accept unsolicited submissions?

No need to hire Sherlock Holmes. The SCBWI has conferences across the country (and throughout the world). Find out about editors who are speaking, even if you do not attend their sessions. Another way to keep up with editors and who might be working where is to read *Publishers Weekly (PW)*, which should also be available at your library and is even sold in some of the larger bookstores. Twice a year, in February and July, *PW* has ads, interviews, reviews, and general coverage of trends and issues in children's books. Some people feel that submitting a manuscript is as anxiety-provoking as applying to college. And in some ways the two are alike! There are plenty of places that could be a perfect match for your manuscript, but not all of them will work out. Nonetheless, like any teenager applying to college, you need to put time and energy into the process so that your manuscript finds a home.

Should I register my work with the US Copyright Office before I send it to a publisher?

The copyright law states that work is copyrighted as soon as it exists in tangible form, so there is no need to register it before mailing it out. Once the work is published, the publisher will file the necessary forms with the Copyright Office at Library of Congress to register your work.

The news in Publisher's Corner is informative, but it can also be dismaying. How can any manuscript, no matter how good, hope to make it out of such a huge slush pile?

If a house has an open-door policy, then submitting your work is worth it. Try to send the project to a specific editor by name. Also, contests are a good bet because the house running the contest wants to find a winner. That is why they bother to run the contest.

A friend and I wish to collaborate on a picture book. One of us is a writer, the other an illustrator. We both know it is not advisable to send a manuscript with proposed artwork unless you are the author and illustrator. Yet we do see books done by teams. Both of us are published, but neither of us is well known. How best to propose such a book?

Realistically, it is best for the author to send in a text, and if this is accepted, the author can suggest the possibility of using the artist he or she knows. However, do not expect that this will be an accepted match. If you do send the project along as a team, you have a smaller chance of acceptance—although it is possible.

What is the best procedure regarding picture book manuscripts? Should I send the manuscript only, or make up a layout by preplanning the actual pages as they will appear in the book, leaving blanks where the art will go?

Most editors can imagine the possible visuals for a picture book text, so it is unnecessary to lay out the book. A double-spaced manuscript is preferable. Remember, part of an editor's job is to work with the art director to create a vision for the final book. Type the manuscript and leave extra space where page breaks fall. The editor who acquires your book will be able to envision as he or she reads the text.

I've sold a story to a magazine. Is it all right to try to get it published in book form as well?

Usually yes, but this always depends on the rights the magazine has purchased. If the magazine has bought nonexclusive serial rights

and agrees to return the rights to you after publication, then the story is yours to do with as you wish once the rights have reverted to you. However, some magazines buy exclusive rights in perpetuity. Check your agreement with the magazine before going on to submit the work to a book publisher.

Do I really need a cover letter when I submit my manuscript? What difference does it make if I've included an SASE?

An editor gets many submissions. Your cover letter is a way for you to pitch the project so that the editor gets a taste of what to expect. Don't concentrate on selling yourself as much as succinctly letting the editor know about what he or she will be reading. Short and to the point is best; not more than one page should do. If you have published books, you should mention that and list the titles.

Isn't it true that a word-processed manuscript set in type to look like a book will catch an editor's eye and make him more likely to buy it?

No. This is unnecessary and can be off-putting. Send a double-spaced text with one-inch margins all around. Anything else is a waste of effort.

I sent my manuscript off and waited a year for an answer. It came with a form rejection letter. This time I'm sending it out to five different publishers at once. I can't afford to have my work sitting around in an editor's office for a year. I want to get published!

You have every right to submit to anyone you'd like to send your work to; however, you should say in your cover letter that it is a multiple submission. You should also check to be certain that you are submitting to only one editor at an imprint. Do not submit to more than one person at an imprint. Editors find this annoying.

The following procedure is fair to you and the editor and recommended by the SCBWI:

Send a copy of your manuscript and say in your letter that you are doing so.

If you haven't heard within two months, write the editor a friendly note (do not telephone or fax) asking whether she's made a decision. Editors find telephone calls annoying and intrusive, taking them away from the work on their desks. Editors also do not personally keep track of all the unsolicited material that comes in and cannot answer telephone inquiries about the status of a writer's manuscript; letters are much better. (It's a good idea to enclose a self-addressed postcard; the editor can jot a note on it and return it to you quickly.) If the editor says the manuscript is having a second reading, or she'd like more time with it, grant her another month or two before you write again.

If you hear nothing at all during the three months your manuscript is with the editor, write again, stating that you are withdrawing the manuscript from consideration.

Most editors, agents, and the SCBWI believe it's best to send one manuscript to one publisher at a time. It is strongly advised that writers not send more than one manuscript to a publisher at the same time. Save the second one to offer after the first one has been declined—or, more happily, bought.

Will I have better luck with an agent? How do I go about finding one?

It is not necessary to have an agent if you do your research and

submit to a house that has an open policy, or if you learn of an editor and write directly to that person. However, an agent is the person whose business it is to have contacts in the publishing industry. What an agent might do is match your work with an appropriate editor more quickly. However, it is difficult to make agent connections, and the process takes time.

The “Agents Directory” on page 129 of this guide is a listing of agents and artists’ representatives. Once you’ve selected a few agents to write to, send one of them a query letter (with an SASE) outlining your writing history and a sample of your work. Do not submit your work simultaneously to several agents, even though you may need to query several before you find one willing to take you on and with whom you will feel comfortable working. Most agents will not charge you a reading fee or ask you to sign a contract with them or charge you for incidental expenses such as telephone calls and messengers; some agents, however, have instituted such practices.

After you’ve published a number of books, you may find an agent a great help in negotiating better terms and relieving you of concern about various business details. In short, there are arguments for and against new writers having an agent, and the final decision rests with you.

Several publishers have turned down my book. Should I pay to have it published?

This is a decision only you can make. Self-publishing has its place: as a gift for the family, to make a controversial political statement, or to put forward an unconventional point of view. But as a means of selling your book, it falls far short of what a commercial publisher can do. Most libraries and schools won’t even consider purchasing a self-published book for children. Today, technological advances do make it possible to self-publish. The issues after creating the actual printed volume arise in terms of distribution and publicity. It is a big job to do alone; however, the choice is yours. Sometimes it is satisfying enough to print your book and share it with those you most care about. 📖



STARTING A CRITIQUE GROUP

by Sara W. Easterly & Jolie Stekly

One of the primary goals of the SCBWI is to bring writers, illustrators, and others in the children's book field together. We very much appreciate your interest in helping to start a critique group and we want you to know that the national organization is ready to help you in any way we can.

GETTING STARTED

Before you start looking outward, carefully reflect on the kind of critique group you'd like to belong to by asking yourself the following questions:

- » Do you prefer to mingle exclusively with others in your genre or field, or are you open to mixing (e.g., picture book writers only; all children's writers, novelists and picture book writers alike; writers only; or writers and illustrators)?
- » How prolific/productive are you, and how often do you need feedback from your peers?
- » How do you handle comments from colleagues? Are you able to listen to criticism without getting defensive? Is it easy for you to tune out comments you disagree with and stick with your intuition? Are you willing to give others' suggestions a try, even if at first you disagree?
- » Do you feel more comfortable with others at your same level, or are you more inspired when you work with people across levels of experience?

How you answer these questions will give you an idea of the kind of group you'll want to find—one that will be most successful for you. While it's not always a breeze finding the perfect group, being clear with what you're looking for will help you stay focused in your search.

FINDING YOUR GROUP

The process of finding or starting a critique group can often be just like finding one's soul mate—and often equally daunting. But before you start crafting that personal ad to post on Craigslist, there are other routes to consider first:

- » **Established groups.** The SCBWI is a matchmaker of sorts. Contact your chapter's regional advisor or check your regional page at scbwi.org to inquire about critique group opportunities in your area. The

SCBWI can't force a critique group to accept you as a new member, of course, but we may be able to match you with one or more possibilities.

- » **SCBWI activities.** Hang out where others with similar interests will be: Check out the SCBWI website and the *Bulletin* for a comprehensive list of conferences and happenings geared exclusively for writers and illustrators of children's books.
- » **Writing classes and events.** Also be on the lookout for various classes that are offered in your community via libraries, universities, community colleges, and other professional organizations. Critique groups regularly launch from these kinds of activities.
- » **Blogs and social networking sites.** Facebook, Twitter, MySpace, and the SCBWI's own SCBWIinc. social networking platform have opened up a whole new world to the children's book community, and critique groups have sprung up as a result of how easy it is to connect and share work electronically. Children's writer and podcaster Tony Dirksen recently advertised his cyber-critique group's search for another writer by making a comment on other writers' blogs and on Meetup.com. It paid off, too! Tony connected with two great writers and is thrilled about his new group. Using online tools to find a critique group allows all parties to be completely honest about what they're looking for—in terms of commitment level, experience, feedback needs, and relationship style.

RULES OF ENGAGEMENT

If you're starting a brand-new critique group, or as you fold into an existing group, you'll have some decisions to make together. Talking through each person's expectations, goals, and styles at the onset will help ensure you're all on the same page. Here are some things you'll want to discuss:

- » How regularly do you want to meet? Weekly, biweekly, monthly, or as needed?
- » Where? In person at a home, library, or café, or online?

- » Will you include refreshments and food, or are you there strictly for critique?
- » How will you share costs for guest speakers, snacks, or celebrations?
- » If you're critiquing one another's novels, are you comfortable reading an entire manuscript, or would you prefer to bring individual scenes for critique?
- » How do you prefer to review one another's work—in advance by e-mail, or on the spot while read aloud at your meeting?
- » Will the writer read his or her own work aloud or have someone else do the honors?
- » Will the writer provide photocopies for each group member?
- » How will you comment on one another's work—taking turns or letting the feedback flow freely as inspired?
- » What will be the group's size and how will you bring in new members (or will you not)?

SEARCHING SUGGESTIONS

Regardless of how you go about finding your critique group, there are a few important things to remember about the process.

- » Be proactive and dedicated in your search. Finding the right critique group can take a long time, so don't expect it to come together overnight—or even after a meeting or two.
- » Remember successful critique groups come in many shapes and forms. In-person meetings work really well for some, while online groups are great for others—especially when spread across geographies.
- » Even in the best of critique groups, dynamics can change and members may end up going their separate ways. Remember that there are just as many critique groups as there are fish in the sea. Keep at it!

KEEPING IT REAL

Once you find the right critique group, cherish it. First and foremost, respect the work and privacy of your peers. When critiquing, sandwich constructive feedback with praise. When being critiqued, listen and take notes without being defensive.

For more information about nurturing a successful critique group, be sure to read Linda Sue Park's "Give and Take of Critique" on page 33. Ursula K. Le Guin's *Steering the Craft* is another excellent resource, with an appendix devoted to successful peer groups.

Finally, be sure to keep us posted! Let the SCBWI know about publication successes by sending a note to people@scbwi.org, as well as to your chapter's regional advisor or newsletter editor. Good news is for sharing! 📣

WHY I LOVE MY CRITIQUE GROUP

by Kristin Venuti

We call ourselves the Scribbling Siblings, despite having been born on different continents and into different generations.

We have two important things in common. The first is a drive to become the best writers we can. The second is we all hate black licorice. Which I suppose seems a little irrelevant, but it's a good jumping-off place for critique.

"I like this treatise on lawn care more than I like black licorice."

"Hmm, this description misses the mark. It puts me in mind of black licorice."

I joke, but from the beginning, we agreed to be kind but very, very candid during critique. That was a decade ago, and in the years since, we've built up an incredible trust.

I love it that:

- » the Scribbling Siblings take time to thoroughly read what I've written. We send our pieces out a week in advance. This allows us freedom to dig deep.
- » critiques are confined to the writing. Knowing it's about the writing and not about the writer allows each of us to be less defensive.
- » the drive to improve far outpaces the desire to simply hear our work praised. I truly count on the group to help me identify weaknesses in what I've written. This is the only way I can work to overcome them.
- » we adhere strictly to the Rule of Twenty Minutes. Usually, about ten will be spent in reading aloud and ten will be spent in discussion. If someone wants more discussion time, they'll skip the reading aloud, or vice versa. When the alarm goes off, it's the next person's turn. End of story.

Of course, great friendship has cropped up, as it will when five people have been meeting weekly for ten years. All non-critique specific conversations (and this includes anti-black licorice tirades) take place after the last alarm goes off, and not until then. 📣



THE GIVE & TAKE OF CRITIQUE

by Linda Sue Park

For most writers, critique is a crucial part of the writing process. If you have any experience with critiques, you already know that some critiques are more helpful than others. Here are some guidelines for giving and receiving successful critiques.

THE PLAY

Whether your work is being critiqued by a group or one other reader (online or in real life), the first rule of thumb should be this: The writer does not speak during the comments phase of the critique session. Not once. Not a single word.

Why not? Because the work must stand or fall on its own. When the piece eventually gets submitted and is read by an editor, the writer won't be there to say things like, "Well, what I meant there is . . ." or "That's supposed to refer back to . . ." The writer should listen, take notes, and listen some more. Later, when all the commenters are finished, there can be discussion including the writer. But not at first.

Some groups or partners exchange work in advance. Others read on the spot. Both systems have their advantages, but for in-depth critiquing, reading the piece in advance and spending time on it before the meeting is invaluable.

GIVING

The method I like best is often referred to as "the sandwich." A commenter begins by saying something he/she likes about the piece, then goes on to point out weaknesses, and finishes up with another positive comment—sandwiching the negative between two positives. When a writer hears something good first, he/she is more likely to be open-minded about the criticisms. And finishing with a positive point keeps the critique friendly.

Just as the writer should abide by the rule of not speaking during the critique, the commenters should abide by the sandwich rule. Everyone should offer both positive and critical comments on the piece. I can't count the number of times a writer has said to me, "My critique group always praises my work. That makes me feel good, but I end up not knowing how it can be improved." Once in a blue moon, maybe someone does offer a perfect or near-perfect piece for critique. But 99.99 percent of the time, a good critiquer will be able to offer helpful comments for improvement.

Conversely, people sometimes feel that a commenter has torn apart their work and has absolutely nothing good to say about it. These critiques are depressing at best and downright hurtful at worst. The sandwich method helps avoid either pitfall.

Exactly what are you looking for when you are reading someone else's work? It varies, of course, depending on the genre. Although every piece is different, the following give a general blueprint for what a critiquer should be looking for:

Plot

- » Page turnability: Is the story interesting? Does it make you want to read on? Do you ever feel impatient and wish things would get going?
- » Problem: Does the main character have a clearly delineated problem confronting him/her? Does each scene develop either impediments to a solution or progress toward a solution?
- » Logic: Do the scenes connect in a logical manner? Is there something happening in the middle or at the end of the piece that simply doesn't make sense given the setup?
- » Ending: "Unexpected inevitability"—has the writer laid the groundwork for the ending, even if it's a twist or surprise?

Character

- » Believability: Do the characters seem real? Do they talk and act like people you might know—even if they're hedgehogs? Do they have flaws, or are they too perfect? Do they have characteristics, quirks, idiosyncrasies that increase their individuality, or are they generic?
- » Empathy: Do you care about the characters? Do you feel anxious for them as they face their problem? Do you feel like cheering wildly or at least smiling if/when they finally solve it?
- » Growth: Has the character grown or changed in some way by the end of the story?

Writing

An article of this length cannot, of course, cover all the writing points that a good critiquer should be on the alert for. But they can be put into a single concept: invisibility. Is the writing “invisible”? In other words, is the story so compelling and well written that the technique simply disappears? Or are you stopping as you read and thinking things like, *That sentence is awkward*, or, *That’s three paragraphs in a row of solid description—it’s getting boring*? Critiquers should note wherever the writing pulled them out of the story.

It may seem ironic, but the goal is to help the writer achieve invisibility in his/her technique so that what shines is not individual words or phrases, but the story itself.

One more point: In my opinion, critique groups are not the place for heavy line editing. If a piece is riddled with grammatical errors, it is tedious and difficult to point out these errors in a group setting. Such work is best done one-on-one, with an editing partner. The best a group can do in such cases is to point out to the writer that he/she has this weakness.

TAKING

The importance of listening when receiving a critique cannot be overstated. Coupled with this is the difficult task of not taking a critique personally. When a trusted commenter says, “This scene doesn’t work for me,” or, “I really don’t think you need this paragraph here” (and be forewarned! It will almost always be your very favorite paragraph!), he/she is *not* saying, “You are a bad writer.” Good critiques focus on the writing, not the writer.

Let’s assume that the commenters have finished their “sandwiches” and the writer is now allowed to join in the discussion. Where possible, the writer should pose his/her responses as questions. Example: “Ann, you said this scene on page four is unclear to you. Would you say that’s due to characterization or scene-setting?” The writer should avoid making statements: “The scene on page four is a continuation of what happened on page two, but I had to stop there to explain Grandma’s will.” As a writer who presumably wants comments on your work, your job now is to receive responses and information—not to give them.

Once the writer is back home with a stack of scribbled-on manuscripts and perhaps a pad of notes, the real work begins. People differ greatly on how they work with critique comments, but here is the method I like best.

First, I sort the comments. I suppose this could be done in your head, but I actually make a list. Three columns at the top of a page: *Yes / Maybe / No No No!* I put brief notes under each heading based on the comments I received. Then I start revising. I start with the *Yes* column—the comments I love. You know what I mean—when someone says something and you think, “Eureka! That’s perfect! Why didn’t I think of that? Thankyouthankyouthankyou!” I make those changes first.

Then I stop and think. A lot. This phase takes the longest. I think about the other two columns—especially about the items under *No No No!* If enough time goes by, my wounded feelings about those negative comments subside and I’m able to be much more objective about them—rather than dismissing them emotionally.

Here are a couple of examples of how helpful this can be—one from each side of the fence. In one of my middle grade novels, a character dies at the end. My critique partner thought the way he died didn’t work at all. She told me so and made an alternative suggestion. I was utterly dismayed. This was my ending—the climax of the book! How could she say such a thing!? I let a few days go by and I decided to

prove her wrong. I would write the scene her way just to show her how it couldn’t possibly work. I’m sure you can guess what happened. The scene ended up being similar to what she had suggested, although not exactly the same—because in trying to work out her suggestion, I stumbled onto something even better. This never would have happened had I dismissed her suggestion outright.

In another instance, my partner gave me a middle-grade of about 25,000 words to read. I read it and loved it—but I told her that it was not complete. Where she had ended the book was not the end of the story. I can well imagine her dismay in this case—here she thought she had finally finished, and now I was telling her no? She thought about it for a while, then wrote a little more just to see where it would take her. She ended up with 37,000 words—and a beautiful story that feels truly complete. Now she finds it hard to believe she ever thought it finished initially.

I won’t deny that it’s a real balancing act, trying to decide which suggestions to heed and which to ignore, but believe me, it gets easier as you learn to trust your partners and gain confidence in your writing.

READY TO SUBMIT?

A critique group or partner should help you answer this question: Is a piece ready to submit? Here is my rule of thumb: A piece is ready to submit when it’s one of the *best* things I’ve ever read. It’s so good, I can’t *wait* for my partner to send it out. I want to tell everyone about this wonderful story I’ve read!

How often do you feel that way? The truth is, not very often. And that’s the way it should be. Editors say things like, “Read a thousand books in your genre. Compare your story to theirs. If it’s as good as the very best of what you’ve read, it’s ready to submit.” (Can you imagine how much smaller slush piles would be if we all felt this way about our work and our partners’ work? Editors might even have time to write real rejection letters instead of sending forms!) Not “This is such a sweet story. My kid’s class loved it when I read it to them.” Not “I can’t believe that book got published. Mine is much better.”

No—the response of your crit partners and yourself should be, “This is one of the *best* things I’ve ever read.” Yes, it sounds like a tall order. But whether you’re a new writer trying to break in or a published author trying your hand at a different genre, that’s the standard you must achieve. And a critique group or partner you trust can help get you there. ☺

TYPES OF PUBLISHERS

Here is a brief overview of the types of publishers and what you can expect when they say “We want to publish your book.” Above all, when any publisher offers you a contract, know what kind of publisher you are dealing with, and don’t be afraid to ask questions.

TRADITIONAL TRADE PUBLISHERS

Traditional publishers contract with an author, ideally offering an advance against royalties. A few traditional publishers offer a flat fee only. Smaller publishers might offer a royalty without advance. Whether the terms are an advance against royalties or a flat fee, the author owns the copyright and his/her name is on the book. Other terms of a traditional publishing contract may vary. Trade books are marketed by publishers’ sales representatives and wholesalers to bookstores, libraries, and schools, and are reviewed in dedicated book media such as *Publishers Weekly*, *School Library Journal*, *Horn Book*, *Booklist*, *Kirkus Reviews*, and reviewed and/or synopsisized in bookstore newsletters.

MASS MARKET PUBLISHERS

Mass market publishers offer similar contracts to trade publishers, though sometimes the copyright may be in the publisher’s name or a joint copyright. Mass market books are handled by publishers’ sales representatives and wholesalers and are stocked primarily by bookstores and discount retailers, such as Target and Kmart. These books receive reviews in some of the dedicated media.

BOOK PACKAGERS

Packagers or book developers generate story and series concepts, which they sell to traditional and mass market publishers, then find writers and illustrators to produce the work. Their contracts range from offering an advance against royalty to a flat fee. Copyright is sometimes joint, but is often in the packager’s name alone. Sometimes the author’s name is on the book; sometimes it’s not. Distribution depends on the publisher, and reviews depend on the market for the book.

SMALL PRESSES

Some small presses publish books for young readers. Smaller publishers generally produce fewer titles and may offer a contract with advance against royalties, a royalty-only contract, or a flat fee contract. Review media occasionally cover small press books, and distribution is usually through direct mail catalogs and/or wholesalers.

EDUCATIONAL PUBLISHERS

Educational publishers publish curriculum-related material geared for use primarily in schools. Contracts may include an advance against royalties, a royalty only, or a flat fee only. Marketing is generally accomplished through a force of sales representatives who present the material to educators (in their offices/schools and at conferences) and educational supply stores throughout the nation. These representatives often sell internationally, as well. Reviews can be found in educators’ periodicals.

SUBSIDY PUBLISHERS

Subsidy publishers or co-op publishers (often known as vanity publishers) will offer to publish a book if the author will pay all or part of the cost. A recent *Writer’s Market* indicated the expense to range from \$1,000 to \$18,000. This type of publisher offers back a royalty, a percentage of each book sold (the amount varies from 3 percent to 40 percent). However, it is unlikely that a large number of books will be sold. The amount of marketing done by subsidy publishers varies, but will not equal that of traditional publishers. In some cases, an author may be asked to pay for promotional expenses. Subsidy publishers will usually offer to send out sample copies to the media and libraries. However, dedicated book media rarely, if ever, review these books, thus leaving the real work of marketing and distribution to the author. The SCBWI recommends that you avoid any publisher who asks you to pay for the publication of your work.

SELF-PUBLISHING

Self-publishing requires the author to oversee all of the details of book production, from total cost to marketing and distribution. A self-published book almost never gets review media attention. If you are writing a book just to share with your children or grandchildren, a local printer may be able to help you self-publish several copies, or a desktop computer publishing program may give you the book you want. This kind of publishing is primarily for a book that will have a limited, personal audience.

ELECTRONIC PUBLISHING

Since the information on electronic publishing is constantly and quickly changing, coverage on this area is found on our website in order to accommodate the rapid changes in the marketplace. 🌐



MENTORING MATTERS

by Carrie A. Pearson

Throughout history, mentorship has played a vital role in success: Walter Kronkite mentored Dan Rather, Maya Angelou mentors Oprah Winfrey, and in the children's book world, Lucy Sprague Mitchell (founder of Bank Street College) mentored Margaret Wise Brown. Many people say their mentor relationship had a powerful impact on their careers—and their lives. SCBWI encourages mentoring and offers programs through several regional chapters. More regions are creating programs every year.

What are mentors?

Reference books say mentors are advisors, tutors, and counselors. But in reality, mentors are that and much more. Simply put, mentors are farther up the learning curve in an industry and are willing to share what they've learned in ways that are beneficial to their mentees.

Why do I need a mentor?

You'll gain access to experience and knowledge that would take much longer to acquire independently. You'll have consistent feedback from an insider. You'll be encouraged, maybe even pushed, to create in ways you might not have considered. Best of all, the quality of your work will improve.

Okay, I'm convinced. How do I find a mentor?

As part of a recent survey, the following SCBWI regions responded that they offer regular mentorship programs:

Region	Contact/Coordinator	For Information
Austin	Shelley Jackson	Austin Avant-Garde Mentoring Program regionaladvisor@austinscbwi.com
CA North/ Central	Patricia Newman or Catherine Meyer	www.scbwi.org/Regional-Chapters.aspx?R=5&sec=Events
Iowa	Connie Heckert	ra@scbwi-iowa.org
Michigan	Catherine Bieberich	kidsbooklink.org/id69.html
Minnesota	Quinette Cook	www.minnesotascbwi.org/Events_Mentorships.html
Missouri	Joyce Ragland	www.moscbwi.org/Mentorship_Program.html
Nevada	Jenny MacKay	www.nevadascbwi.org/Mentor.html
Northern Ohio	Victoria Selvaggio	vselvaggio@windstream.net
Oklahoma	Anna Myers	amyers_author@yahoo.com
San Diego	Janice Yuwiler	www.sandiego-scbwi.org/mentorship.htm
Southern Breeze	Elizabeth O. Dulemba (Illustrator Coordinator for illustration mentorship)	elizabethdulemba@mac.com
Wisconsin	Julie Shaull	www.scbwi.org/Regional-Chapters.aspx?R=51&sec=News shaull@danenet.org

Will the mentor focus on my interests?

Most regions choose a focus—picture books, middle grade, nonfiction, YA, illustration, etc.—and match mentors having particular expertise in that area with mentees. The focus may change from year to year depending upon who is available to mentor and/or annual regional goals. Regardless, a focus will be clearly defined in marketing materials so you'll know if that mentor and program is a good fit for you.

Do I have to pay for a mentor?

A little over half of SCBWI mentorship programs do charge a fee to participate. The cost may range from \$25-\$1,350 depending upon what is included in the program. In some regions, the cost of the mentorship is built into the price of attending a conference. A limited number of regions offer free mentorships.

How does a mentor benefit?


The good news is mentorship is not all about the mentee! Many mentors feel their own creative endeavors benefit from the program, they become more organized, and their editing and critiquing skills improve.

How do I become a mentor?

Each region finds their mentors a bit differently. Over half of SCBWI mentorship programs require mentors to be PAL authors *and* SCBWI members. Many mentors volunteer and some must apply. Check out the program on your home region's website and/or contact your mentorship coordinator to find out how to be selected.

Many regions want to start a program and need support. Consider volunteering to help your region—and our SCBWI community—grow in this way.

Whether you are a mentor or mentee, mentoring moves us all.

Results from the first annual Mentorship Survey are provided at www.scbwi.org 



SELF-PUBLISHING: BEST PRACTICES

by Deborah Halverson and Randal Morrison

So . . . you're giving serious consideration to one or more of the new DIY (do-it-yourself) publishing models. It worked for Christopher Paolini, Amanda Hocking, John Locke, Rachel Yu, and others. Could it work for you?

Maybe. This article walks you through the process so you can weigh the pros and cons, determine your budget and goals, produce and publish the book, and then (hopefully) sell it. We hope this article will help you make the right decision for you and, if you decide to pursue the DIY path, start you on your journey.

The self-publishing realm is changing daily and growing in importance. There are three basic approaches:

1. Hire an author services company to put all the pieces together for you for a fee (and sometimes a cut of the profits).
2. Act like a general contractor and seek out the experts for each element and then publish your assembled book package through a POD (print on demand/digital) printer, a traditional press printer, an ebook publisher, or some combination of them.
3. Cut out the middlemen by DIYing most or all of the elements and taking them straight to a POD printer like Lightning Source or uploading the digital files to an ebook seller.

MAKING YOUR DECISION

Here are several crucial points to carefully ponder before making the final decision to self-publish, and if you decide to, which path to take.

The Pros. You keep all (or most) of the profit from your book sales, you are in control, and your book can be available much sooner than it would be from a traditional publisher. If you're one of the lucky few who attracts strong reader interest and high-profile sales, then the traditional publishers may come looking for you. No more query-go-round.

The Cons. You pay all of the costs and assume the financial risk. You are in control and thus must do all the research and make all the decisions. Making and marketing a book takes time that you could spend writing your next book. Some recent high-profile examples of successful self-published fiction have lessened the long-standing traditional stigma of self-published books ("not good enough to make it in the real publishing world . . ."), but skepticism still lingers, thanks to far too many authors publishing books that are, to put it bluntly, not very good.

Your Goal. Will you be satisfied with a book you can give or sell to family, friends, or some other personal network, or do you hope that your book can be a real competitor in the commercial marketplace? You'll likely spend more time and money on a book intended for retail sale to the general public. For the remainder of this article, we will assume that your goal is a finished product that is a worthy entrant in the commercial market.

Yourself. Are you a total DIYer, the general contractor type, or a writer who just wants to write while others handle the bookmaking and marketing? Can you meet the time and financial commitments required for your hands-on level? Be realistic about your personality, skills, and comfort level. If you're still game for self-publishing (sometimes called independent publishing or micropublishing), move on to the next step: weighing your budget against your projected costs. To do that, make a business plan.

MAKING YOUR BUSINESS PLAN

Know the costs and be honest about your financial comfort level before you commit to self-publishing. Here are the major steps.

Establish Your Budget. Determine how much money you're willing to spend to make this book. If you never recover your costs—which happens too often, even with traditionally published books—how will that affect your overall financial situation? How will it affect your important personal relationships?

Establish Your Format. Will your final product be an ebook, a printed book, or both? This decision will greatly affect your costs and choices.

Calculate Costs. Next, work out the cost of making the book and reconcile that with your budget. The costs will include some or all of these items:

- » *Professional fees*—editing, author services, attorney fees for reviewing your contracts
- » *Book design costs* (interior and cover)—illustrations, stock photos, design services or software

- » *Publication costs*—digital file creation and uploading, ISBN/barcode procurement, printing/binding/transportation/warehousing, copyright registration
- » *Marketing*—printed promo items, mailing lists, postage, online presence (websites, blogs, social media), specialized software or hardware for creation of promo items, marketing/publicity consultants

Set Your Price. Finally, decide how much you'll charge for your book and work out how many books you'll need to sell at that price (net of all costs) to break even. Very important: Estimate the market for your book and decide if it's realistic for you to reach enough readers in that marketplace to break even. Remember, in general, children's books are more price-sensitive than books for adults.

MAKING YOUR BOOK

The basic steps involved in making your book are these:

1. Write, edit, revise, edit again, and finalize your manuscript.
2. If you go for a printed book, choose its size and format the text.
3. Put together your cover image, back cover, front matter, and back matter.
4. Prepare and upload your digital files to your publisher's system.
5. Receive and review proofs of the book.
6. Publish and market the final product.

These are just the bare bones, however. Editing and finalizing your manuscript, designing and formatting your text files, and putting together your cover require creative and technological skills. If you want to ensure a professional-level, quality book package, you must hire individual professionals who have the time and talent to work on your project and stay within your budget, enlist an author services company, or learn to do most or all of the essential steps yourself.

Printed Books. If you hope to sell books in bookstores, then you must have printed products. Traditional methods of printing on a press all have significant start-up costs, both for the initial setup and for each print run. This means that if a print run is low—say a thousand or fewer copies—then the unit cost will be high. But as the size of the print run goes higher, the unit cost comes down because the start-up cost is spread over more units.

POD: The Pros. Today self-pubbers have another option: POD—print on demand—a digital process with a relatively low start-up cost and a unit cost that can be lower than press printing in low runs and competitive with press printing even in moderately higher runs. (Note: Some people use the term POD to refer to a business model where books are made only after they are ordered, even singly. Others use the term to refer to the digital printing technology.) POD can greatly reduce the costs of transportation and warehousing, as well as the risk of returns, long the bane of the book business. Too many self-pubbers have ordered a print run in several thousands to get the unit cost down, only to end up with a garage full of books they could not sell.

Switching Midstream. Today you can launch your project with books printed by the POD method and then, if actual sales indicate that it makes sense to print in thousands, switch over to press printing. This does not require a change of ISBN; that number is assigned to the edition, not to the printer. Some self-publishers use POD to produce a few dozen or hundred copies for the Advance Reading Copy phase (typically three or four months before official publication date, when they are seeking reviews), and then switch to press printing.

POD: The Cons. Of course, there are some negative factors on the

POD approach. While that method will quickly produce a quality book, some claim that the quality is still shy of a "real press-printed book." Professional book buyers can spot a POD product, and some still view it as less desirable stock. However, the trend seems to be ever-better quality for POD books and a gradual lessening of the prejudice against them. POD can be used for hardcovers, but most POD books are in trade paperback format; the great majority are sold online, not in stores.

Lightning Source. Many author services companies offer to make POD books for you, but in reality they are simply submitting the order to the company that actually makes virtually all POD books in the United States: Lightning Source. LS is owned by Ingram, the largest book wholesale distributor in the United States. LS deals only with publishers; it is not an author services company. Aaron Shepard's book *POD for Profit* details how you can maximize profit by becoming a real publisher and dealing directly with LS. There is an active Yahoo group focused on POD publishing with LS: finance.groups.yahoo.com/group/pod_publishers.

Press Printing. The main negative factor with traditional press printing is cash flow risk. The printing company will demand full payment before delivering the books. You will have transportation and warehousing costs. You will be laying out significant cash that will be recovered only if your sales predictions come true. Even if that happens, it will be many months before you collect revenue from your sales in bookstores, since they take books on consignment and subject to return if not sold within a certain time. And, depending on the terms of your deal with the distributor or wholesaler, you may have to pay the cost of return transportation. To avoid the returns, publishers often authorize the bookstore to sell leftover stock as remainders, distressed merchandise, or "cut-outs"—sales for which the publisher collects little or no revenue, and authors receive no royalties or credits against advances.

Fact-Based Decisions. Before making your POD vs press printing decision, you must do some serious research and calculations. What are the real costs and risks that apply to your specific project? Can you handle the cash flow and financial risk?

The Ebook Option. No doubt, the digital revolution has hit the book biz hard. All publishers, big and small, are struggling to adjust their business models to stay in tune with rapidly shifting trends. Will ebooks do to publishers and bookstores what MP3s and iTunes did to the recorded music business and record stores? The famous examples of fiction self-publisher success all made the great majority of their sales with ebooks sold online. Yes, Amanda Hocking eventually made a seven-figure deal with St. Martin's Press (Macmillan), but she gained her bargaining strength from the success of her ebooks.

Readers and Tablets. Although there were a few earlier players, the ebook revolution exploded with Amazon's 2007 introduction of the Kindle. That family of e-readers is now competing with B&N's Nook, Kobo, PocketBook, the Sony Reader, and many others. All e-readers are in a battle for future market share with Apple's iPad and other tablets; some mobile phones can display book text, and simple software downloads can turn a PC or Mac computer into an e-reader. Unfortunately, there are many software file formats for ebooks, complicating the problem for the author who simply wants to make their work available to people who read on screens. And then there is the ambiguity about how many young readers are transitioning to ebooks even as the total number of ebook customers rises. Has enough of your target audience transitioned to ebooks?

Simple Answers. There are a few relatively simple answers. One

choice is to limit yourself to just the two biggest players, Amazon Kindle (Kindle Direct Publishing: kdp.amazon.com) and B&N's Nook (PubIt! by Barnes & Noble: pubit.barnesandnoble.com). If you want to cover the whole market, Smashwords offers one-stop-shopping; they can adapt your MS Word text to the file formats needed for compatibility with most reading devices and set up distribution with major vendors (www.smashwords.com). With ebooks, interior design means almost nothing, since the reader chooses the font and the size and most other aspects of appearance of the text.

HIRING PROFESSIONALS

With all the changes in the publishing industry, lots of experts who used to work in traditional publishing houses are now offering their talents on a freelance basis.

Professional Editing. Is your text as strong as it can be? Does it attract and hold readers' attention? For fiction, are the plot, characters, and narrative voice fully developed? Are you sure there are no typos or bad grammar? Missing or double words? You can't buy software to evaluate and guide you in revising a manuscript. *No matter what else you do with the other stages, do not scrimp on professional editing.* Poorly written and poorly edited content is what gives self-published books the presumption of inferiority. Separate your book from the glut of mediocre books by investing in the manuscript. Your story needs to satisfy readers if you want them to buy your next book and give you good reviews.

Find qualified editors through the SCBWI's Freelance Editors Directory, available to members (www.scbwi.org and on page 147), the Editorial Freelancers Association (www.the-efa.org), online searches and writers' forums, and by asking for recommendations from your writing community or from an agent.

Before you sign a contract with a freelance editor, clarify the level of editing you are buying (substantive editing, line editing, copyediting, proofreading), the availability and turnaround time, the fee structure and payment expectations (some editors charge per word or page, others per hour or per project, some require partial or full prepayment), and the editor's credentials (books he/she's edited and references). Finally, make sure that the copyright in the editor's comments on your text belongs to you, the author.

Book Design. At least for printed books, professional book design is crucial to a first class product. Powerful as today's word processors are, they are not page designers. Even if a casual reader can't articulate exactly what's bugging them, a poorly laid out page will give them a nagging sense that something is off. When justifying margins, word processors only adjust the space between words, resulting in "rivers of white"—awkward spaces between words—running down the page. In contrast, a true page design program fine-tunes the spaces between letters (kerning) to produce text lines that are visually smooth, with a consistent balance between black ink and white space. Certainly industry professionals—book buyers and sellers, librarians, reviewers—will notice if a book is not professionally designed. For a good introduction to this topic, see *Book Design and Production* by Pete Masterson or *InDesign Type* by Nigel French.

Find book designers through writing community recommendations and standard Web searches. Most have online portfolios that give you samples of their work. If their sites don't already list clients and credentials, ask about those. As with other freelance professionals, their standard asking fee is often negotiable and can vary with their current workload, your schedule, and how strongly they relate to

your material. Avoid legal disputes with a written agreement that spells out the basic fee, the increments in which it is payable, what happens if you decide against using the designer's work, and who owns the copyright in the design.

Cover Illustration. Despite the old saw "You can't judge a book by its cover," most people get their first and most important impression of a book from its cover. Indeed, an attractive cover that hints at the story's essence and appeals to the core audience is often the first step in building awareness, which hopefully will lead to interest, and then to desire, and then to action. (Pick it up! Check it out! Buy it! Read it! Recommend it!) To locate candidates for your cover illustration, check Web portals such as www.directoryofillustration.com and www.illustrationweb.com, as well as portfolios and samples at SCBWI conferences and in your local SCBWI group. If you see a book with a cover illustration that you like, you can probably find the artist by a standard Web search. Some illustrators are represented by agents, but many work entirely freelance. Remember that just as important as talent and style are availability, budget, and reliability.

To protect both you and the illustrator, the details of the art commission should be spelled out in a written contract before work begins. Most commonly, a portion of the fee is due upon approval of the rough compositional sketch, another portion is due upon approval of the line drawing, and the final payment is due upon approval and acceptance of the full-color artwork. The agreement should specify ownership of the copyright in the artwork; if it remains with the artist, then the exact rights granted to you by the contract should be spelled out in detail.

Author Services Companies. There are now many "self-publishing" companies, sometimes called author services companies or publishers for hire. Among the well-known names are Aventine Press, BookLocker, CreateSpace (an Amazon company), Dog Ear Publishing, Infinity Publishing, Lulu, and Outskirts Press, but there are many others, with new entrants in the field almost daily. Such companies typically offer an à la carte menu of services, with fixed prices for each and discount pricing for bundles. The typical offerings include editing, cover and interior design, printing and ebook setup, listing with online sellers, and marketing and promotion packages. With CreateSpace, your ebook can be on Amazon in just a few days, and they also do POD (as do most of their competitors). Mark Levine's book *The Fine Print of Self-Publishing* explains what these companies do, details the differences between them (naming names), and ranks them in five levels: outstanding, pretty good, just okay, publishers to avoid, and worst of the worst. The Independent Publishing Magazine site also reviews author service companies (mickrooney.blogspot.com). Using an author services company will simplify the journey, but you will not be able to make your own choices of editor, designer, illustrator, etc. If you want that level of control and customization, then you will have to don the general contractor hat, acting much like a traditional publisher by seeking out and hiring the expertise that is most appropriate for your project.

WARNING: It has traditionally been considered unethical for a publisher to make the author pay for the manufacturing costs and to also demand a portion of the proceeds; under that model (usually called a vanity press), the companies make most of the money from the fees they charge to authors, and thus they have little incentive to market the books. However, the publishing realm is in the midst of a major transformation, and author service companies and e-publishers are blurring lines with their mix of paid-for services and royalty requirements. Read contract language carefully

to make sure you understand it and know exactly how much of your hard-earned cash and profits each company requires. Be wary about enthusiastic sales pitches for marketing and promotion programs; the language of the written contract will override the sales pitch and likely will require only “best efforts.”

One thing hasn't changed: *Never* sign away your rights to the content itself. You are hiring these companies for services only; the book itself is *yours*. Best practices include the following.

Background Check. Look up your prospective publisher on the Writer Beware (www.sfwawriterbeware.org/for-authors/writer-beware/) and Predators & Editors (www.pred-ed.com) websites, do a general online search, and ask around writers' forums and your writing community.

Review the Contract. Look for an exact description of services you are buying, the payment terms that apply to each service, and an explicit statement that you retain the copyright in all resulting works, including their editorial suggestions and the manner in which disputes will be resolved (cancellation, arbitration, mediation, or litigation; where?).

ISBNs, etc. Buy your own ISBNs and barcodes. An ISBN (International Standard Book Number) is the thirteen-digit number that uniquely identifies each edition of each book and its publisher. Author service companies, POD producers, and e-publishers buy ISBNs in bulk and provide them to their customers—and thus those ISBNs identify *them* as the publisher, not you. ISBNs cannot be transferred or assigned to anyone else. To ensure that you are the sole owner of your book, buy your own ISBNs singly or in bulk directly from R.R. Bowker (the official ISBN agency for the United States) or any of Bowker's approved sellers, who are listed at www.isbn.org/standards/home/Pubresellers.asp. Bowker also provides barcodes readable by store scanners for printed books that have your ISBN. Some author services companies offer a package in which they handle ISBNs, barcodes, and LCCNs (Library of Congress Catalog Numbers, used by libraries for cataloging purposes; if you think your book will be stocked in libraries, you can obtain an LCCN directly at www.loc.gov/publish/cip/).

Copyright. Register your copyright yourself, under your name. Some author service companies will register copyright for you, but be sure that it will be in *your* name. If your publisher wants to register it under their name, that's a red flag that they're grabbing at something that isn't theirs. You can register the copyright on your own through the U.S. Copyright Office's e-copyright feature at www.copyright.gov/eco/index.html.

DOING MOST OR ALL OF IT YOURSELF

If you're going the DIY route, software is available to help you prepare your files. Word and WordPerfect programs have limited formatting features; the quality you'll end up with, at least for printed books, is noticeably less impressive than professionally designed pages. Adobe's InDesign program is the industry standard page layout design program. It can be bought on its own or as part of a Creative Suite that includes Acrobat, Photoshop, Illustrator, and many other design-related programs. If you choose this route, be prepared for substantial software costs and some major learning time. The Serif software company also markets design programs, including the page designer called Page Plus; their prices are much lower than Adobe, but the Serif products are not so widely known.


MAKING READERS AWARE OF YOUR BOOK

You can knock yourself out writing and producing a quality book, but

if potential readers don't know about it, you won't sell many copies. It's not realistic to say, “It's on Amazon; readers will find it and it will take off.” Even Big Six publishers have to aggressively market their books. Thanks to the Internet, there are more ways than ever to bring your book to your readers' attention. However, if you plan to use the Internet to market books to children under thirteen, then you must be aware of the Children's Online Privacy Protection Act (COPPA), a federal law that restricts collecting the personal information of children under age thirteen. See www.ftc.gov/privacy/coppafaqs.shtml.

Other articles in this guide tell you about hiring consultants, self-marketing, and harnessing the power of social media. Our point here is this: If your goal is to sell your self-published book to the general public in the retail market, you must develop and execute a marketing program that somehow makes the opinion leaders in your target audience aware of your book.

OTHER RESOURCES

Self-publishing is exciting, but don't let passion trump due diligence. Research, research, and research some more before committing to a company or path. Your money, reputation, and personal happiness are all at stake. Look into the Independent Book Publishers Association (www.ibpa-online.com), a not-for-profit trade association representing independent book publishers. The IBPA offers many educational and cooperative marketing programs, including twice-yearly mailings of one-page flyers to schools and libraries. Find a list of the IBPA's local affiliates at bit.ly/7bnuxH. Also, Dan Poynter, who has long been a leading authority on self-publishing, has many highly informative books on the subject, and also offers an excellent free newsletter (www.parapublishing.com). Lastly, check out Independent Publisher online magazine, which covers self-publishing alongside the publishing industry as a whole (www.independentpublisher.com). 

Deborah Halverson is the award-winning author of Writing Young Adult Fiction For Dummies, the teen novels Honk If You Hate Me and Big Mouth, the picture book Letters to Santa, and three books in the Remix struggling readers series. She is also the founder of the popular writers' advice website DearEditor.com and a former editor with Harcourt Children's Books. Deborah speaks extensively at workshops and conferences for writers, and edits adult fiction and nonfiction while specializing in teen fiction and picture books. She lives in San Diego with her husband and triplet sons. Visit her online at www.DeborahHalverson.com.

Randal Morrison (Randy to friends) is a San Diego-based attorney who practices primarily in First Amendment, copyright, and trademark (www.copyright101.us). He is also the author of the MG fiction book Seven Moon Circus: The Adventures of a Wild Boy in a Space Traveling Circus (www.7MC.com), which is set for independent publication in early 2013, using the general contractor model described in this article. He is a frequent speaker at national, state, and local conventions and meetings of attorneys, land use planners, authors, and independent publishers. In a prior life he was a radio broadcaster.

THE WILD WEST OF SELF-PUBLISHING

by Molly Hahn

SCBWI



PREPARING &
SUBMITTING
YOUR WORK

Self-publishing success stories are on the rise, and the tools to create and distribute printed or digital content are at our fingertips. With the click of a mouse, your dream book can be distributed worldwide for the price of a coffee and a toasted bagel.

YA author Brittany Geragotelis self-published *Life's a Witch* through Wattpad, an online community where fans and writers connect. In one year, her book had 18 million reads, landing Geragotelis major press and a three-book deal with Simon & Schuster. "I was constantly getting requests from fans who wanted to purchase their own copy of the book . . . that was really what ended up fueling my reasoning to publish," she said.

Geragotelis used Amazon's CreateSpace, a user-friendly print-on-demand service with a free online setup and 24/7 customer support. The simple step-by-step format at wwwcreatespace.com offers templates for formatting your book as well as free ISBNs, wide distribution options, an online storefront, placement on Amazon's website, and outstanding print quality, all with a low cost of production. Familiarity with Microsoft Word or Adobe InDesign is recommended when formatting your book. If these programs aren't your cup of tea, you can always hire a professional.

CreateSpace is the service that I use for all of my children's books, and with great success. Other print-on-demand services may be a better fit for your needs, such as Lulu.com, Xlibris, and Blurb, which all offer a range of comprehensive services, including turning your printed book into an ebook. For any self-publishing service that you consider, it's wise to carefully investigate customer reviews and be cautious when paying for extras, like marketing packages.

Children's ebooks and graphic novels are formatted in a "fixed layout," replicating each printed page with static text and images contained in a set width. Novels are formatted as "standard ebooks" and have resizable text that automatically reflows. The ePub file format is accepted as the industry standard for ebooks, but the technology hasn't quite evolved into a centralized system. The top four online ebook retailers (Amazon, Apple, B&N, and Kobo) each have their own unique reading device and file specifications.

Book Creator (\$4.99), the number one book-making app for the iPad in forty-two countries, is a simple and intuitive way for adults and children to make fixed-layout books. With the touch of a finger,

you can drag and drop images, input text, and add background music or invisible audio buttons. "For me, digital publishing is all about removing the barriers to entry for creators. Digital provides a platform for great stories, art, and ideas to reach their audience," says Dan Amos of Red Jumper Studio, who developed Book Creator.

The equivalent of Book Creator for other e-readers has yet to emerge. Several digital ebook distribution services, like Book Baby, offer standard ebook conversion for a wide range of devices, but are limited in the number of e-readers they convert children's books for. Building fixed-layout or standard ebooks in-house takes time and technical expertise; to help, Lynda.com offers excellent tutorials.

We are in the Wild West of self-publishing, where possibilities abound. Though new approaches to publishing are changing rapidly, the self-publisher is emerging as an increasingly important role. ☺

HIRING AN ILLUSTRATOR FOR YOUR SELF-PUBLISHED BOOK

by Elizabeth O. Dulemba

SCBWI



PREPARING &
SUBMITTING
YOUR WORK

In today's market, self-publishing has become a norm. More people than ever before are able to write their great American novel and see it in print. But that dream gets complicated when the book is a *picture* book. Most self-publishers need to hire an illustrator for the picture half of the equation.

Illustrators often receive e-mail requests from self-publishers. Yet, so many of those writers are new to the publishing industry, they don't know what to ask for or what to expect when hiring an illustrator. I'll clarify the main concepts.

The first thing is to know the difference between self and traditional publishing—in traditional publishing, the publisher pays you. In self-publishing, you pay the publisher. This means that you, as a self-publisher, will need to pay an illustrator for their work.

How much? That depends. Even in traditional publishing amounts vary wildly. But here's how to think about it. Illustrating a picture book takes time—anywhere from two months to a year. How much do you make in that same amount of time? Your project will be the compensation for that illustrator's life (mortgage/rent, food, car, insurance, etc.). You should expect to pay a fair wage and for the number to be at least four or five digits.

Don't have the money? Oftentimes, self-publishers 'invite' illustrators to reap the rewards of royalties once the book comes out. But if there's no money to pay the illustrator, there's probably no money to advertise, which means the project stands little chance of success. The result is the illustrator could end up working for free. And nobody can eat on that.

But your book is a guaranteed seller...

The sad news is there's no such thing. Add to that, most booksellers have limited policies when dealing with or representing self-published books. Their reasons are good:

1. Most small publishing houses don't accept returns, the bookstore could get stuck with books they can't sell.
2. While there are exceptions, most self-published books have an amateur look to them.
3. It can be more hassle to deal with people who don't know the industry than it's worth.

So if traditional bookstores won't carry them, self-published books are rarely noticed unless accompanied by serious advertising. In traditional publishing, companies spend millions of dollars using their

already established media platforms to get their books noticed. Unless a writer is already out there in some large marketing capacity for their core career, their self-published projects have an even harder time reaching the marketplace's radar.

As a result, whatever you pay that illustrator before publication is most likely all they'll ever see from your project. You can negotiate royalties, but in self-publishing, royalties should be thought of as an unexpected bonus, not fair compensation for the job.

"Good exposure" is another term illustrators hear too much of—the joke being that you can die from exposure. Hiring an illustrator is a business arrangement like hiring a painter or a stock broker (who would never work for free or for good exposure). It's a professional relationship like any other and requires a contract.

In the contract will be listed several key points. The first point will be the amount to be paid and when those payments will be made. (1/2 up front, 1/2 upon acceptance of final art, or 1/3 up front, 1/3 upon acceptance of sketches, 1/3 upon acceptance of final art are standard arrangements.)

Another key point is the matter of copyright—who will own the final artwork. Typically the copyright stays with the illustrator (copyright applied and paid for by the publisher). However, you can purchase the copyright to the artwork from the illustrator to be able to do whatever you like with it—this is called work-for-hire. Expect to pay more for this. Although honestly, you don't need to hold the copyright. It's one of those misconceptions of hiring an artist—that you have to own the artwork to use it. The contract should spell out exactly how the usage breaks down, both for you and for the illustrator (use of the artwork for the illustrator's self-promotion should be expected and allowed).

To be fair to the illustrator, there should be a limit to the number of revisions permitted at each stage of creation. (No more than three revisions per sketch is reasonable.) Few revisions should be made after the completion of the art. (If communication has been good, the client should have a good understanding of what they will receive.)

This avoids the illustrator being hired as ‘hands’ for a person who can see the images in their head but can’t draw themselves, which is an untenable and unrealistic scenario and can lead to countless revisions sucking up any benefit of compensation by requiring too much time. “I’ll know it when I see it” is never a fair way to work unless you are willing to pay extra for revisions above and beyond the limit. (Again, this should be in the contract.) Ideally, you are hiring an illustrator to bring their unique vision to the project.

That said, sometimes, things don’t work. It’s rare, but does tend to happen more often with inexperienced creators. (You could hate the illustration direction or the illustrator could lose enthusiasm/patience for the project.) Its why there should also be a kill fee in the contract. If for whatever reason you or the illustrator needs to leave the project, an amount should be agreed upon as to how much the illustrator will keep for already completed work. The 1/2 or 1/3 down payment is standard depending on how deep into the project you get. This is a circumstance you hope never will occur and certainly, nobody goes into a project thinking this way, but sometimes it can’t be avoided.

Also, understand that because so few self-published works reach popular success, they typically cannot further an artist’s career. They might make for some nice portfolio pieces or be good practice for a younger illustrator, but the value for the illustrator on self-published projects, *if they are willing to take them on*, lies in the cash flow, not buying into the concept.

And finally, it is only polite (and traditionally expected) to give the illustrator at least five to twenty copies of the final product free and clear for them to either use for advertising or to keep for whatever reason.

The bottom line is, approach hiring your illustrator like you would any professional. Do your industry research, make sure you understand the terms I’ve used above, and walk in with a budget. Never say, “I don’t know, how much would you charge?” Most illustrators have worked with clients from all sorts of backgrounds and recognize the signs (red flags) of those who have not done their homework and may be too difficult to work with to be worth their time (usually because of inexperience or unrealistic expectations). Don’t let that be you! If you come prepared, you are much more likely to land the illustrator you really want and achieve a successful product.

Bottom line, self-publishing is a growing industry. When approached professionally, it can be a wonderful experience for all involved. ☺

QUESTIONS YOU SHOULD BE ABLE TO ANSWER BEFORE APPROACHING AN ILLUSTRATOR

by Kristin Venuti

1. Name of book:
2. Subject of book: (don’t worry about anybody stealing your idea - ideas are like noses, everybody has one, and they can’t be copyrighted)
3. Genre of book: board book, picture book, nonfiction, chapter book, middle grade novel, young adult novel. (If you don’t know what these are, spend some time in your local library or bookstore.)
4. Illustrations needed for: entire book, vignettes, cover
5. Illustration budget: be realistic
6. Illustration terms: advance with royalty or work-for-hire
7. Copyright of artwork will go to _____
8. Time for project completion: _____ months
9. Limit of revisions contractually permitted per illustration per stage: (no more than three at sketch stage and one at color stage is acceptable)
10. Payment arrangement:
11. Use of artwork:
12. Number of copies to illustrator:

WHAT THE HECK IS AN INFORMATIONAL BOOK?

By Melissa Stewart

SCBWI



PREPARING &
SUBMITTING
YOUR WORK

Candace Fleming, one of America's most highly-acclaimed authors of fiction and nonfiction for children, says that writing fiction is like baking a cake with ingredients you've carefully selected at a well-stocked grocery store. In other words, when we probe our imaginations for ideas, there are no limitations. Fleming compares writing nonfiction to baking a cake with a mismatched assortment of ingredients your husband (who has never cooked a meal in his life) picked up at a small, local market.

I love this analogy because it perfectly explains the challenges of crafting a true story based on documentable facts. Nonfiction writers work long and hard to gather information, but sometimes the tantalizing tidbits we're hoping to find simply don't exist. When that happens, it can be tempting to invent dialogue or imagine scenes or rearrange chronology to improve a story arc. So tempting that we'd love a term that justifies doing so. That's why it's no surprise that some writers are currently misusing the term *informational book*, thinking it's a kind of nonfiction that's based on true information but takes occasional liberties with the verifiable facts.

But that is NOT a legitimate use of the term. If your goal is to write nonfiction, you can't tinker with the facts to strengthen a story. If you make up anything, anything at all, you're writing fiction. Period.

Definition 1: Librarians

So what *is* an informational book? To answer this question, we need to jump into a time machine, strap on our seatbelts, and head back to 1876. That's when John Dewey invented an ingenious book cataloging system that was quickly adopted by libraries around the world.

But the Dewey Decimal System wasn't perfect. By the early 1900s, a growing number of library patrons were complaining that it was difficult to find a good novel. That's because fiction (novels and short stories) was interspersed among all the other categories of literature (essays, letters, speeches, satire, etc.) in the 800s. In addition, all the books were organized by original language of publication, so novels by American writers were nowhere near novels by German writers or French writers.

How did librarians solve this problem? Sometime between 1905 and 1910, they started pulling novels and short story collections out of the 800s and creating a separate fiction section with books

arranged alphabetically by the author's last name. Soon, librarians began calling everything left behind (still arranged according to Dewey's system) *nonfiction*. Besides factual books based on documented research, the nonfiction section included drama, poetry, and folktales.

Eventually, librarians realized that they needed a term to describe just the factual, research-based books in the nonfiction section, and around 1970, they began calling these titles *informational books*. That's why the Robert F. Sibert Informational Book Medal, which is sponsored by the American Library Association, defines *informational books* as "those written and illustrated to present, organize, and interpret documentable, factual material."

Definition 2: Literacy Educators

But that's not the end of the story. Unaware of what was happening in the library world, in the 1980s, literacy educators began using the term *informational texts* to describe a narrow subset of nonfiction writing that presents information about science, history, and other content areas.

According to this usage, *informational books* do not include biographies, how-to descriptions (instructions), or any kind of narrative writing. This definition, which is roughly equivalent to *expository nonfiction*, became widespread in 2000, following the publication of a landmark academic article by Nell Duke.

For a while, librarians and educators used their separate definitions with few problems. But when Congress passed the No Child Left Behind Act of 2001, schools changed their funding priorities, and school library budgets started to shrink. To save their jobs, school librarians began taking on new roles, including teaching responsibilities. Not surprisingly, this led to disagreements about the proper use of the term *informational books*.

Definition 3: Common Core State Standards

The confusion intensified in 2010 when the Common Core State Standards defined *informational text* in a much broader way, including all narrative and expository nonfiction books (the librarian definition) plus reference books, instructions, forms, maps, persuasive essays, etc. As a result, we now have three contradictory definitions floating around.

And yet, despite the contradictions and the confusion they cause, all three definitions have one thing in common. None of them condones the use of made-up material with the goal of strengthening a story. NONE.

What the Heck is Informational Fiction?

Recently, some librarians and educators have begun using the term *informational fiction* to describe books that are largely true and accurate but not completely supported by documented research.

These books include historical fiction, like the Dear America series and picture book biographies with some made-up dialogue or imagined scenes or events presented out of chronological order to improve storytelling.

They also include STEM-themed books that present concepts accurately, but contain made-up characters, fantastical art, or other embellishments. Examples include The Magic School Bus series and some animal lifecycle stories.

This helpful new term acknowledges that, in some cases, taking creative liberties with true, documentable facts can be an effective way to share ideas and information with young readers. But it also emphasizes the critical importance of distinguishing between what's real, what's true, what's verifiable and what's not.

Again and again, we see examples of Americans trusting political rhetoric without question. They don't check facts. They don't ask themselves if a particular news outlet has an agenda. They don't demand to know the source of statistics. If we want that to change, we need to teach children to identify truthiness. And one of the best ways to do that is to be transparent about the literature we create for them. Is it fact or is it fiction? 🤖

Melissa Stewart is the award-winning author of more than 180 science books for children and a member of the SCBWI Board of Advisors. www.melissa-stewart.com

SCBWI

**MARKET
SURVEYS**





2017 SCBWI MARKET SURVEY PUBLISHERS OF BOOKS FOR YOUNG READERS

compiled & edited by Deborah Halverson

ABDO PUBLISHING

8000 West 78th Street, Suite 310
Edina, MN 55439
800-800-1312; Fax 800-862-3480
www.abdopublishing.com

PRESIDENT: Jill Hansen

PUBLISHER: Jim Abdo

EDITOR-IN-CHIEF: Paul Abdo

EDITORIAL DIRECTOR: Tam Britton

ART DIRECTOR: Candice Keimig

DESCRIPTION: A publisher of nonfiction titles for the school and library market. Its PreK–12 educational nonfiction titles support a wide range of state curriculum standards as well as personal interest reading. Includes the divisions and imprints below, as well as the Abdo Spotlight division, which consists of several imprints publishing popular licensed character titles for young readers.

A&D XTREME hi-lo nonfiction imprint publishes high-interest content with bold, full-spread photos for reluctant readers, grades 3–9.

ABDO & DAUGHTERS middle grade nonfiction imprint publishes high-interest and highly informative titles for research and independent reading, grades 5–9.

BIG BUDDY BOOKS oversized elementary nonfiction imprint publishes larger trim size titles with popular nonfiction content, grades 2–5.

BUDDY BOOKS elementary nonfiction imprint publishes introductory level titles to high-interest nonfiction content, grades 2–5.

CHECKBOARD LIBRARY curriculum-based nonfiction imprint publishes in-depth content with a cross-curricular approach, grades 3–6.

CORE LIBRARY common core nonfiction imprint publishes titles aligned with Common Core State Standards that promote in-depth learning, grades 3–6.

ESSENTIAL LIBRARY research and reference imprint publishes 100+ page, well-researched historic, scientific, and current event titles,

grades 6–12.

SANDCASTLE beginning nonfiction imprint publishes titles for beginning readers, grades PreK–3.

SPELLBOUND imprint publishes high-interest, low-level (hi-lo) titles written at a second grade reading level yet aimed at middle-grade interest level.

SPORTSZONE imprint publishes sports titles for a range of readers, grades 2–12.

SUPER SANDCASTLE oversized early nonfiction imprint publishes larger trim size titles with full-spread designs for beginning readers, grades K–4.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Looking for series concepts; not accepting nonfiction. Email samples of manuscripts to nonfiction@abdopublishing.com or fiction@abdopublishing.com. Submissions accepted via U.S. Post; please specify “fiction,” or “illustration” and include SASE.

PAYMENT: Flat fee.

ARTWORK INTEREST: Accepting. Email submissions to illustrations@abdopublishing.com.

ARTWORK PAYMENT: Flat fee.

Abdo Kids

(A Division of Abdo Publishing)
www.abdokids.com

ABDO KIDS JUNIOR primary nonfiction PreK–2 imprint with clean design, clear photos, and simple sentences for the youngest readers.

ABDO KIDS JUMBO oversized primary nonfiction PreK–2 imprint with huge, full-color images and a large trim for beginning readers.

DESCRIPTION: Abdo Kids is a print and digital division for readers in grades PreK–2, with many nonfiction series designed with simple text and photos. Abdo Publishing is a publisher of nonfiction titles for the school and library market.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting Looking

for series concepts; not accepting nonfiction.

Email samples of manuscripts to nonfiction@abdopublishing.com or fiction@abdopublishing.com. Submissions accepted via U.S. Post; please specify “fiction” or “illustration” and include SASE.

PAYMENT: Flat fee.

ARTWORK INTEREST: Accepting. Email submissions to illustrations@abdopublishing.com.

ARTWORK PAYMENT: Flat fee.

Abdo Magic Wagon

(A Division of Abdo Publishing)

DESCRIPTION: Publishing PreK–8 titles blending imagination and information with original illustrations and story lines.

CALICO chapter book imprint publishes original fiction with larger type for transitional readers, grades 3–8.

CALICO KIDS early chapter book imprint publishes introductory fiction with full-color illustrations, grades PreK–3.

GRAPHIC PLANET graphic novels imprint publishes original fiction and nonfiction graphic novels, grades 2–10.

LOOKING GLASS LIBRARY picture book imprint publishes original fiction and nonfiction picture books, grades PreK–4.

MAGIC READERS leveled readers imprint publishes leveled reading with photo-realistic illustrations, grades K–3.

SHORT TALES adapted stories nonfiction imprint publishes adapted myths, classics, fairy tales, and fables, grades 1–6.

EPIC Press

(A Division of Abdo Publishing)
www.epicpress.com

MANAGING EDITOR: Kenneth Abdo

DESCRIPTION: YA fiction imprint with series for young adult readers. For avid and hi-lo readers alike, EPIC books—called Young Adult chapter books—are bold, edgy, emotional, and mature.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Email

samples of manuscripts to submissions@epicpress.com. Submissions accepted via U.S. Post; please specify "EPIC Press" and include SASE.

PAYMENT: Flat fee.

ARTWORK INTEREST: Accepting.

ARTWORK PAYMENT: Flat fee.

ABRAMS BOOKS

115 West 18th Street

New York, NY 10011

212-206-7715; Fax 212-519-1210

www.abramsbooks.com

SVP, PUBLISHER, CHILDREN'S BOOKS: Andrew Smith

Abrams Appleseed

(An Imprint of Abrams Books)

SVP & PUBLISHER, CHILDREN'S BOOKS: Andrew H. Smith

VP, EDITOR-IN-CHIEF, CHILDREN'S BOOKS, &

EDITORIAL DIRECTOR, AMULET: Susan Van Metre

EXECUTIVE EDITOR: Traci Todd

CREATIVE DIRECTOR: Chad Beckerman

DESCRIPTION: Board books, novelty books, and young picture books for babies, toddlers, and preschoolers, ages birth to 5 years. Publishes a mix of original books, imports, and branded series.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT:

ARTWORK INTEREST: Yes, through Creative Director Chad Beckerman. No original artwork or other original material accepted; not responsible if submitted.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on the project.

Abrams Books for Young Readers

(An Imprint of Abrams Books)

SVP & PUBLISHER, CHILDREN'S BOOKS: Andrew H. Smith

VP, EDITOR-IN-CHIEF, CHILDREN'S BOOKS, &

EDITORIAL DIRECTOR, AMULET: Susan Van Metre

ASSOCIATE PUBLISHER: Jody Mosley

EDITORIAL DIRECTOR: Tamar Brazis

EXECUTIVE EDITOR: Traci Todd

EDITOR-AT-LARGE: Howard W. Reeves

ASSOCIATE EDITOR: Erica Finkel

ASSISTANT EDITOR: Orlando Dos Reis

CREATIVE DIRECTOR: Chad Beckerman

ART DIRECTOR: Alyssa Nassner

DESCRIPTION: Publishes picture book fiction and illustrated nonfiction for preschool through middle-grade readers.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Depends on project. Either advance against royalty or flat fee.

ARTWORK INTEREST: Yes, through Creative

Director Chad Beckerman. No original artwork or other original material accepted; not responsible if submitted.

ARTWORK PAYMENT: Depends on project. Either advance against royalty or flat fee.

Abrams ComicArts

(An Imprint of Abrams Books)

EDITORIAL DIRECTOR, ABRAMS COMICARTS: Charles Kochman

ASSISTANT EDITOR: Orlando Dos Reis

CREATIVE DIRECTOR: Chad Beckerman

DESCRIPTION: Publishes groundbreaking graphic novels and illustrated books about the creators and the history of comics art, animation, and cartoons.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Mail submissions, with SASE, via U.S. Post, marked "ATTN: Abrams ComicArts Editorial."

PAYMENT: Depends on project. Either advance against royalty or flat fee.

ARTWORK INTEREST: Yes.

ARTWORK PAYMENT: Depends on project. Either advance against royalty or flat fee.

Amulet Books

(An Imprint of Abrams Books)

SVP & PUBLISHER, CHILDREN'S BOOKS: Andrew H. Smith

VP, EDITOR-IN-CHIEF, CHILDREN'S BOOKS, &

EDITORIAL DIRECTOR, AMULET: Susan Van Metre

EDITORIAL DIRECTOR: Tamar Brazis

EXECUTIVE EDITOR: Traci Todd

SENIOR EDITOR, AMULET & COMICARTS: Anne Heltzel

SENIOR EDITOR: Maggie Lehrman

ASSOCIATE EDITOR: Erika Finkel

ASSISTANT EDITOR: Courtney Code

ASSISTANT EDITOR: Orlando Dos Reis

CREATIVE DIRECTOR: Chad Beckerman

DESCRIPTION: Publishes novels, graphic novels, and nonfiction for young adults and middle-grade readers. Includes the Amulet Paperbacks imprint, a list of reprints and original paperbacks.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, through Creative Director Chad Beckerman. No original artwork or other original material accepted; not responsible if submitted.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on the project.

DENENE MILLNER BOOKS

(a line within the Agate Bolden imprint)

1328 Greenleaf Street

Evanston, IL 60202

847-475-4457

www.agatepublishing.com

PUBLISHER: Doug Seibold

EDITOR: Denene Millner

DESCRIPTION: Publishing picture books for children and fiction and nonfiction for young readers, created by African-American writers and illustrator. Launched Spring 2017 as part of the Agate Bolden imprint of Agate Publishing. Denene Millner Books illustrates the diversity of African American life by sharing the experience of being a child from the perspectives of African-American children.

QUERY LETTERS: Accepting via email at seibold@agatepublishing.com.

MULTIPLE SUBMISSIONS: N/A

UNSOLICITED MANUSCRIPTS: Accepting, but do not send hard-copy submissions unless you have first made an email inquiry.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee.

ALBERT WHITMAN & CO.

250 South Northwest Highway, Suite 320

Park Ridge, IL 60068

800-255-7675 or 847-232-2800; Fax 847-581-0039

www.albertwhitman.com

EDITORIAL MANAGER: Wendy McClure

EDITOR: Eliza Swift

ASSOCIATE EDITOR: Andrea Hall

DESCRIPTION: List of 40 hardcover titles a year, including picture books, chapter books, and middle-grade and teen fiction.

QUERY LETTERS: Accepting via email only.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Yes, accepting

submissions via email to submissions@albertwhitman.com. See <http://www.albertwhitman.com/submission-guidelines-for-unrepresented-authors/> for instructions.

Response within six months, but only if they have further interest.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, but do not send originals. Art samples should show pictures of children.

ARTWORK PAYMENT: Advance against royalty or flat fee.

AMAZON CHILDREN'S PUBLISHING

(A Division of Amazon Publishing)

276 Fifth Avenue, Suite 1007

New York, NY 10001

www.apub.com/imprints

PUBLISHER, ADULT AND CHILDREN'S TRADE GROUP:

Mikyla Bruder

VP, PUBLISHING: Jeff Belle

EDITORIAL DIRECTOR: Sarah Smith

Alloy Entertainment

(A Joint Imprint of Amazon Children's Publishing and Alloy Entertainment)

1325 Avenue of the Americas, 29th Floor
New York, NY 10019

1-212-329-8449

www.alloyentertainment.com

EDITOR: Hayley Wagreich

DESCRIPTION: A digital-first imprint focusing on young adult, new adult, and commercial fiction, which are Alloy's specialty areas in its book packaging business. Alloy's offerings include Gossip Girl, Pretty Little Liars, and the Vampire Diaries.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

For details, visit <http://alloyentertainment.com/articles/manuscript-submission-programs-729141/>.

PAYMENT: Advance and royalties.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

Skyscape

(An Imprint of Amazon Children's Publishing)

EDITORIAL DIRECTOR: Courtney Miller

EDITOR: Marilyn Bringham

EDITOR: Miriam Juskowicz

DESCRIPTION: Publishes fiction from new and established authors. Offering teen, young adult, and crossover readers books from contemporary to science fiction to fantasy and more.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

Two Lions

(An Imprint of Amazon Children's Publishing)

PUBLISHER, EDITOR-IN-CHIEF: David Blum

EDITORIAL DIRECTOR: Kelsey Skea

EDITOR-AT-LARGE: Melanie Kroupa

EDITOR: Marilyn Bringham

EDITOR: Miriam Juskowicz

DESCRIPTION: Publishes picture books, chapter books, and middle-grade fiction for kids ages 8 to 12.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

ARBORDALE PUBLISHING

612 Johnnie Dodds Blvd., Suite A2

Mt. Pleasant, SC 29464

843-971-6722 or 877-243-3457; Fax 843-216-3804

www.arbordalepublishing.com

PUBLISHER: Lee German

EDITOR: Donna German

ASSOCIATE EDITOR: Katie Hall

DESCRIPTION: Publishing picture books that blend math, science, and geography, and dual language (English/Spanish), interactive eBooks for young readers. (Formerly Sylvan Dell Publishing.)

QUERY LETTERS: Accepting via email only.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Send to Katie@arbordalepublishing.com. Primarily looking for fiction manuscripts with nonfiction facts woven into the story. Manuscripts must be 1000 words or less and meet all the criteria listed in the submission guidelines listed on the house website. Not accepting previously self-published books.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting with email only. Looking for realistic-style (not cartoon) illustrations for children; color only, no black and white. Submit to Katie@arbordalepublishing.com per illustration submissions on house website.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

BAREFOOT BOOKS

2067 Massachusetts Avenue, 5th Floor

Cambridge, MA 02140

617-576-0660; Fax 617-576-0049

www.barefootbooks.com

CO-FOUNDER & CHIEF EXECUTIVE OFFICE: Nancy Traversy

MANAGING EDITOR: Kate DePalma

DESCRIPTION: An independent publisher with offices in Cambridge, Massachusetts, and Oxford, UK. Specializes in children's books, CDs, games, puppets, puzzles and gifts that celebrate enduring values and inspire creativity.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, via U.S. Post only. Send nonreturnable samples to "ATTN: Acquisitions Editor."

ARTWORK PAYMENT: Advance against royalty for picture books.

BARRON'S EDUCATIONAL SERIES

250 Wireless Boulevard

Hauppauge, NY 11788

800-645-3476

www.barronseduc.com

ACQUISITIONS EDITOR: Wayne Barr

SENIOR ART DIRECTOR: Bill Kuchler

DESCRIPTION: Ongoing interest in children's books (fiction and nonfiction), both text and artwork. Children's books make up roughly 1/5 of publishing program; most are foreign acquisitions.

QUERY LETTERS: Yes, via email to waynebarr@barronseduc.com.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting via regular U.S. Post, preferably after first sending an emailed query letter. See barronseduc.com/info.html for instructions. Response time is approximately 4 weeks; please do not call.

PAYMENT: Usually advance against royalty.

ARTWORK INTEREST: Yes, by regular mail. Address material to "Art Director."

ARTWORK PAYMENT: Advance against royalty or flat fee, depending.

BEYOND WORDS PUBLISHING

20827 NW Cornell Road, Suite 500

Hillsboro, OR 97124

503-531-8700; Fax 503-531-8773

www.beyondword.com

PRESIDENT & PUBLISHER: Richard Cohn

EDITOR: Lindsay Easterbrooks-Brown

DESCRIPTION: Small press partnered with imprints Atria Books, Aladdin, and Simon Pulse at Simon & Schuster, publishing nonfiction for adults, children, and teens that fosters and inspire wellness and healthy living as well as kids' power to change and expand and raise awareness through innovative ideas and practices. Also publishes contemporary new science titles that explore and/or question traditional wisdom and spiritual practices.

QUERY LETTERS: Accepting manuscripts and proposals from agents only. Not accepting picture book submissions.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: No.

ARTWORK PAYMENT: N/A

BLACK RABBIT BOOKS

P.O. Box 3263

Mankato, MN 56002

507-388-1609; Fax 507-388-1364

www.blackrabbitbooks.com

ASSOCIATE PUBLISHER: Jennifer Besel

ASSOCIATE PUBLISHER: Jonathan Strickland

DESCRIPTION: Publisher of books for grades K-12.

BRB Kids publishes books for grades K-5, and BRB Teen publishes books for grades 6 and up.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting. Titles are developed in-house and are assigned on a work-for-hire basis.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

BLACK SHEEP

(An Imprint of Akashic Books)

232 Third Street, Suite A115

Brooklyn, NY 11215

718-643-9193; Fax 718-643-9195

www.akashicbooks.com

PUBLISHER & EDITOR-IN-CHIEF: Johnny Temple

EDITORIAL DIRECTOR: Ibrahim Ahmad

ASSOCIATE EDITOR: Aaron Petrovich

DESCRIPTION: Publishes young-adult and middle-grade fiction for general teen readership as well as reluctant readers, 3 to 5 books per year.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

BLINK

(An imprint of Zondervan)

3900 Sparks Drive

Grand Rapids, MI 49546

800-226-1122

www.BlinkYABooks.com

www.zondervan.com/children.html

SENIOR EDITOR: Jacque Alberta

EDITOR: Jillian Manning

DESCRIPTION: Zondervan is a division of HarperCollins Christian Publishing. The Blink imprint publishes 5 to 6 young adult fiction titles for the general trade market per year. Blink fiction is for all readers, regardless of faith. Looking for hopeful books that touch on real issues while striving for a positive balance and approach and which represent morals and ethical standards. The list is primarily fiction and spans genres, including (but not limited to) contemporary, fantasy, romance, suspense, dystopian/commercial futuristic novels, and historical fiction. Does include select nonfiction titles such as autobiographies.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalties.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalties or flat fee.

BLOOMSBURY PUBLISHING PLC

1385 Broadway, 5th Floor

New York, NY 10018

212-419-5300

www.bloomsbury.com/us/

www.bloomsbury.com/us/childrens/

VP, U.S. PUBLISHING DIRECTOR, BLOOMSBURY

CHILDREN'S BOOKS: Cindy Loh

Bloomsbury Children's Books

(A Division of Bloomsbury Publishing PLC)

www.bloomsbury.com/us/childrens/

VP & PUBLISHING DIRECTOR OF CONSUMER

PUBLISHING: Cindy Loh

EDITORIAL DIRECTOR: Bethany Buck

EDITORIAL DIRECTOR, FICTION: Liese Mayer

EXECUTIVE EDITOR: Mary Kate Castellani

SENIOR EDITOR: Sarah Shumway

EDITOR, NONFICTION: Susan Dobinick

ASSOCIATE EDITOR: Hali Baumstein

ASSOCIATE EDITOR: Brett Wright

ART DIRECTOR: Donna Mark

DESCRIPTION: Publishes trade picture books, easy readers, middle-grade and teen novels, fiction, and fantasy. Publishes 100 to 125 books annually.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Bloomsbury Spark

(An Imprint of Bloomsbury Publishing)

bloomsbury.com/us/bloomsbury-spark/

DESCRIPTION: A global, digital-first imprint publishing fiction eBooks for teens, crossover adult readers, and new adult readers, in all categories including romance, mystery, thriller, paranormal, dystopian, historical, contemporary, fantasy. Contracting for digital rights, with a first option for print editions.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting, but please indicate on query/cover letter.

UNSOLICITED MANUSCRIPTS: Accepting via email at BloomsburySparkUS@bloomsbury.com.

See guidelines at www.bloomsbury.com/us/bloomsbury-spark/submissions/. Manuscripts should be 25,000–100,000 words. Publisher will respond only if interested; please allow 2 months response time.

PAYMENT: Offering standard ebook royalty rates.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

Boyd's Mills Press

815 Church Street

Honesdale, PA 18431

800-490-5111 or 570-253-1164

www.boydsmillspress.com

SVP, BOOK PUBLISHING STRATEGY, & PRODUCT

DEVELOPMENT: Mary-Alice Moore

VP, BOOK EDITORIAL AT HIGHLIGHTS FOR CHILDREN:

Elizabeth Van Doren

SENIOR EDITOR, BOOK PUBLISHING: Mary Colgan

SENIOR EDITOR, BOYD'S MILLS PRESS/WORDSONG:

Rebecca Davis

SENIOR EDITOR, CALKINS CREEK: Carolyn Yoder

EDITOR, HIGHLIGHTS PRESS: Marlo Scrimizzi

ASSISTANT EDITOR: Cherie Matthews

ART DIRECTOR: Tim Gillner

ART DIRECTOR: Barbara Grzeslo

DESCRIPTION: Imaginative, socially conscious, educational fiction and informative, lively nonfiction. List consists of picture books, chapter books, illustrated nonfiction, and middle-grade and select teen fiction.

CALKINS CREEK historical fiction/nonfiction imprint publishes picture books, chapter books, and novels.

HIGHLIGHTS PRESS imprint publishes activity books and innovative novelty formats, including puzzle books, craft books, joke books, and season titles.

WORDSONG imprint publishes poetry collections and anthologies.

QUERY LETTERS: Send cover letter with materials. (See below.)

MULTIPLE SUBMISSIONS: Acceptable, but not encouraged.

UNSOLICITED MANUSCRIPTS: Reading everything, but please review guidelines and catalog or website (<https://www.boydsmillspress.com/Submissions>) before submitting fiction. Will not accept any submission by email except from overseas. Please see website for full instructions. Will reply to all submissions; response time 3 months.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, particularly for picture books. Send nonreturnable samples. Label package "Art Sample Submission."

ARTWORK PAYMENT: Advance against royalty for picture books.

CAMERON KIDS

(An Imprint of Cameron + Company)

149 Kentucky Street, Suite 7

Petaluma, CA 94952

800-779-5582; Fax 415-223-8520

www.cameronbooks.com

PUBLISHER: Chris Gruener

CHILDREN'S PUBLISHER: Nina Gruener

CHILDREN'S EDITOR: Amy Novesky
CREATIVE DIRECTOR: Iain Morris
CHILDREN'S ART DIRECTOR: Melissa Nelson Greenberg
DESCRIPTION: Publishing primarily picture books.
QUERY LETTERS: Accepting.
MULTIPLE SUBMISSIONS: Accepting.
UNSOLICITED MANUSCRIPTS: Accepting. For submission information, contact info@cameronbooks.com.
PAYMENT: Advance against royalty.
ARTWORK INTEREST: Accepting.
ARTWORK PAYMENT: Advance against royalty or flat fee.

CANDLEWICK PRESS

(A Division of The Walker Book Group)

99 Dover Street

Somerville, MA 02144

617-661-3330; Fax 617-661-0565

www.candlewick.com

MANAGING DIRECTOR, PRESIDENT, & PUBLISHER:

Karen Lotz

EXECUTIVE V-P, EXECUTIVE EDITORIAL DIRECTOR, &

ASSOCIATE PUBLISHER: Elizabeth Bicknell

ASSOCIATE PUBLISHER & CREATIVE DIRECTOR: Chris Paul

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ASSISTANT EDITOR: Miriam Newman

ASSISTANT EDITOR: Allison Cole

SENIOR EDITOR, BIG PICTURE PRESS, CANDLEWICK

STUDIO: Katie Cunningham

EXECUTIVE ART DIRECTOR: Ann Stott

DESCRIPTION: American publisher from London-based firm of Walker Books. Strength is picture books and middle-grade and teen fiction. Emphasis on literary quality and superior design. Approximately 200 titles annually, both hardcover and paperback. The Candlewick Entertainment imprint handles its media-related children's publishing, including TV and movie tie-ins. The Candlewick Studio publishes design-driven books with high production values, appealing to both children and adults, as well as book collectors. Candlewick is the U.S. publisher for the Nosy Crow and Templar imprints, as well Big Picture Press.

QUERY LETTERS: Not accepting.
MULTIPLE SUBMISSIONS: Not accepting.
UNSOLICITED MANUSCRIPTS: Not accepting.

DESCRIPTION: American publisher from London-based firm of Walker Books. Strength is picture books and middle-grade and teen fiction. Emphasis on literary quality and superior design. Approximately 200 titles annually, both hardcover and paperback. The Candlewick Entertainment imprint handles its media-related children's publishing, including TV and movie tie-ins. The Candlewick Studio publishes design-driven books with high production values, appealing to both children and adults, as well as book collectors. Candlewick is the U.S. publisher for the Nosy Crow and Templar imprints, as well Big Picture Press.

QUERY LETTERS: Not accepting.
MULTIPLE SUBMISSIONS: Not accepting.
UNSOLICITED MANUSCRIPTS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Varies.

ARTWORK INTEREST: Accepting. Send correspondence, art samples, and dummies to "Attn: Art Resource Coordinator." Do not send originals; materials will not be returned.

ARTWORK PAYMENT: Varies.

CAPSTONE YOUNG READERS

1710 Roe Crest Drive

North Mankato, MN 56003

800-747-4992; Fax 888-262-0705

www.capstoneyoungreaders.com

www.capstonepub.com

CHIEF CONTENT OFFICER: Ashley Andersen Zantop

EDITORIAL DIRECTOR, NONFICTION: Nick Healy

SENIOR EDITOR: Christianne Jones

SENIOR EDITOR: Alison Deering

MANAGING EDITOR: Shelly Lyons

CREATIVE CONCEPT DIRECTOR, FICTION: Michael Dahl

CREATIVE DIRECTOR, FICTION: Heather Kindseth-Wutschke

DESCRIPTION: Publishing program of the Capstone imprints includes nonfiction, fiction, picture books, interactive books, audio books, and literacy programs. Capstone Young Readers is a trade division, publishing several imprints into the trade market; it includes board books, picture books, chapter books, middle-grade series fiction, and graphic novels. Nearly all books are written on a work-for-hire basis and are part of a larger series; publisher is always looking for new authors and illustrators to help craft high-appeal titles. Copyright and all reproduction rights are held by the company unless otherwise expressly stated.

COMPASS POINT BOOKS imprint publishes smart nonfiction for middle school readers. The imprint weaves comprehensive narrative with intriguing facts and real-world examples to make history, science, and biographies come alive for readers in grades 5-12.

HEINEMANN-RAINTREE imprint publishes curriculum-driven nonfiction that encourages inquiry and satisfies curiosity for students grades K-8. Comprehensive text and captivating images combine to create a reading experience rich in content and diverse points of view. Among its most recognized brands include Acorn, Heinemann First Library, and Raintree Perspectives.

PICTURE WINDOW BOOKS imprint publishes illustrated fiction and nonfiction easy readers, picture books, and chapter books for grades pre K-4.

STONE ARCH BOOKS imprint focuses on inspiring independent reading with compelling contemporary and appropriate fiction for readers

in grades K-9. The imprint transforms reluctant readers into reading enthusiasts through an exciting array of topics and genres.

SWITCH PRESS is a young adult imprint publishing contemporary nonfiction such as cookbooks, craft and how-to titles, and narrative nonfiction, as well as historical fiction, fantasy, graphic novels, and poetry. Titles released both in hardcover and digital formats.

QUERY LETTERS: Not accepting. Send full materials (see below).
MULTIPLE SUBMISSIONS: Accepting.
UNSOLICITED MANUSCRIPTS: Accepting, though most titles are developed in-house and written and illustrated by freelance writers and artists. For full details, please visit <http://www.capstonepub.com/library/service/submissions/>. No phone calls; will respond only if they have further interest.
PAYMENT: Flat fee, work-for-hire.
ARTWORK INTEREST: Illustrator inquiries can be sent to email address listed at <http://www.capstonepub.com/library/service/submissions/>.
ARTWORK PAYMENT: Flat fee.

CHARLESBRIDGE PUBLISHING

85 Main Street

Watertown, MA 02472

800-225-3214 or 617-926-0329; Fax 800-926-5775

www.charlesbridgeteen.com

www.charlesbridge.com

ASSOCIATE PUBLISHER & EDITORIAL DIRECTOR:

Yolanda Scott

EXECUTIVE EDITOR-AT-LARGE: Monica Perez

SENIOR EDITOR: Alyssa Mito Pusey

EDITOR: Julie Bliven

ASSOCIATE EDITOR: Karen Boss

ART DIRECTOR: Susan Sherman

DESCRIPTION: A smaller, independent, family-run publisher of approximately 50 illustrated picture books, board books, and transitional books (early readers to middle-grade chapter books) a year. Nonfiction makes up 60% of the list; virtually any subject of interest to an elementary-school child will be considered. Especially seeking innovative nonfiction.

CHARLESBRIDGE TEEN imprint publishes Young Adult fiction, with an interest in publishing new voices. Launching Fall 2017, with the goal of publishing three to five new titles a year.

QUERY LETTERS: Not accepting. Send full manuscript (see below).
MULTIPLE SUBMISSIONS: Accepting.
UNSOLICITED MANUSCRIPTS: Accepting. For full submission instructions, visit <http://www.charlesbridgeteen.com/pages/manuscript->

submission-guidelines.

PAYMENT: Advance against royalty (usually) or flat fee.

ARTWORK INTEREST: Accepting. For full submission instructions, visit <https://www.charlesbridge.com/pages/art-submission-guidelines>.

ARTWORK PAYMENT: Advance against royalty (usually) or flat fee.

CHARMZ

(An imprint of Papercutz)

160 Broadway, Suite 700E

New York, NY 10038

646-559-4681; Fax 212-643-1545

www.papercutz.com

PRESIDENT/PUBLISHER: Terry Nantier

EDITOR-IN-CHIEF: Jim Salicrup

EDITOR: Mariah McCourt

DESCRIPTION: A full-color graphic novel imprint from children's graphic novel publisher Papercutz featuring "relationship-driven stories" tailored toward pre-teen and early teen girls.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Send query and synopsis via email to Salicrup@papercutz.com.

PAYMENT: Advance against royalties.

ARTWORK INTEREST: Accepting. Contact Salicrup@papercutz.com.

ARTWORK PAYMENT: Advance against royalties or flat fee.

CHRONICLE BOOKS

680 Second Street

San Francisco, CA 94107

415-537-4200; Fax 415-537-4460

www.chroniclekids.com

CHILDREN'S PUBLISHING DIRECTOR: Ginee Seo

EDITORIAL DIRECTOR, CHILDREN'S: Kelli Chipponeri

EDITOR-AT-LARGE: Victoria Rock

SENIOR EDITOR: Naomi Kirsten

SENIOR EDITOR: Melissa Manlove

EDITOR: Ariel Richardson

ASSOCIATE EDITOR: Taylor Norman

ASSITANT EDITOR: Zaneta Jung

EDITORIAL ASSISTANT: Daria Harper

ART DIRECTOR: Kristine Brogno

DESCRIPTION: Publishes approximately 90 titles annually. Focuses on highly visual books with words that inspire the art; one must complement the other. Age range is from toddler and early chapter books to teen fiction. Interest in nonfiction, picture books, beginning readers, middle-grade fiction, and novelty formats. Looking for writing and illustration with unusual and distinctive flavor. Titles

range from classically illustrated fairy tales to contemporary concept books.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Ok, but indicate on query/cover letter.

UNSOLICITED MANUSCRIPTS: Accepting via regular U.S. Post. Responding only if interested; rejected submissions are recycled so don't include SASE. Response time of 6 months. See <http://www.chroniclebooks.com/childrens> for complete submission guidelines.

PAYMENT: Varies.

ARTWORK INTEREST: Accepting. Do not send original artwork; materials will not be returned. See <http://www.chroniclebooks.com/childrens> for complete submission guidelines.

ARTWORK PAYMENT: Varies.

CRESTON BOOKS

PO Box 9369

Berkeley, CA 94709

800-788-3123

www.crestonbooks.co

PUBLISHER & EDITOR: Marissa Moss

DESCRIPTION: An author/illustrator-driven small publisher of picture books.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. For novels, include outline and 3 sample chapters. For picture books, send entire manuscript. Email to submissions@crestonbooks.co.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

DAVID FICKLING BOOKS

31 Beaumont Street

Oxford, OX1 2NP, United Kingdom

+44 (0) 1865 339000

www.davidficklingbooks.com

PUBLISHER: David Fickling

MANAGING DIRECTOR: Simon Mason

PUBLISHING DIRECTOR: Bella Pearson

EDITOR: Rosie Fickling

EDITOR, PICTURE BOOKS: Alice Corrie

EDITOR: Anthony Hinton

DESCRIPTION: Partnered with Scholastic, UK-based David Fickling Books is an independent publisher of fiction and picture books for ages 0 to 18; approximately 12 to 20 books a year.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting through the periodic Master of the Inkpot competitions, which dates and guidelines are posted at <http://www.davidficklingbooks.com/Submissions.php>.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty and flat fee, depending on project.

DISNEY BOOK GROUP

(A Division of Disney Publishing Worldwide)

Disney Publishing/Hyperion Books for Children

114 Fifth Avenue

New York, NY 10011-5690

books.disney.com

Disney Press

(A Division of Disney Book Group)

SENIOR VP & GLOBAL PUBLISHER, DISNEY

PUBLISHING WORLDWIDE: Jeanne Mosure

VP & PUBLISHER, DISNEY BOOK GROUP: Mary Ann Naples

EXECUTIVE VP, DISNEY PUBLISHING WORLDWIDE:

Andrew Sugarman

VP & EDITORIAL DIRECTOR: Wendy Lefkon

SENIOR EDITOR: Brooke Dworkin Vitale

SENIOR EDITOR: Lauren Burniac

EDITOR: Brittany Rubiano

DESCRIPTION: Publishes approximately 35 hardcover and 55 paperback books a year based on Disney characters from live-action and animated films, TV, and other areas of the company. All assignments are work-for-hire.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Flat fee; work-for-hire.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Flat fee; work-for-hire.

Disney-Hyperion

(An Imprint of Disney Book Group)

DISNEY PUBLISHING WORLDWIDE EDITOR-IN-CHIEF,

ASSOCIATE PUBLISHER: Emily Thomas Meehan

EDITOR-AT-LARGE: Stephanie Owens Lurie

EXECUTIVE EDITOR: Rotem Moscovich

SENIOR EDITOR, DISNEY-HYPERION, FREEFORM: Kieran Viola

SENIOR EDITOR: Tracey Keevan

SENIOR EDITOR: Laura Schreiber

ASSOCIATE EDITOR: Julie Rosenberg

ASSISTANT EDITOR: Hannah Allaman

SENIOR ART DIRECTOR: Joann Hill

DESCRIPTION: Picture books and middle-grade and teen fiction published in both the Disney-Hyperion Books and Jump at the Sun imprints. Disney-Hyperion Books publishes approximately 70 hardcover and 50 paperback books a year that are either linked to ABC television properties or that it believes can be extended to television or other corners of Walt Disney. All assignments are work-for-hire.

JUMP AT THE SUN imprint publishes titles that celebrate African-American culture.

RICK RIORDAN PRESENTS imprint publishes mythology-based books for middle graders,

launching Spring 2018.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, through art director.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Freeform

(An Imprint of Disney Publishing Worldwide)
DISNEY PUBLISHING WORLDWIDE EDITOR-IN-CHIEF,
ASSOCIATE PUBLISHER: Emily Meehan
SENIOR EDITOR, DISNEY-HYPERION, FREEFORM:
 Kieran Viola

DESCRIPTION: Focusing on young-adult and crossover fiction and nonfiction aimed at readers ages 14 to 34. Will publish original book properties as well as material that can span formats—from books to television—and tie in with existing TV programming.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, through art director.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

DK PUBLISHING

(A Division of Penguin Random House Group)
 345 Hudson Street
 New York, NY 10014
 646-674-4000
www.dk.com/us/

U.S. EDITORIAL DIRECTOR: Nancy Ellwood

DESCRIPTION: Family reference books, nonfiction and educational books for young children. Known for heavily illustrated nonfiction for teens ages 13-17.

QUERY LETTERS: Not accepting. Please, no phone calls.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty or work-for-hire, depending on project.

ARTWORK INTEREST: Unsolicited samples not kept on file.

ARTWORK PAYMENT: Work-for-hire; flat fee.

ELEPHANT ROCK BOOKS

PO Box 119
 Ashford, CT 06278
www.elephantrockbooks.com

PUBLISHER: Jotham Burrello

EDITOR-AT-LARGE: Amanda Hurley

DESCRIPTION: Publishes a few titles each year. Its young adult imprint, ERBYA, has been publishing fiction for young adult readers since 2014, and holds the annual Helen Sheehan YA

Book Prize contest.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: N/a.

UNSOLICITED MANUSCRIPTS: Accepting only via submissions to the Helen Sheehan YA Book Prize contest, winner awarded every other year. Next submission period opens summer 2017: <http://www.elephantrockbooks.com/ya.html>.

PAYMENT: N/a.

ARTWORK INTEREST: N/a

ARTWORK PAYMENT: N/a

ENSLow PUBLISHERS

(A Division of Rosen Publishing)
 101 West 23rd Street, Suite #240
 New York, NY 10011
 800-398-2504; Fax 877-980-4454
www.enslow.com
www.scarletvoyage.com
www.speedingstar.com

PRESIDENT: Mark Enslow

VP & PUBLISHER: Brian Enslow

DESCRIPTION: Program of children's and teen nonfiction and fiction offering approximately 225 titles a year primarily targeting the education market. Interested in authors with specialized knowledge in high-interest topics for reluctant readers and in elementary and teen fiction.

ENSLow ELEMENTARY imprint publishes elementary nonfiction.

SCARLET VOYAGE imprint publishes young adult fiction for grades 6 and up and features contemporary, dystopian, fantasy, mystery, paranormal romance, science fiction, and thrillers, many of which are foreign imports in translation.

SPEEDING STAR imprint publishes middle grade fiction featuring topics that appeal to boys and like-minded readers from third grade through high school.

QUERY LETTERS: Preferred. All requests for guidelines and all submissions should be made through customerservice@enslow.com.

MULTIPLE SUBMISSIONS: Accepting. Please indicate on query/cover letter.

UNSOLICITED MANUSCRIPTS: Accepting.

PAYMENT: Advance against royalty and purchase outright.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Usually flat fee.

ENTANGLED PUBLISHING

www.entangledpublishing.com

CHIEF EXECUTIVE OFFICER & PUBLISHER: Liz Pelletier

EXECUTIVE EDITORIAL DIRECTOR, ENTANGLED TEEN, TEEN CRUSH/CRAVE: Stacy C. Abrams

EDITORIAL DIRECTOR & SENIOR EDITOR: Karen Grove

EDITOR: Kate Brauning

EDITOR: Theresa Cole

EDITOR: Robin Haseltine

EDITOR: Maria Loggia-Kee

EDITOR: Jen Mishler

EDITOR: Stephen P. Morgan

EDITOR: Erin Molta

EDITOR: Tracy Montoya

EDITOR: Lydia Sharp

DESCRIPTION: Independent publisher of romantic fiction in the adult, young adult, and new adult markets. Publishes both electronic and print, with some imprints primarily publishing digital-first.

EMBRACE imprint publishes New Adult fiction in all subgenres with stories featuring romance, strong heroines, contemporary issues, intrigue, fantasy, edge-of-your-seat thrills, paranormal adventure, and everything in between.

ENTANGLED TEEN imprint publishes high-concept young adult fiction in all subgenres including contemporary, suspense, sci-fi, historical, paranormal, and fantasy, with at least a romantic subplot.

TEEN CRAVE imprint publishes contemporary teen romance with a paranormal twist, following the traditional category romance format. Features first-love stories set during the characters' teen years—with an out-of-this-world, trope-driven bend.

TEEN CRUSH imprint publishes contemporary teen romances that follow the traditional category romance format.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Submit via submission portal: <https://entangledpublishing.submittable.com/submit/>. Please address your query letter to the specific editor you're interested in working with or "Dear Editor" for general interest. General submissions receive equal attention as those directed to a particular person. Response time sixty days. See website for additional submission guidelines.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: N/A

ARTWORK PAYMENT: N/A

FACTS ON FILE

(A Division of Infobase Publishing)
 132 West 31st Street, 17th Floor
 New York, NY 10001
 800-322-8755; Fax 800-678-3633
www.factsonfile.com

EDITORIAL DIRECTOR: Laurie Likoff

EDITOR-IN-CHIEF (AMERICAN HISTORY, MULTICULTURAL STUDIES, WOMEN'S STUDIES):

Andrew Gyory

EXECUTIVE EDITOR (LANGUAGE AND LITERATURE):

Jeff Soloway

EXECUTIVE EDITOR (WORLD HISTORY/GLOBAL

STUDIES, RELIGION): Claudia Schaab

EDITOR-IN-CHIEF (HISTORY, GEOGRAPHY, POLITICAL

SCIENCE, MILITARY HISTORY, ECONOMICS, LAW):

Owen Lancer

ART DIRECTOR: Erika Arroyo

DESCRIPTION: Publishes for the school/library market and the general nonfiction trade market. Interested in single-volume reference works for grades 6–12 and multivolume series for grades 4–9, with focus on history, multicultural topics, and science. No fiction, activity books, or books for young children. No phone calls.

QUERY LETTERS: Accepting, with résumé and list of publications.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Send query letter with résumé and list of publications; do not send manuscript unless requested. Send via regular mail addressed to “Editorial Director,” or email to editorial@factsonfile.com.

PAYMENT: Some advance against royalty; some work-for-hire.

ARTWORK INTEREST: Commissioning very limited number of pieces of line art only.

ARTWORK PAYMENT: Varies with experience and level of difficulty.

Chelsea House

(An Imprint of Facts on File)

www.chelseahouse.com

EDITORIAL DIRECTOR: Laurie Likoff

DESCRIPTION: Publishes curriculum-based nonfiction books for middle school and high school students. Publishes about 60–100 young adult titles a year; all books are part of a series. Series span historical and contemporary biographies, social studies, geography, science, health, high-interest titles, and more. Most are developed in-house, but suggestions are welcome. Chelsea Clubhouse, its elementary imprint, presents easy-to-read, full-color books for young readers in grades 2 through 5.

QUERY LETTERS: Accepting, with résumé and list of publications.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Send query letter with résumé and list of publications; do not send manuscript unless requested. Send via regular mail addressed to “Editorial Director,” or email to editorial@factsonfile.com.

PAYMENT: Some advance against royalty; some work-for-hire.

ARTWORK INTEREST: Commissioning very limited number of pieces of line art only.

ARTWORK PAYMENT: Varies with experience and level of difficulty.

HARLEQUIN TEEN

(An Imprint of Harlequin Enterprises, Ltd.)

233 Broadway, Ste. 1001

New York, NY 10279

888-432-4879

www.harlequinteen.com

EDITORIAL DIRECTOR, HARLEQUIN TEEN, SEVENTEEN

FICTION: Natasha Wilson

VP, EDITOR: Margaret Marbury

SENIOR EDITOR, HARLEQUIN TEEN: Margo

Lipschultz

EDITOR, HARLEQUIN TEEN: T.S. Ferguson

EDITOR, HARLEQUIN TEEN: Michael Strother

ASSISTANT EDITOR, HARLEQUIN TEEN: Lauren

Smulski

SEVENTEEN FICTION imprint publishes realistic young adult fiction focusing on empowered female characters and exploring topics and situations that highlight the challenges and joys of being a teenager today. A joint venture of Harlequin Teen and *Seventeen* magazine.

DESCRIPTION: A single-title program dedicated to building authors and publishing unique, memorable young-adult fiction featuring unforgettable romance, extraordinary characters, and extraordinary stories set in contemporary, paranormal, fantasy, science-fiction, and historical worlds. Looking for commercial, high-concept stories that capture the teen experience and will speak to readers with power and authenticity. All subgenres are welcome. Books are 50,000–100,000 words in length and preferably include a compelling romantic element.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting only agented submissions at this time. Guidelines at <https://harlequin.submittable.com/submit/29606>.

PAYMENT: Advance against royalty/flat fee.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee.

HARPERCOLLINS CHILDREN'S BOOKS

195 Broadway

New York, NY 10017

212-207-7000; Fax 212-702-2583

www.harpercollinschildrens.com/Kids

PRESIDENT & PUBLISHER: Suzanne Murphy

SENIOR VP, ASSOCIATE PUBLISHER, & EDITOR-IN-

CHIEF: Kate Jackson

VP, PUBLISHING DIRECTOR: Rich Thomas

VP, EDITORIAL DIRECTOR: Tara Weikum

EDITORIAL DIRECTOR, AMISTAD: Tracy Sherrod

EDITORIAL DIRECTOR, EARLY CHILDHOOD: Nancy

Inteli

VP, EDITORIAL DIRECTOR, HARPERTEEN: Rosemary Brosnan

EDITORIAL DIRECTOR: Margaret Anastas

EDITORIAL DIRECTOR, TEEN & TWEEN: Jennifer

Klonsky

EDITORIAL DIRECTOR, HARPERCOLLINS CHILDREN'S

BOOKS, HARPERTEEN: Erica Sussman

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EXECUTIVE EDITOR: David Linker

EXECUTIVE EDITOR, HARPERTEEN: Kristen Pettit

EXECUTIVE EDITOR: Sara Sargent

SENIOR EXECUTIVE EDITOR: Alexandra Cooper

SENIOR EDITOR: Pamela Bobowicz

SENIOR EDITOR: Karen Chaplin

SENIOR EDITOR: Alyson Day

SENIOR EDITOR: Tamar Mays

SENIOR EDITOR: Abby Ranger

SENIOR EDITOR, HARPERTEEN: Emilia Rhodes

SENIOR EDITOR: Andrew Harwell

EDITOR: Jocelyn Davies

EDITOR, LICENSED PUBLISHING: Chloe Fraboni

EDITOR: Christopher Hernandez

EDITOR: Jessica MacLeish

EDITOR: Stephanie Stein

ASSOCIATE EDITOR, HARPERTEEN: Alice Jerman

ASSOCIATE EDITOR: Alyssa Miele

ASSOCIATE EDITOR, HARPERTEEN: Catherine Wallace

ASSISTANT EDITOR: Mabel Hsu

ASSISTANT EDITOR: Elizabeth Lynch

VP & CREATIVE DIRECTOR: Barbara Fitzsimmons

EXECUTIVE ART DIRECTOR: Alison Donalby

DESCRIPTION: The HarperCollins Children's Book Division publishes hardcover trade titles and novelty product. Number of titles: roughly 500 a year.

AMISTAD imprint publishes picture books and young adult novels by people of African descent on subjects and themes that have significant influence on the intellectual, cultural, and historical perspectives of a world audience.

HARPERFESTIVAL imprint publishes classic/novelty/merchandise.

HARPERTEEN imprint publishes teen fiction in hardcover and both original and reprint paperback. www.harperteen.com

HARPERTEEN IMPULSE imprint publishes digital-only short fiction (short stories and novellas) for the young-adult genre.

HARPERTROPHY is a HarperCollins paperback imprint.

RAYO imprint publishes culturally inspired Spanish, English, and bilingual books for children.

TOKYOPOP imprint publishes manga titles for young readers.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, samples through regular mail fine, but no original art.

ARTWORK PAYMENT: Usually advance against royalty, except flat fee for jacket art.

Balzer + Bray

(An Imprint of HarperCollins)

VP & CO-PUBLISHER: Alessandra Balzer

VP & CO-PUBLISHER: Donna Bray

EXECUTIVE EDITOR: Kristin Daly Rens

EXECUTIVE EDITOR: Jordan Brown

ASSOCIATE EDITOR: Viana Siniscalchi

ASSISTANT EDITOR: Kelsey Murphy

DESCRIPTION: Publishes picture books, middle-grade fiction, and teen fiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, samples through regular mail fine, but no original art.

ARTWORK PAYMENT: Usually advance against royalty for picture books; usually flat fee for novel jacket art and interior illustrations.

Greenwillow Books

(An Imprint of HarperCollins)

www.greenwillowblog.com

VP & PUBLISHER: Virginia Duncan

EXECUTIVE EDITOR: Martha Mihalick

ART DIRECTOR: Paul Zakris

DESCRIPTION: List includes mostly fiction and picture books (no nonfiction over the second-grade level).

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Send art samples (postcards only) in duplicate to Paul Zakris and Virginia Duncan.

ARTWORK PAYMENT: Advance against royalty or flat fee.

Katherine Tegen Books

(An Imprint of HarperCollins)

VP & PUBLISHER: Katherine Tegen

SENIOR EXECUTIVE EDITOR: Claudia Gabel

EXECUTIVE EDITOR: Jill Davis

SENIOR EDITOR: Maria Barbo

SENIOR EDITOR: Melissa Miller

SENIOR EDITOR: Ben Rosenthal

EDITOR: Alex Arnold

ASSISTANT EDITOR: Rebecca Schwartz

DESCRIPTION: Publishes picture books and middle-grade and teen fiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, samples through regular mail fine, but no original art.

ARTWORK PAYMENT: Usually advance against royalty, except flat fee for jacket art.

Walden Pond Press

(An Imprint of HarperCollins)

EXECUTIVE EDITOR: Jordan Brown

SVP, EDITORIAL DIRECTOR: Debbie Kovacs

DESCRIPTION: Publishes books for children in collaboration with Walden Media.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: N/A

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

HOLIDAY HOUSE BOOKS FOR YOUNG PEOPLE

425 Madison Avenue

New York, NY 10017

212-68800085; Fax 212-421-6134

www.holidayhouse.com

VP & EDITOR-IN-CHIEF: Mary Cash

PUBLISHER OF MARGARET FERGUSON BOOKS:

Margaret Ferguson

EXECUTIVE EDITOR: Grace Maccarone

ASSOCIATE EDITOR: Kelly Loughman

EDITOR: Sally Morgridge

DIRECTOR OF ART & DESIGN: Claire Counihan

DESCRIPTION: Independent publisher with list of 60 titles a year. Acquiring picture books, middle-grade and teen fiction, and nonfiction. No toy or novelty books.

QUERY LETTERS: Not accepting. Send entire manuscript, whether submitting a picture book or a novel.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Address to "Editorial Department." Responding (within four months) only if interested so do not include SASE. Don't accept certified or registered mail; no email submissions.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Send copies only, no original artwork. No submissions will be returned. Send samples to Claire Counihan.

ARTWORK PAYMENT: Usually advance against royalty, unless for jacket.

HOUGHTON MIFFLIN HARCOURT BOOKS FOR YOUNG READERS

www.hmhc.com

DESCRIPTION: High-quality, award-winning books for children and young adults in a variety of print and e-book formats, including picture books, fiction, and nonfiction. Note: The New York and Boston HMH editors operate as a single team; Clarion Books remains a separate imprint of HMH in New York.

Houghton Mifflin Harcourt Books for Young Readers / Boston Office

125 High Street, Floor 5

Boston, MA 02110-2112

VP, ASSOCIATE PUBLISHER: Mary Hogan Wilcox

SENIOR EXECUTIVE EDITOR: Margaret Raymo

EXECUTIVE EDITOR: Ann Rider

SENIOR EXECUTIVE EDITOR: Kate O'Sullivan

CONSULTING EDITOR: Cynthia Platt

CONSULTING EDITOR: Erica Zappy Wainer

EDITORIAL ASSISTANT: Lily Kessinger

EDITORIAL ASSISTANT: Harriet Low

EDITOR, FRANCHISE PUBLISHING: Alex Preziosi

EDITOR, FRANCHISE PUBLISHING: Bethany

Vinhateiro

ASSOCIATE EDITOR, FRANCHISE PUBLISHING:

Christine Kronos

Houghton Mifflin Harcourt Books for Young Readers / New York Office

3 Park Avenue South, 19th Floor

New York, NY 10016

212-420-5800

SENIOR VP & PUBLISHER: Catherine Onder

EXECUTIVE EDITOR: Elizabeth Bewley

SENIOR EDITOR: Sarah Landis

EDITORIAL ASSISTANT: Nicole Sclama

DESCRIPTION: Hardcover picture books, chapter books, middle-grade and teen fiction, and nonfiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED SUBMISSIONS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Send color copies or tear sheets; do not send original artwork or slides. Samples will not be returned. Will contact you only if they have a potential illustration assignment. Send to "HMH Books for Young Readers, Design Department/Art Samples" or to individual editors at the Boston or New York office. OK to submit art samples to both locations. For more info, see submissions page <http://www.hmhc.com/popular-reading/authors/manuscript-submissions>.

ARTWORK PAYMENT: Advance against royalty or flat fee.

Clarion Books

(An Imprint of Houghton Mifflin Harcourt)

3 Park Avenue South, 19th Floor

New York, NY 10016

212-420-5800

VP & PUBLISHER: Dinah Stevenson

VP, ASSOCIATE PUBLISHER, SENIOR EXECUTIVE

EDITOR: Anne Hoppe

SENIOR EDITOR: Jennifer Greene

SENIOR EDITOR: Lynne Polvino

EDITORIAL ASSISTANT: Rachael Stein

DESCRIPTION: List includes hardcover picture books, chapter books, middle-grade and teen fiction, and nonfiction.

QUERY LETTERS: Accepting.
MULTIPLE SUBMISSIONS: Accepting.
UNSOLICITED MANUSCRIPTS: Accepting. "Send to Clarion Books/Submissions." See submissions page <http://www.hmhco.com/popular-reading/authors/manuscript-submissions>.
PAYMENT: Advance against royalty.
ARTWORK INTEREST: Accepting. Send color copies or tear sheets; do not send original artwork or slides. Samples will not be returned. Will contact you only if they have a potential illustration assignment. Send to "Clarion Books, Design Department/Art Samples" or to individual editors. OK to submit art samples to both HMH Books for Young Readers and Clarion Books. For more info, see submissions pages <http://www.hmhco.com/popular-reading/authors/manuscript-submissions>.
ARTWORK PAYMENT: Advance against royalty or flat fee.

INSIGHT KIDS

(An Imprint of Insight Editions)
 PO Box 3088
 San Rafael, CA 94912
www.insighteditions.com
PUBLISHER AND CEO: Raoul Goff
DESCRIPTION: Insight Editions is an independent publisher innovative art and pop culture books. Imprint Insight Kids publishes licensed as well as original books for children.
QUERY LETTERS: Accepting. Submit query letter via U.S. Post to "Art Director."
MULTIPLE SUBMISSIONS: Accepting.
UNSOLICITED MANUSCRIPTS: Accepting. Submit query letter via U.S. Post to "Art Director."
PAYMENT: Advance against royalty or flat fee.
ARTWORK INTEREST: Accepting. Submit samples only (no original artwork) via U.S. Post to "Art Director."
PAYMENT: Advance against royalty or flat fee.

INTERLUDE PRESS

www.interludepress.com
www.duetbooks.com
PUBLISHER, MANAGING EDITOR: Annie Harper
ART DIRECTOR: C. B. Messer
DESCRIPTION: A boutique publisher of LGBTQ romantic fiction, Interlude's young adult fiction imprint Duet represents LGBTQ characters. Duet publishes fiction appropriate for teenage readers featuring new voices and fresh, diverse perspectives on LGBTQ characters and offering universal appeal. The list includes works developed exclusively for Duet as well as popular fan fiction that has been re-envisioned with editors into wholly original books with original characters and settings.
QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.
UNSOLICITED MANUSCRIPTS: Accepting. Send synopsis, author bio, and manuscript to submissions@interludepress.com. Please allow 3 months for reply.
ARTWORK INTEREST: No.

KANE MILLER PRESS

(A Division of EDC Publishing)
 4901 Morena Blvd, Ste 213
 San Diego, CA 92117
 858-456-0540
www.kanemiller.com
PUBLISHER, EDITOR: Kira Lynn
DESCRIPTION: Publishing picture books, chapter books, and middle-grade fiction. Interested in great stories in all genres (mystery, fantasy, adventure, historical, etc.), especially those with particularly American subjects.
QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting
UNSOLICITED MANUSCRIPTS: Accepting. See submission guidelines at www.friends.kanemiller.com/submissions.html.
PAYMENT: Advance against royalty or flat fee.
ARTWORK INTEREST: Accepting. Illustrators may send postcards (preferred) or other non-returnable illustration samples via USPS, or links to external websites via email to submissions@kanemiller.com. Please do not send original artwork, or samples on CD. See full guidelines at www.friends.kanemiller.com/submissions.html.
ARTWORK PAYMENT: Advance against royalty or flat fee.

KCP LOFT

(An Imprint of Kids Can Press, a Division of Corus Entertainment, Inc.)
 25 Dockside Drive
 Toronto, Ontario, Canada M5A 0B5
 416-479-7000; Fax 416-960-5437
www.kidscanpress.com
PRESIDENT: Lisa Lyons Johnston
EDITORIAL DIRECTOR-AT-LARGE, KCP LOFT: Kate Egan
EDITOR: Semareh Al-Hillal
EDITOR: Yvette Ghione
DESCRIPTION: Publishes young-adult fiction and nonfiction. Launched Spring 2017.
QUERY LETTERS: Not accepting.
MULTIPLE SUBMISSIONS: Not accepting.
UNSOLICITED MANUSCRIPTS: Not accepting.
PAYMENT: Advance against royalty or flat fee.
ARTWORK INTEREST: Not accepting.
ARTWORK PAYMENT: Advance against royalty or flat fee.

LEAP BOOKS LLC

P.O. Box 63
 Otego, NY 13825
www.leapbks.net
PUBLISHER: Shannon Delaney
CO-PUBLISHER: Judith Graves
ACQUISITIONS EDITOR, SEEK LINE: Kelly Hashway
EDITOR: Sara Biren
EDITOR: Tara Kelly
EDITOR: Laura Taylor
DESCRIPTION: Independent publisher of middle grade, young adult, and new adult fiction.
SEEK imprint publishes middle grade fiction in all genres, but with a preference for mystery, contemporary, and fantasy. Geared to readers ages 10-14.
SHINE imprint publishes short, fast-paced young adult and new adult fiction in all genres, but with a preference for thriller, mystery, contemporary, and horror.
SURGE imprint publishes young adult fiction in all genres; geared to readers ages 14-19.
QUERY LETTERS: Not accepting.
MULTIPLE SUBMISSIONS: Not accepting.
UNSOLICITED MANUSCRIPTS: Not accepting.
PAYMENT: N/a.
ARTWORK INTEREST: Not accepting.
ARTWORK PAYMENT: N/a.

LEE & LOW BOOKS

95 Madison Avenue
 New York, NY 10016
 212-779-4400; Fax 212-683-1894
www.leeandlow.com
PRESIDENT: Craig Low
PUBLISHER: Jason Low
EDITORIAL DIRECTOR: Cheryl Klein
EDITOR-AT-LARGE: Louise May
SENIOR EDITOR: Jessica Echeverria
EDITORIAL ASSISTANT: Kandace Coston
PUBLISHER, TU BOOKS: Stacy Whitman (receives illustration samples for Tu Books imprint)
DESCRIPTION: Independent publisher specializing in multicultural and diversity themes, including non-traditional family structures and gender identity, or that feature a person with a disability integrated into the story but not as the main storyline. List includes fiction and nonfiction with a strong storyline.
BEBOP BOOKS imprint publishes child-centered stories with both text and pictures that support literacy learning content for beginning readers in guided reading and intervention settings.
CHILDREN'S BOOK PRESS imprint publishes bilingual and multicultural books.
LEE & LOW BOOKS imprint primarily publishes illustrated books for ages 5-11; fiction (maximum 1,500 words) and nonfiction

(maximum 3,000 words). They do not publish folklore or animal stories. Also chapter books and middle-grade works for ages 8–12. Of particular interest are realistic fiction and nonfiction; folktales and animal stories not being considered.

SHEN'S BOOKS imprint emphasizes cultural diversity and tolerance, introducing young readers to the cultures of Asia.

TU BOOKS imprint publishes only middle-grade and teen science fiction, fantasy, and mystery. A special effort is made to work with writers and artists of color, and submissions from authors and artists at all levels of experience are encouraged.

QUERY LETTERS: Accepting for middle-grade and teen fiction, but prefer the entire manuscript for younger works.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting full picture book manuscripts. Address all submissions to "Submissions Editor" at the appropriate imprint; clearly mark CALL2015 on the outside of the envelope. Responding only to manuscripts of interest; no SASE. No faxed or emailed submissions; regular mail only. Will respond only if there is interest. Response time up to 6 months. Note that Tu Books holds an annual contest for fiction called the New Vision Award.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, artists should send nonreturnable color samples, attention "Submissions Editor." Especially interested in samples featuring children/people of color and that show an ability to illustrate the same character consistently over many scenes. Will keep artwork of interest on file.

ARTWORK PAYMENT: Advance against royalty.

LERNER PUBLISHING GROUP

1251 Washington Avenue North
Minneapolis, MN 55401
800-328-4929; Fax 800-332-1132
www.lernerbooks.com

VP & EDITOR-IN-CHIEF: Andy Cummings

ASSOCIATE TRADE PUBLISHER, CAROLRHODA,

CAROLRHODALAB: Alix Reid

EDITORIAL DIRECTOR, DARBY CREEK: TBD

EDITORIAL DIRECTOR, MILLBROOK PRESS: Carol Hinz

EDITORIAL DIRECTOR, TWENTY-FIRST CENTURY

BOOKS: Domenica Di Piazza

SENIOR EDITOR, CAROLRHODA, DARBY CREEK,

LERNER, MILLBROOK PRESS: Anna Cavallo

SENIOR EDITOR, CAROLRHODA, GRAPHIC UNIVERSE:

Greg Hunter

PUBLISHER, KANE PRESS: Joanna Kane

EDITOR, KANE PRESS: Jen Arena

EDITOR, CAROLRHODA: Amy Fitzgerald

DESCRIPTION: Publishes primarily nonfiction for juvenile readers of all grade levels. List includes titles encompassing nature, geography, natural and physical science, current events, ancient and modern history, world art, special interest, sports, world cultures, and numerous biography series.

CAROLRHODA BOOKS imprint publishes fiction primarily, including picture books, chapter books, middle-grade and young adult novels. Nonfiction includes unique photo essays. No alphabet books, puzzle books, songbooks, textbooks, workbooks, religious subject matter, or plays.

CAROLRHODA LAB is an imprint of Carolrhoda Books. It is dedicated to distinctive, provocative, boundary-pushing fiction for teens and their sympathizers. Carolrhoda Lab examines the young adult condition one novel at a time, affording YA authors and readers an opportunity to explore and experiment with thoughts, ideas, and paradigms in the human condition. <http://www.lernerbooks.com/carolrhodalab>

DARBY CREEK imprint publishes series fiction for emerging, striving, and reluctant readers ages 7–18 (grades 2–12). Includes chapter books, intermediate fiction, and YA fiction.

FIRST AVENUE EDITIONS is Lerner Publishing Group's paperback imprint; no original titles.

GRAPHIC UNIVERSE publishes fiction and nonfiction graphic novels in all genres and for all ages from beginning readers through young adults.

KANE PRESS publishes illustrated titles for children ages 3 to 10.

LERNER PUBLICATIONS imprint publishes photo-illustrated, educational and high interest nonfiction series for grades K–5.

MILLBROOK PRESS publishes nonfiction for preschool through grade 6, including curriculum-oriented picture books, social studies topics, and Kathy Ross craft books among its many subject areas.

TWENTY-FIRST CENTURY imprint publishes curriculum-related series at both the middle-grade and high-school level as well as single titles.

QUERY LETTERS: Not accepting. No phone calls.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting unsolicited manuscripts except for Jewish-themed children's books for Kar-Ben Publishing imprint (see below) and periodic open calls for unsolicited submissions announced on the blog carolrhoda.blogspot.com. All other imprints seek targeted solicitations on the company website www.lernerbooks.com and in national newsletters such as the SCBWI Bulletin.

PAYMENT: Flat fee/advance against royalty.

ARTWORK INTEREST: Will consider. (Most books illustrated with photos.) Accepting resumes

and portfolio samples from illustrators and photographers. No original art. Send jpgs or pdfs on disk, color or black-and-white copies, or tear sheets. Will reply if interested. Send to attention of "Creative Director."

ARTWORK PAYMENT: Flat fee.

Kar-Ben Publishing

(An imprint of Lerner Publishing Group)

Kar-Ben Publishing

241 First Ave

Minneapolis, MN 55401

www.karben.com

PUBLISHER, KAR-BEN PUBLISHING: Joni Sussman
DESCRIPTION: Publishes up to 20 new titles of Jewish content annually. Preschool and young children's works through middle-grade fiction and nonfiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting Jewish-themed children's books for (see website for details). Send to editorial@karben.com; no phone calls.

ARTWORK INTEREST: Accepting samples via email or printed samples via U.S. Post. Do not send original art.

ARTWORK PAYMENT: Advance against royalty or flat fee.

LITTLE BEE BOOKS

(An Imprint of Bonnier Publishing USA)

251 Park Avenue South, Floor 12

New York, NY 10010

844-321-0237

www.littlebeebbooks.com

PRESIDENT & CEO: Shimul Tolia

PUBLISHER, LITTLE BEE, SIZZLE PRESS: Sonali Fry

SENIOR EDITOR: Joy Bean

SENIOR EDITOR: Kristin Zelazko

EDITOR: Jenna Pocius

ASSISTANT EDITOR: Charlie Ilgunas

EDITORIAL ASSISTANT: Courtney Fahy

DESCRIPTION: The U.S. children's imprint of U.K.-based Bonnier Publishing, little bee books (note: all lowercase) publishes early learning concept books, board books, novelty books, activity books, picture books, nonfiction titles, and licensed products for readers 0–12 years old. Works alongside Sizzle Press, a Bonnier Publishing USA imprint for licensed properties, media tie-in books, and pop-culture titles for readers of all ages.

LITTLE BEE CHAPTER BOOKS imprint publishes chapter books aimed at newly independent readers ages 6–8.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting. Only

agented manuscripts will be reviewed.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Yes. Send postcards "Attn: Design Department."

ARTWORK PAYMENT: Advance against royalty or flat fee.

LITTLE BIGFOOT

(An Imprint of Sasquatch Books)

1904 Third Avenue, Suite 710

Seattle, WA 98101

206-467-4300; Fax 206-467-4301

www.sasquatchbooks.com

http://www.sasquatchbooks.com/subjects/?subject=childrens_books

PUBLISHER: Gary Luke

ASSOCIATE PUBLISHER: Jenny Abrami

EDITOR-AT-LARGE: Tegan Tigani

EDITOR: Christy Cox

DESCRIPTION: Seattle-based Sasquatch Books is an independent Northwest regional publisher specializing in nonfiction. Little Bigfoot features stories that take place in the Pacific Northwest, as well as books that originate from writers of this region but that will appeal to children anywhere.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting

UNSOLICITED MANUSCRIPTS: Accepting. Send query letter, proposal, or a complete manuscript via U.S. Post to "The Editors." Include SASE if you'd like materials returned. Please do not send original materials of any sort; email inquiries not accepted. Responding only if interested; please allow up to three months for reply.

ARTWORK INTEREST: No.

LITTLE, BROWN BOOKS FOR YOUNG READERS

(A Division of Hachette Book Group)

237 Park Avenue

New York, NY 10017

212-364-1100

www.lb-teens.com, www.hachettebookgroup.com/teens/

www.lb-kids.com, www.hachettebookgroup.com/kids/

EXECUTIVE VP HACHETTE BOOK GROUP & PUBLISHER,

LBYP: Megan Tingley

VP & ASSOCIATE PUBLISHER, LITTLE, BROWN BOOKS

FOR YOUNG READERS: Jackie Engel

EDITOR-IN-CHIEF, BRAND, LICENSED, AND IP

PUBLISHING: Kara Sargent

VP, PUBLISHER, JAMES PATTERSON PUBLISHING

DIRECTOR: Ned Rust

VP, EDITOR-IN-CHIEF, LITTLE, BROWN BOOKS FOR

YOUNG READERS: Alvina Ling

VP, EDITORIAL DIRECTOR, LITTLE, BROWN BOOKS FOR

YOUNG READERS: Andrea Spooner

EXECUTIVE DIRECTOR, BRAND AND LICENSED

MANAGEMENT: Mara Lander

EDITORIAL DIRECTOR, POPPY & NONFICTION: Farrin

Jacobs

EXECUTIVE EDITOR: Lisa Yoskowitz

EXECUTIVE EDITOR: Mary-Kate Gaudet

EDITOR-AT-LARGE: Susan Rich

SENIOR EDITOR, BRAND, LICENSED, & MEDIA TIE-IN

PUBLISHING: Rex Ogle

SENIOR EDITOR: Pam Gruber

SENIOR EDITOR, JIMMY PATTERSON BOOKS: Jenny

Bak

EDITOR, JIMMY PATTERSON BOOKS: Aubrey Poole

EDITOR: Deirdre Jones

ASSISTANT EDITOR: Nikki Garcia

ASSOCIATE EDITOR FOR LICENSING, BRAND, AND

MEDIA TIE-INS: Russell Busse

ASSOCIATE EDITOR: Allison Moore

ASSISTANT EDITOR: Kheryn Callender

ASSISTANT EDITOR, BRAND, LICENSED, AND MEDIA

TIE-IN PUBLISHING: Daniella Valladares

EDITORIAL ASSISTANT: Hannah Milton

EDITORIAL ASSISTANT: Hallie Tibbetts

VP, CREATIVE DIRECTOR: Dave Caplan

EXECUTIVE ART DIRECTOR: Sasha Illingworth

DESCRIPTION: List of about 150 original titles a year. Wide range of interests, specifically young adult and middle-grade fiction as well as picture books and novelty books. Open to quality nonfiction projects also.

JIMMY PATTERSON BOOKS imprint publishes 8

to 12 middle-grade and young adult titles

annually, with 4 to 6 of those titles being

James Patterson's books and the others being

acquisitions overseen by James Patterson.

LBKIDS imprint produces novelty and brand/licensed tie-ins.

NOVL imprint produces e-only novella and short-

story-length titles tied to existing properties

whose release is often timed to coincide with

that of new full-length work.

POPPY imprint produces paperback original

series for teen girls.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty (for

picture books); otherwise flat fee.

MACMILLAN CHILDREN'S PUBLISHING GROUP

175 Fifth Avenue

New York, NY 10010

646-307-5151

<http://us.macmillan.com/mackids/>

www.macteenbooks.com

PRESIDENT & PUBLISHER, MACMILLAN CHILDREN'S

PUBLISHING GROUP: Jonathan Yaged

SENIOR VP & PUBLISHER: Jean Feiwel

VP, ASSOCIATE PUBLISHER: Angus Killick

Christy Ottaviano Books

(An Imprint of Macmillan Children's Publishing Group's Henry Holt Books for Young Readers)

PUBLISHER: Christy Ottaviano

ASSISTANT EDITOR: Jessica Anderson

EDITORIAL ASSISTANT: Farah Rishi

DESCRIPTION: Publishes approximately 20 books

per year ranging from preschool picture books

to middle-grade and young adult fiction, as

well as some nonfiction. Of particular interest:

picture books—humor, curriculum-focused,

nature, history, exploring childhood milestones

and feelings; middle-grade and young adult

fiction—adventure, mystery, urban fantasy,

coming of age, historical, commercial and

edgy YA fiction. The line's broad scope features

author-illustrators and encompasses literary and

commercial picture books and fiction for all ages

with a focus on the middle-grade market. Books

that encourage imagination and free-thinking,

foster a sense of family and community, target

the feelings of children, and speak directly to

young people's interests as they explore various

milestones—contemporary classics that both

challenge and entertain inquisitive readers.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting. Agent

submissions only.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Copies and

printed material (but no original art) are

welcome through regular mail.

ARTWORK PAYMENT: Advance against royalty or

flat fee, depending on project.

Farrar, Straus & Giroux Books for Young Readers

(A Division of Macmillan Children's Publishing Group)

VP & EDITORIAL DIRECTOR: Joy Peskin

EXECUTIVE EDITOR: Wesley Adams

EXECUTIVE EDITOR: Janine O'Malley

EDITOR: Grace Kendall

EDITORIAL ASSISTANT: Megan Abbate

EDITORIAL ASSISTANT: Nicholas Henderson

EDITORIAL ASSISTANT: Melissa Warten

ART DIRECTOR, FSG, ROARING BROOK PRESS: Beth

Clark

MARGARET FERGUSON BOOKS imprint publishes

about 15 new hardcovers each year across all

ranges and formats, with a main interest in

fiction and picture books.

PRIDDY BOOKS imprint publishes photographic

books for childrens.

DESCRIPTION: Publishes books for toddlers

through young adults in hardcover and

paperback. Includes the Francis Foster Books imprint.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Feiweil and Friends/Swoon Reads

(An Imprint of Macmillan Children's Publishing Group)

SENIOR VP & PUBLISHER: Jean Feiweil

DIRECTOR, SWOON READS: Lauren Scobell

ASSOCIATE PUBLISHER: Liz Szabla

EDITOR, SWOON READS, SQUARE FISH: Christine Barcellona

EDITOR: Holly West

EDITOR: Anna Roberto

EDITOR: Kat Brzozowski

DESCRIPTION: Publishes list of picture books, fiction, and nonfiction with broad commercial appeal for readers from preschool through young adult. Handles the crowdsourced teen all-genre imprint Swoon Reads, which works with both writers and readers to discover (and then publish) "swoon-worthy" teen romance novels (with protagonists ages 14–19) and New Adult novels (with protagonists ages 19–23), at www.swoonreads.com.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting only for Swoon Reads, for which interested writers submit online via www.swoonreads.com, at which viewers can read the material and report on it to the publisher. Must be original, complete novels that have never been under contract with a publisher; submissions are exclusive to Swoon Reads while posted on the site. The manuscripts given the highest ratings by the most readers will be considered for publication by the Swoon Reads Staff.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Only accepting art samples to keep in mind for a potential cover. Please send via regular mail to "Feiweil and Friends, c/o Art Department"; do not send original art.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

:01 First Second

(An Imprint of Macmillan Children's Publishing Group's Roaring Brook Press)

PUBLISHER: Simon Boughton

EDITORIAL & CREATIVE DIRECTOR: Mark Siegel

EXECUTIVE EDITOR: Calista Brill

ASSOCIATE EDITOR: Robyn Chapman

EDITORIAL ASSISTANT: Kiara Valdez

DESCRIPTION: Graphic novels for all ages.

Approximately 15 titles per year.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Copies and printed material (but no original art) are welcome through regular mail.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Flatiron Books

(An Imprint of Macmillan Publishing Group)

SENIOR VP & PUBLISHER: Amy Einhorn

VP & ASSOCIATE PUBLISHER: Elizabeth Keenan

EXECUTIVE EDITOR, YA FICTION: Sarah Dotts Barley

DESCRIPTION: Flatiron Books is a division of Macmillan publishing 8–10 novels per year. Committed to publishing intelligent fiction and nonfiction with commercial appeal by authors with distinctive voices, including books for young adults.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Henry Holt Books for Young Readers

(An Imprint of Macmillan Children's Publishing Group)

EDITORIAL DIRECTOR: Christian Trimmer

SENIOR EDITOR: Kate Farrell

ASSOCIATE EDITOR: Julia Sooy

EDITOR: Tiffany Liao

ASSISTANT EDITOR: Rachel Murray

CREATIVE DIRECTOR: Patrick Collins

DESCRIPTION: General list of 60–70 titles per year for all age groups. Publishes picture books, chapter books, and novels for preschoolers through young adult.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance and royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance and royalty (for complete picture book art) or flat fee (primarily for jackets).

Godwin Books

(An Imprint of Henry Holt Books for Young Readers)

VP & PUBLISHER: Laura Godwin

DESCRIPTION: Publishing fiction and nonfiction across all age ranges.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting. Agent submissions only.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Copies and printed material (but no original art) are welcome through regular mail.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Imprint

(An Imprint of Macmillan Children's Publishing Group)

PUBLISHER: Erin Stein

EXECUTIVE DIRECTOR: John Morgan

EDITOR: Rhoda Belleza

EDITORIAL ASSISTANT: Nicole Otto

DESCRIPTION: Publishing a roughly equal combination of picture books, middle grade, and young adult, with the focus on branded publishing, new content creation, and original, commercial fiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting. Agent submissions only.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Copies and printed material (but no original art) are welcome through regular mail.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Roaring Brook Press

(An Imprint of Macmillan Children's Publishing Group)

SVP & PUBLISHING DIRECTOR: Simon Boughton

PUBLISHER, NEAL PORTER BOOKS: Neal Porter

SENIOR EDITOR: Connie Hsu

SENIOR EDITOR: Katherine Jacobs

ASSOCIATE EDITOR: Emily Feinberg

ASSISTANT EDITOR: Claire Dorsett

SENIOR CREATIVE DIRECTOR: Anne Diebu

ART DIRECTOR, FSG, ROARING BROOK PRESS: Beth Clark

DESCRIPTION: Trade picture books, fiction, and nonfiction for preschool through young adult. Approximately 60 titles per year. Includes the :01 First Second imprint (listed separately above), the paperback imprint Square Fish, and the Neal Porter Books imprint.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Wednesday Books

(An Imprint of Macmillan Children's Publishing Group)

PUBLISHER: Jennifer Enderlin

EDITORIAL DIRECTOR: Sara Goodman

EDITORIAL DIRECTOR, ROMANCE & EXECUTIVE

EDITOR, ST. MARTIN'S PRESS: Monique Patterson

SENIOR ASSOCIATE EDITOR: Vicki Lame

EDITOR, ST. MARTIN'S PRESS: Eileen Rothschild

DESCRIPTION: A crossover imprint of MacMillan's St. Martin's Press division, publishing publish

YA and adult titles focused on coming-of-age themes.

Focuses on bold, diverse, and commercial voices in fiction and nonfiction who speak to readers looking for stories in and beyond the YA category. Launching Fall 2017.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting.

ARTWORK PAYMENT: Advance against royalty or flat rate.

Thomas Dunne Books

(An Imprint of Macmillan Children's Publishing Group)

www.thomasdunnebooks.com

<http://us.macmillan.com/thomasdunne/about>

VP, PUBLISHER: Tom Dunne

VP, EDITOR-IN-CHIEF, ASSOCIATE PUBLISHER: Peter J. Wolverton

EDITORIAL ASSISTANT: Janine Barlow

DESCRIPTION: An imprint of Macmillan's St. Martin's Press division, publishing a wide range of fiction and nonfiction including young adult fiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting.

ARTWORK PAYMENT: Advance against royalty or flat rate.

Tor Books

(An Imprint of Macmillan Children's Publishing Group)

Tom Doherty Associates, LLC

175 Fifth Avenue New York, NY 10010

us.macmillan.com/TorForge

PRESIDENT & PUBLISHER, TOR/FORGE: Tom Doherty

PUBLISHER, FORGE: Linda Quinton

ASSOCIATE PUBLISHER, TOR: Patrick Nielsen

ASSOCIATE PUBLISHER, TOR: Devi Pillai

SENIOR EDITOR, TOR TEEN: Whitney Ross

SENIOR EDITOR, TOR TEEN: Melissa Frain

SENIOR EDITOR, TOR TEEN, TOR STARSCAPE: Susan Chang

SENIOR EDITOR, TOR: Miriam Weinberg

EDITOR, TOR TEEN: Bess Cozby

EDITOR, TOR TEEN, TOR STARSCAPE: Ali Fisher

EDITOR, TOR/FORGE: Amy Stapp

ASSOCIATE EDITOR, TOR TEEN/FORGE: Elayne Beck

PUBLISHING COORDINATOR: Juliet Pederson

SENIOR CREATIVE DIRECTOR: Anne Diebu

DESCRIPTION: Includes the children's books imprints Tor Teen and Tor Starscape. Tor Teen publishes critically acclaimed science fiction and fantasy for young adult readers ages 13 and up (grades 8 and up), published in hardcover

and paperback. All titles are age- and theme-appropriate. Some editions include reader's guides and other supplemental materials. Tor Starscape publishes award-winning science fiction and fantasy for middle-grade readers ages 10 and up (grades 5 and up), published in hardcover and paperback. All titles are age- and theme-appropriate. Some editions include reader's guides and other supplemental materials.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Send cover letter, synopsis, 3 sample chapters, and SASE for reply only (materials will not be returned). No email submissions. Response time 4–6 months. See website for details us.macmillan.com/torforge/about/faq.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, for cover art consideration. Tearsheets/copies only; no original art. See website for portfolio review information.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

MIGHTY MEDIA PRESS

(An Imprint of Mighty Media)

1201 Currie Ave

Minneapolis, MN 55403

www.mightymediapress.com

612-455-0252; Fax 612-338-4817

PUBLISHER, CREATIVE DIRECTOR: Nancy Tuminelly

PUBLISHING DIRECTOR: Lauren Kukla

DESCRIPTION: Formerly Scarletta Press. Mighty Media Kids imprint publishes picture books, and Mighty Media Junior Readers imprint publishes middle-grade fiction and nonfiction.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting submissions only during announced reading periods; see submission guidelines for dates <http://www.mightymediapress.com/submissions>.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: N/A

ARTWORK PAYMENT: N/A

MILKWEED EDITIONS

1011 Washington Avenue South

Open Book Building, Suite 300

Minneapolis, MN 55415

612-332-3192; Toll Free 800-520-6455; Fax 612-215-2550

www.milkweed.org

PUBLISHER & CEO: Daniel Slager

MANAGING DIRECTOR: Patrick Thomas

EDITOR: Joey McGarvey

EDITORIAL ASSISTANT: Annie Harvieux

ART DIRECTOR: Mary Austin Speaker

DESCRIPTION: A literary nonprofit press that publishes 15–20 award-winning middle grade and young adult titles a year. For the children's program, looking for high-quality novels for readers ages 8–13 (middle grade and YA). Seeking books that embody humane values. A yearly Milkweed Prize for Children's Literature is offered in addition to royalties agreed upon at time of acceptance to the best manuscript received during the calendar year by a writer not previously published by Milkweed. No toy, board, poetry, or picture books.

QUERY LETTERS: Accepting, with three opening chapters.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting during periodic submission periods announced on their website. Electronic submissions via "submissions manager" system accessible through the website. Visit www.milkweed.org/submissions/ for complete guidelines and instructions. No phone calls.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting samples.

ARTWORK PAYMENT: N/A

MUDDY BOOTS

(An Imprint of Globe Pequot, a Division of Rowman & Littlefield)

246 Goose Lane

Guilford, CT 06437

203-458-4500

www.GlobePequot.com

PUBLISHER, GLOBE PEQUOT: Jim Childs

EDITORIAL DIRECTOR & EXECUTIVE EDITOR: Rick Rinehart

DESCRIPTION: Globe Pequot, the trade division of independent publisher Rowman & Littlefield, launched the Muddy Boots imprint, offering books that help kids ages 12 and under engage with the outdoors, summer 2016.

QUERY LETTERS: Accepting. See guidelines at <https://rowman.com/Page/RLAuthRes>.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Royalties or flat fee.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Royalties or flat fee.

NATIONAL GEOGRAPHIC CHILDREN'S BOOKS

P.O. Box 4002864

Des Moines, IA 50340

877-873-6846

<http://www.nationalgeographic.com/books/about-us/our-program/>

EXECUTIVE VP, PUBLISHER & CHIEF CREATIVE

OFFICER, BOOKS, KIDS & FAMILY: Melina Gerosa Bellows

VP, CONTENT, KIDS & FAMILY: Jennifer Emmett

VP & EDITORIAL DIRECTOR: Erica Jacobs Green

EXECUTIVE EDITOR: Rebecca Baines

EXECUTIVE EDITOR: Marfé Ferguson Delano

SENIOR EDITOR: Shelby Alinsky

SENIOR EDITOR: Kate Hale

SENIOR EDITOR: Priyanka Lamichhane

ASSOCIATE EDITOR: Ariane Szu-Tu

ASSOCIATE EDITOR: Paige Towler

DESCRIPTION: List of about 50 trade and direct mail narrative nonfiction and reference titles a year, appealing to gift-givers, librarians, and kids. Subjects of interest include history, biography, science, nature, geography, adventure, exploration, and the multicultural society for ages 3–16.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty or fee, depending on project.

ARTWORK INTEREST: N/A

ARTWORK PAYMENT: Advance against royalty or fee, depending on project.

NORTHSOUTH BOOKS

(An Imprint of Oetinger Publishing Group)

600 Third Avenue, 2nd Floor

New York, NY 10016

917-210-5868

www.northsouth.com

PUBLISHER: Herwig Bitsche

ASSOCIATE PUBLISHER: Andrew Rushton

MANAGING DIRECTOR: Heather Lennon

EDITOR, PICTURE BOOKS: Beth Terrill

DESCRIPTION: The list includes picture books (primarily fiction), early chapter books, and some board books. Publishes over 30 titles annually.

QUERY LETTERS: Not accepting. Prefer full manuscript submission.

MULTIPLE SUBMISSIONS: Yes.

UNSOLICITED MANUSCRIPTS: Accepting full manuscripts for picture books via electronic submission. Please refer to the “How to Submit” instructions located on the “Contact” page on the NorthSouth Books website.

PAYMENT: Advance with royalty or flat fee.

ARTWORK INTEREST: Yes, through editors. Send postcard samples and email submissions.

ARTWORK PAYMENT: Advance against royalty or flat fee

NORTH STAR EDITIONS

2297 Waters Drive

Mendota Heights, MN 55120

888-417-0195; Fax 952-582-1000

www.northstareditions.com

Flux

(An Imprint of North Star Editions)

2297 Waters Drive

Mendota Heights, MN 55120

www.fluxnow.com

MANAGING EDITOR: Mari Kesselring

DESCRIPTION: Young-adult fiction imprint specializing in edgy, realistic books, with everything from literary to comedic reads.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting.

Submit query letter and first 3 chapters to submissions@northstareditions.com. For details see www.fluxnow.com/submissions. Looking for well-crafted YA fiction with a strong voice, engaging plot, and unique characters.

Interested in mystery/thrillers/suspense; realistic fiction/voice-drive contemporary; alternate realities/magical realism/flashbacks/time travel; high fantasy; or unique literary approaches.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee.

FOCUS READERS

(An Imprint of Lift Bridge Editions)

SENIOR EDITOR: Nick Rebman

DESCRIPTION: Middle-grade nonfiction imprint distributed by North Star Editions, launched January 2017, focusing on titles for students in grades 3–7 with an emphasis on accessible text and visuals aimed to engage younger readers.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting. All work is work-for-hire. Interested authors should send a resume and publication list to jobs@redlineditorial.com.

PAYMENT: Per project, work-for-hire.

ARTWORK INTEREST: Not accepting.

Jolly Fish Press

(An Imprint of North Star Editions)

c/o North Star Editions, Inc.

2297 Waters Drive

Mendota Heights, MN 55120

jollyfishpress.com

EDITORIAL DIRECTOR: Mari Kesselring

DESCRIPTION: Publishing middle-grade and young-adult fiction in the national and international market. Particular interest in stories that are emotional in unpredictable ways; science fiction and fantasy with an epic and visual scope; thrillers with strong, carefully crafted characters and a unique voice; and unconventional love stories.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Email submission only. Send first three chapters, synopsis, and query to submit@jollyfishpress.com; include your submission in the body of your email.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee.

ONI PRESS

1305 SE Martin Luther King Jr Blvd

Portland, OR 97214

503-233-1377

onipress.com

FOUNDER: Joe Nozemack

EDITOR-IN-CHIEF: James Lucas Jones

SENIOR EDITOR: Charlie Chu

EDITOR: Robin Herrera

MANAGING EDITOR: Ari Yarwood

DESCRIPTION: A premier comic book and graphic novel publisher.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: No.

ARTWORK PAYMENT: Advance against royalty or flat fee.

PAGE STREET PUBLISHING CO.

27 Congress Street, Suite 103

Salem, MA 01970

978-594-8758

www.pagestreetpublishing.com

PUBLISHER: Kristen Nobles

DESCRIPTION: Publishing picture books and Young Adult fiction in all genres. Distributed by MacMillan.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Send submission to childrensubmissions@pagestreetpublishing.com. See full guidelines at www.pagestreetpublishing.com/submission-guidelines.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Yes.

ARTWORK PAYMENT: Advance against royalty or flat fee.

PEACHTREE PUBLISHERS

1700 Chattahoochee Avenue

Atlanta, GA 30318

404-876-8761; Toll Free 800-241-0113; Fax 404-

875-2578; Fax Toll Free 800-875-8909

www.peachtree-online.com

www.peachtreepub.blogspot.com

PRESIDENT & PUBLISHER: Margaret Quinlin

VP, ASSOCIATE PUBLISHER: Kathy Landwehr

SENIOR EDITOR: Vicky Holifield

ACQUISITIONS EDITOR: Helen Harriss

SENIOR ART DIRECTOR: Loraine Joyner

DESCRIPTION: An independently owned trade publisher, publishing 30 titles annually of children's fiction and nonfiction, including picture books, chapter books, and middle-grade and young adult novels.

QUERY LETTERS: Not accepted. Send synopsis, outline, and first three chapters of middle grade and YA manuscripts; prefer full manuscript for picture books. **MULTIPLE SUBMISSIONS:** Accepting. **UNSOLICITED MANUSCRIPTS:** Accepting full manuscripts for picture books, and accepting either full manuscripts or 3 samples chapters for full-length fiction. Send to Helen Harriss, Acquisitions Editor. No email or Fax submissions. Author bio helpful, enclose SASE if return requested, and allow 6 to 9 months for response.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, send nonreturnable samples and résumé to Art Director (if artwork only).

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

PEEKO PRESS

PO Box 711656

Salt Lake City, UT 84171

801-449-0570

www.peakopress.com

FOUNDER & CEO: Jeffrey Conrad

FOUNDER & PUBLISHER: Brandon Henderson

DESCRIPTION: Small publisher of picture books. Launched Spring 2016.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Send materials to contact@peakopress.com.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Accepting. Send link to your portfolio or submit samples to contact@peakopress.com

ARTWORK PAYMENT: Advance against royalty or flat fee.

PELICAN PUBLISHING COMPANY

1000 Burmaster Street

Gretna, LA 70053-2246

504-368-1175; Toll free 800-843-1724 or

888-5-PELICAN; Fax 504-368-1195

www.pelicanpub.com

PRESIDENT & PUBLISHER: Kathleen Calhoun

Nettleton

EDITOR-IN-CHIEF: Nina Kooij

ART DIRECTOR: Kevin Johnson

DESCRIPTION: Family-owned, medium-sized publisher, publishing approximately 50–60 titles a year. General list with a strong local emphasis; always looking for good material if focus is correct. Nonfiction or fiction. Age levels 5–8.

QUERY LETTERS: Accepting, with full manuscript.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting; require exclusive submission for 12 weeks. Picture books: submit query letter with full manuscript and SASE via regular mail; cannot exceed 1,100 words. Novels: submit query letter with synopsis, 1 or 2 sample chapters, and SASE. No emailed or faxed submissions accepted. SASE required for reply or return of materials. See website for full query letter, submission, and specific manuscript guideline.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Often choose from samples in our files. Sample submissions welcome and should be directed to "Art Director." Do not send originals. No emailed or faxed submissions accepted.

ARTWORK PAYMENT: By purchase or royalty as per agreement; depends on type of material and the format.

PENGUIN YOUNG READERS GROUP

345 Hudson Street

New York, NY 10014

212-366-2000

www.penguinrandomhouse.com

www.penguin.com/children/

Penguin Young Readers Group submission

guidelines page: <http://www.penguin.com/aboutus/faq/#manuscripts>

PRESIDENT OF PENGUIN YOUNG READERS GROUP

U.S.: Jennifer Loja

VP, ASSOCIATE PUBLISHER: Jocelyn Schmidt

VP, EXECUTIVE DIRECTOR OF PUBLICATION: Nadine Britt

VP & EXECUTIVE ART DIRECTOR: Cecilia Yung

ART DIRECTOR: Marikka Tamura

DESCRIPTION: Random House and Penguin Publishing merged in 2013 to form Penguin Random House; at present, the children's books divisions of the two respective merged companies function separately. Penguin Young Readers Group imprints also include the licensed book imprint Cartoon Network Books and the Frederick Warne imprint, which develops classic book-based characters, not original books.

Dial Books for Young Readers

(A Division of Penguin Young Readers Group)

www.penguin.com/publishers/

dialbooksforyoungreaders/

PRESIDENT & PUBLISHER: Lauri Hornik

ASSOCIATE PUBLISHER & EDITORIAL DIRECTOR: Namrata Tripathi

EXECUTIVE EDITOR: Kate Harrison

SENIOR EDITOR: Jessica Dandino Garrison

SENIOR EDITOR: Lucia Monfried

ASSOCIATE EDITOR: Stacey Friedberg

ASSOCIATE EDITOR: Dana Chidiac

ASSISTANT EDITOR: Claire Evans

VP & EXECUTIVE ART DIRECTOR: Lily Malcom

DESCRIPTION: List of 75 hardcover books annually. Interested in picture books for preschool and ages 4–8 as well as fiction (middle grade and YA).

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting but only respond if interested.

ARTWORK INTEREST: Yes, direct to Art Director. Send nonreturnable samples through regular mail. No originals. Present as wide a variety of styles as possible. Show examples of children and animals. Include SASP (postcard) if you want a response.

ARTWORK PAYMENT: Advance against royalty for picture books.

Dutton Children's Books

(A Division of Penguin Young Readers Group)

www.penguin.com/publishers/duttonchildrensbooks/

PRESIDENT & PUBLISHER: Julie Strauss-Gabel

ASSOCIATE PUBLISHER & EXECUTIVE MANAGING

EDITOR: Steve Meltzer

EXECUTIVE EDITOR: Andrew Karre

ASSOCIATE PUBLISHING MANAGER: Melissa Faulner

DESCRIPTION: Boutique teen and middle-grade fiction imprint with a focus on titles of exceptional literary quality and strong commercial appeal. Publishes approximately 15 titles a year; eager to see new writers, breakout talent. Looking for material that is entertaining and audience oriented; contemporary stories with strong, original voices. No picture books or nonfiction, please.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty.

G.P. Putnam's Sons Books for Young Readers

(A Division of Penguin Young Readers Group)

www.penguin.com/publishers/gpputnamssonsbooksforyoungread/

PRESIDENT & PUBLISHER: Jennifer Besser

PRESIDENT & PUBLISHER, NANCY PAULSEN BOOKS:

Nancy Paulsen

ASSOCIATE EDITORIAL DIRECTOR: Susan Kochan

EXECUTIVE EDITOR: Arianne Lewin

SENIOR EDITOR: Stacey Barney

EDITOR: Stephanie Pitts

ASSOCIATE EDITOR: Katherine Perkins

DESCRIPTION: Focusing on fiction at the preschool level and ages 8–12 as well as YA. Some young nonfiction material. Includes the Nancy Paulsen Books imprint.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, send to Art Director.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on project.

Grosset & Dunlap/PSS!

(A Division of Penguin Young Readers Group)

www.penguin.com/publishers/grossetdunlap/

PRESIDENT & PUBLISHER, GROSSET & DUNLAP/PSS!, PENGUIN YOUNG READERS, WARNE & EARLY READERS, PENGUIN WORKSHOP, & CARTOON

NETWORK BOOKS: Francesco Sedita

ASSOCIATE PUBLISHER, GROSSET & DUNLAP/PSS!, WARNE: Daniel Moreton

EDITORIAL DIRECTOR: Sarah Fabiny

VP & EDITOR-AT-LARGE: Jane O'Connor

EXECUTIVE EDITOR: Rob Valois

SENIOR EDITOR: Eve Adler

EDITOR: Paula Manzanero

ASSOCIATE EDITOR: Karl Jones

ASSISTANT EDITOR: Max Bisantz

ASSISTANT EDITOR: Hannah Campbell

ASSISTANT EDITOR: Renee Hooker

EDITORIAL ASSISTANT: Anu Ohiona

EXECUTIVE ART DIRECTOR: Giuseppe Castellano

PENGUIN WORKSHOP imprint launching Fall 2017.

Publishing accessible titles and brands for every type of reader, from ages 0–12. Will work up to publishing approximately 30 titles annually.

DESCRIPTION: Strong trade, mass market, and school market list for audience from preschool through sixth grade. Publishes approximately 135 titles per year and deals largely in original paperback series, leveled readers, brands, and licenses. Interest in series, licensing and novelty ideas, some nonfiction up to age 12. The PSS!/Price Stern Sloan imprint publishes predominantly novelty and paperback titles, not original books.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting all formats except for picture books. Summary and the first chapter or two for longer works. Must include SASE.

PAYMENT: Flat fee or advance against royalty.

ARTWORK INTEREST: Yes, send to Art Director.

ARTWORK PAYMENT: Flat fee or advance against royalty.

Kathy Dawson Books

(An Imprint of Penguin Young Readers Group)

www.penguin.com/publishers/kathydawsonbooks/

VP & PUBLISHER: Kathy Dawson

ASSISTANT EDITOR: Claire Evans

DESCRIPTION: A boutique hardcover imprint publishing emotionally driven middle grade and young adult fiction across a variety of genres.

QUERY LETTERS: Accepts queries via regular

U.S. Post only, no e-mail submissions and

no full manuscripts, please. Please do not

include postcards or SASE, as will respond only

if interested, with response time being four

months.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

Philomel Books

(A Division of Penguin Young Readers Group)

www.penguin.com/publishers/philomel/

PRESIDENT & PUBLISHER: Michael Green

EDITORIAL DIRECTOR: Jill Santopolo

EDITOR: Liza Kaplan

ASSOCIATE EDITOR: Brian Geffen

ASSISTANT EDITOR: Talia Benamy

ART DIRECTOR: Semadar Megged

DESCRIPTION: List with strong interest in story, must have voice. Picture books often deal with the human experience and spirit. Interest in regional and ethnic pieces that are authentic and have child appeal. Action/adventure and sports books; literary fiction; fantasy with warm, human component and unique world building; mystery; and historical fiction. No concept books.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Send to Art Director.

ARTWORK PAYMENT: Advance against royalty; flat fee for novel jackets.

Puffin Books

(A Division of Penguin Young Readers Group)

www.penguin.com/publishers/puffin/

PRESIDENT & PUBLISHER: Eileen Bishop Kreit

EDITORIAL DIRECTOR: Kristin Gilson

EDITOR: Dana Leydig

VP, EXECUTIVE ART DIRECTOR: Deborah Kaplan

DESCRIPTION: Paperback list that ranges from preschool to teen, with both fiction and nonfiction. Picture books, middle grade, and young adult books. Includes paperback originals, such as middle-grade and teen fiction and nonfiction. Always interested in new writers. Includes the paperback reprint imprint Speak, and the science fiction/fantasy crossover imprint Firebird, which publishes 12–18

books per year for teens and adults (www.firebirdbooks.com).

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Send to Art Director. Do not send originals.

ARTWORK PAYMENT: Flat fee.

Razorbill

(A Division of Penguin Young Readers Group)

www.penguin.com/publishers/razorbill/

PRESIDENT & PUBLISHER: Ben Schrank

ASSOCIATE PUBLISHER: Casey McIntyre

EXECUTIVE EDITOR: Jessica Almon

ASSISTANT EDITOR: Jessica Harriton

ASSOCIATE EDITOR: Marissa Grossman

VP & EXECUTIVE ART DIRECTOR: Deborah Kaplan

DESCRIPTION: Original contemporary fiction titles for middle-grade and teen readers (ages 11–18).

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting samples.

ARTWORK PAYMENT: N/A

Viking Children's Books

(A Division of Penguin Young Readers Group)

www.penguin.com/publishers/vikingbooks/

VP & PUBLISHER: Ken Wright

ASSOCIATE EDITORIAL DIRECTOR: Tracy Gates

EDITOR-AT-LARGE: Regina Hayes

EXECUTIVE EDITOR: Kendra Levin

EDITOR: Joanna Cardenas

ASSOCIATE EDITOR: Leila Sales

ASSOCIATE EDITOR: Alex Ulyett

ASSISTANT EDITOR: Diego Nunez

ASSISTANT EDITOR: Maggie Rosenthal

VP & ART DIRECTOR: Denise Cronin

DESCRIPTION: List of high quality trade hardcover books for children of all ages through young adult, including picture books, fiction, nonfiction, and novelty books. Output averages 60 titles annually.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Send to Art Director. No originals, please.

ARTWORK PAYMENT: Advance against royalty or flat fee.

PERSNICKETY PRESS

(An Imprint of Phoenix St. Claire Publishing, LLC)

www.persnickety-press.com

CEO/PUBLISHER: Brian Scott Sockin

DESCRIPTION: Publishing books for children and young adults, both fiction and non-fiction from

picture books through teen titles. Persnickety is a little edgy, pushing boundaries to explore topics in unique and humorous ways. It's focus is on nonfiction and fiction titles that aim to contribute to the well-being, growth, and empowerment of children.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting, but only through website submission system at <https://persnickety-press.com/book-submissions/>.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Accepting.

PAYMENT: Advance against royalty or flat fee.

PETER PAUPER PRESS

202 Mamaroneck Ave., Suite 400
White Plains, New York 10601-5376
914-681-0144; Fax 914-681-0389
www.peterpauper.com

PRESIDENT & CEO: Laurence Beilenson

EXECUTIVE EDITOR: Mara Conlon

DESCRIPTION: Publishes approximately one hundred books and ancillary products annually, including gift books, humor books, compact references, travel guides, journals, and stationery. The house has also established a presence in the children's market with its various lines of activity books. Its trade picture book line publishes two to four hardcover picture books annually.

QUERY LETTERS: Accepting via U.S. Post mailed to the attention of "Editorial Submissions." Will respond within three months only if they feel the project is a match for the list.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Submit via hardcopy to the attention of "Art Submissions." Nonreturnable pieces only.

ARTWORK PAYMENT: Advance against royalty or flat fee.

PHAIDON CHILDREN'S BOOKS

(An Imprint of Phaidon Press)

65 Bleecker Street, 8th Floor
New York, NY 10012
212-652-5400, Fax 212-652-5410
www.phaidon.com/about-phaidon/
www.phaidon.com/store/childrens-books/

PUBLISHING DIRECTOR, CHILDREN'S BOOKS (NEW YORK OFFICE): Cecily Kaiser

ART DIRECTOR, CHILDREN'S BOOKS: Meagan Bennett

DESCRIPTION: Phaidon Press is best known for publishing and distribution books on the creative and visual arts. They are broadening

their children's books program, publishing board books, novelty books, and picture books for ages 0–8.

QUERY LETTERS: Accepting book proposals, via email only at submissions@phaidon.com.

For book proposal submission guidelines, see <http://www.phaidon.com/about-phaidon/submitting-a-book-proposal/>.

MULTIPLE SUBMISSIONS: No.

UNSOLICITED MANUSCRIPTS: Accepting.

PAYMENT: N/A

ARTWORK INTEREST: No.

ARTWORK PAYMENT: N/A

THE POISONED PENCIL

(An Imprint of Poisoned Pen Press)

6962 E. First Avenue, Suite 103
Scottsdale, Arizona 85251
480-945-3375; Toll free 800-421-3976
www.thepoisonedpencil.com

PUBLISHER: Robert Rosenwald

EDITOR-IN-CHIEF: Ellen Larson

DESCRIPTION: Publishes fast-paced, edgy traditional and cross-genre mysteries for young adult readers (not middle grade), with emphasis on stories that reflect our multicultural, multiracial universe and current teen issues. Off-beat approaches and narrative choices that reflect the complexity and ambiguity of today's world are encouraged.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

POLIS BOOKS

New York, NY

www.polisbooks.com

PUBLISHER: Jason Pinter

DESCRIPTION: A digital-first independent publishing company publishing 30 to 40 titles annually, including young adult fiction.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Please send a query letter and three sample chapters attached to an email to submissions@polisbooks.com. Will respond only if interested.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Advance against royalty or flat fee.

POW! BOOKS

(An Imprint of powerHouse Books)

37 Main Street

Brooklyn, NY 11201

212-604-9074

powkidsbooks.com

EXECUTIVE PUBLISHER: Craig Cohen

EDITOR: Jordan Nielsen

DESCRIPTION: An imprint of independent publisher powerHouse Books, publishing picture books that are visually striking, imaginative, funny, and have an offbeat or edgy sensibility, with crossover into the adult market.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Send to "POW! Submissions" at the mailing address above, or email to info@bookpow.com.

Submissions containing attachments will be rejected. Please do not call; publisher will contact you if interested. See full submission guidelines at <http://powkidsbooks.com/submissions/>.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Yes, but do not send originals.

ARTWORK PAYMENT: Advance against royalty or flat fee.

QUARTO USA

(A division of Quarto Group)

6 Orchard Road, Suite 100
Lake Forest, CA 92630
949-380-7510; Fax 949-380-7575
www.quartous.com

Moondance Press

(An Imprint of Quarto USA)

6 Orchard, Suite 100
Lake Forest, CA 92630
949-380-7510; Fax 949-380-7575
<http://www.quartoknows.com/MoonDance-Press>

EDITORIAL DIRECTOR: Charles Nurnberg

DESCRIPTION: Launched 2016. Publishing approximately 20 titles annually. Publishing original, edutainment-quality nonfiction picture books focusing on science, nature, and discovery.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Please submit proposal, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

PAYMENT: Advance against royalty or flat fee, depending on the project.

ARTWORK INTEREST: Yes. Please submit qualifications, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

ARTWORK PAYMENT: Advance against royalty or

flat fee, depending on the project.

Seagrass Press

(An Imprint of Quarto USA)

<http://www.quartoknows.com/Seagrass-Press>

VP & GROUP PUBLISHER: Anne Landa

PUBLISHER, EDITORIAL DIRECTOR: Josalyn Moran

DESCRIPTION: Publishing environmentally focused titles for pre-K to fifth-grade readers.

Will publish 12 to 16 titles annually.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Please submit proposal, signed Submission Agreement, and other materials listed on submission

guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

PAYMENT: Advance against royalty or flat fee, depending on the project.

ARTWORK INTEREST: Yes. Please submit qualifications, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on the project.

Walter Foster Jr.

(An Imprint of Quarto USA)

<http://www.quartoknows.com/Walter-Foster-Jr>

VP & GROUP PUBLISHER: Anne Landa

EDITORIAL DIRECTOR: Pauline Molinari

DESCRIPTION: Part of Walter Foster Publishing, publisher of instructional art books and kits for adults and children. Walter Foster Jr. publishes books and kits for children of all ages, encouraging learning and exploring and covering a wide range of subjects, including art, transportation, history, craft, gardening, and more.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Please submit proposal, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

PAYMENT: Advance against royalty or flat fee, depending on the project.

ARTWORK INTEREST: Yes. Please submit qualifications, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on the project.

Wide Eyed Editions

(An Imprint of Quarto USA)

142 West 36th Street, 4th Floor

New York, NY 10018

212-779-1809; Fax 212-779-6058

wideeyeditions.com

<https://www.quartoknows.com/Wide-Eyed-Editions>

PUBLISHER: Rachel Williams

EDITORIAL DIRECTOR, WIDE EYED, FRANCIS

LINCOLN: Jenny Broom

DESCRIPTION: Specializes in curriculum-focused illustrated nonfiction for ages 2–10 with an emphasis on art, geography, and natural history. Based in the U.K., Wide Eyed Editions releases are edited in the U.S. for North American audiences. Many of the Wide Eyed Editions authors and illustrators are American.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Please submit proposal, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

PAYMENT: N/A

ARTWORK INTEREST: Yes. Please submit qualifications, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

ARTWORK PAYMENT: N/A

words & pictures

(An Imprint of Quarto USA)

www.quartoknows.com/words-pictures

GROUP PUBLISHER: Zeta Jones

PUBLISHER: Maxime Boucknooghe

DESCRIPTION: Publishing illustrated children's titles that celebrate imagination and creativity, with a focus on escaping this world and learning something that you don't normally see—and then coming back to the world and enriching it. U.S. expansion of this formerly England-only imprint launched Spring 2017.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Please submit proposal, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

PAYMENT: N/A

ARTWORK INTEREST: Yes. Please submit qualifications, signed Submission Agreement, and other materials listed on submission guidelines posted at <http://www.quartoknows.com/Corporate/Submission-Guidelines/>.

ARTWORK PAYMENT: N/A

QUINDARO PRESS

816-200-2276

quindaropress.com

PUBLISHER: Aaron Barnhart

DESCRIPTION: Small press. YA imprint publishes historical narrative nonfiction for young readers. Focused on American history and emphasizing social justice themes.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Only seeking YA nonfiction for ages 10+. See website for full submission guidelines: <https://quindaropress.com/contact>. Submit via email only to submissions@quindaropress.com.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: No.

ARTWORK PAYMENT: N/A

QUIRK BOOKS

215 Church Street

Philadelphia, PA 19106

215-627-3581; Fax 215-627-5220

www.quirkbooks.com

EDITOR: Jason Rekulak

EDITOR: Blair Thornburgh

EDITOR: Rick Chillot

DESCRIPTION: Publishing innovative books for middle graders and young adults within their program of approximately 25 books per year; distributed by Penguin Random House.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Email submissions preferred, but U.S. Post accepted. Please submit to editor specified at www.quirkbooks.com/page/submissions.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

RANDOM HOUSE CHILDREN'S BOOKS

(A Division of Random House, Inc.)

1745 Broadway

New York, NY 10019

212-782-9000

www.penguinrandomhouse.com

www.randomhousekids.com

www.randomhouse.com/teens

DESCRIPTION: Random House and Penguin Publishing merged in 2013 to form Penguin Random House; at present, the children's books divisions of the two respective merged companies function separately. Random House Children's Books includes the paperback/reprint/classics imprints Bantam Books, Dragonfly, Delacorte Press Trade Paperbacks, Yearling Books, Laurel Leaf, Golden Books, Ember, Bluefire, and Knopf Trade Paperbacks, and the Disney properties imprint Disney Books for Young Readers.

PRESIDENT & PUBLISHER, RANDOM HOUSE CHILDREN'S BOOKS U.S.: Barbara Marcus

Alfred A. Knopf**Crown Books for Young Readers**

(Imprint of Random House Children's Books)

SVP & PUBLISHER, RANDOM HOUSE/GOLDEN BOOKS, DOUBLEDAY, & CROWN BOOKS FOR YOUNG READERS GROUP: Mallory Loehr**VP & PUBLISHER, CROWN:** Phoebe Yeh**VP & PUBLISHER, ALFRED A. KNOPF, MAKE ME A****WORLD:** Jennifer Brown**VP & PUBLISHER, CROWN BOOKS FOR YOUNG READERS:** Emily Easton**ASSOCIATE PUBLISHING DIRECTOR:** Melanie Nolan**SENIOR EXECUTIVE EDITOR:** Nancy Siscoe**SENIOR EXECUTIVE EDITOR:** Erin Clarke**EXECUTIVE EDITOR:** Michelle Frey**SENIOR EDITOR:** Allison Wortche**EDITOR:** Katherine Harrison**EDITOR:** Julia Maguire**ASSOCIATE EDITOR:** Kelly Delaney**ASSISTANT EDITOR:** Stephen Brown**ASSISTANT EDITOR:** Samantha Gentry**ASSISTANT EDITOR:** Karen Greenberg**EXECUTIVE ART DIRECTOR:** Isabel Warren-Lynch**DESCRIPTION:** The CBYR imprint has a list of distinguished middle grade fiction and narrative nonfiction for ages 8–12, although publishes the occasional YA. Publishes 10–15 new hardcovers each year. Interested in books with strong kid appeal that integrate nonfiction into fiction and might have a curriculum hook. Includes Tricycle Press, which publishes award-winning board books, picture books, and novels for young people. Includes the imprint Make Me a World, curated by Christopher Myers, publishing literature for young people that reflects the diversity of a broadening world; list launches 2018.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Accepting.Submission guidelines posted at <http://knopfdoubleday.com/contact-us/>. Send a sample of your work, 25–50 pages, and a stamped, self-addressed envelope, to THE EDITORS / Knopf / 1745 Broadway / New York, NY 10019. It will be reviewed with other unsolicited work. Allow 2–6 months for a response. Please do not submit manuscripts via email.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Yes, for picture books, middle-grade and teen fiction and nonfiction. Send sample postcards; email submissions will not be reviewed.**ARTWORK PAYMENT:** Advance against royalty and flat fee, depending on project.**Delacorte Press Books for Young Readers**

(An Imprint of Random House Children's Books)

SVP & PUBLISHER, DELACORTE PRESS: Beverly

Horowitz

SENIOR EXECUTIVE EDITOR: Wendy Loggia**SENIOR EXECUTIVE EDITOR:** Krista Marino**SENIOR EDITOR:** Kate Sullivan**ASSOCIATE EDITOR:** Kelsey Horton**ASSOCIATE EDITOR:** Rebecca Weston**ASSISTANT EDITOR:** Monica Jean**EDITORIAL ASSISTANT:** Alexandra Hightower**EDITORIAL ASSISTANT:** Audrey Ingerson**DESCRIPTION:** List of literary and commercial fiction for the middle grade and YA categories, as well as nonfiction that crosses both educational and general interest categories.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Not accepting for picture books; only for book covers or line interiors.**ARTWORK PAYMENT:** Advance against royalty and flat fee, depending on project.**Random House/Golden Books Young Readers Group**

(A Division of Random House Children's Books)

SVP & PUBLISHER, RANDOM HOUSE/GOLDEN BOOKS, DOUBLEDAY, & CROWN BOOKS FOR YOUNG READERS GROUP: Mallory Loehr**VP, EDITOR-IN-CHIEF, EXECUTIVE DIRECTOR LICENSED****PUBLISHING/GOLDEN BOOKS:** Chris Angelilli**PRESIDENT & PUBLISHER, RANDOM HOUSE'S****BEGINNER BOOKS, DR. SEUSS:** Cathy Goldsmith**ASSOCIATE PUBLISHING DIRECTOR, RANDOM HOUSE/****GOLDEN BOOKS GROUP:** Michelle H. Nagler**ASSOCIATE PUBLISHING DIRECTOR, GOLDEN BOOKS/****DOUBLEDAY:** Frances Gilbert**EDITORIAL DIRECTOR OF LICENSED PUBLISHING,****RANDOM HOUSE/GOLDEN BOOKS GROUP:** Dennis

Shealy

EDITORIAL DIRECTOR, PICTURE BOOKS & BEGINNING**READERS, RANDOM HOUSE:** Heidi Kilgras**EDITORIAL DIRECTOR, PICTURE BOOKS:** Maria

Modugno

EDITORIAL DIRECTOR, GOLDEN BOOKS: Diane

Muldrow

EDITOR-AT-LARGE, EXECUTIVE EDITOR: Shana Corey**EXECUTIVE EDITOR:** Alice Jonaitis**EXECUTIVE EDITOR:** Mary Man-Kong**SENIOR EDITOR:** Carolyn Abbey**SENIOR EDITOR:** Diane Landolf**EDITOR:** Frank Berrios**EDITOR:** Rachel Poloski**ASSOCIATE EDITOR:** Kristen Depken**ASSOCIATE EDITOR:** Michael Joosten**ASSOCIATE EDITOR:** Jenna Lettice**ASSOCIATE EDITOR:** Anna Membrino**EDITOR:** Chelsea Eberly**EDITORIAL ASSISTANT:** Rachel Chlebowska**SENIOR ART DIRECTOR:** Roberta Ludlow**DESCRIPTION:** This list includes color and activity books, board and novelty books, fiction and nonfiction for beginning readers, hardcover and paperback fiction for ages 0–18.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Contact art director.**ARTWORK PAYMENT:** Advance against royalty or flat fee, depending on project.**Schwartz & Wade Books**

(An Imprint of Random House Children's Books)

VP & PUBLISHER: Lee Wade**VP & PUBLISHER:** Anne Schwartz**SENIOR EDITOR:** Ann Kelley**EDITORIAL ASSISTANT:** William Vogan**ART DIRECTOR:** Rachael Cole**DESCRIPTION:** Publishes about 15 to 20 books a year, mostly picture books, as well as middle grade and young adult fiction, non-traditional nonfiction, and graphic novels.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Accepting unsolicited picture book manuscripts and proposals for longer books. All submissions may be sent to: Schwartz & Wade Books, Submissions Editor, 1745 Broadway, 10–4, New York, New York 10019. See <http://www.penguinrandomhouse.com/faqs/#manuscripts> for submission preferences.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Contact VP & Publisher Lee Wade or Art Director Rachael Cole.**ARTWORK PAYMENT:** Advance against royalty and flat fee, depending on project.**Wendy Lamb Books**

(An Imprint of Random House Children's Books)

VP & PUBLISHING DIRECTOR: Wendy Lamb**ASSISTANT EDITOR:** Dana Carey**ART DIRECTOR:** Isabel Warren-Lynch**DESCRIPTION:** List of literary middle-grade and young adult fiction and nonfiction for readers 8–12 and 12–18. Not publishing picture books at this time.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Accepting. Send postcard samples; no email submissions will be reviewed.**ARTWORK PAYMENT:** Advance against royalty and flat fee, depending on project.**REGNERY PUBLISHING**

(A Division of Eagle Publishing)

300 New Jersey Ave NW, Suite 500

Washington DC 20001-2253

202-216-0600; Fax 202-393-1781

www.regner.com**PRESIDENT & PUBLISHER:** Marji Ross**VP & EXECUTIVE EDITOR:** Harry W. Crocker**ASSOCIATE PUBLISHER:** Alex Novak**DESCRIPTION:** Publisher of conservative books.

Imprints for young readers include Regnery Kids and Regnery Adventure (details below), as well as Little Patriot Press (a list of civic-minded educational titles by an in-house team for readers 5–8 years old; not accepting submissions).

Regnery Kids

(An Imprint of Regnery Publishing)

www.regnery.com/imprint/regnery-kids/

DESCRIPTION: Children's imprint featuring patriotic, non-partisan, entertaining, funny picture books.

QUERY LETTERS: Accepting manuscripts and proposals from agents only, via submissions@regnery.com.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting samples from agents only, via submissions@regnery.com.

ARTWORK PAYMENT: Advance against royalty and flat fee, depending on project.

RODALE KIDS

(An imprint of Rodale Books)

733 Third Avenue

New York, NY 10017

www.rodalekids.com

VP, PUBLISHER: Gail Gonzalez

VP, EDITORIAL DIRECTOR: Jennifer Levesque

EDITOR: Rhea Lyons

CREATIVE AND EDITORIAL DIRECTOR, RODALE KIDS: Eric Wight

DESCRIPTION: Publishing a variety of fiction and nonfiction titles for infants, children, and teens, with a focus on picture books, chapter books, early-reader titles, graphic novels, and gift books and an emphasis on Rodale's specialty: fitness, self-help, and health. Launching Fall 2017; will eventually publish 30–45 titles per year.

QUERY LETTERS: Accepting from agents only.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting samples from agents only.

ARTWORK PAYMENT: Advance against royalty and flat fee, depending on project.

THE ROSEN PUBLISHING GROUP

29 East 21st Street

New York, NY 10010

800-237-9932; Fax 888-436-4643

www.rosenpublishing.com

PRESIDENT & PUBLISHER: Roger Rosen

VP: Gina Strazzabosco-Hayn

ASSOCIATE EDITORIAL DIRECTOR, ROSEN YA: Jacob Steinberg

PHOTO DIRECTOR: Cindy Reiman

DESCRIPTION: Educational publisher for preschool through high school, with high-interest, curriculum-correlated materials. Multivolume, library-bound series nonfiction books geared to a young adult (grades 7–12) audience. Subject areas include multiculturalism, self-help, and career guidance. Also publishes library-bound one-volume reference works. In 2014, Rosen Publishing acquired Enslow Publishers; Enslow remains a standalone company.

POWERKIDS PRESS imprint publishes children's nonfiction (grades K–8) addressing topics such as curriculum-related subjects, character building, multicultural issues, biographies, science, nature, guidance, and conflict resolution.

ROSEN CENTRAL imprint publishes middle grade (grades 5–9) nonfiction in series on topics including science, history, self-help, health, and career guidance.

ROSEN YOUNG ADULT imprint publishes high-interest books for teens grades 7–12, often with activities and other features to help develop critical thinking skills.

BRITANNICA EDUCATIONAL PUBLISHING publishes reference books that help students develop a deeper understanding of core subjects and current events.

WINDMILL BOOKS imprint publishes fiction and nonfiction, from basic-concept board books to novels for young readers.

QUERY LETTERS: Accepting. Send via regular mail only, addressed to "Submissions" and including outline with sample chapter as well as SASE to guarantee a reply. Writers and illustrators can contact the Customer Service team for information about contributing to Rosen Publishing Group via an online contact form on the website. No telephone calls, please.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting, but send queries only, not manuscripts.

PAYMENT: Flat fee.

ARTWORK INTEREST: Yes, photos only.

ARTWORK PAYMENT: Flat fee.

RUNNING PRESS KIDS

(A Member of the Perseus Books Group, a Division of Hachette Book Group)

Philadelphia Office: 2300 Chestnut Street, Suite 200, Philadelphia, PA 19103, 215-567-5080

New York Office: 1290 Avenue of the Americas,

New York, NY 10104, 212-364-1100

www.runningpress.com/rpkids

SVP, PUBLISHER, PERSEUS BOOKS: Susan Weinberg

VP, PUBLISHER: Kristin Kiser

EDITORIAL DIRECTOR: Julie Matysik

ASSOCIATE EDITOR: Adrienne Szpyrka

DESCRIPTION: Publishes about 30–40 titles annually. Focus is on novelty, picture book, and YA titles with a select amount of middle grade books. Target audience ranges from newborn to teen. Looking for unique formats, creative concepts, distinctive writing and illustration, visual stories, and strong, accessible voices. Note: In 2016, Hachette Book Group acquired Perseus Books Group, of which Running Press Kids is a member; company address expected to change as Perseus offices are moved to Hachette's offices.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty or flat fee, depending on project.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: Flat fee or advance against royalty, depending on project.

SCHOLASTIC TRADE

557 Broadway

New York, NY 10012

212-343-6100

www.scholastic.com

PRESIDENT, TRADE PUBLISHING: Ellie Berger

EDITORIAL DIRECTOR: Nancy Mercado

VP, PUBLISHER, SCHOLASTIC INC.: Tracy Mack

DESCRIPTION: Total of 450 titles a year for all imprints. Scholastic also publishes the UK imprint Chicken House (www.doublecluck.com) books in the U.S. and Canada.

Arthur A. Levine Books

(An Imprint of Scholastic Trade)

www.arthuraalevinebooks.com

VP & PUBLISHER: Arthur A. Levine

EDITOR: Nicholas Thomas

ASSOCIATE EDITOR: Kait Feldman

ASSISTANT EDITOR: Weslie Turner

DESCRIPTION: Publishes titles that cross over into bookstore, library, and school markets.

QUERY LETTERS: Accepting. For picture books, submit query letter with the full text. For novels, send query letter, the first two chapters, and a one-page synopsis. For other items, submit query letter plus five page samples (five poems, five nonfiction pages, etc.). Submit to <http://arthuraalevinebooks.submittable.com/> submit.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Only accepting query letters except in the case of picture book dummies, which will be accepted via U.S. post; please mail those to Arthur A. Levine Books at the above New York address, and include an SASE if you'd like the materials returned. See full submission guidelines at <http://www.>

arthuralevinebooks.com/submission.asp.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Send three sample illustrations and links to your online portfolio via email to <http://arthuralevinebooks.submittable.com/submit>. Submit picture book dummies (full text and illustrations) via U.S. post with query letter to Arthur A. Levine Books, 557 Broadway, New York, NY 10012. If you would like to receive a response, include a self-addressed, stamped envelope. If you would like your dummy to be returned to you, include enough postage to cover its return.

ARTWORK PAYMENT: Advance against royalty.

The Blue Sky Press

(An Imprint of Scholastic Trade)

VP & EDITORIAL DIRECTOR: Bonnie Verburg

DESCRIPTION: Publishes around 60 hardcover titles per year that cross over into bookstore, library, and school markets.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, through editors and art directors.

ARTWORK PAYMENT: Advance against royalty.

Cartwheel Books

(An Imprint of Scholastic Trade)

VP, EXECUTIVE EDITORIAL DIRECTOR, CARTWHEEL BOOKS AND ORCHARD BOOKS: Liza Baker

SENIOR EDITOR, CARTWHEEL BOOKS AND SCHOLASTIC PRESS: Orli Zuravicky

EDITOR, CARTWHEEL BOOKS, ORCHARD BOOKS, AND SCHOLASTIC PRESS: Celia Lee

CREATIVE DIRECTOR, CARTWHEEL BOOKS, ORCHARD BOOKS, READERS, BRANCHES, & LITTLE SHEPHERD: Patti Ann Harris

DESCRIPTION: Publishes roughly 80 books a year for children from the ages of 0 to 6. List includes concept, novelty, young nonfiction, seasonal/curricular picture books, and board books as well as the Scholastic Reader line for beginning readers.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Yes, through Art Director.

ARTWORK PAYMENT: Advance against royalty or flat fee.

Graphix

(An Imprint of Scholastic Trade)

www.scholastic.com/graphix/

VP, CREATIVE DIRECTOR, & EDITORIAL DIRECTOR,

GRAPHIX: David Saylor

SENIOR EDITOR, GRAPHIX AND SCHOLASTIC BOOKS: Cassandra Pelham

EDITOR: Adam Rau

ART DIRECTOR, ASSOCIATE TO CREATIVE DIRECTOR:

Marijka Kostiw

DESCRIPTION: Imprint publishing original graphic novels for children.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting samples.

ARTWORK PAYMENT: Advance against royalty if picture book; flat fee if jacket only.

Klutz

(An Imprint of Scholastic Trade)

SENIOR VP, GENERAL MANAGER: Stacy Lellos

VP, PRODUCT DEVELOPMENT: Netta Rabin

SENIOR PRODUCT EDITOR: Caitlin Harpin

DESCRIPTION: Klutz is a “books plus” imprint that publishes hands-on formats, including activity books, guides, and an educational product line. Most of their projects are generated in-house and they are closed to submission.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: N/A

ARTWORK INTEREST: N/A

ARTWORK PAYMENT: N/A

Michael di Capua Books

(An Imprint of Scholastic Trade)

PUBLISHER: Michael di Capua

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty or flat fee.

ARTWORK INTEREST: Accepting. Send samples to attention of “Art Director.”

ARTWORK PAYMENT: Advance against royalty or flat fee.

Orchard Books

(An Imprint of Scholastic Trade)

VP, EXECUTIVE EDITORIAL DIRECTOR, CARTWHEEL BOOKS AND ORCHARD BOOKS: Liza Baker

EDITOR, CARTWHEEL BOOKS, ORCHARD BOOKS, AND SCHOLASTIC PRESS: Celia Lee

CREATIVE DIRECTOR, CARTWHEEL BOOKS, ORCHARD BOOKS: Patti Ann Harris

DESCRIPTION: List of 15 plus titles per year. Primarily picture books and early chapter books, ages 0–10.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Send samples to the attention “Art Director.”

ARTWORK PAYMENT: Advance against royalty if picture book; flat fee if jacket only.

Push

(An Imprint of Scholastic Trade)

www.thisispush.com

VP & EDITORIAL DIRECTOR: David Levithan

DESCRIPTION: Publishes teen fiction paperback originals and series.

UNSOLICITED SUBMISSIONS: See www.thisispush.com for novel contests.

Scholastic Press

(An Imprint of Scholastic Trade)

VP, PUBLISHER, & EDITORIAL DIRECTOR FOR FICTION, MULTIMEDIA PUBLISHING, & PUSH: David Levithan

VP, ASSOCIATE PUBLISHER, & CREATIVE DIRECTOR

TRADE HARDCOVER PICTURE BOOKS: David Saylor

VP & PUBLISHER OF READERS, EARLY CHAPTER

BOOKS, NONFICTION, & LICENSING: Debra Dorfman

VP & EDITORIAL DIRECTOR, SCHOLASTIC PRESS

PICTURE BOOKS: Ken Geist

PUBLISHER & MANAGING DIRECTOR, THE CHICKEN

HOUSE: Barry Cunningham

ASSOCIATE PUBLISHER & DIRECTOR, TRADE

PAPERBACKS: Abigail McAden

ASSOCIATE PUBLISHER, LICENSING AND NONFICTION:

Samantha Schutz

ASSOCIATE PUBLISHER, PILKEY PUBLISHING &

SCHOLASTIC INC.: Anamika Bhatnagar

VP, EXECUTIVE EDITOR: Andrea Davis Pinkney

EDITORIAL DIRECTOR, CHICKEN HOUSE: Rachel

Leyshon

EDITORIAL DIRECTOR, MULTIPLATFORM PUBLISHING:

Rachel Griffiths

EXECUTIVE EDITOR: Dianne Hess

EXECUTIVE EDITOR: Amanda Maciel

EXECUTIVE EDITOR: Lisa Sandell

EXECUTIVE EDITOR, TRADE PAPERBACKS: Aimee

Friedman

SENIOR EDITOR, LICENSING/NONFICTION/READERS:

Jenne Abramowitz

SENIOR EDITOR, LICENSED PUBLISHING: Katie

Bignell Woehr

SENIOR EDITOR: Katie Carella

SENIOR EDITOR: Mallory Kass

SENIOR EDITOR: Matt Ringle

SENIOR EDITOR, GRAPHIX AND SCHOLASTIC BOOKS:

Cassandra Pelham

SENIOR EDITOR, LICENSED PUBLISHING: Michael

Petranek

SENIOR EDITOR: Jody Corbett

EDITOR: Erin Black

EDITOR: Anna Bloom

EDITOR: Nick Eliopoulos

EDITOR: Paige Hazzan

EDITOR: Emily Seife

EDITOR, NONFICTION: Marisa Polansky

EDITOR, CARTWHEEL BOOKS, ORCHARD BOOKS, AND

SCHOLASTIC PRESS: Celia Lee

ASSOCIATE EDITOR: Savannah Kuper

JUNIOR EDITOR, CHICKEN HOUSE: Kesia Lupo

EDITOR, TRADE PAPERBACKS: Zack Clark

EDITOR, TRADE PAPERBACKS: Rebecca Shapiro

ASSOCIATE EDITOR: Kait Feldmann

ASSISTANT EDITOR: Samantha Swank
ASSISTANT EDITOR: Michael Coulter
EDITORIAL ASSISTANT: Patrice Caldwell
CREATIVE DIRECTOR, HARDCOVER NOVELS: Elizabeth Parisi

DESCRIPTION: Interest in strong picture books, appealing middle-grade novels for ages 8–12, and quality chapter books for ages 7–9. Also seeking interesting and well written YA fiction. Chicken House is a small children's book publishing company and part of Scholastic Press. Scholastic Branches imprint publishes early chapter books designed for newly independent readers who are ready to make the exciting leap from leveled readers, but not quite prepared for a traditional chapter book.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, through editors and art directors.

ARTWORK PAYMENT: Advance against royalty.

SCHOLASTIC TRADE PUBLISHING

(Scholastic Library Publishing)

P.O. Box 3765

Jefferson City, MO 65102-3765

800-621-1115

<http://scholasticlibrary.digital.scholastic.com/about-us/>

Children's Press

DESCRIPTION: School and library list with concentration on curriculum-related nonfiction series at elementary and middle school level. Main subject areas are history, social issues, natural and physical science, and biography. The only picture books published by Children's Press are in the Rookie Readers series. No YA fiction of any kind.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Various terms, mostly work-for-hire.

ARTWORK INTEREST: Yes, send nonreturnable art samples to "Art Director."

ARTWORK PAYMENT: Flat fee.

Franklin Watts

DESCRIPTION: School and library list with concentration on curriculum-related nonfiction individual and series titles, directed to middle school and high school readers. Main subject areas are cutting-edge social issues, natural and physical science, history.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Various terms; mostly work-for-hire.

ARTWORK INTEREST: Accepting. Send nonreturnable art samples to Art Director.

ARTWORK PAYMENT: Flat fee.

SIMON & SCHUSTER

(Simon & Schuster Children's Publishing Division)

1230 Avenue of the Americas

New York, NY 10020

212-698-7000

www.simonandschuster.com

PRESIDENT & PUBLISHER, CHILDREN'S PUBLISHING:

Jon Anderson

Aladdin

(An Imprint of Simon & Schuster)

www.simonandschusterpublishing.com/aladdin/

VP & PUBLISHER: Mara Anastas

VP & DEPUTY PUBLISHER: Mary Marotta

VP & EDITORIAL DIRECTOR, PULSE & ASSOCIATE

EDITORIAL DIRECTOR, ALADDIN: Liesa Abrams

EDITORIAL DIRECTOR: Fiona Simpson

EXECUTIVE EDITOR: Karen Nagel

EDITOR, ALADDIN, MAX: Alyson Heller

EDITOR, ALADDIN, MAX: Amy Cloud

EDITORIAL ASSISTANT: Tricia Lin

EXECUTIVE ART DIRECTOR: Karin Paprocki

DESCRIPTION: Publishes hardcover and paperback originals for ages from preschool through tween, including picture books, beginning readers, chapter books, middle-grade and tween series as well as single-title fiction, with emphasis on quality and recreational reading in all genres. Of particular interest are school stories, action-adventure, humor, and coming-of-age stories. MAX, a paperback line publishing a range of fiction genres for middle-grade boys, and MIX, a paperback line publishing contemporary stories for middle-grade girls who have outgrown early chapter books but aren't yet ready for YA.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty and some work-for-hire series projects.

ARTWORK INTEREST: For picture books, beginning readers, chapter books, jacket/covers.

ARTWORK PAYMENT: Flat fee or advance against royalty, depending on project.

Atheneum Books for Young Readers

(An Imprint of Simon & Schuster)

imprints.simonandschuster.biz/atheneum

www.simonandschusterpublishing.com/atheneum

VP & PUBLISHER: Justin Chanda

VP & DEPUTY PUBLISHER: Anne Zafian

EDITORIAL DIRECTOR, RICHARD JACKSON BOOKS:

Richard Jackson

EXECUTIVE EDITOR: Reka Simonsen

ASSISTANT EDITOR, S&S BFYR, ATHENEUM, MARGARET

K. MCELDERRY: Alexa Pastor

EDITOR: Emma Ledbetter

EDITORIAL ASSISTANT: Julia McCarthy

EXECUTIVE ART DIRECTOR: Ann Bobco

DESCRIPTION: Publishes approximately 60 hardcover and 20 paperback titles a year. Looking in most categories, especially for

picture books, contemporary middle-grade fiction, "cutting edge" teen fiction, and interesting nonfiction. Moonbot Books publishes approximately three books annually (picture books and middle grade books), all illustrated by William Joyce and other artists at Joyce's Moonbot Studios.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Submit samples through mail to "Art Director."

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on the project.

Beach Lane Books

(An Imprint of Simon & Schuster)

5666 La Jolla Boulevard #154

La Jolla, CA 92037

imprints.simonandschuster.biz/beach-lane-books

www.simonandschusterpublishing.com/beach-lane/

VP & PUBLISHER: Allyn Johnston (La Jolla office)

VP & DEPUTY PUBLISHER: Anne Zafian (New York office, 1230 Avenue of the Americas, New York, NY 10020)

EXECUTIVE EDITOR: Andrea Welch (La Jolla office)

ASSISTANT EDITOR, BEACH LANE BOOKS, PAULA

WISEMAN BOOKS: Sarah Jane Abbott

DESCRIPTION: West-coast-based imprint offering 18–20 hardcover and paperback titles a year, mostly picture books for the very young, but also select middle-grade and teen fiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Yes, if requested.

ARTWORK PAYMENT: Advance against royalty for picture books.

Caitlyn Dlouhy Books

(An Imprint of Atheneum Books/Simon & Schuster)

imprints.simonandschuster.biz/atheneum

www.simonandschusterpublishing.com/atheneum/

VP & EDITORIAL DIRECTOR: Caitlyn Dlouhy

EDITORIAL ASSISTANT: Alexandria Borbolla

DESCRIPTION: Publishing picture books, middle grade, and young adult fiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Submit samples through mail to "Art Director."

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on the project.

Little Simon

(An Imprint of Simon & Schuster)

imprints.simonandschuster.biz/little-simon

www.simonandschusterpublishing.com/little-simon/

VP & PUBLISHER FOR NOVELTY & LICENSED**PUBLISHING:** Valerie Garfield**VP & DEPUTY PUBLISHER:** Mary Marotta**EDITORIAL DIRECTOR:** Jeff Salane**EDITOR:** Hannah Lambert**EXECUTIVE ART DIRECTOR:** Chani Yammer**DESCRIPTION:** Generally mass-market end of Simon & Schuster's children's list: novelty and merchandise only, including board books, pop-up books, lift-the-flaps, glitter books, sticker books, pull-tab books, gate-fold books, touch 'n' feel, etc. About 50 titles a year.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Flat fee or advance against royalty.**ARTWORK INTEREST:** Send copies only.**ARTWORK PAYMENT:** Advance against royalty or flat fee.**Margaret K. McElderry Books**

(An Imprint of Simon & Schuster)

*imprints.simonandschuster.biz/margaret-k-mcelderry-books**www.simonandschusterpublishing.com/margaret-k-mcelderry-books/***VP & PUBLISHER:** Justin Chanda**VP & DEPUTY PUBLISHER:** Anne Zafian**VP & EDITORIAL DIRECTOR:** Karen Wojtyla**SENIOR EDITOR:** Ruta Rimas**EDITOR:** Annie Nybo**ASSISTANT EDITOR, S&S BFYR, ATHENEUM,****MARGARET K. MCELDERRY:** Alexa Pastor**EXECUTIVE ART DIRECTOR:** Ann Bobco**DESCRIPTION:** Wide range, from picture books to teen fiction. Publish more fiction than nonfiction. Special interest in preschool picture books and teen material. Look for humor and top-quality fiction. Like to encourage new authors and illustrators.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Advance against royalty and advance.**ARTWORK INTEREST:** Accepting.**ARTWORK PAYMENT:** Advance against royalty for picture books only; otherwise flat fee for jacket art.**Paula Wiseman Books**

(An Imprint of Simon & Schuster)

*imprints.simonandschuster.biz/paula-wiseman-books/**www.simonandschusterpublishing.com/paula-wiseman-books/***VP & PUBLISHER:** Paula Wiseman**VP & DEPUTY PUBLISHER:** Anne Zafian**EDITOR:** Sylvie Frank**ASSISTANT EDITOR, BEACH LANE BOOKS, PAULA****WISEMAN BOOKS:** Sarah Jane Abbott**DESCRIPTION:** Publishes picture books, novelty books, and novels focusing on stories and art that are wholly childlike, centered in emotion,

innovative, and timeless for children of all ages. 20–30 books a year.

QUERY LETTERS: Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Yes, through agents only.**ARTWORK PAYMENT:** Advance against royalty for picture books only; otherwise flat fee for jacket art.**Saga Press**

(An Imprint of Simon & Schuster)

*www.sagapress.com***PUBLISHER:** Justin Chanda**EXECUTIVE EDITOR:** Joe Monti**EDITOR:** Navah Wolfe**DESCRIPTION:** An all-inclusive fantasy and science fiction imprint publishing the best of speculative fiction from literary to commercial appeal, with a special emphasis on works that speak to a broad readership. Titles are for YA and above, although predominantly adult titles. Publishing 12 to 15 hardcovers a year.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Yes, through agents only.**ARTWORK PAYMENT:** Flat fee for jacket art.**Salaam Reads**

(An Imprint of Simon & Schuster)

*www.salaamreads.com**www.simonandschusterpublishing.com/salaam-reads/***VP & PUBLISHER:** Justin Chanda**EXECUTIVE EDITOR:** Zareen Jaffery**EDITORIAL ASSISTANT:** Mekisha Telfer**DESCRIPTION:** Publishing books focused on Muslim characters and stories for readers of all ages, including picture books and middle grade and young adult titles. Aims to publish a minimum of nine titles per year for all ages. Launched 2017.**QUERY LETTERS:** Accepting.**MULTIPLE SUBMISSIONS:** Accepting. Send to SalaamReads@SimonandSchuster.com.**UNSOLICITED MANUSCRIPTS:** Accepting.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Yes. Send samples to SalaamReads@SimonandSchuster.com.**ARTWORK PAYMENT:** Flat fee or advance against royalty, depending on project.**Simon & Schuster Books for Young Readers***imprints.simonandschuster.biz/bfyr**www.simonandschusterpublishing.com/bfyr/***VP & PUBLISHER:** Justin Chanda**VP & DEPUTY PUBLISHER:** Anne Zafian**VP & EDITORIAL DIRECTOR:** David Gale**SENIOR EDITOR:** Krista Vitola**ASSOCIATE EDITOR:** Liz Kossnar**ASSISTANT EDITOR:** Catherine Laudone**ASSISTANT EDITOR, S&S BFYR, ATHENEUM,****MARGARET K. MCELDERRY:** Alexa Pastor**EDITORIAL ASSISTANT:** Amanda Ramirez**EDITORIAL ASSISTANT:** Mekisha Telfer**ART DIRECTOR:** Laurent Linn**DESCRIPTION:** Imprint includes 95 titles a year on 3 seasonal lists. Full range of picture books, first chapter books, middle-grade and teen fiction, and some nonfiction that will fit into both institutional and bookstore markets. Age range is from infant through high school.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Advance against royalty.**ARTWORK INTEREST:** Yes, via regular mail. Do not send originals.**ARTWORK PAYMENT:** Advance against royalty for picture books; flat fee for jackets and b&w interiors.**Simon Pulse**

(An Imprint of Simon & Schuster)

*www.simonandschusterpublishing.com/simonpulse/***VP & PUBLISHER:** Mara Anastas**VP & DEPUTY PUBLISHER:** Mary Marotta**VP & EDITORIAL DIRECTOR, PULSE & ASSOCIATE****EDITORIAL DIRECTOR, ALADDIN:** Liesa Abrams**EDITOR:** Jocelyn Davies**ASSOCIATE EDITOR:** Nicole Ellul**ASSOCIATE EDITOR:** Jennifer Ung**ASSISTANT EDITOR:** Sarah McCabe**EDITORIAL ASSISTANT:** Jessica Smith**EXECUTIVE ART DIRECTOR:** Karin Paprocki**SIMON TRUE** imprint publishes YA nonfiction chronicling actual crime stories involving real teens who have faced the consequences of their illegal actions.**DESCRIPTION:** Publishes original fiction in hardcover and paperback and also some reprints for ages 12 and up. Original publishing includes series and single-title contemporary commercial fiction.**QUERY LETTERS:** Not accepting.**MULTIPLE SUBMISSIONS:** Not accepting.**UNSOLICITED MANUSCRIPTS:** Not accepting.**PAYMENT:** Advance against royalty or flat fee.**ARTWORK INTEREST:** Limited.**ARTWORK PAYMENT:** Flat fee.**Simon Spotlight**

(An Imprint of Simon & Schuster)

*imprints.simonandschuster.biz/simon-spotlight**www.simonandschusterpublishing.com/simon-spotlight/***VP & PUBLISHER OF NOVELTY & LICENSED****PUBLISHING:** Valerie Garfield**VP & DEPUTY PUBLISHER:** Mary Marotta**EDITORIAL DIRECTOR:** Siobhan Ciminera**SENIOR EDITOR:** Lisa Rao

EDITOR: Beth Barton

EDITOR: Suzy Capozzi

ASSISTANT EDITOR: Rebecca Webster

ASSISTANT EDITOR: Erinn Pascal

EXECUTIVE ART DIRECTOR: Chani Yammer

DESCRIPTION: Licensed properties (e.g. Dora the Explorer and SpongeBob SquarePants), brands, and original paperback series, publishing across a wide array of formats and age ranges. Approximately 100 titles a year.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting, as projects are developed in-house.

PAYMENT: Flat fee.

ARTWORK INTEREST: Samples of existing licensed characters only. Do not send originals.

ARTWORK PAYMENT: Flat fee.

SKY PONY PRESS

(An Imprint of Skyhorse Publishing)

307 West 36th Street, 11th Floor
212-643-6816; Fax 212-643-6819
www.skyponypress.com

PUBLISHER: Tony Lyons

GROUP EDITORIAL DIRECTOR: Mark Gompertz

EDITOR-IN-CHIEF: Alissa Weiss

SENIOR EDITOR: Nicole Frail-Magda

EDITOR: Becky Herrick

ASSISTANT EDITOR: Kylie Brien

ASSISTANT EDITOR: Rachel Stark

DESCRIPTION: Publishing children's books across a broad range of subject matter to celebrate diverse interests. The growing list includes picture books, educational books, novelty books, and middle grade and young adult fiction.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting.

Send via email to skyponysubmissions@skyhorsepublishing.com. Attach all material as Word documents, or as a jpeg for art submissions.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Send samples via email to skyponysubmissions@skyhorsepublishing.com. Attach art samples as a jpeg.

ARTWORK PAYMENT: Varies.

SLEEPING BEAR PRESS

(An Imprint of Cherry Lake Publishing)

2395 S Huron Parkway, Suite 200
Ann Arbor, MI 48104
800-487-2323; Fax 734-794-0004
www.sleepingbearpress.com

PUBLISHER: Heather Hughes

SENIOR EDITOR: Barb McNally

EDITOR: Sarah Rockett

EDITORIAL ASSISTANT: Lois Hume

DESCRIPTION: Publishes 25–30 titles per year. Looking for stories that entertain and educate, with 50% fiction and 50% nonfiction. Their list is primarily picture books but includes middle-grade and teen fiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Submit cover letter, sample of the work (up to 15 pages), and SASE. Address U.S. Post submissions "Manuscript Submissions." Electronic submissions to submissions@sleepingbearpress.com.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Send samples to "Art Director."

ARTWORK PAYMENT: Varies.

SOHO TEEN

(An Imprint of Soho Press)

853 Broadway
New York, NY 10003
212-260-1900; Fax 212-260-1902
www.sohopress.com/soho-teen/

PUBLISHER: Bronwen Hruska

ASSOCIATE PUBLISHER: Juliet Grames

EDITORIAL DIRECTOR, SOHO TEEN: Daniel Ehrenhaft

ART DIRECTOR, SOHO TEEN: Janine Agro

DESCRIPTION: Publishing YA mysteries and thrillers, including paranormal, dystopian, humorous, and realistic.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: N/A

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

SOURCEBOOKS CHILDREN'S BOOKS

232 Madison Avenue, Suite 1100
New York, NY 10018
212-414-1701
www.sourcebooks.com

VP & EDITORIAL DIRECTOR: Todd Stocke

EDITORIAL DIRECTOR, SOURCEBOOKS CHILDREN'S BOOKS: Steve Geck

EDITORIAL DIRECTOR, SOURCEBOOKS CHILDREN'S NONFICTION, JABBERWOCKY: Kelly Barrales-Saylor
CHIEF EXECUTIVE, LITTLE PICKLE PRESS: Rana DiOrio

EDITORIAL MANAGER, SOURCEBOOKS FIRE: Annette Pollert-Morgan

EDITOR, SOURCEBOOKS JABBERWOCKY AND

SOURCEBOOKS FIRE: Annie Berger

ASSOCIATE EDITOR, SOURCEBOOKS JABBERWOCKY

AND SOURCEBOOKS FIRE: Kate Prosswimmer

EDITORIAL ASSISTANT: Elissa Erwin

EDITORIAL ASSISTANT: Margaret "MJ" Johnston

EDITORIAL ASSISTANT: Sarah Kasman

SOURCEBOOKS FIRE imprint publishes young adult fiction.

SOURCEBOOKS JABBERWOCKY imprint publishes picture books, chapter books, and middle grade novels that make a difference and foster kindness—to self, others, and our Earth.

LITTLE PICKLE PRESS imprint publishes inspiring stories and compelling products for middle grade youth and young adults.

DESCRIPTION: Publishes children's picture books, chapter books and middle-grade fiction.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting except at Little Pickle Press imprint using system at <http://www.littlepicklepress.com/resources/submitting-manuscript/>

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

STERLING CHILDREN'S BOOKS

(A Division of Sterling Publishing Co., Inc.)
1166 Avenue of the Americas, 17th Floor
New York, NY 10036
212-532-7160
www.sterlingpublishing.com
www.sterlingpublishing.com/childrens-books.html

EXECUTIVE EDITOR: Meredith Mundy

SENIOR EDITOR: Eliza Berkowitz

SENIOR EDITOR: Brett Duquette

SENIOR EDITOR: Christina Pulles

EDITOR: Ada Zhang

ART DIRECTOR: TBD

DESCRIPTION: Owned by Barnes & Noble, Sterling's children's list includes picture books and nonfiction for every age, from babies through young adults. They do not publish fictional chapter books or novels. Their nonfiction list primarily focuses on activity-based subjects, such as: crafts, activities, puzzles (math/word/picture/logic), and science experiments. They also have a small focus on history and biographies. Also a general nonfiction list, including crafts, games, history, puzzles, humor. Has a small focus on history and biographies.

SPLINTER imprint publishes edgy YA fiction for teens, including fantasy, romance, and thrillers.

QUERY LETTERS: Accepting, but full manuscript needed for picture books. Submit via U.S. Post only.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting.

See <https://www.sterlingpublishing.com/wp-content/uploads/2017/01/>

AuthorGuidelines_1.26.17.pdf for full submission guidelines.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: Accepting. Send nonreturnable art samples.

ARTWORK PAYMENT: Depends on project.

THE STUDIO

(An Imprint of Paper Lantern Lit)

Brooklyn, NY

www.thestudiopl.com

www.paperlanternlit.com

CO-FOUNDER: Lauren Oliver

CO-FOUNDER: Lexa Hillyer

EDITOR: Kamilla Benko

EDITOR: Jessica Sit

EDITOR & DIRECTOR OF WRITER RECRUITMENT: Alexa Wejko

DESCRIPTION: The Studio is the digital publishing imprint of the boutique literary development company/packager Paper Lantern Lit, which develops print publication projects for other publishers, with a flat-fee work-for-hire arrangement with authors. The Studio imprint, which includes middle grade and young adult titles, directly e-publishes original and previously self-published titles, with an advance plus royalty arrangement for authors.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Work-for-hire.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

TRIANGLE SQUARE EDITIONS

(An imprint of Seven Stories Press)

140 Watts Street

New York, NY 10013

212-226-8760; Fax 212-226-1411

<https://www.sevenstories.com/imprints/triangle-square>

PUBLISHER & PRESIDENT: Dan Simon

DESCRIPTION: Publishing a small list of picture books and books for middle-grade readers and young adults. List includes fiction, nonfiction, and memoir, and emphasizes personal stories of courage and commitment.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting, with a cover letter and up to two sample chapters. Send via regular mail to "Acquisitions" and include SASE. Not accepting email submissions or any unsolicited full manuscripts.

PAYMENT: Advance against royalties.

ARTWORK INTEREST: Accepting. Send nonreturnable art samples.

ARTWORK PAYMENT: Advance against royalties or flat fee.

UNNAMED PRESS

P.O. Box 411272

Los Angeles, CA 90041

www.unnamedpress.com

PUBLISHER: C.P. Heiser

EXECUTIVE EDITOR: Olivia Taylor Smith

EDITOR-AT-LARGE: J. Ryna Stradal

DESCRIPTION: Independent publisher since 2014, publishing a range of literature, from sci-fi to nonfiction, from around the world. Expanded to young adult fiction and nonfiction in 2016.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Submit via info@unnamedpress.com.

PAYMENT: Advance against royalty.

ARTWORK INTEREST: N/A

ARTWORK PAYMENT: N/A

WORKMAN PUBLISHING COMPANY

Workman Publishing Company

225 Varick Street

New York, NY 10014-4381

212-254-5900; Fax 212-254-8098

www.workman.com

PUBLISHER, WORKMAN PUBLISHING, & EDITOR-IN-CHIEF OF CHILDREN'S PUBLISHING: Susan Bolotin

DIRECTOR OF CHILDREN'S PUBLISHING: Daniel Nayeri

EDITOR-AT-LARGE: Raquel Jaramillo

SENIOR EDITOR: Nathalie Le Du

ASSOCIATE EDITOR: Justin Krasner

DESCRIPTION: Publishing high-concept, novelty gift books and kits for children. Does not publish picture books or middle grade and young adult fiction.

QUERY LETTERS: Accepting. Send via email to submissions@workman.com. For submission details: http://www.workman.com/resources/submission_guidelines/

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Prefer electronic submissions, which may be sent to submissions@workman.com in the form of a Word document or a PDF. You may also send hard-copy submissions to "Children's Department, Workman Publishing Company, 225 Varick Street, New York, NY 10014-4381." Include SASE.

PAYMENT: Advance against royalties.

ARTWORK INTEREST: Accepting. Prefer electronic submissions, which may be sent to submissions@workman.com in the form of a PDF. You may also send hard-copy submissions to "Children's Department, Workman Publishing Company, 225 Varick Street, New York, NY 10014-4381." Include SASE. Your name, address, telephone number, and e-mail address must be on the back of each piece

of art.

ARTWORK PAYMENT: Advance against royalties or flat fee

Algonquin Young Readers

(An Imprint of Workman Publishing Company)

Algonquin Books of Chapel Hill

P.O. Box 2225

Chapel Hill, NC, 27515

919-967-0108; Fax 919-933-0272

www.algonquinyoungreaders.com

PUBLISHER & EDITOR: Elise Howard

EDITOR: Krestyna Lypen

DESCRIPTION: Publishing a small, focused, literary list of middle-grade and teen fiction and narrative nonfiction. Does not publish genre fiction (romance, science fiction, etc.).

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

PAYMENT: Advance against royalties.

ARTWORK INTEREST: Not accepting.

ARTWORK PAYMENT: N/A

YOUNG PALMETTO BOOKS

(An Imprint of University of South Carolina Press, in collaboration with the South Carolina Center for Children's Books and Literacy)

Davis College

1501 Greene Street

Columbia, SC 29208

www.sc.edu/uscpres/microsites/ypbooks/index.html

DIRECTOR: Jonathan Haupt

SERIES EDITOR, EDITORIAL BOARD EXECUTIVE DIRECTOR: Kim Jeffcoat

ASSISTANT DIRECTOR FOR OPERATION – TRADE TITLES, ORIGINAL FICTION, & GENERAL INQUIRIES: Linda Haines Fogle

DESCRIPTION: Series of educational South Carolina-focused books for young readers created through a partnership between the University of South Carolina Press and the South Carolina Center for Children's Books and Literacy. Includes picture books and young adult fiction and nonfiction, focusing on series books connected to South Carolina, the "Palmetto State," either by content or by authorship and most commonly by both. USC Press is known for its regional books.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Accepting during two reading periods each year: May 1 to June 30 and October 1 to November 30. For submission details: <http://www.sc.edu/uscpres/microsites/ypbooks/submissions.html>

PAYMENT: Advance against royalty

ARTWORK INTEREST: Accepting. No original artwork or other original material accepted; not responsible if submitted.

ARTWORK PAYMENT: Advance against royalty or flat fee, depending on the project.

ZEST BOOKS

2443 Filmore Street, Suite 340

San Francisco, CA 94115

415-777-8654; fax 415-777-8653

www.zestbooks.net

PUBLISHER AND CREATIVE DIRECTOR: Hallie Warshaw

PUBLISHING DIRECTOR: Daniel Harmon

DESCRIPTION: Publishing young adult nonfiction about entertainment, history, science, health, fashion, and lifestyle advice since 2006.

Distributed by Houghton Mifflin Harcourt.

QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: Accepting.

UNSOLICITED MANUSCRIPTS: Accepting. Most projects are developed in-house and then hired through Author Pool. For information, visit <http://zestbooks.net/opportunities/>.

PAYMENT: Advance against royalty/flat fee.

ARTWORK INTEREST: Accepting. Visit <http://zestbooks.net/opportunities/>.

ARTWORK PAYMENT: Advance against royalty/flat fee.

Publisher Imprints

When submitting manuscripts or artwork samples to imprints that are owned by one company, you must submit to one imprint and then resubmit to another imprint of the same company. *Please note: Due to space constraints, the abbreviation "BFYR" is sometimes substituted for the words "Books for Young Readers."*

ABDO KIDS

A&D Xtreme
ABDO & Daughters
ABDO Kids Junior/Jumbo
ABDO Magic Wagon
ABDO Spotlight
Buddy Books/Big Buddy Books
Checkerboard Library
Core Library
EPIC Press
Essential Library
Sandcastle/Super Sandcastle
Spellbound
SportsZone

ABRAMS BOOKS FOR YOUNG READERS

Abrams Appleseed
Abrams Books for Young Readers
Abrams ComicArts
Amulet Books

AMAZON CHILDREN'S PUBLISHING

Alloy Entertainment
Skyscape
Two Lions

BLACK RABBIT BOOKS

BRB Kids
BRB Teens

BLOOMSBURY PUBLISHING PLC

Bloomsbury Children's Books
Bloomsbury Spark

BOYDS MILLS PRESS

Boys Mills Press
Calkins Creak
Highlights Press
WordSong

CANDLEWICK PRESS

Big Picture Press
Candlewick Press
Candlewick Studio

Nosy Crow
Templar

CAPSTONE YOUNG READERS

Compass Point Books
Capstone Press
Capstone Young Readers
Heinemann-Raintree
Picture Window Books
Stone Arch Books
Switch Press

DISNEY BOOK GROUP

Disney Press
Disney-Hyperion
Freeform
Jump at the Sun
Rick Riordan Presents

ENSLAW PUBLISHERS

Enslow
Enslow Elementary
Scarlet Voyage
Speeding Star

ENTANGLED PUBLISHING

Embrace
Entangled Teen
Teen Crave
Teen Crush

FACTS ON FILE

Chelsea House
Facts on File

HARPERCOLLINS

Amistad
Balzer + Bray
Greenwillow Books
HarperCollins Children's Books
HarperFestival
HarperTeen
HarperTeen Impulse
HarperTrophy
Katherine Tegen Books
Rayo
TOKYOPOP
Walden Pond Press

HOUGHTON MIFFLIN HARCOURT BOOKS FOR YOUNG READERS

Clarion Books
Houghton Mifflin Harcourt Books for Young Readers

HOLIDAY HOUSE

Holiday House
Margaret Ferguson Books

INTERLUDE PRESS

Duet

LEAP BOOKSSeek
Shine
Surge**LEE & LOW BOOKS**Bebop Books
Children's Book Press
Lee & Low Books
Shen's Books
Tu Books**LERNER PUBLISHING GROUP**Carolrhoda Books
Carolrhoda Lab
Darby Creek
First Avenue Editions
Graphic Universe
Kane Press
Kar-Ben Publishing
Lerner Publications
Millbrook Press
Twenty-First Century Books**LITTLE, BROWN BOOKS FOR YOUNG READERS**JIMMY Patterson Books
LBKids
Little, Brown Books for Young Readers
Novl
Poppy**MACMILLAN CHILDREN'S PUBLISHING GROUP**Christy Ottaviano Books
Farrar, Straus & Giroux BFYR/Francis
Foster Books/Priddy Books
Feiwei and Friends/Swoon Reads
:01 First Second
Flatiron Books
Henry Holt Books for Young Readers
Imprint
Roaring Brook Press/Neal Porter
Books/Square Fish
Thomas Dunn Books
Tor Books/Tor Teen/Tor Starscape**MIGHTY MEDIA PRESS**Mighty Media Kids
Mighty Media Junior**NORTH STAR EDITIONS**Flux
Focus Readers

Jolly Fish Press

PENGUIN YOUNG READERS GROUPCartoon Network Books
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words & pictures**RANDOM HOUSE CHILDREN'S BOOKS**Alfred A. Knopf/Crown Books for
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Workman Publishing Company



INTERNATIONAL MARKET SURVEY

compiled & edited by Christopher Cheng
with assistance from International Regional Advisors.

The International Market Survey contains a list of publishers big and small in active SCBWI regions outside the USA. These include publishers in Australia, Austria, Canada, Germany, Greece, India, Israel, Malaysia, New Zealand, Philippines, Singapore and South Africa. It is a valuable resource for members in these countries where the publishers are based as well as for members around the globe. This is not a comprehensive listing of all the international publishers in these regions but it does include many of those who desired to be listed and who are active participants in SCBWI conferences and meetings.

You can find the International Market Survey on SCBWI.org under “Resource Library.” Click on The Book and follow the directions to the International Market Survey link.

Many of the publishers have existed for a long time and are part of large multinational publishers. These houses may publish many hundreds of books each year while other publishers are much newer independent publishers, and they might only publish a few titles each year. Many are trade publishers but some only publish educational titles. Some will take only agented submissions while others are open to unsolicited manuscripts but only at specific times of the year. Many publish in English (some in addition to their native tongue), while others publish in their native tongue only—the respective websites (which might be in a native tongue and not in English) will be the most appropriate source of information.

Maybe you have a manuscript or illustrations that are perfectly suited to these international publishers. That is fantastic! BUT before inquiring of a publisher, it is of critical importance that members consider whether their creative work is **culturally respectful**—is the text, or are the illustrations appropriate for the publisher in that country!

Some other important considerations:

- the large multinational publishers have different requirements in their respective international offices.
- payment rates and times vary but all are PAL publishers and will pay in their local currency. It would be up to the recipient to arrange for exchange to their national currency.
- all publish for the markets in their countries. Some of their titles are also co-published or the rights sold for publication elsewhere.

- many of these publishers only take submissions from nationals and those who are residents of their countries, and some of the publishers have limited times for receiving manuscripts.
- work samples will probably not be returned due to the restrictive costs of international postage.
- some have very specific content focus and genres.

The survey contains many details but it is imperative that as well as reading this information, members visit the websites of the publishers to obtain the most up-to-date information.

We look forward to hearing of your successes. 🌍



EDITED BY

A HOUSE-BY-HOUSE LISTING OF EDITORIAL CREDITS

compiled by Kim Turrisi

Each year, the SCBWI surveys publishers and editors for lists of up to ten books acquired or edited recently. It is our hope that this publication will be a useful tool in targeting your manuscript submissions. By providing you with information about each publisher/editor's tastes and acquisition decisions, this document can help you determine where to submit your manuscripts and/or illustrations.

Listed under each publisher's or editor's name are the books they listed as indicative of their preferences, tastes, and sensibilities. Understanding these editors' tastes can help you better target your submissions—not by duplicating the books on their list, but by learning what types of stories and voices interest them.

This publication is alphabetized by publishing house. In the

case of picture books, the book's author is listed first, followed by its illustrator (Author/Illustrator). This list is designed to act as a companion piece to the SCBWI Market Survey of Books for Young Readers. Please review the Market Survey for specific submission information as not all houses are accepting submissions at this time. 🕒

ABRAMS BOOKS

115 West 18th Street
New York, NY 10011
212-206-7715

Tamar Brazis, Editorial Director

- » The Night Gardener, Jonathan Auxier
- » Like Pickle Juice on a Cookie, Julie Sternberg
- » Klickitat, Peter Rock
- » Hiawatha and the Peacemaker, Robbie Robertson and David Shannon
- » Peanut Butter and Brains, Joe McGee and Charles Santoso
- » I am Yoga, Susan Verde and Peter H. Reynolds
- » The Dog Who Belonged to No One, Amy Hest and Amy Bates
- » Cloth Lullaby, Amy Novesky and Isabelle Arsenault

Erica Finkel, Associate Editor

- » Fraidyzoos, Thyra Heder
- » The Bear Report, Thyra Heder
- » In My Heart, Jo Witek and Christine Roussey
- » Brobots, Sudipta Bardhan-Quallen and Scott Campbell

- » Camp Rolling Hills, Stacy Davidowitz
- » The Boy with Seventeen Senses, Sheila Grau
- » The Movie Version, Emma Wunsch
- » The Last Thing You Said, Sara Biren

AMULET BOOKS

Anne Heltzel, Editor

- » The Graces, Laure Eve
- » The Romantics, Leah Rowan
- » RoseBlood, A.G. Howard
- » Devil and the Bluebird, Jennifer Mason-Black
- » Seven Ways We Lie, Riley Redgate
- » How To Lead a Life of Crime, Kirsten Miller
- » The Daring Escape of the Misfit Menagerie, Jacqueline Resnick
- » Firecracker, David Iserson

AMAZON

Amazon Publishing
1350 Avenue of the Americas, 17th Floor
New York, NY 10019
646-722-5100

TWO LIONS

Kelsey Skea, Editorial Director

- » Twenty Yawns, Jane Smiley, illustrated by Lauren Castillo
- » That's (Not) Mine, Anna Kang, illustrated by Christopher Weyant
- » Pipsie, Nature Detective (3-book series), Rick DeDonato, illustrated by Tracy Bishop
- » Turkey Trick or Treat, Wendi Silvano. Illustrated by Lee Harper
- » Captain Freddy Counts Down to School, Elizabeth Shreeve, illustrated by Joey Chou

Marilyn Brigham, Editor

- » Go to School, Little Monster, Helen Ketteman, illustrated by Bonnie Leick
- » The Secret Knock Club: Going Green, Louise Bonnett-Rampersaud, illustrated by Adam McHeffey
- » There Was an Old Mummy Who Swallowed a Spider, Jennifer Ward, illustrated by Steve Gray
- » Loud Lula, Katy S. Duffield, illustrated by Mike Boldt
- » Puppy and Bear: The First Day of School,

Larry Dane Brimmer, illustrated by John Bendall-Brunello

BOYDS MILLS PRESS

815 Church Street

Honesdale, PA 18431

800-490-5111 or 5700-253-1164

Elizabeth Van Doren, Editorial Director

- » Time for Earth School, Dewey Dew, Leslie Staub, illustrated by Jeff Mack
- » You Nest Here With Me, Jane Yolen and Heidi Stemple, illustrated by Melissa Sweet
- » The Top Secret Diary of Celie Valentine series, Julie Sternberg, illustrated by Johanna Wright
- » Each Little Bird That Sings, Deborah Wiles
- » Love, Ruby Lavender, Deborah Wiles
- » Let It Shine, Andrea Davis Pinkney, illustrated by Stephen Alcorn
- » Mary, Bloody Mary, Carolyn Meyer
- » Peek-A-Boo Kisses, Barney Saltzberg
- » Lou Gehrig, the Luckiest Man, David Adler, illustrated by Terry Widener
- » Monster Goose, Judy Sierra, illustrated by Jack E. Davis

CANDLEWICK PRESS

99 Dover Street

Somerville, MA 02144

617-661-3330

Elizabeth Bicknell, Executive VP, Executive Editorial Director, & Associate Publisher

- » Symphony for the City of the Dead: Dmitri Shostakovich and the Siege of Leningrad, M.T. Anderson
- » Imagine What You Can Do, Juan Felipe Herrera
- » This Is Not My Hat, I Want My Hat Back and We Found a Hat, Jon Klassen
- » Timmy Failure series, Stephan Pastis
- » The Hired Girl and Princess Cora and the Crocodile, Laura Amy Schlitz
- » Voice of Freedom: Fannie Lou Hamer, the Spirit of the Civil Rights Movement, Carole Boston Weatherford

Mary Lee Donovan, Editorial Director, Director of Editorial Operations

- » If I Had a Raptor; If I Had a Triceratops, George O'Connor
- » How to Train a Train; How to Track a Truck, Jason Carter Eaton, illustrated by John Rocco
- » Journey; Quest; Return, Aaron Becker
- » The Strange and Beautiful Sorrows of Ava Lavender, Leslye Walton

- » Juan and Luca, Juana Medina
- » The Night Fairy, Laura Amy Schlitz, illustrated by Angela Barrett

Hilary Van Dusen, Executive Editor

- » The Impossible Rescue, Martin Sandler
- » Almost Astronauts, Tanya Lee Stone
- » Beyond Magenta, Susan Kuklin
- » Can We Help, George Ancona
- » Adventures with Waffles, Maria Parr, translated by Guy Puzey
- » A Tyranny of Petticoats, edited by Jessica Spotswood
- » The Chance You Won't Return, Annie Cardy
- » The Deer Watch, Pat Lowry Collins, illustrated by David Slonim
- » Passing the Music Down, Sarah Sullivan, illustrated by Barry Root

Andrea Tompa, Senior Editor

- » The Black Rabbit, Philippa Leathers
- » Ghetto Cowboy, G. Neri, illustrated by Jesse Joshua Watson
- » Girls Like Us, Gail Giles
- » The Illuminated Adventures of Flora & Ulysses, Kate DiCamillo
- » The Little Snowplow, Lora Koehler
- » Look Both Ways in the Barrio Blanco, Judith Robbins Rose
- » Personal Effects, E. M. Kokie
- » Ragweed's Farm Dog Handbook, Anne Vittur Kennedy
- » Look Up!: Bird-watching in Your Own Backyard, Annette LeBlanc Cate
- » X: A Novel, Ilyasah Shabazz with Kekla Magoon

CHRONICLE BOOKS

680 Second Street

San Francisco, CA 94107

415-537-4200

Melissa Manlove, Editor

- » How to Read a Story, Kate Messner, illustrated by Mark Siegel
- » Interstellar Cinderella, Deborah Underwood, illustrated by Meg Hunt
- » It's a Tiger, David LaRochelle, illustrated by Jeremy Tankard
- » Josephine: the Dazzling Life of Josephine Baker, Patricia Hruby Powell, illustrated by Christian Robinson
- » Little Red Writing, Joan Holub, illustrated by Melissa Sweet
- » Marvelous Cornelius, Phil Bildner, illustrated by John Parra
- » Ninja Baby, David Zeltser, illustrated by Diane Goode
- » On a Beam of Light, Jennifer Berne,

illustrated by Vladimir Radunsky

- » Steam Train, Dream Train, Sherri Duskey Rinker, illustrated by Tom Lichtenheld
- » Swan: the Life and Dance of Anna Pavlova, Laurel Snyder, illustrated by Julie Morstad

Naomi Kirsten, Senior Editor

- » I Didn't Do My Homework Because..., Davide Cali
- » A Funny Thing Happened on the Way to School, Davide Cali
- » The Bear's Song, Benjamin Chaud
- » The Bear's Sea Escape, Benjamin Chaud
- » The Bear's Surprise, Benjamin Chaud
- » Cat Says Meow, Michael Arndt
- » Bonjour Camille, Felipe Cano
- » Lately Lily: The Adventures of a Traveling Girl, Micah Player
- » Yeti, Turn Out the Light!, Greg Long and Chris Edmundson
- » The Land of Lines, Victor Hussenot

DISNEY BOOK GROUP

Global Children's Books

114 Fifth Avenue

New York, NY 10011

DISNEY-HYPERION

Stephanie Owens Lurie, Associate Publisher & Editorial Director

- » Magnus Chase and the Gods of Asgard: The Sword of Summer, Rick Riordan
- » Lockwood and Company: The Screaming Staircase, Jonathan Stroud
- » Ballet Cat: The Totally Secret Secret, Bob Shea
- » Ginny Louise and the School Showdown, Tammi Sauer, illustrated by Lynn Munsinger
- » Shadow Magic, Joshua Khan
- » Momotaro: Xander and the Lost Island of Monsters, Margaret Dilloway
- » Monstertown Mystery: The Curse of the Were-Hyena, Bruce Hale
- » A List of Cages, Robin Roe
- » Waylon! One Awesome Thing, Sara Pennypacker, illustrated by Marla Frazee

Rotem Moscovich, Senior Editor

- » The Watermelon Seed, Greg Pizzoli
- » Count the Monkeys, Mac Barnett, illustrated by Kevin Cornell
- » Frederick's Journey, Doreen Rappaport, illustrated by London Ladd
- » To the Sea, Cale Atkinson
- » Tommy Can't Stop, Tim Federle, illustrated by Mark Fearing
- » My Pen, Christopher Myers
- » The Magical Animal Adoption Agency:

Clover's Luck, Kallie George, illustrated by Alexandra Boiger

- » Smek for President, Adam Rex
- » Hook's Revenge, Heidi Schulz
- » The Door by the Staircase, Katherine Marsh

HARPERCOLLINS CHILDREN'S BOOKS

195 Broadway
New York, NY 10017
212-207-7000

Tara Weikum, VP, Editorial Director

- » Inside Out & Back Again, Thanhha Lai
- » Say What You Will, Cammie McGovern
- » September Girls, Bennett Madison
- » Infinite In Between, Carolyn Mackler
- » Scavengers, Mike Perry
- » Shatter Me, Tahereh Mafi
- » I Am Number Four, Pittacus Lore
- » Dorothy Must Die, Danielle Paige
- » After the End, Amy Plum
- » Big Mouth & Ugly Girl, Joyce Carol Oates

Nancy Inteli, Editorial Director, Early Childhood

- » Imaginary Fred, Eoin Colfer, illustrated by Oliver Jeffers
- » Ella and Penguin Stick Together, Megan Maynor, illustrated by Rosalinde Bonnet
- » Punk Skunks, Trisha Speed Shaskan, illustrated by Stephen Shaskan
- » The Dead Bird, Margaret Wise Brown, illustrated by Greg Pizzoli
- » Tea with Oliver, Mika Song
- » I Am a Story, Dan Yaccarino
- » The Keeper: The Unguarded Story of Tim Howard, Tim Howard with Ali Benjamin
- » The Naughty List, Michael Fry and Bradley Jackson

Rosemary Brosnan, Editorial Director, HarperTeen

- » Before I Fall, Lauren Oliver
- » Challenger Deep, Neal Shusterman
- » Faking Normal, Courtney C. Stevens
- » Fortunately, The Milk, Neil Gaiman
- » The Graveyard Book Graphic Novel, Neil Gaiman, Adapted by P. Craig Russell
- » Juba!, Walter Dean Myers
- » Liesl & Po, Lauren Oliver
- » One Crazy Summer, Rita Williams-Garcia
- » Proof of Forever, Lexa Hillyer
- » The Rest of Us Just Live Here, Patrick Ness
- » A Tale of Two Castles, Gail Carson Levine

Jennifer Klonsky, Editorial Director, Teen & Tween

- » Honey, Baby, Sweetheart, Deb Caletti
- » Wake, Lisa McMann
- » Fade, Lisa McMann
- » Gone, Lisa McMann

- » The Program, Suzanne Young
- » Bittersweet, Sarah Ockler
- » Paperweight, Meg Haston
- » The Outliers, Kimberly McCreight
- » The Thousandth Floor, Katherine McGee
- » Just Like Fate, Cat Patrick and Suzanne Young

Erica Sussman, Editorial Director, HarperCollins Children's Books

- » The Selection series, Kiera Cass
- » My Lady Jane, Cynthia Hand, Brodi Ashton, and Jodi Meadows
- » The Last Time We Say Goodbye, Cynthia Hand
- » The Warriors series, Erin Hunter
- » Storybound, Marissa Burt
- » Ferals, Jacob Grey
- » Roxbury Park Dog Club, Daphne Maple

David Linker, Executive Editor

- » Bedtime for Chickies, Janee Trasler
- » There's a Giraffe in My Soup, Ross Burach
- » A Bed for Bear, Clive McFarland
- » Alien in My Pocket: Blast Off, Nate Ball
- » Action Presidents: George Washington, Fred van Lente and Ryan Dunleavy
- » Shivers: The Pirate Who Was Afraid of Everything, Annabeth Bondor-Stone and Connor White
- » Seven Wonders: The Colossus Rises, er Lerangis
- » Lock & Key, Ridley Pearson
- » This May Sound Crazy, Abigail Breslin

Kristen Pettit, Executive Editor

- » Thirteen Reasons Why, Jay Asher
- » Red Queen, Victoria Aveyard
- » Anatomy of a Misfit, Andrea Portes
- » Magonia, Maria Dahvana Headley
- » What We Saw, Aaron Hartzler
- » Eleven and Holding, Mary Penney
- » A Tale of Highly Unusual Magic, Lisa Papademetriou
- » Schizo, Nic Sheff
- » Emmy and Oliver, Robin Benway
- » Positive, Paige Rawl and Ali Benjamin

Alexander Cooper, Senior Executive Editor

- » The Distance Between Lost and Found, Kathryn Holmes
 - » The Forget-Me-Not Summer, Leila Howard
 - » Things We Know By Heart, Jessi Kirby
 - » Hillary Rodham Clinton: Dreams Take Flight, Kathy Krull, illustrated by Amy June Bates
 - » Cut Both Ways, Carrie Mesrobian
 - » The Boy and the Airplane, Mark Pett
 - » Kissing in America, Margo Rabb
- #### **Alyson Day, Senior Editor**
- » Enzo Races in the Rain!, Garth Stein, illustrated by Bob Alley

- » More Caps for Sale, Esphyr Slobodkina, with Anne Marie Mulhearn Sayer
- » Hamsters Don't Fight Fires, Andrew Root, illustrated by Jessica Olien
- » The Fog Diver, Joel Ross
- » Scarebaby, Clive Barker
- » Spirit Hunters, Ellen Oh
- » The Ethan I Was Before, Ali Standish
- » Mars Evacuees, Sophia McDougall
- » Sweet Evil series, Wendy Higgins
- » Skatefate, Juan Felipe Herrera

Tamar Mays, Senior Editor

- » Shakespeare Retold, E. Nesbit, illustrated by Antonio Caparo
- » Christmas To Color, Mary Tanana
- » Rappy the Raptor Goes to School, Dan Gutman, illustrated by Tim Bowers
- » The Clark the Shark series, Bruce Hale, illustrated by Guy Francis
- » Ranger Rick I Can Read titles, Sandra Markle
- » Let's Read And Find Out Science titles, authors including D.J. Ward, Melissa Stewart, Carolyn DeCristofano, Kathy Zoehfeld and Sarah Thomson; illustrators including Taia Morley, Eric Puybaret, Mike Lowrey, and Amy Schimler-Safford
- » Gran on a Fan, Kevin Bolger and Ben Hodson

Emilia Rhodes, Senior Editor

- » Let's Get Lost, Adi Alsaid
- » Out of Reach, Carrie Arcos
- » The Zombie Chasers series, John Kloepfer, illustrated by Steve Wolfhard and David DeGrand
- » The Merciless, Danielle Vega
- » Reign of Shadows, Sophie Jordan
- » Queen of Hearts, Colleen Oakes
- » Ruined, Amy Tintera
- » The Thousandth Floor, Katharine McGee

Andrew Harwell, Senior Editor

- » Nimona, Noelle Stevenson
- » The Asylum series, Madeleine Roux
- » The My Weirdest School series, Dan Gutman
- » The Blood Between Us, Zac Brewer
- » Frannie and Tru, Karen Hattrup
- » Swing Sideways, Nanci Turner Steveson
- » Secrets of Valhalla, Jasmine Richards
- » Almost Super, Marion Jensen
- » The Jupiter Pirates series, Jason Fry
- » The Case File 13 series, J. Scott Savage

BALZER + BRAY

Alessandra Balzer, VP & Co-Publisher

- » Shark Detective, Jessica Olien
- » Louise Loves Art, Kelly Light
- » Hello, My Name is Octicorn, Kevin Diller

- and Justin Lowe
- » Dumplin', Julie Murphy
- » 99 Days, Katie Cotugno
- » Fans of the Impossible Life, Kate Scelsa
- » The Miseducation of Cameron Post, Emily Danforth
- » Ungifted, Gordon Korman
- » The Remarkable Journey of Charlie Price, Jennifer Maschari
- » My Heart and Other Black Holes, Jasmine Warga

Kristen Daly Rens, Executive Editor

- » Little Penguin Gets the Hiccups, Tadgh Bentley
- » Hillary Rodham Clinton: Some Girls Are Born To Lead, Michelle Markel, illustrated by LeUyen Pham
- » How Lamar's Bad Prank Won a Bubba-Sized Trophy, Crystal Allen
- » Omega City, Diana Peterfreund
- » For Darkness Shows the Stars, Diana Peterfreund
- » The Madman's Daughter, Megan Shepherd
- » Ten, Gretchen McNeil
- » Prisoner of Night and Fog, Anne Blankman
- » Symptoms of Being Human, Jeff Garvin
- » Snow Like Ashes, Sara Raasch

Jordan Brown, Senior Editor, Walden Pond

- » Bone Gap, Laura Ruby
- » Breadcrumbs, Anne Ursu
- » Guy In Real Life, Steve Brezenoff
- » Gris Grimly's Frankenstein, Marry Shelley, illustrated by Gris Grimly
- » A Trick of the Light, Lois Metzger
- » The Mystery of Hollow Places, Rebecca Podos
- » Sidekicked, John David Anderson
- » The Fourth Stall, Chris Rylander
- » Partials, Dan Wells
- » Touching Snow, M. Sindy Felin

GREENWILLOW BOOKS

Martha Mihalick, Senior Editor

- » Tap the Magic Tree, Christine Matheson
- » Mervin the Sloth Is about to Do the Best Thing in the World, Colleen AF Venable, illustrated by Ruth Chan
- » A Riddle in Ruby, Kent Davis
- » The Doldrums, Nicholas Gannon
- » Backyard Witch: Sadie's Story, Christine Heppermann and Ron Koertge
- » Walk on Earth a Stranger, Rae Carson
- » One, Sarah Crossan
- » The Girl from Everywhere, Heidi Heilig
- » Poisoned Apples: Poems for You, My Pretty, Christine Heppermann

- » This Savage Song, Victoria Schwab
- Alexandra Arnold, Assistant Editor**
- » Shallow Graves, Kali Wallace
 - » This is All Your Fault, Cassie Parker, Terra Elan McVoy
 - » This Way Back To You, Michelle Andreani and Mindi Scott
 - » 16 Ways to Break a Heart, Adina Bishop

HOLIDAY HOUSE BOOKS FOR YOUNG PEOPLE

425 Madison Avenue

New York, NY 10017

212-688-0085

Mary Cash, VP & Editor-in-Chief

- » Look and Be Grateful, Tomie dePaola
- » Off We Go! A Bear and Mole Story, Will Hillenbrand
- » Dee Dee and Me, Amy Schwartz
- » Hunter Moran Digs Deep, Patricia Reilly Giff
- » Freedom Summer: The 1964 Struggle for Civil Rights in Mississippi, Susan Rubin
- » Abe Lincoln: His Wit and Wisdom from A-Z, Alan Schroeder, illustrated by John O'Brien
- » Benny Goodman and Teddy Wilson: Taking the Stage as the First Black-and-White Jazz Band in History, Lesa Cline-Ransome, illustrated by James Ransome
- » Because They Marched: The People's Campaign for Voting Rights That Changed America, Russell Freedman

Grace Maccarone, Executive Editor

- » Ol' Clip-Clop, Patricia C. McKissack and illustrated by Eric Velasquez
 - » 3, 2, 1 Go, Emily Arnold McCully
 - » Dirty Gert, Tedd Arnold
 - » Fun in the Sun, David Catrow
 - » A Bird Is a Bird, Lizzy Rockwell
 - » Thumpy Feet, Betsy Lewin
 - » Look!, Ted Lewin
 - » The Little Tree That Would Not Share, Nicola Costa
 - » Owl Boy, Brian Schatell
 - » Hanukkah Bear, Eric A. Kimmell and illustrated by Mike Wohnoutka
- Sally Morgridge, Associate Editor**
- » Eliza Bing Is (Not) a Big, Fat Quitter, Carmella Van Vleet
 - » Clayton Stone, At Your Service, Enja Jones
 - » Desert Dark, Sonja Stone

HOUGHTON MIFFLIN HARCOURT BOOKS

FOR YOUNG READERS

Boston Office

222 Berkeley Street

Boston, MA 02116

617-351-5000

Margaret Raymo, Senior Executive Editor

- » The Crossover, Kwame Alexander
 - » What Do You Do With a Tail Like This, Steve Jenkins
 - » Just Grace, Charise Mericle Harper
 - » The Testing, Joelle Charbonneau
 - » Dairy Queen, Catherine Murdock
- » The Astonishing Adventures of Fan Boy and Goth Girl, Barry Lyga
 - » Son, Lois Lowry
 - » Polkabats and Octopus Slacks, Calef Brown
 - » Dr. Bird's Advice for Sad Poets, Evan Roskos
 - » Flash Burnout, L.K. Madigan

New York Office

215 Park Avenue South

New York, NY 10003

212-420-5800

Elizabeth Bewley, Executive Editor

- » This Raging Light, Estelle Laure
- » Lost Stars, Lisa Selin Davis
- » Bunheads, Sophie Flack
- » The Statistical Probability of Love at First Sight, Jennifer E. Smith
- » Suffer Love, Ashley Blake
- » We Should Hang Out Sometime, Josh Sundquist
- » Spoiled, Heather Cocks and Jessica Morgan
- » Rules of Summer, Joanna Philbin
- » The Art of Not Breathing, Sarah Alexander
- » Midnight without a Moon, Linda Jackson

Sarah Landis, Senior Editor

- » Into the Dim, Janet B. Taylor
- » We'll Never Be Apart, Emiko Jean
- » With Malice, Eileen Cook
- » Undertow, Michael Buckley
- » The Distance Between Us, Kasie West
- » Tiger Lily, Jodi Lynn Anderson
- » The Taking, Kimberly Derting
- » Eve, Anna Carey
- » Parallel, Lauren Miller

Adah Nuchi, Associate Editor

- » The Question of Miracles, Elana K. Arnold
- » Far from Fair, Elana K. Arnold
- » Confessions From the Principal's Kids, Robin Mellom
- » Spy Guy, Jessica Young and Charles Santoso
- » Small Blue and the Deep Dark Night, Jon Davis
- » Stuck with the Blooz, Caron Levis and Jon Davis
- » Little Robot Alone, Patricia MacLachlan,

Emily MacLachlan Charest, and Matt Phelan

- » Dear Life, You Suck, Scott Blagden
- » A Death-Struck Year, Makiia Lucier

CLARION BOOKS

215 Park Avenue South
New York, NY 10003
212-420-5800

Anne Hoppe, VP, Associate Publisher, Senior Executive Editor

- » Nation, Terry Pratchett
- » The One and Only Ivan, Katherine Applegate
- » The Stray Dog, Marc Simont
- » When I Grow Up, Al Yankovic
- » Emily The Strange: The Lost Days, Rob Reger and Jessica Gruner
- » Pink, Lili Wilkinson
- » Tell the Wind and Fire, Sarah Rees Brennan
- » Mummy Cat, Marcus Ewert
- » Herculeas, Sam Gayton
- » Agatha Parrot and the Odd Street School Ghost, Kjartan Poskitt

Jennifer B. Greene, Senior Editor

- » Nana in the City, Lauren Castillo
- » Tallulah's Tutu and sequels, Marilyn Singer; illustrated by Alexandra Boiger
- » I Yam a Donkey, Cece Bell
- » First Grade Dropout, Audrey Vernick; illustrated by Matthew Cordell
- » Grumpasaurus, Edward Hemingway
- » Brothers at Bat: The Amazing True Story of Twelve Baseball, Audrey Vernick; illustrated by Steven Salerno
- » Fairy Spell: How Two Girls Convinced the World that Fairies Are Real, Marc Nobleman; illustrated by Eliza Wheeler
- » Water Balloon, Audrey Vernick
- » Marked, Laura Williams McCaffrey
- » Frida & Diego: Art, Love, Life, Catherine Reef

Lynne Polvino, Editor

- » Jimi: Sounds Like a Rainbow, A Story of the Young Jimi Hendrix, Gary Golio; illustrated by Javaka Steptoe
- » Swallow the Leader: A Counting Book, Danna Smith; illustrated by Kevin Sherry
- » Five Little Monkeys Trick-or-Treat, Eileen Christelow
- » Tales for Very Picky Eaters, Josh Schneider
- » The Carver Chronicles series, Karen English, illustrated by Laura Freeman
- » Greenglass House, Kate Milford
- » It Ain't So Awful, Falafel, Firoozeh Dumas
- » Hoodoo, Ronald L. Smith
- » Mechanica, Betsy Cornwell
- » Black River Falls, Jeff Hirsch

LEE & LOW BOOKS

95 Madison Avenue, Suite #1205
New York, NY 10016
212-779-4400

Louise May, VP & Editorial Director

- » Parrots Over Puerto Rico, Susan L. Roth and Cindy Trumbore
- » Little Melba and Her Big Trombone, Katheryn Russell-Brown
- » Maya's Blanket/La Manta de Maya, Monica Brown
- » Water Rolls, Water Rises/El Agua Rueda, El Agua Sube, Pat Mora
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- » The Three Little Pigs and the Somewhat Bad Wolf, Mark Teague
- » I Love You Through and Through, Caroline Jayne Church

Rachel Griffiths, Editorial Director, Multiplatform Publishing

- » It's All Your Fault, Paul Rudnick
- » The Finisher, David Baldacci
- » The Maze of Bones, Rick Riordan
- » Loot, Jude Watson
- » Woof, Spencer Quinn
- » Wolves of the Beyond #1: Lone Wolf, Kathryn Lasky
- » The Romeo and Juliet Code, Phoebe Stone
- » Sidekicks, Dan Santat
- » My Invisible Boyfriend, Susie Day
- » Medusa Jones, Ross Collins

Tracy Mack, Executive Editor

- » Echo, Pam Muñoz Ryan
- » Esperanza Rising, Pam Muñoz Ryan
- » The Marvels, Brian Selznick
- » The Invention of Hugo Cabret, Brian Selznick
- » All the Broken Pieces, Ann E. Burg
- » The Lost Track of Time, Paige Britt, illustrated by Lee White
- » Ice Cream Summer, Peter Sis
- » Grumpy Bird, Jeremy Tankard
- » The Recess Queen, Alexis O'Neill, illustrated by Laura Huliska-Beith
- » What To Do About Alice?, Barbara Kerley, illustrated by Edwin Fotheringham

Amanda Maciel, Executive Editor

- » Wings of Fire series, Tui T. Sutherland
- » My Secret Guide to Paris, Lisa Schroeder
- » Emma Is On the Air series, Ida Siegal
- » Border Town series, Malin Alegria
- » The Serious Kiss, Mary Hogan
- » Grimmstastic Girls series, Joan Holub and Suzanne Williams
- » Charmed Life series, Lisa Schroeder
- » Pet Trouble series, T.T. Sutherland

Lisa Sandell, Executive Editor

- » Rook, Sharon Cameron
- » Untwine, Edwidge Danticat
- » Icefall, Matthew J. Kirby
- » Saving Wonder, Mary Knight
- » The False Prince, Jennifer A. Nielsen
- » A Night Divided, Jennifer A. Nielsen
- » The Great Wall of Lucy Wu, Wendy Wan-Long Shang

Aimee Friedman, Executive Editor, Trade Paperbacks

- » The Whatever After series, Sarah Mylnowski
- » Skinny, Donna Cooner
- » Can't Look Away, Donna Kooner
- » The Secret Language of Sisters, Luanne Rice
- » The Dead Girls of Hysteria Hall, Katie Alender
- » Prisoner B-3087, Alan Gratz
- » PS I Like You, Kasie West
- » Cake Pop Crush, Suzanne Nelson

Jenne Abramowitz, Senior Editor, Licensing/Nonfiction/Readers

- » The Yeti Files, Kevin Sherry
- » Starring Jules, Beth Ain
- » Race the Wild, Kristin Earhart
- » The World From Up Here, Cecilia Galante
- » Key Hunters, Eric Luper
- » The Bad Guys, Aaron Blabey
- » Petlandia, Peter Hannan
- » The Doll Graveyard, Lois Ruby
- » Tales of the Time Dragon, Robert Neubecker
- » Boris on the Move, Andrew Joyner

Katie Carella, Senior Editor

- » The Notebook of Doom #1: Rise of the Balloon Goons, Troy Cummings
- » Princess Pink and the Land of Fake-Believe #1: Moldylocks and the Three Beards, Noah Z. Jones
- » Eerie Elementary#1: The School is Alive, Jack Chabert, illustrated by Sam Ricks
- » Dragon Masters #1: Rise of the Earth Dragon, Tracey West, illustrated by Damien Jones
- » Owl Diaries #1: Eva's Treetop Festival, Rebecca Elliott
- » Olive & Beatrice #1: The Not-So-Itty-Bitty Spiders, Amy Marie Stadelmann
- » Haggis and Tank Unleashed #1: All Paws On Deck, Jessica Young, illustrated by James Burks
- » Kung Pow Chicken #1: Bok! Bok! Boom!, Cyndi Marko
- » Scholastic Reader: Level One: The Long Dog, Eric Seltzer
- » Scholastic Reader: Level One: Moo Bird, David Milgrim

Paige Hazzan, Senior Editor

- » Scholastic Almanac for Kids 2016, Scholastic Inc
- » Discovering Mars (Revised and Updated Edition), Melvin Berger and Mary Kay Carson
- » Military Animals, Laurie Calkhoven
- » When I Grow Up: Taylor Swift, Lexi Ryals, Illustrated by Erwin Madrid
- » Women Who Changed the World, Laurie Calkhoven
- » Way to Glow!, Lisa Regan
- » Koob: The Backwards Book, Anna Brett
- » Mr. President (2016 Revised Edition), George Sullivan

Emily Seife, Editor

- » Moving Target, Christina Diaz Gonzalez
 - » Faceless, Alyssa Sheinmel
 - » TombQuest series, Michael Northrop
 - » How to Speak Dolphin, Ginny Rorby
 - » The Angel Tree, Daphne Benedis-Grab
 - » Waddle! Waddle!, James Proimos
- Erin Black, Associate Editor**
- » Titans, Victoria Scott,
 - » Fire & Flood books, Victoria Scott
 - » Revenge of the Flower Girls, Jennifer Ziegler
 - » Revenge of the Angels, Jennifer Ziegler
 - » Once Upon a Cruise, Anna Staniszewski
 - » Secrets of Bearhaven series, K. E. Rocha
 - » The Haunted Museum series, Suzanne Weyn
 - » The Dog and His Girl Mysteries series, Jane B. Mason and Sarah Hines Stephens

Celia Lee, Associate Editor

- » Believe It Or Not, My Brother has a Monster!, Kenn Nesbitt, illustrated by David Slonim
- » Let it Shine, Maryann Cocca-Leffler
- » Ten Easter Eggs, Vijaya Bodach, illustrated by Laura Logan
- » Peek-a-boo Zoo and Peek-a-boo Farm, Joyce Wan
- » The Very Stuffed Turkey, Kate Kenah, illustrated by Binny Talib
- » I Love My Dinosaur and I Love My Puppy, Caroline Jayne Funk
- » Pirasaurs, Josh Funk, illustrated by Michael Slack
- » Super Happy Magic Forest, Matty Long
- » Papercuttables, David Landis
- » Press Start! Series, Thomas Flintham

SIMON & SCHUSTER BFYR**David Gale, VP & Editorial Director**

- » Bear & Hare Go Fishing, Emily Gravett
- » Murphy in the City, Alice Provensen
- » Better Nate Than Ever, Tim Federle
- » Cartwheeling in Thunderstorms, Katherine Rundell
- » Redeemed, Margaret Peterson Haddix
- » 100 Sideways Miles, Andrew Smith
- » UnDivided, Neal Shusterman
- » Last Leaves Falling, Sarah Benwell
- » Randoms, David Liss
- » Draw the Line, Laurent Linn

Zareen Jaffrey, Executive Editor

- » To All the Boys I've Loved Before, Jenny Han
- » The House, Christina Lauren
- » Dangerous Lies, Becca Fitzpatrick
- » Gemini, Sonya Mukherjee
- » The Geek's Guide to Unrequited Love, Sarvenaz Tash
- » Lucky Few, Kathryn Ormsbee
- » Hidden Girl, Shyima Hall
- » The Pregnancy Project, Gaby Rodriguez
- » Randi Rhodes, Ninja Detective, Octavia Spencer
- » Some Kind of Happiness, Claire Legrand

ATHENEUM BFYR**Reka Simonsen, Executive Editor**

- » A Nearer Moon, Melanie Crowder
- » Enchanted Air, Margarita Engle
- » The Shadow Behind the Stars, Rebecca Hahn
- » A Pocket Full of Murder, R.J. Anderson
- » How to Catch a Bogle trilogy, Catherine Jinks

- » The Wicked and the Just, Jillian Anderson Coats
- » This is Not a Werewolf Story, Sandra Evans
- » The Storyteller, Evan Turk
- » Tell Me Something Real, Calla Devlin
- » In Your Hands, Carole Boston Weatherford, illustrations by Brian Pinkney

Emma Ledbetter, Associate Editor

- » I Don't Like Koala, Sean Ferrell, illustrated by Charles Santoso
- » The Backwards Birthday Party, Tom Chapin and John Forster, illustrated by Chuck Groenink
- » What About Moose?, Corey Rosen Schwartz and Rebecca J. Gomez, illustrated by Keika Yamaguchi
- » Island Treasures, Alma Flor Ada
- » Ida, Always, Caron Levis, illustrated by Charles Santoso
- » If Not for You, Bob Dylan, illustrated by David Walker
- » The Sword in the Stove, Frank W. Dormer
- » The Snurtch, Sean Ferrell, illustrated by Charles Santoso
- » The Marvelous Thing That Came from a Spring: The Accidental Invention of the Toy That Swept the Nation, Gilbert Ford
- » Four-Four-Two, Dean Hughes

BEACH LANE BOOKS**Allyn Johnston, VP & Publisher**

- » Is Mommy?, Victoria Chang, illustrated by Marla Frazee
- » Rain Fish, Lois Ehlert
- » Say Hello!, Linda Davick
- » Gooseberry Park and the Master Plan, Cynthia Rylant, illustrated by Arthur Howard
- » Blue on Blue, Dianne White, illustrated by Beth Krommes
- » Nasreen's Secret School, Jeanette Winter
- » Rhyming Dust Bunnies, Jan Thomas
- » All the World, Liz Garton Scanlon, illustrated by Marla Frazee
- » Deer Dancer, Mary Lyn Ray, illustrated by Laura Stringer
- » The Scraps Book: Notes from a Colorful Life, Lois Ehlert

Andrea Welch, Executive Editor

- » LMNO Peas series, Keith Baker
- » Baby Bear Sees Blue, Ashley Wolff
- » Some Bugs, Angela DiTerlizzi, illustrated by Brendan Wenzel
- » Mama Built a Little Nest, Jennifer Ward, illustrated by Steve Jenkins
- » Raindrops Roll, April Pulley Sayre

- » The Tree Lady, H. Joseph Hopkins, illustrated by Jill McElmurry
- » Dinosaur, Douglas Florian
- » The Great Good Summer, Liz Garton Scanlon
- » The Secrets of Eastcliff-by-the-Sea, Eileen Beha

Ruta Rimas, Senior Editor

- » Long May She Wave, Kristen Fulton
- » Mouseheart, Lisa Fiedler, illustrated by Vivienne To
- » Irena's Children, Young Readers Edition, Tilar Mazzeo, adapted by Mary Cronk Farrell
- » SIX, M.M. Vaughan
- » MiNRS, Kevin Sylvester
- » The Way I Used to Be, Amber Smith
- » Fig, Sarah Elizabeth Schantz
- » The Gospel of Winter, Brendan Kiely
- » Of Metal and Wishes, Sarah Fine

Sylvie Frank, Editor

- » Strictly No Elephants, Lisa Mantchev, illustrated by Taeun Yoo
- » New Shoes, Susan Lynn Meyer, illustrated by Eric Velasquez
- » Roar!, by Tammi Sauer, illustrated by Liz Starin
- » My Story, My Dance: Robert Battle's Journey To Alvin Ailey, Lesa Cline-Ransome, illustrated by James E. Ransome
- » Miss Mary Reporting: The True Story of Sportswriter Mary Garber, Sue Macy, illustrated by CF Payne
- » Footer Davis Probably is Crazy, Susan Vaught
- » Peter Lubinsky and the Magician's Dog, Frances Sackett
- » Whistle in the Dark, Susan Hill Long
- » Ticket to India, NH Senzai

SIMON PULSE**Liesa Abrams, VP & Editorial Director, Pulse**

- » Story Thieves, James Riley
- » The Blackthorn Key, Kevin Sands
- » The Unwanted, Lisa McMann
- » Five Kingdoms series, Brandon Mull
- » Dork Diaries series, Rachel Renee Russell
- » Suicide Notes from Beautiful Girls, Lynn Weingarten
- » The Remedy, Suzanne Young
- » Zeroes, Scott Westerfeld, Deb Biancotti, Margo Lanagan
- » Other Broken Things, Christa Desir
- » Me Being Me is Exactly As Insane As You Being You, Todd Hasak-Lowy

Michael Strother, Associate Editor

- » Willful Machines, Tim Floreen
- » Diary of a Haunting, M. Verano
- » Violent Ends, Shaun David Hutchinson, et al.
- » Shades of Darkness, A. R. Kahler
- » We Are the Ants, Shaun David Hutchinson
- » Three Truths and a Lie, Brent Hartinger
- » Secrets, Lies, and Scandals, Amanda K. Morgan
- » Savage, Thomas E. Sniegowski
- » Bounders, Monica Tesler
- » Pyramid Hunters: The Iron Tomb, Peter Vegas

SKY PONY PRESS**Alison Weiss, Editor**

- » Tabula Rasa, Kristen Lippert-Martin
- » Valiant, Sarah McGuire
- » A Million Times Goodnight, Kristina McBride
- » Wandering Wild, Jessica Taylor
- » dotwav, Mike A. Lancaster
- » A Summer of Sundays, Lindsay Eland
- » Amity, Micol Ostow
- » Goofballs series, Tony Abbott
- » Code Busters Club series, Penny Warner
- » Tear You Apart, Sarah Cross

SOHO TEEN**Daniel Ehrenhaft, Editorial Director**

- » Dancer, Daughter, Traitor, Spy, Elizabeth Kiem
- » Liv, Forever, Amy Talkington
- » I'm Glad I Did, Cynthia Weil
- » Razorhurst, Justine Larbalestier
- » The Unfinished Life of Addison Stone, Adele Griffin
- » More Happy Than Not, Adam Silvera
- » The Devil and Winnie Flynn, Micol and David Ostow
- » It Wasn't Always Like This, Joy Preble
- » Dark Horses, Cecily von Ziegesar
- » Black Sabbath, John Hamburg and Lev Novak

ALGONQUIN YOUNG READERS**Elise Howard, Publisher & Editor**

- » The Witch's Boy, Kelly Barnhill
- » The Entirely True Story of the Unbelievable Fib, Adam Shaughnessy
- » The Jumbies, Tracey Baptiste
- » Thee-Ring Rascals series, Kate and Sarah Klise

- » The Girl in the Well is Me, Karen Rivers
- » The Wall Around Us, Nova Ren Suma
- » Jackaby series, William Ritter
- » Tell Me Again How a Crush Should Feel, Sara Farizan
- » The Art of Secrets, James Klise
- » Radioactive!, Winifred Conkling



SMALL PRESS MARKET SURVEY

compiled by Chelsea Mooser, updated by Kayla Heinen

There are scores of small presses currently publishing books for children and young adults. Some are well-established publishing houses that have been in business for decades. Others start up, publish books for a few years and then quietly fade away. Many small presses are niche publishers, catering to a specific need not met by mainstream publishers. Generally, small presses will pay a small advance plus a small royalty, or will offer an author or illustrator a flat fee. As one small press publisher noted, publishing with a small press is not the road to riches. It can, however, be the road to getting your offbeat manuscript published. Many authors and illustrators report that they get very personal attention from small press editors, even though the first printing may only be between 500 to 1,500 copies.

What is most important for users of this guide is to study the kinds of books published by small presses. Learn who the audience is for each publisher to whom you intend to send your work. Many publishers now have websites and we have included this information when it was provided. However, it doesn't hurt to surf the web for a particular publisher, since this is becoming a popular way for publishers to advertise their books. Although we have included e-mail addresses of those who supplied them, check with a publisher before you submit your work through electronic mail.

Do your homework: in your cover letter, let the publisher know that you have studied its list. Give solid reasons why you think your proposal or manuscript will fit its needs. In order to find out what a publisher's needs are, check out the submission guidelines at its

website. Send for a catalogue and for author's/illustrator's guidelines. Always enclose a self-addressed, stamped envelope (SASE) with your catalogue request.

Over 70 small to medium size independent publishers were sent questionnaires to determine if they were receptive to unsolicited submissions from SCBWI members. We included publishers who are actively seeking new authors and illustrators as well as those who are currently closed to submissions with the hope that eventually they will reopen. We tried to get as much specific information as possible about the kinds of books each small press publishes. Many publishers included specific titles you might want to read before submitting your work. Enclose an SASE with all correspondence to these publishers. 📧

WE LOVE CHILDREN'S BOOKS

2500 Painter Ct.
Annapolis, MD 21401
609-502-8147

Contact: Bobbie Combs
bcombs@welovechildrensbooks.com
www.welovechildrensbooks.com

Fee: No hourly rate; establishes a project fee after discussing a client's needs

Description: Website design and creation of educator guides.

Testimonial: "I'm honored to have We Love

Children's books as my Web team! I've worked with Bobbie Combs and Laurina Cashin for four years and have consistently found them enthusiastic, prompt, professional and ready to help me solve problems." —Pat Mora,
www.patmora.com

ABSEY AND CO.

23011 Northcrest Drive
Spring, TX 77389
www.absey.com

CONTACT PERSON: Edward E. Wilson

GENRE(S): Educational and Fiction

BOOKS PUBLISHED YEARLY: 10

METHOD OF SUBMISSION: Writers: Snail mail with SASE for reply

SUBMISSION GUIDELINES: absey.com/submission.php?PHPSESSID=323a40a6d2a4e5a3237fd6ffbe846ca

MULTIPLE SUBMISSIONS: No

WILL REPLY IN: 8 weeks

OTHER INFORMATION: We do not accept email submissions

ACCORD PUBLISHING

(AN IMPRINT OF McMEEL PUBLISHING)

Andrews McMeel Publishing, LLC

1130 Walnut St.

*Kansas City, MO 64106**www.andrewsmcmeel.com/index.html***CONTACT PERSON:** Submissions Editor**GENRE(S):** Fiction, no YA**BOOKS PUBLISHED YEARLY:** 200**METHOD OF SUBMISSION:** Send in cover letter and proposal with sample chapters.**SUBMISSION GUIDELINES:** No Email submissions. Outline and sample chapters. Illustrators: Send in samples of portfolio.**MULTIPLE SUBMISSIONS:** No**ACTION PUBLISHING***P.O. Box 391**Glendale, California 91209**actionpublishing.com/index.html***CONTACT PERSON:** Submissions Editor**GENRE(S):** Children's picture books, juvenile and young adult fiction and non-fiction for all ages.**METHOD OF SUBMISSION:** YA send sample chapters and outline. Picture Books send complete manuscripts. Non fiction send summary. Illustrators send samples. SASE. No Email submissions.**SUBMISSION GUIDELINES:** *actionpublishing.com/submission_guidelines_for_writers.html***MULTIPLE SUBMISSIONS:** Yes**TITLES TO STUDY:** *The Dinosaur Dog series; The Family of Ree series***ALL ABOUT KIDS PUBLISHING***P. O. Box 159**Gilroy, CA 95021**lguevara99@aol.com**www.aakp.com***CONTACT PERSON:** Linda Guevara, Editor**GENRE(S):** Picture books, Chapter books, Nonfiction, Fiction**BOOKS PUBLISHED YEARLY:** 6**METHOD OF SUBMISSION:** Have withdrawn its call for submissions until further notice. Writers: Cover letter, full manuscript with word count in upper right corner. Chapter Books: Full manuscript. Illustrators: Color copies with a cover letter. No query letters.**MULTIPLE SUBMISSIONS:** Yes**SUBMISSION GUIDELINES:** *aakp.com/guidelines.php***WILL REPLY IN:** 90 Days**METHOD OF PAYMENT:** Advance; Royalty**TITLES TO STUDY:** *Walking with Maga* by Maureen Boyd Biro; *Shadowbox Hunt: A Search and Find**Odyssey* by Laura L. Seely; *A, My Name is Andrew* by Mary Burke Peterson**AMBASSADOR BOOKS***91 Prescott Street**Worcester, MA 01605***CONTACT PERSON:** Ms. Kathryn Conlan
Acquisitions Editor**BOOKS PUBLISHED YEARLY:** 6**METHOD OF SUBMISSION:** Writers: Query letter with SASE. We do not accept email or fax submissions.**MULTIPLE SUBMISSIONS:** Yes**WILL REPLY IN:** 4 months**METHOD OF PAYMENT:** Royalty**ANCHORAGE PRESS PLAYS***Dramatic Publishing**311 Washington St.**Woodstock, IL 60098-3308**www.applays.com**customerservice@dpcplays.com***CONTACT PERSON:** Publisher**GENRE(S):** Theatrical plays for K-12 and family audience. Books on theatrical design, directing, and child drama education.**BOOKS PUBLISHED YEARLY:** 6-8**METHOD OF SUBMISSION:** See website**MULTIPLE SUBMISSIONS:** Yes**METHOD OF PAYMENT:** Royalties on sales.**AUGUST HOUSE BOOKS***3500 Piedmont Road**NE Suite 310**Atlanta, GA 30305**www.augusthouse.com/***CONTACT PERSON:** Submissions Editor**GENRE(S):** Stories pertaining to folklore, folktales, and the art and application of storytelling.**METHOD OF SUBMISSION:** Mail proposal or manuscript. No Email or phone calls. Illustrators send portfolio samples to Art Director.**MULTIPLE SUBMISSIONS:** Yes**WILL REPLY IN:** 5 Months**TITLES TO STUDY:** *Surf War; The Uglified Ducky***AZRO PRESS***PMB 342, 1704 Llano Street B**Santa Fe, NM 87505**books@azropress.com**www.azropress.com***CONTACT PERSON:** Owner: Gae Eisenhardt**GENRE(S):** Children's Books**BOOKS PUBLISHED YEARLY:** 1-2**METHOD OF SUBMISSION:** Writers: Ms.

Illustrators: Sample color or B&W illustrations

MULTIPLE SUBMISSIONS: Yes**SUBMISSION GUIDELINES:** *azropress.com/submissions.html***WILL REPLY IN:** 3-4 months**METHOD OF PAYMENT:** Royalty**OTHER INFORMATION:** Currently looking for books with a Southwestern theme. Author and illustrator must live in the Southwest: New Mexico, Colorado, Arizona, West Texas.**TITLES TO STUDY:** *Triassic Hall* (2011) by Jaenet Guggenheim and Dr Spencer Lucas; *Emus and Owlhoots* (2011) by Sid Hausman (includes a CD); *Paloma and the Dust Devil at the Balloon Festival* (2010) by Marcy Heller, illustrated by Nancy Poes**BAREFOOT BOOKS***2067 Massachusetts Ave.**Cambridge, MA 02140**www.barefootbooks.com***CONTACT PERSON:** Writers: Tessa Strickland**GENRE(S):** Children's Books**BOOKS PUBLISHED YEARLY:** 30-35**METHOD OF SUBMISSION:** Writers: Full MS.

Illustrators: Query letter with 1 or 2 samples

MULTIPLE SUBMISSIONS: Yes**WILL REPLY IN:** 6-8 months**OTHER INFORMATION:** No email submissions or queries.**TITLES TO STUDY:** *The Boy Who Grew Flowers; Off We Go to Mexico; The Animal Boogie***BAY LIGHT PUBLISHING***P.O. Box 3032**Mooresville, NC 28117**charlotte@baylightpub.com**www.baylightpub.com***CONTACT PERSON:** Writers: Charlotte Soutullo**GENRE(S):** Christian Children's Books**BOOKS PUBLISHED YEARLY:** 2**METHOD OF SUBMISSION:** Writers: Email or regular mail. Illustrators: Regular mail**MULTIPLE SUBMISSIONS:** Yes**WILL REPLY IN:** 6 weeks**BAY OAK PUBLISHING***34 Wimbledon St.**Dover, DE 19904**Bayoakpublishing@aol.com**www.bayoakpublishers.com***CONTACT PERSON:** Submissions Editor**GENRE(S):** Fiction and non fiction.**METHOD OF SUBMISSION:** Contact publisher for information.**MULTIPLE SUBMISSIONS:** Yes

BEACHHOUSE PUBLISHING

P.O. Box 5464

Kaneohe, HI 96744

info@beachhousepublishing.com

www.beachhousepublishing.com

CONTACT PERSON: Jane Gillespie, Publisher

EDITOR CONTACT: Jane Gillespie, Publisher

WRITER CONTACT: Jane Gillespie, Publisher

ILLUSTRATOR CONTACT: Jane Gillespie, Publisher

GENRE(S): Board books, bath books, picture books, nonfiction.

BOOK PUBLISHED YEARLY: 6 - 12

METHOD OF SUBMISSION: Mail or email

Writers: A cover letter with manuscript. SASE.

Illustrators: No originals

MULTIPLE SUBMISSIONS: Yes

SUBMISSION GUIDELINES: www.

beachhousepublishing.com/submission_info.html

Will Reply In: 2-6 months

BESS PRESS

3565 Harding Avenue

Honolulu, HI 96816

www.besspress.com

GENRE(S): Hawaii and the Pacific – trade, children's, textbooks, educational, cookbooks, literature

METHOD OF SUBMISSION: Writers: Please submit a hard copy and SASE. For longer books send an outline and sample chapter. It is not necessary to send illustrations, but if you do, we prefer photocopies. No email inquiries will be accepted

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 4-6 weeks

OTHER INFORMATION: We only publish trade books about Hawaii, and educational materials about Hawaii and the Pacific. If you would like a full description of our manuscript guidelines, please contact us with your mailing information

BLUE APPLE BOOKS

515 Valley Street, Suite 180

Maplewood, NJ 07040

www.blueapplebooks.com

info@blueapplebooks.com

CONTACT PERSON: Publisher

GENRE(S): Picture books that address important themes of early childhood (separation, loss, reunion, emotional bond between parents and kids, development of empathy).

BOOKS PUBLISHED YEARLY: 50

METHOD OF SUBMISSION: No longer accepting unsolicited manuscripts.

MULTIPLE SUBMISSIONS:

WILL REPLY IN: 2-8 months

METHOD OF PAYMENT: Varies

TITLES TO STUDY: *Christmas Delicious; Lines that Wiggle*

BLUE STOCKING PRESS

P.O. Box 1014

Placerville CA 95667

www.bluestockingpress.com/index.html

CONTACT PERSON: Submissions Editor

GENRE(S): Stories for young adults that focus on business, economics, finance.

METHOD OF SUBMISSION: Does not take unsolicited submissions at this time.

TITLES TO STUDY: *Common Sense Business for Kids*

BLUE MARLIN PUBLICATIONS

823 Aberdeen Road

West Bay Shore, NY 11706

631-666-0353; Fax: 631-666-0353

www.bluemarlinpubs.com

info@bluemarlinpubs.com

CONTACT PERSON: Francine Poppo Rich

WRITER CONTACT: Francine Poppo Rich

ILLUSTRATOR CONTACT: Francine Poppo Rich

GENRE(S): Picture books; middle-grade novels (historical fiction only, please).

BOOKS PUBLISHED YEARLY: 2

METHOD OF SUBMISSION: United States Post Office

MULTIPLE SUBMISSIONS: Yes, send your manuscripts to as many publishers as you like, but only one to ME at a time, please!

SUBMISSION GUIDELINES: www.bluemarlinpubs.com/Page06ForAuthors.html

WILL REPLY IN: 3 months

METHOD OF PAYMENT: Advance and royalties

TITLES TO STUDY: *In the Shadow of the Mammoth; Hanni and Beth: Safe & Sound; Miles of Smiles: The Story of Roxey, the Long Island Rail Road Dog; The Teacher Who Would Not Retire*

BOULDEN PUBLISHING

30 Oregon Street

P.O. Box 1186

Weaverville, CA 96093

530-623-5399; Fax: 530-623-5525

Help@bouldenpublishing.com

www.bouldenpublishing.com

EDITOR: Richard Morris

ASSOCIATE EDITOR: Mark Tangard

GENRE(S): Story and activity books, CD-ROMs, videos, and DVDs, lesson plans, games, etc. for children, counselors, teachers and professionals on a wide range of subject matter, bullying, teasing, bereavement, parental substance abuse, sexual abuse, academic improvement, character education, drug awareness, parental incarceration, divorce and remarriage, family issues and more. Primary focus is materials for

children and those working with children in grades pre-K through 6 however we selectively publish outside of that grade range.

QUERY LETTERS: Accepting

MULTIPLE SUBMISSIONS: Yes

UNSOLICITED MANUSCRIPTS: Yes, send to publisher's attention.

PAYMENT: Depends on project. Either work for hire or royalty.

ARTWORK INTEREST: Yes, Send to publisher's attention.

ARTWORK PAYMENT: Depends on project. Either work for hire or royalty.

BRIGHT RING PUBLISHING

P.O. Box 31338

Bellingham, WA 98228

www.brightring.com

CONTACT PERSON: MaryAnn Kohl

GENRE(S): Nonfiction

BOOKS PUBLISHED YEARLY: 1

METHOD OF SUBMISSION: Not accepting manuscripts or art submissions at this time.

MULTIPLE SUBMISSIONS:

SUBMISSION GUIDELINES: brightring.com/submissions.html

WILL REPLY IN: 4 weeks

METHOD OF PAYMENT: Flat Fee. Range: \$500-\$1000

OTHER INFORMATION: In business 15 years. Please visit website for complete submission guidelines. Free catalogue available. Bright Ring has one author and all books are a collaboration with her advice, guidance, approval, and editing.

TITLES TO STUDY: *Scribble Art*

BRIGHT SKY PRESS

Manuscript Department

2365 Rice Boulevard

Suite 202

Houston, TX 77005

www.brightskypress.com

editors@brightskypress.com

866-933-6133

CONTACT PERSON: Lucy Chambers

GENRE(S): All

BOOKS PUBLISHED YEARLY: 24

METHOD OF SUBMISSION: Send proposals as hard copies, rather than on disk over the Internet or by fax. Please send copies no originals. See website for details on proposal content for fiction and nonfiction.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 6-12 months

METHOD OF PAYMENT: Royalties

BUREAU FOR AT-RISK YOUTH

303 Crossways Park Drive
Woodbury, NY 11797
submissions@guidance-group.com
www.at-risk.com

CONTACT PERSON: Diane Baur

GENRE(S): Nonfiction only.

BOOKS PUBLISHED YEARLY: 6-10

WRITERS: Will only accept digital submissions.

Printed manuscripts sent to us will not be reviewed or returned. Please send your digital files to submissions@guidance-group.com.

For all submissions, please include a short bio including your qualifications as an expert on the subject of your submissions.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: Project-by-project basis

BUSTER BOOKS

(IMPRINT OF MICHAEL O'MARA BOOKS)

9 Lion Yard Tremadoc Road
London SW4 7NQ England
enquiries@mombooks.com
www.busterbooks.co.uk

CONTACT PERSON: Submissions Editor

GENRE(S): Informative but fun non-fiction for older children.

METHOD OF SUBMISSION: Non fiction send synopsis or full manuscripts only. Send via Email or post.

SUBMISSION GUIDELINES: No fiction.

WILL REPLY IN: 6+ Months

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *The Boys Summer Book; Meerkat Mischief*

CAROLINA WREN PRESS

120 Morris St.
Durham, NC 27701
carolinawrenpress@earthlink.net
carolinawrenpress.org

CONTACT PERSON: Andrea Selch

GENRE(S): Children's literature that deals with disease, difference, gender issues, bullying, especially by writers historically neglected by mainstream publishing.

BOOKS PUBLISHED YEARLY: 3

METHOD OF SUBMISSION: Not accepting unsolicited manuscripts at this time. Writers can submit to two contests. See website for details.

TITLES TO STUDY: *Peace Comes to Ajani; The North Carolina Alphabet Book*

CEDAR FORT PUBLISHING

2373 W. 700 S.
Springville UT 84663
www.cedarfortbooks.com

CONTACT PERSON: Submissions Editor

GENRE(S): Stories in the subjects of prayer,

The Book of Mormon, general fiction and non fiction, historical fiction, and behavioral issues.

METHOD OF SUBMISSION: Accepting unsolicited manuscripts. Please see submission guidelines and use the submission form. www.cedarfortbooks.com/manuscript-submission-guidelines/

BOOKS PUBLISHED YEARLY: 100

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *Garden of Lost Souls; The Rifts of Rime*

CIDER MILL PRESS

PO Box 454
12 Spring Street
Kennebunkport, ME 04046
johnwhalen@cidermillpress.com
cidermillpress.com/index.html

CONTACT PERSON: John Whalen, submissions Editor

GENRE(S): Interactive, creativity books and entertaining gift books.

SUBMISSION METHOD: Email as PDF preferred. Writers submit cover letter. Illustrator submit samples. See website for further guidelines. Can mail submissions with SASE.

SUBMISSION GUIDELINES: cidermillpress.com/submissions.html

WILL REPLY IN: 4 weeks

MULTIPLE SUBMISSIONS: Yes

CHILDREN'S BOOK PRESS

An imprint of Lee & Low Books Inc.
95 Madison Avenue, Suite # 1205
NEW YORK, NY 10016
cbp@leeandlow.com
www.childrensbookpress.org

CONTACT PERSON: Submissions Editor

GENRE(S): Currently publishing picture books only (fiction, historical fiction, poetry, literary nonfiction) featuring children/people of color, for readers ages 5 to 12. Of special interest are realistic fiction, historical fiction, and nonfiction with a distinct voice or unique approach.

BOOKS PUBLISHED YEARLY: Approximately 4

METHOD OF SUBMISSION: Via snail mail ONLY (see website for complete submission guidelines)

SUBMISSION GUIDELINES: childrensbookpress.org/about-us/contact-us

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 6 months ONLY if interested in acquiring your work

METHOD OF PAYMENT: advance on royalties

TITLES TO STUDY: *¡Olinguito, de la A a la Z! Olinguito, from A to X!, Marisol McDonald Doesn't Match, Rainbow Weaver, Finding the Music*

OTHER INFORMATION: Publishes work from

established and emerging authors and artists from the communities represented in their work.

CHILDSWORK CHILDSPLAY

303 Crossways Park Drive
Woodbury, NY 11797
submissions@guidance-group.com
www.childswork.com

CONTACT PERSON: Diane Baur

GENRE(S): Nonfiction, Therapeutic workbooks, Activity books

BOOKS PUBLISHED YEARLY: 6-10

METHOD OF SUBMISSION: Only accept digital submissions.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 6 weeks

METHOD OF PAYMENT: Determined by project

CLEAR LIGHT BOOKS

823 Don Diego
Santa Fe, NM 87505
market@clearlightbooks.com
www.clearlightbooks.com

CONTACT PERSON: Submissions Editor

GENRE(S): American Indian culture, religion, and history; Southwestern Americana; and Eastern philosophy and religion.

METHOD OF SUBMISSION: Cover letter, brief summary, and full manuscript. Also include samples of artwork. Illustrators submit samples.
SUBMISSION GUIDELINES: www.clearlightbooks.com/

WILL REPLY IN: 4+ weeks

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *Native American Twelve Days of Christmas*

DALMATIAN PRESS

113 Seaboard Lane
Suite C-250
Franklin, TN 37067
800.815.8696
customerservice@dalmatianpress.com
www.dalmatianpress.com

CONTACT PERSON: Publisher

GENRES: Color and activity books, storybooks, board books, educational and classics.

METHOD OF SUBMISSION: Not accepting submissions at this time.

IMPRINTS INCLUDE: Spirit Press (not accepting submissions at this time), Sonrisas (Spanish language), See separate entries for Piggy Toes and Intervisual Books (quality pop-up, novelty, board, gift and activity books).

DAVID R. GODINE PUBLISHING

Fifteen Court Square, Suite 320
Boston, MA 02108-4715

info@godine.com

godine.com/index.asp

CONTACT PERSON: Submissions Editor

GENRE(S): Children's fiction and non fiction

BOOKS PUBLISHED YEARLY: 20-30

METHOD OF SUBMISSION: Does not accept unsolicited material. Will accept submissions from an agent.

TITLES TO STUDY: *The Lonely Phone Booth; The Farmer's Alphabet*

DAWN PUBLICATIONS

12402 Bitney Springs Rd.

Nevada City, CA 95959

submission@dawnpub.com

www.dawnpub.com/submission-guidelines/

CONTACT PERSON: Writers: Glenn Hovemann. Illustrators: Muffy Weaver.

GENRE(S): "Nature Awareness" Mainly picture books that are intended to encourage an appreciation for nature and a respectful participation in it.

METHOD OF SUBMISSION: Writers: email cover letter and submission. See guidelines for more details. SASE if sending in a hard copy. Illustrators: cover letter and samples, preferred hard copies for samples.

SUBMISSION GUIDELINES: WWW.DAWN.PUB.COM/SUBMISSION-GUIDELINES
MULTIPLE SUBMISSIONS: yes

EAKIN PRESS

P.O. Box 21235

Waco, TX 76702

Kris@eakinpress.com

www.eakinpress.com

CONTACT PERSON: Kris Gholson, publisher

GENRE(S): Fiction and non fiction that cover the history and culture of the Southwest, especially Texas and Oklahoma.

METHOD OF SUBMISSION: Email full manuscripts with query letters that include synopsis and bio.
SUBMISSION GUIDELINES: www.eakinpress.com/html/submissions.html

WILL REPLY IN: 3+ months

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *The Rachel Resistance; The Feester Filibuster* by Molly Levite Griffis

FABER & FABER

Bloomsbury House

74-77 Great Russell Street

London WC1B 3DA

UNITED KINGDOM

designsubmissions@faber.co.uk

www.faber.co.uk

CONTACT PERSON: Design dept.

GENRE(S): Fiction, YA, middle grade, and picture

books.

METHOD OF SUBMISSION: ONLY ACCEPTING ILLUSTRATION SAMPLES. Send samples via post or email with cover letter.

WILL REPLY IN: Up to a year if interested.

FARCOUNTRY PRESS

P.O. Box 5630

Helena, MT 59604

editor@farcountrypress.com

www.farcountrypress.com

CONTACT PERSON: Submissions Editor

GENRE(S): Nature and history for children. Educational

METHOD OF SUBMISSION: SASE. Book proposal and sample chapters.

SUBMISSION GUIDELINES: www.farcountrypress.com/contact/submitproposal.php

WILL REPLY IN: As soon as possible

TITLES TO STUDY: *Who Pooped in Central Park?; A Cow's Boy*

FLASHLIGHT PRESS

527 Empire Boulevard

Brooklyn, NY 11225

718-288-8300

www.flashlightpress.com

editor@flashlightpress.com

CONTACT PERSON: Shari Dash Greenspan.

GENRE(S): picture books

BOOK PUBLISHED YEARLY: 2-4

METHOD OF SUBMISSION: Only email queries to according to online submission guidelines.

WRITERS: See online submission guidelines for details

ILLUSTRATORS: See online submission guidelines for details

MULTIPLE SUBMISSIONS: Yes

SUBMISSION GUIDELINES: www.flashlightpress.com/submissionguidelines.html

WILL REPLY IN: 1-2 weeks from receipt of email query

METHOD OF PAYMENT: Advance and royalties

TITLES TO STUDY: *I Need My Monster, Hammer and Nails*

FOUR CORNERS PUBLISHING

45 West 10th Street, Suite 4J

New York, NY 10011

www.fourcornersbooks.com

CONTACT PERSON: Publisher

GENRE(S): Travel and Fiction

BOOKS PUBLISHED YEARLY: 2

METHOD OF SUBMISSION: Writers: Sample chapter from published novel for this age group.

Illustrators: None needed now.

MULTIPLE SUBMISSIONS: Yes

METHOD OF PAYMENT: Flat fee

OTHER INFORMATION: Looking for books set in Canada or intriguing U.S. cities and regions. "We work very closely with writers to produce a fine book—to our specifications."

TITLES TO STUDY: *Blues Across the Bay* by Whitney Stewart; *Speechless in New York* by Ellen Dreyer; *Jammin' on the Avenue* by Whitney Stewart

FULCRUM PUBLISHING

4690 Table Mountain Dr., Ste. 100

Golden, CO 80403

acquisitions@fulcrumbooks.com

https://fulcrum.bookstore.ipgbook.com/

CONTACT PERSON: Publisher

GENRE(S): Nonfiction

BOOKS PUBLISHED YEARLY: 10-20

METHOD OF SUBMISSION: Writers: Query letter, proposal with writing sample. Illustrators: Sample color or B&W illustrations. E-mail submissions only.

MULTIPLE SUBMISSIONS: Yes

SUBMISSION GUIDELINES: www.fulcrum-books.com/client/client_pages/submissions.cfm

WILL REPLY IN: 4-6 weeks

METHOD OF PAYMENT: Advance and royalties

GIFTED EDUCATION PRESS

10201 Yuma Court, P.O. Box 1586

Manassas, VA 20108

gifted@giftedpress.com

www.giftededpress.com

CONTACT PERSON: M. Fisher

GENRE(S): Nonfiction environmental sciences or environmental studies books for gifted children

BOOKS PUBLISHED YEARLY: 20

METHOD OF SUBMISSION: Writers: Query first via e-mail.

MULTIPLE SUBMISSIONS: No

WILL REPLY IN: 4-6 weeks

METHOD OF PAYMENT: Royalty based on sales

GINGERBREAD BOOKS

602 Montauk Highway

Westhampton Beach, New York 11978

Maria@GingerbreadBooks.com

www.gingerbreadbooks.com

CONTACT: Illustrators: Maria Nicotra

GENRE(S): children's historical fiction and fiction picture books

METHOD OF SUBMISSION: Not accepting unsolicited material at this time. Illustrators: send samples in PDF form or by post to Art Director.

WILL REPLY IN: As soon as possible

TITLES TO STUDY: *Frances Woke Up Early* by Maureen Hyde

GUARDIAN ANGEL PUBLISHING

www.guardianangelpublishing.com

Editorial_staff@guardianangelpublishing.com

GENRE: children's hygiene and health. See website for details.

METHOD OF SUBMISSION: email only. Submissions accepted from May 1 - September 1. See website for details.

TITLES TO STUDY: Check website

H.J. KRAMER

New World Library

14 Pamaron Way

Novato, CA 94949

submit@newworldlibrary.com

www.newworldlibrary.com

CONTACT PERSON: Submissions Editor

GENRE(S): Spirituality, self-improvement, the environment, sustainability

BOOKS PUBLISHED YEARLY: 2-4

METHOD OF SUBMISSION: Writers: E-mail query or cover letter with proposal materials as file attachments. No longer accepting unsolicited children's book manuscripts

MULTIPLE SUBMISSIONS: Yes

SUBMISSION GUIDELINES: newworldlibrary.com/Submissions/tabid/70/Default.aspx

WILL REPLY IN: 10 weeks

METHOD OF PAYMENT: Royalties based on publisher's net receipts

TITLES TO STUDY: *Where Does God Live?* by Holly Bea; *Smudge Bunny* by Dr. Bernie Siegel; *Secret of the Peaceful Warrior* by Dan Millman

HARA PUBLISHING GROUP

Book Publishers Network

P. O. Box 2256

Bothell, WA 98041

425 483-3040; Fax: 425 483-3098

sherynhara@earthlink.net

www.bookpublishersnetwork.com

CONTACT PERSON: Sheryn Hara

GENRE(S): Self-help, Children's books, business books, memoir, cookbooks.

BOOKS PUBLISHED YEARLY: 30-35

METHOD OF SUBMISSION: Electronic is best but mail is fine also. www.bookpublishersnetwork.com/testimonials/

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 2-4 weeks

HENDRICK-LONG PUBLISHING

10635 Tower Oaks, Suite D

Houston, Texas 77070

hendrick-long@worldnet.att.net

www.hendricklongpublishing.com

CONTACT PERSON: Michael or Vilma Long

GENRE(S): Texana

BOOKS PUBLISHED YEARLY: 2-5

METHOD OF SUBMISSION: Writers: Submit manuscript with SASE. No email, please.

Illustrators: SASE; Hard copy only.

MULTIPLE SUBMISSIONS: No

WILL REPLY IN: 2 weeks

METHOD OF PAYMENT: Advance against royalties

HUMANICS PUBLISHING GROUP

12 S. Dixie Hwy, Suite 203

Lake Worth, FL 33460-3737

humanics@mindspring.org

www.humanicspub.com

CONTACT PERSON: W. Arthur Bligh, Acquisitions Editor

GENRE(S): Middle-grade nonfiction, K-3 teacher activity books, resources for teachers.

BOOKS PUBLISHED YEARLY: 30

METHOD OF SUBMISSION: Writers: Completed manuscript or query with SASE. Illustrators: Original artwork with SASE.

MULTIPLE SUBMISSIONS: Yes

SUBMISSION GUIDELINES: www.humanicspub.com/Submit_Manuscript.php

WILL REPLY IN: 6 months

METHOD OF PAYMENT: No advance. Royalty: 10%

OTHER INFORMATION: In business for 27 years. Publishers catalogue and author's guidelines available on website. Illustrators should send a 1-page bio with submission.

TITLES TO STUDY: *Super Simple Science; Teaching Terrific "4s"*

INNOVATIVE KIDS

50 Washington Street

Norwalk, CT 06854

info@innovativekids.com

www.innovativekids.com

CONTACT PERSON: Writers: Editor; Illustrators: Art Director

GENRE(S): Educational

BOOKS PUBLISHED YEARLY: 10

METHOD OF SUBMISSION: Writers: Picture book manuscript with SASE. Illustrators: Sample color/B&W with SASE.

SUBMISSION GUIDELINES: www.innovativekids.com/index.php?option=com_content&task=view&id=26&Itemid=53

TITLES TO STUDY: *Bubbleology; Bugs in the Garden*

INTERVISUAL BOOKS

(an imprint of Dalmatian Press)

113 Seaboard Lane

Suite C-250

Franklin, TN 37067

Customerservice@dalmatianpress.com

www.dalmatianpress.com

866-418-2572

CONTACT: Author: Senior Editor/Will Hollis (New York). Illustrator: Gina Rhodes-Haynes (Tennessee)

GENRE(S): Memory albums, board books, touchable counting, unique formats, giggle and grow, pop up, magic ribbon books, holiday, touch-and-feel, collectible books for ages 0-6.

METHOD OF SUBMISSION: Regular mail. Author: Senior Editor Will Hollis, Stacks 2nd Floor, 110 W. 5th Street, New York, NY 10019-2200. Illustrator: Gina Rhodes Haynes, 113 Seaboard Lane, Suite 250, Franklin, TN 37067.

WILL REPLY IN: Within 6 months

SUBMISSION GUIDELINES: Authors: Cover letter with name, address, email address, phone and fax + full ms. (100-250 word count), novelty description and info about your professional background + SASE. Illustrators: send a range of full-color print samples or high-quality color copies with resume', cover letter (name, address, email address, phone and fax, professional background); art will not be returned so send only disposable duplicate copies.

OTHER INFORMATION: No picture books, query letters or handwritten submissions and no phone calls.

ISLANDPORT PRESS

PO BOX 10

Yarmouth, Maine 04096

Submissions@Islandportpress.com

www.islandportpress.com

CONTACT: Melissa Kim, Editor

GENRE(S): Picture books, story books, middle grade chapter books, and young adult titles; books with New England sensibilities.

METHOD OF SUBMISSION: Prefer email submissions. Full manuscript with cover letter and bio. Illustrators: cover letter, bio, and samples.

MANUSCRIPT GUIDELINES: www.islandportpress.com/submission-guidelines. Prefer to work with authors and illustrators who are connected to New England or the Northeast United States.

WILL REPLY IN: Three to six months

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *The Iciest, Diciest, Scariest Sled Ride Ever! and Mystery on Pine Lake*

LAWELLS PUBLISHING

P.O.Box 1338

Royal Oak, MI 48068

lawells@tm.net

users.tm.net/sherwells/

CONTACT PERSON: Sherry A. Wells

GENRE(S): Middle-grade Creative Nonfiction; YA Biography

BOOKS PUBLISHED YEARLY: 5

METHOD OF SUBMISSION: Writers: Check website for submission guidelines. Illustrators: N/A.

MULTIPLE SUBMISSIONS: No

WILL REPLY IN: 3 weeks

METHOD OF PAYMENT: Royalties, Work for hire

TITLES TO STUDY: *Father Ford; The Mullers from Missouri*

LEAP BOOKS, LLC

PO Box 63

Otego, NY

13825

<http://leapbks.net/>

leapbks@gmail.com

CONTACT PERSON: Shannon Delany

WRITER CONTACT: Shannon Delany

ILLUSTRATOR CONTACT: Shannon Delany

GENRE(S): Middle-grade novels, young adult novels, young adult and new adult novellas, and themed anthologies.

BOOKS PUBLISHED YEARLY: 10

METHOD OF SUBMISSION: Accepting agented submissions to the appropriate editor as per our submission guidelines. Occasional open calls posted to our website or Facebook page.

MULTIPLE SUBMISSIONS: Yes, send your manuscripts to as many publishers as you like, but only one to Leap at a time, please!

SUBMISSION GUIDELINES: <http://leapbks.net/about/submissions/>

WILL REPLY IN: Approximately three months

METHOD OF PAYMENT: Competitive royalties, no advances at this time.

TITLES TO STUDY: *Storm Watcher, When Sparrows Fall, Lethally Blonde, Island Sting, Half-Life, Right Kind of Mistake, Beware the Little White Rabbit.*

LITTLE PICKLE PRESS

P.O. Box 983

Belvedere, CA 94920

www.littlepicklepress.com

submissions@littlepicklepress.com

877-415-4488

CONTACT PERSON: Submissions Editor

GENRE(S): Children's fiction and non-fiction for ages 0 - 8.

BOOKS PUBLISHED YEARLY: 5+

METHOD OF SUBMISSION: Electronic. Writers: Submit a complete manuscript and cover letter along with a signed and dated copy of our Manuscript Submission Policy & Agreement, which you may download from the website. Illustrators: If you have a Website or your work is otherwise available online (e.g., on JacketFlap), provide a link. We will contact you if we need more info or samples of your work. If your work is not online, please email at least 10

examples of your work in an electronic format. Please put "artwork submission" in the subject line of your email. Include your bio within or attached to your email. Send to leslie@littlepicklepress.com.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 3 months from the time we receive a complete query package from Creative Byline

METHOD OF PAYMENT: Upfront compensation plus royalties.

TITLES TO STUDY: *What Does It Mean to Be Global?* (October 2009), *What Does It Mean to Be Green?* (March 2010) *What Does It Mean To Be Present?* (July 2010)

MAGINATION PRESS / APA

750 First Street NE

Washington, DC 20002

Magination@apa.org

www.maginationpress.com

CONTACT PERSON: Acquisitions

GENRE(S): Nonfiction and Fiction

BOOKS PUBLISHED YEARLY: 8-10

METHOD OF SUBMISSION: Writers: Complete manuscript. No electronic submissions. www.apa.org/pubs/magination/guideline.aspx

ILLUSTRATORS: Sample color or B&W illustrations with website info

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 3-6 months

METHOD OF PAYMENT: Authors: 5-15% Royalty on net revenues. Usually no advance; Illustrators: Usually fee, no royalty.

OTHER INFORMATION: Catalogue: enclose 9" x 12" SASE. Enclose SASE with sufficient postage with all submissions if you want materials returned. Include credentials, intended audience/ market; description of book (how does it benefit readers, and how does it differ from other books).

TITLES TO STUDY: *Magic Box; The Year My Mother Was Bald; Why Are You So Sad?; Big Ernie's New Home; Feeling Better; Ginny Mom's and Mom's House; Dad's House; Don't Squeal Unless It's a Big Deal; What To Do When You Worry Too Much*

MAVAL PUBLISHING

3900 East 6th Avenue

Denver, CO 80206

Contact@mavalpublishing.com

www.mavalpublishing.com

CONTACT PERSON: George Luder

GENRE(S): Picture Books

BOOKS PUBLISHED YEARLY: 5-10

MULTIPLE SUBMISSIONS: Yes. Please contact publisher for more Information about submissions.

WILL REPLY IN: 6 months

METHOD OF PAYMENT: 5% Royalties

MEADOWBROOK PRESS

6110 Blue Circle Drive

Suite 237

Minnetonka, MN 55343

Info@meadowbrookpress.com

www.meadowbrookpress.com

CONTACT PERSON: Submissions Editor

GENRE(S): Nonfiction

METHOD OF SUBMISSION: Writers: Cover letter. Illustrators: submit nonreturnable copies (color copies are fine) of work that best represents their style and strengths.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 4 months

METHOD OF PAYMENT: Advance and royalty for authors; flat fee for illustrators.

OTHER INFORMATION: In business 30 years. Catalog free to authors and illustrators.

TITLES TO STUDY: *Arts and Crafts Busy Book*

MITCHELL LANE PUBLISHERS

P.O. Box 196

Hockessin, DE 19707

www.mitchelllane.com

CONTACT: Submissions Editor

GENRE(S): Non fiction for all age ranges

METHOD OF SUBMISSION: Work for hire basis. Send in resume with cover letter and sample work.

SUBMISSION GUIDELINES: Will not accept unsolicited material. mitchelllane.com/pages/auth_guide.php

TITLES TO STUDY: *A Kid's Guide to Genealogy; The Minotaur*

MONTH9BOOKS

4208 Six Forks Road Suite 1000 10th Floor

Raleigh, North Carolina 27609

www.month9books.com

CONTACT PERSON: Georgia McBride.

OTHER INFORMATION: We accept unagented submissions. Advances and royalties are paid on all books. We publish speculative fiction for teens and tweens.

MOUNTAIN PRESS

P.O. Box 2399

Missoula, MT 59806

info@mtnpres.com

www.mountain-press.com

CONTACT PERSON: Writers: Acquisitions

GENRE(S): History - YA biography and nonfiction. Science & Natural History--illustrated for elementary, K-5.

BOOKS PUBLISHED YEARLY: 15

MULTIPLE SUBMISSIONS: Yes with notice in cover

letter.

SUBMISSIONS GUIDELINES: mountain-press.com/for_authors.php

METHOD OF PAYMENT: Royalties to authors and illustrators. Flat fee for single illustrations (covers).

NAMELOS

www.namelos.com

evaluations@namelos.com

DESCRIPTION: High quality literary fiction, nonfiction, and poetry for middle grade and young adult readers. Books are published simultaneously in hardcover, paperback, and ebook formats.

Books published yearly: 6-8

SUBMISSIONS: Does not accept unsolicited

SUBMISSIONS: Will critique your manuscript. Send to evaluations@namelos.com. See website: www.namelos.com/submissions.php

MULTIPLE SUBMISSIONS: Yes

PAYMENT: Royalty

NEW LEAF BOOKS

WigWam Publishing Co.

P.O. Box 6992

Villa Park, IL 60181

630-832-8337

info@newleafbooks.net

www.newleafbooks.net

Not accepting submissions per website.

NORTHWORD BOOKS

National Book Network

4501 Forbes Blvd.

Lanham MD 20706 USA

www.nbnbooks.com

CONTACT PERSON: Publisher

BOOKS PUBLISHED YEARLY: 20

METHOD OF SUBMISSION: Writers: Full text. See website for more information.

Illustrators: Send samples to keep on file.

MULTIPLE SUBMISSIONS: Yes, with notice

WILL REPLY IN: 12 weeks

METHOD OF PAYMENT: Flat fee or royalty/advance

TITLES TO STUDY: See website

ONSTAGE PUBLISHING

190 Lime Quarry Road, Suite 106

Madison, AL 35758

submissions@onstagepublishing.com

www.onstagepublishing.com

CONTACT:

GENRE(S): chapter books, middle grade novels and young adult novels. We do not publish picture books. We do not publish short stories or poetry.

METHOD OF SUBMISSION: Email query and/or

synopsis and first three chapters in the body of an email. NO ATTACHMENTS will be accepted.

Send to submissions@onstagepublishing.com
Illustrators may send their web sites to the art director. They may put illustrations in the body of the email. NO ATTACHMENTS.

SUBMISSION GUIDELINES: www.onstagepublishing.com/submissions.php

WILL REPLY IN: As soon as possible

TITLES TO STUDY: Huntsville, 1892: Clara; Mission Shanghai

OOlichan Books

P.O. Box 2278

Fernie, B.C. Canada V0B 1M0

Info@oolichan.com

www.oolichan.com

CONTACT: Submissions Editor

GENRE(S): Chapter books and YA fiction by Canadian writers.

METHOD OF SUBMISSION: SASE and cover letter with full manuscript. ONLY ACCEPTS CANADIAN WRITERS. No Email.

SUBMISSION GUIDELINES: www.oolichan.com/node/20

BOOKS PUBLISHED YEARLY: 10

MULTIPLE SUBMISSIONS: Yes. Please specify in cover letter.

TITLES TO STUDY: *Kid Dynamite: The Gerry James Story*

PIGGY TOES

(an imprint of Dalmatian Press)

113 Seaboard Lane

Suite C-250

Franklin, TN 37067

www.dalmatianpress.com

866-418-2572

CONTACT: Author: Senior Editor

Illustrator: Gina Rhodes-Haynes (Tennessee).

GENRE(S): Memory albums, board books, touchable counting, unique formats, giggle and grow, pop up, magic ribbon books, holiday, touch-and-feel, collectible books for ages 0-6.

METHOD OF SUBMISSION: Regular mail. Author: Senior Editor, Stacks 2nd Floor, 110 W. 5th Street, New York, NY 10019-2200. Illustrator: Gina Rhodes Haynes, 113 Seaboard Lane, Suite 250, Franklin, TN 37067.

WILL REPLY IN: Within 6 months

SUBMISSION GUIDELINES: Authors: cover letter with name, address, email address, phone and fax + full ms. (100-250 word count), novelty description and info about your professional background + SASE. Illustrators: send a range of full-color print samples or high-quality color copies with resume', cover letter (name, address, email address, phone and fax, professional

background); art will not be returned so send only disposable duplicate copies.

OTHER INFORMATION: No picture books, query letters or handwritten submissions and no phone calls.

PINATA PRESS

(ARTE PUBLICO PRESS IMPRINT)

University of Houston 4902 Gulf Fwy, Bldg 19, Rm 100

Houston, TX 77204-2004

submapp@uh.edu

CONTACT: Submissions Editor

GENRE(S): Seeks realistic and authentic portrayal of the themes, languages, characters, and customs of Hispanic culture in the United States.

METHOD OF SUBMISSION: Submit manuscript through submission form

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 4 months

TITLES TO STUDY: *Pepita Talks Twice; The Desert is my Mother*

PROVIDENCE PUBLISHING

13607 Belinda Court

Houston, Texas 77069

www.providencepublishing.com

CONTACT PERSON: Vuthy Kuon

GENRE(S): Children's Books

BOOKS PUBLISHED YEARLY: 3-6

METHOD OF SUBMISSION: Please send a query letter via the contact page on the website. Illustrators: please submit samples to help@providencepublishing.com

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 2-6 weeks

METHOD OF PAYMENT: Negotiable

RAINTOWN PRESS

1111 E. Burnside St. #309

Portland, OR 97214

Submissions@raintownpress.com

www.raintownpress.com

CONTACT: Submissions Editor

GENRE(S): Middle Grade and YA fiction.

METHOD OF SUBMISSION: Email query letter and sample chapters. Only mail if absolutely necessary. SASE.

SUBMISSION GUIDELINES: raintownpress.com/for-writers/submission-guidelines/

WILL REPLY IN: 90 days

TITLES TO STUDY: *Spartacus and the Circus of Shadows; Visibility*

RAVEN TREE PRESS

1400 Miller Parkway
McHenry IL 60050-7030
raven@raventreepress.com
www.raventreepress.com

CONTACT PERSON: Publisher

GENRE(S): Bilingual (English/Spanish) Children's Picture Books.

BOOKS PUBLISHED YEARLY: 6-8

METHOD OF SUBMISSION: Not accepting any submissions at this time. Check website.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 4-6 weeks

METHOD OF PAYMENT: Advance and Royalties, some work for hire.

OTHER INFORMATION: See website for submission guidelines. Check before sending materials please.

TITLES TO STUDY: *Polar Slumber; Oh Crumps; Mason Moves Away; Isabel and the Hungry Coyote*

RONSDALE PRESS

3350 West 21st Avenue
Vancouver, B.C., Canada V6S 1G7
ronsdale@shaw.ca
ronsdalepress.com

CONTACT: Veronica Hatch

GENRE(S): Middle grade and YA novels, for ages 8-15. Interest in historical fiction.

METHOD OF SUBMISSION: Cover letter and sample chapters. SASE if you want the manuscript returned.

MANUSCRIPT GUIDELINES: ronsdalepress.com/submissions/ ONLY CANADIAN AUTHORS/ARTISTS

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *Eco Warrior; Hannah and the Spindle Whorl*

SCOBRE PRESS CORPORATION

2255 Calle Clara
La Jolla, CA 92037
info@scobre.com
www.scobre.com

CONTACT PERSON: Scott Blumenthal

GENRE(S): Children's and YA

BOOKS PUBLISHED YEARLY: 6-9

METHOD OF SUBMISSION: Writers: Email, Mail. Illustrators: Portfolio, website links.

WILL REPLY IN: 7-10 days

METHOD OF PAYMENT: Almost double industry standard, re: royalty percentages.

OTHER INFORMATION: "We are publishers of young peoples books designed to increase literacy by reaching young people through sports. Scobre Press is currently adding an 18 book career series to their line."

TITLES TO STUDY: *Hoop City; The Road to the Majors; The Highest Stand; Long Shot; The Long Way Around; The Kid from Courage*

SHEN'S BOOKS

1547 Palos Verdes Mall, #291
Walnut Creek, CA 94597
800-456-6660
www.shens.com
info@shens.com

CONTACT PERSON: Renee Ting, Publisher

WRITER CONTACT: Renee Ting

ILLUSTRATOR CONTACT: Renee Ting

GENRE(S): Asian and multicultural children's picture books.

BOOKS PUBLISHED YEARLY: 2

METHOD OF SUBMISSION: No email or fax. Send cover letter including brief bio and publishing history, complete ms. and SASE. Send self-addressed stamped postcard for confirmation of receipt. Writers: As above. Illustrators: mail color copies, tearsheets, and/or other illustration samples; no electronic samples on CD or by email; no original artwork; include web address if you have a site with additional samples, send contact info; can receive confirmation of receipt if send self-addressed, stamped postcard.

MULTIPLE SUBMISSIONS: Yes

SUBMISSION GUIDELINES: www.shens.com/submissions/

WILL REPLY IN: up to one year

METHOD OF PAYMENT: Negotiable

TITLES TO STUDY: *The Wakame Gatherers, Cora Cooks Pancit*

SLEEPING BEAR PRESS

315 Eisenhower Parkway, Suite 200
Ann Arbor, MI 48108
www.sleepingbearpress.com

CONTACT PERSON: Acquiring Editor

GENRE(S): Picture Books

BOOKS PUBLISHED YEARLY: 25-28

METHOD OF SUBMISSION: Not accepting submissions at this time. Check website periodically.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 9-12 months

METHOD OF PAYMENT: Royalties

TITLES TO STUDY: *The Legend of Mackinac Island; Z is for Zamboni: A Hockey Alphabet; Mercedes and the Chocolate Pilot; The Scarlett Stocking Spy*

SPORTS PUBLISHING

Skyhorse Publishing, Inc.
307 West 36th Street, 11th Floor
New York, NY 10018

www.sportspubbooks.com

CONTACT PERSON: Submissions

GENRE(S): Sports Nonfiction

BOOKS PUBLISHED YEARLY: 80

METHOD OF SUBMISSION: Writers: Proposal or manuscript with cover letter. Email sports submissions@skyhorsepublishing.com.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 8 weeks

METHOD OF PAYMENT: Bi-annual royalty

TANGLEWOOD PRESS

P.O. Box 3009
Terre Haute, IN 47803
www.tanglewoodbooks.com
ptierney@tanglewoodbooks.com
812-877-9488

CONTACT PERSON: Kairi Hamlin, Acquisitions Editor

WRITERS: Kairi Hamlin

ILLUSTRATORS: Kairi Hamlin

GENRE(S): Picture books, middle-grade, YA

BOOKS PUBLISHED YEARLY: 5-10

METHOD OF SUBMISSION: Email query or cover letter with sample chapters to khamlin@tanglewoodbooks.com. See website for further guidelines.

MULTIPLE SUBMISSIONS: Yes

WILL REPLY IN: 3-6 months

METHOD OF PAYMENT: Royalties

BOOKS PUBLISHED YEARLY: 5-10

TITLES TO STUDY: Those written by Audrey Penn, Katie McKy or illustrated by Barbara Gibson, Christa Unzner.

THREE BEARS PUBLISHING

Box 132
Aldergrove, BC, Canada V4W2T7
Info@threebearspublishing.com
www.threebearspublishing.com

CONTACT: Acquisitions Editor

GENRE(S): Picture books for ages 5 and up.

METHOD OF SUBMISSION: Cover letter and manuscript. Illustrators: send samples and cover letter. Send in post.

SUBMISSION GUIDELINES: www.threebearspublishing.com/new_page_21.htm

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *What do You Want to Be?; If I was Mayor*

TURTLE BOOKS

897 Boston Post Rd
Madison, CT 06443
turtlebooks@aol.com
www.turtlebooks.com

CONTACT PERSON: Ronald Zollshan

GENRE(S): Illustrated children's trade picture books in English & Spanish editions.

BOOKS PUBLISHED YEARLY: 6

METHOD OF SUBMISSION: Writers: Submit manuscripts with an SASE. Illustrators: Submit samples for files.

MULTIPLE SUBMISSIONS: OK

WILL REPLY IN: As soon as possible

METHOD OF PAYMENT: Contract with advance and royalties.

OTHER INFORMATION: No queries. Send complete manuscripts (No Young Adult Books).

TITLES TO STUDY: *The Lady in the Box* by Ann McGovern; *The Crab Man* by Patricia Van West; *Prairie Dog Pioneers* by Jo Harper; *Finding Daddy: A Story of the Great Depression* by Jo Harper

VENDERA PUBLISHING

PO BOX 116

Franklin Furnace Ohio 45629

www.venderapublishing.com, 711press.com

CONTACT PERSON: Jaime Vendera admin@venderapublishing.com

GENRE(S): non-fiction instructional including self help and vocal instruction, fiction- children's fiction /

for 711press- horror, fantasy, children's fantasy, sci-fi, space opera, crime drama, spy, action & adventure

BOOKS PUBLISHED YEARLY: 6 / 12

Method of Submission: electronic submission of first 2-3 chapter through secure upload server / no submissions

SUBMISSION GUIDELINES: All titles accepted except for erotica / no submissions to 711 press

MULTIPLE SUBMISSIONS: Yes / NA

WILL REPLY IN: Email / NA

WESTSIDE BOOKS

60 Industrial Road

Lodi, NJ 07644

973-458-0485

www.westside-books.com

submissions@Westside-Books.com

CONTACT PERSON: Evelyn M. Fazio, Publisher.

Writer Contact: same as above. **Illustrator**

Contact: same as above.

GENRE(S): YA fiction (no fantasy or chick lit), YA nonfiction (issue-based); will consider novels in verse and graphic novels.

BOOKS PUBLISHED YEARLY: 15-20

METHOD OF SUBMISSION: Query by email describing your novel in a few paragraphs with a 1-2 page synopsis; if interested, we'll request email sample pages from the novel as Ms.

Word docs, then possibly a full manuscript. No queries by phone or fax; or no cold submissions of manuscripts in hard copy, on disc or via

email. Writers: send query to submissions@

westside-books.com. Illustrators: send query to submissions@westside-books.com

MULTIPLE SUBMISSIONS: Yes, but no more than two at a time, please.

SUBMISSION GUIDELINES: www.westside-books.com

WILL REPLY IN: 4-6 months to review full ms.

METHOD OF PAYMENT: royalty advance and royalties based on sales.

TITLES TO STUDY: *Stepping Up*, *Running for My Life*, *The Ring*, *Listen*, *Saved by the Music*

WINDWARD PUBLISHING

(An Imprint of Finney Company, Inc.)

8075 215th Street West

Lakeville, MN 55044

952-469-6699

www.finneyco.com

info@finneyco.com

CONTACT PERSON: Finney Company

GENRE(S): Primarily nonfiction covering natural history and science, outdoor recreation and children's literature and occasional Fiction with educational value.

BOOKS PUBLISHED YEARLY: 6-8

METHOD OF SUBMISSION: No electronic submissions. Query by mail with brief overview, table of contents, intro and at least 3 chapters, description of proposed market, SASE.

MULTIPLE SUBMISSIONS: Yes

SUBMISSION GUIDELINES: www.finneyco.com/authoring.html

WILL REPLY IN: 10-12 weeks

METHOD OF PAYMENT: Royalties

OTHER INFORMATION: No A,B,C or 1, 2, 3 books, board books mysteries, romances, science fiction, poems, short story collections, religious material or recipe/cookbooks. Will provide free catalogs.

YORKSHIRE PUBLISHING

Post Office Box 472246

Tulsa, Oklahoma 74147

submissions@yorkshirepublishing.com

www.yorkshirepublishing.com

CONTACT: Submissions Editor

GENRE(S): Children's fiction and non fiction

METHOD OF SUBMISSION: Fill out form on website and send in manuscript via email

SUBMISSION GUIDELINES: yorkshirepublishing.com/

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *The Tortoise and the Hair Piece*

ZIPPER PRESS

PO Box 164

Englewood, OH 45322-0164

zipperpress@zipperpress.com

www.zipperpress.com

CONTACT: Submissions Editor

GENRE(S): Picture books and easy reader fiction

METHOD OF SUBMISSION: Currently not accepting submissions, but check website periodically.

TITLES TO STUDY: *The Little Wooden Table*; *It's Raining Whisper*



MAGAZINE MARKET GUIDE

This market guide should not be used as a substitute for a particular magazine's guidelines. It is intended as a reference guide only. URLs for online guidelines for many magazines are listed in this guide. The listings include juvenile, preteen, teenage, and young adult, as well as secular, religious, and special interest magazines. This survey was conducted by sending out a questionnaire and request for guidelines to the editors of each magazine listed. Some previously listed magazines have gone out of business or have asked not to be listed. Also not included are magazines that pay with copies. The SCBWI feels that writers and illustrators should be paid money for their work.

Wherever possible, explicit information is provided for each publication's requirements, policies, and procedures. An effort has been made to include more information for illustrators and artists. In some instances, publishers may not have provided all the information requested, and guidelines change, so always send for guidelines.

KNOW THE MAGAZINE MARKET

Study this guide to get an idea of which magazines interest you and may be interested in your work. Then, get your hands on those magazines! If your library or newsstand does not carry a magazine, write a letter to the editor requesting guidelines and a sample copy (there is usually a fee). You can often find details for doing this along with back issues and theme lists on a magazine's website.

STUDY THE MAGAZINE

Look at the quality, format, style, and trends of the magazine. Note how much is devoted to fiction, nonfiction, short stories, artwork, etc. Notice the titles, types of stories, articles, word length, and vocabulary. Compare and critique your work against the published work. Would your work fit in with this magazine? Remember that the stories and articles you read are the type of work the magazine is seeking. It's best to study current issues as formats and what is included in the magazine change.

STUDY THE GUIDELINES

When they are available, look up online guidelines for more current information. Take notice of the description of the magazine, the age level, and what the magazine accepts. What will they pay you? What rights do they buy? How long will it take to get a response? Take note of the editor's comments. All editors want contributors to submit work that fits the magazine's format and requirements. This can only be

done by following the magazine's guidelines closely. If you are writing a nonfiction piece, be sure to include all documentation the magazine requires. Understand the terms before you submit your work; the time spent researching the magazine and its guidelines could mean the difference between a sale and rejection.

THINK LIKE AN EDITOR

Editors want a professional-looking manuscript (see "From Keyboard to Printed Page"). In the top left-hand corner of the first page you should include your name, address, zip, phone number, and social security number (single spaced). In the top right-hand corner, include the word count.

Some editors prefer queries (make sure to check), especially for nonfiction articles. When submitting queries, include writing samples or clips of your published work. Describe your idea and qualifications, listing your publishing credits, if any. Before you query make sure you will be able to gather enough information to write the article. Illustrators should query with color copies (no larger than 8" x 10") of at least five different pieces of art, all labeled with your name, address, phone number, and type of media. Send with a cover letter or résumé, tear sheets if any, and an SASE. Send only what each editor asks for in the guidelines and state that the editor may keep the work for his/her file. Never send original art work. Editors may keep your work on file to contact you for future assignments.

KNOW YOUR RIGHTS

When a magazine purchases your work, it buys certain rights. Be sure you understand what rights you are selling before you agree to the purchase.

- » First North American Serial Rights means the publisher purchases the permission to publish the work for the first time in North America only. All other rights belong to you, the creator of the work.
- » First Serial Rights permits the publisher to publish your work for the first time in its magazine, journal, or periodical. All other rights belong to you, the creator of the work.
- » One-time rights differ from First North American Serial Rights in that the purchasers have no guarantee that they will be the first to publish the work. One-time rights most often apply to photos, illustrations and artwork but occasionally will apply to writing, especially in the religious Sunday School take-home papers.
- » All Rights means the editor purchases all the rights to your work. Sometimes the editor is flexible, and may allow the rights to revert back to you. Selling all rights means you allow the publication to use your work as many times as it wants to, at any time, in any place, without further payment to you. You will always be given credit for writing the piece but you cannot resell it elsewhere.

MAILING YOUR MANUSCRIPT

Always send a copy of your manuscript while keeping the original for your files. Mail the copy flat in a large manila envelope and include an SASE with sufficient postage. You may also want to include a self-addressed, stamped postcard with the following information on the back: [Name of magazine] is in receipt of [manuscript title] on [date]. Never e-mail your manuscript unless the guidelines say it is allowed or you are asked by an editor to do so.

MAILING ILLUSTRATIONS

Never send original artwork until instructed by the editor. When querying, send color copies of artwork protected by cardboard or cover stock that won't bend easily, in a large manila envelope. Be sure to mark the envelope: ILLUSTRATIONS—DO NOT BEND. Always include an SASE. When the editor requests the original artwork, protect it the same way but make sure to send the package by certified mail, UPS, or Federal Express. This way you will be able to trace the package if it gets lost in the mail.

MAILING PHOTOGRAPHS

Most editors request 5" x 7" black-and-white glossy prints, although some prefer an 8" x 10". Include your name, address, phone number, identity and source of each photo, either on a separate piece of paper (with numbered photos) or typed on a label and attached to the back of each photo. Do not mount photos on board or paper. Include model releases. Mail photos in photo envelopes or place between cardboard of equal size. Mark envelope: PHOTOS—DO NOT BEND. Include an SASE.

IN GENERAL

Keep copies of everything you send (what you send, which magazine, which editor, date). If your manuscript is returned, make a note of that and try another suitable magazine. If you have not heard from the editor in the time stated in its guidelines, write a courteous letter along with an SASE asking the status of the work. Remember, getting your work published is not easy and takes persistence. Don't give up if you are rejected: it happens to the best of us! 🍀

GLOSSARY OF TERMS

Assignment

This is an agreement between the publisher and writer, or illustrator, in which the writer or illustrator agrees to do a specified job. The agreement may include a description of the assignment, the fee agreed upon, when it will be paid, if there will be any payment in advance, a completion date, and if there is a kill fee.

Byline

Author's or illustrator's name as it appears in published work.

Clips

Samples of published work, usually from magazines or newspapers. It can also mean reviews of your work or publicity about you and/or your work (receiving an award for your work, for example).

Contributor's Copy

As the contributor of work to a magazine, you may receive one or more free copies of the magazine in which your work appears.

Copyright

The copyright law, effective January 1, 1978, protects your work as soon as it has been created in tangible form, even if not yet published. It recognizes you as the creator and owner of the work and grants you all rights, benefits and privileges the ownership entails. Usually a publication formally copyrights your work for you, but if the publication is not copyrighted, you must do so. The year stated in the copyright notice of a publication is the year of publication, not creation.

Cover Letter

A brief letter accompanying a query or a complete manuscript telling the editor pertinent information, or it may outline your expertise, your background, special knowledge, or remind the editor she/he requested your manuscript or illustration.

Features/Articles

Features and articles generally fall into categories: special columns, special topics or themes, special departments of the magazines.

Fee

If a fee is indicated for a sample copy of the magazine and/or guidelines, include check or money order, made payable to the magazine, unless otherwise stated. DO NOT send cash or loose stamps.

Fillers

Usually a short item used by an editor to "fill" remaining space in a column or a special space in the magazine, such as jokes, anecdotes, poetry, puzzles, recipes, quips, etc.

GLOSSARY OF TERMS (CONT'D)

Illustrations

Can refer to any kind of artwork or graphic designs, engravings or photography. They are usually paid for separately from manuscripts unless it is specified as a package sale. A package sale includes the sale of the manuscript and illustrations, which can be done by one person or in partnership with another.

International Reply Coupon

This coupon, also known as an IRC, is purchased at the post office to be used instead of stamps for the SASE when sending a manuscript to a foreign country. The editor exchanges the IRC for that country's corresponding stamps to return your manuscript. The number of IRCs required depends upon the weight of the manuscript. Never send a personal check instead of IRCs.

Kill Fee

The writer or illustrator receives a portion of the agreed-upon fee for a work which was subsequently canceled. Kill fee terms should be agreed upon when the assignment is accepted; otherwise, the writer or illustrator will not be entitled to one. Kill fees are not common and are only offered to writers or illustrators working on assignment, not on speculation. After receiving the kill fee, the writer or illustrator may submit the work elsewhere.

Legal-size Envelope

Also known as the #10 or business-size envelope, used in sending business correspondence, and is often the size required for an SASE.

Model Release

This form is signed by the person in the photograph (or by his/her legal guardian if a minor). It authorizes the photographer to use the photograph for business as well as editorial purposes. If the subject of the photograph is an animal, object, building, or place, then a model release must be signed by the owner.

MS

Manuscript. Plural: mss.

Payment on Acceptance

The editor, purchaser of a written piece or illustration, agrees on behalf of the publisher to send a check for the work upon acceptance or agreement of purchasing the work. Payment on acceptance could be as long as several months, depending on the magazine's pay schedule.

Payment on Publication

The editor, purchaser of a written piece or illustration, agrees to send a check for the work upon publication of the work. This could be several months to several years, depending upon its editorial calendar.

Photo Essays/Photo Features

The emphasis of the essay or article is on the photo rather than the

text, or is on both. Sometimes photo essays or features tell their own story with few words.

Public Domain

Material whose copyright has run out or lapsed is in the public domain. Since copyright law has changed several times in recent years, determining if a particular work is public domain or not may require considerable research.

Query

A letter addressed to an editor that tells about a written item or illustration you wish to submit to the magazine. It includes your proposed idea, a sample of your work, bibliography for nonfiction, your expertise and background, and why you believe your work can make a difference to the readers.

Reprints

Occasionally magazines will purchase reprints of previously published pieces. When sending reprints, make sure you have fulfilled the obligations of the first magazine in which it was published. Your contract will explain when you are free to resell your writing. Even if you were paid on acceptance for the first publication of your writing, it does not guarantee that the work will be published at any specific date unless so specified in the purchase. It may mean that the work can be held for months or years before publication. This means that you, the creator, cannot resell the work until it is published.

Response Time

The length of time the editor takes to report back to you about the work you submitted, a query, or to a request for information. If the editor hasn't responded in the promised time, a courteous follow-up letter is in order. Do not call or fax the editor.

SASE

A self-addressed, stamped envelope for the return of your material. For foreign publishers, you may be required to use foreign postage as US postage will not be valid. Check with your post office for information.

Tearsheets

Originally this term referred to pages torn out of a magazine or newspaper containing your printed work, a review of your work, a reference to your work, or all of the above. Today photocopies of these are often used instead of originals.

Unsolicited Manuscript

A manuscript sent without prior authorization. Magazines that do not take unsolicited manuscripts require that you query first and wait for a response. 📧

SECULAR MAGAZINES

AIM (AMERICA'S INTERCULTURAL MAGAZINE)

P.O. Box 390

Milton, WA 98354-0390

www.aimmagazine.org

Email: apiladoone@aol.com

CONTACT: Ruth Apilado, Associate Editor

GUIDELINES: www.aimmagazine.org/submit.htm

DESCRIPTION: A quarterly magazine with the focus of eliminating racism from our world through the written word. AIM is a non-profit magazine.

AGE GROUP: High School

ACCEPTS: Articles, poems, essays and short stories that show how alike all races are. No more than 4,000 words.

TERMS: \$25 plus publication

COMMENTS: We not only appeal to high school writers, we want everyone interested in creating a world without racial and religious prejudice to submit to us.

AMERICAN GIRL

8400 Fairway Place

Middletown, WI 53562-0986

www.americangirl.com

CONTACT: Submissions Editor

GUIDELINES: www.americangirl.com/corp/corporate.php?section=about&id=8

DESCRIPTION: bimonthly, 4-color, girls' magazine (ages 8+)

ACCEPTS: Not currently looking for fiction.

"We're looking for individual girls or groups who are doing something other girls would love to read and learn about. Find a topic about which girls are passionate. Past pieces have featured girl entrepreneurs, girls who attend unusual schools, and girl bands. Look for new twists on familiar topics. Please send queries rather than finished manuscripts." Sections include: Girls Express and Craft and Cooking.

TERMS: Negotiable; pays on acceptance, first North American rights; responds in 12 weeks

COMMENTS: All queries must be accompanied by a SASE. Sample issues available for \$5.95.

APPLESEEDS

140 E. 83rd St. New York, NY 10028

www.cobblestonepub.com

Email: swbuc@aol.com

CONTACT: Susan Buckley, Editor

GUIDELINES: www.cobblestonepub.com/guides_editorial.html

DESCRIPTION: 36-page, theme-based multidisciplinary social studies magazine.

AGE GROUP: 7-10

ACCEPTS: Focus is on nonfiction. Send queries only. Email preferred. Feature articles (1-4 pages; nonfiction, interviews, how-to); departments ("Fun Stuff," "By the Numbers," "Reading Corner," "Where in the World," "Experts in Action," "The Artist's Eye").

TERMS: All rights purchased. Rate of pay is \$50 per 150-word page.

COMMENTS: Writers may propose an article for any issue and must be closely related to the theme. Theme list is posted on Cobblestone website under editorial guidelines. Query articles for individual themes separately. Looking for articles that are lively, age-appropriate, and exhibit original approach. Scientific and historical accuracy extremely important. Use primary sources and up-to-date resources.

ASK

70 East Lake Street, Suite 800

Chicago IL 60601

www.cricketmag.com/ask

www.askmagkids.com

Email: ask@askmagkids.com

CONTACT: Liz Huyck, Editor

GUIDELINES: cricketmag.submittable.com, www.cricketmag.com/submissions

DESCRIPTION: Themed nonfiction magazine exploring science, technology, nature, history of science, and art (nine issues per year)

AGE GROUP: 7-10

ACCEPTS: Query pitches for theme-specific articles, photo essays, and stories, 400-1600 words. The ideal Ask article should tell a well-researched, engaging story about some interesting discovery, event, or idea in science, technology, or the arts. Prefer an informal, engaging style with plenty of humor. Start with a question, not a fact.

TERMS: Rates vary. Payment after publication. Rights vary.

COMMENTS: Send query pitch, sample first paragraph, and comprehensive bibliography/list of resources. Please visit cricketmag.submittable.com or cricketmag.submittable.com for themes and editorial calendar before submitting.

BABYBUG

70 East Lake Street, Suite 800

Chicago, IL 60601

www.cricketmag.com/babybug

www.babybugmagkids.com

Email: babybug@babybugmagkids.com

CONTACT: Submissions Editor

GUIDELINES: submittable.cricketmag.com;

www.cricketmag.com/submissions

DESCRIPTION: A look-and-listen magazine for babies and toddlers (9 issues per year).

AGE GROUP: 6 months – 3 years

ACCEPTS: Writing: We seek literary manuscripts that adults and very young children will want to read together again and again. We are especially interested in rhythmic and rhyming poetry (poems may explore a baby's day, or they may be more whimsical); very short, clear fiction and nonfiction (six sentence maximum); "first concepts" (playful takes on simple ideas); action rhymes and finger plays. Art: By assignment only (see submission guidelines for details about submitting portfolio samples).

TERMS: Stories and articles: up to 25¢ per word. Poems: up to \$3.00 per line, \$25.00 minimum.

Payment after publication. Rights vary.

COMMENTS: No advance list of themes. Do not query. Include exact word count. Prefers online submissions. Please allow 3-6 months response time.

BOYS LIFE

1325 W. Walnut Hill Lane

Irving, TX, 75038

www.boyslife.org

CONTACTS: Johnny D. Boggs, Fiction Editor; Aaron Derr, Nonfiction Senior Writer

GUIDELINES: www.boyslife.org/home/383/resources-for-contributors

DESCRIPTION: General-interest monthly magazine published by Boy Scouts of America since 1911.

AGE GROUP: 8-18

ACCEPTS: Nonfiction (500-1,500 words; query Articles Editor), columns/how-to features (300-750 words; query Associate Editor) short stories (1000-1500 words; query Fiction Editor or send completed ms).

TERMS: Major nonfiction articles: \$400-\$1,500; columns: \$150-\$400; how-to articles: \$250-\$300; short stories: \$750 and up. First rights for all original, unpublished material, pays on acceptance.

COMMENTS: "Write for a boy you know who is 12. Our readers demand crisp, punchy writing, in relatively short, straightforward sentences." Editors follow the New York Times Manual of Style and Usage. All articles are commissioned; unsolicited nonfiction manuscripts will be returned. Query by mail, not by phone.

BOYS QUEST

P.O. Box 227

Bluffton, OH 45817-0227

www.boysquest.com

Email: info@funforkidzmagazines.com

GUIDELINES: funforkidzmagazines.com/bq_guidelines

DESCRIPTION: Boys' bimonthly

AGE GROUP: 6-13

ACCEPTS: Fiction and nonfiction (around 500 words) puzzles, poems, cooking, carpentry projects, jokes and riddles. Photography is accepted based on articles, art is by assignment (send sample of art to be kept on file—inside art is pen & ink.

TERMS: Buys first American serial rights and pays upon publication. Minimum of 5 cents per word for fiction and nonfiction, \$10 per poem or puzzle; art: \$35 full page, \$25 for partial page.

COMMENTS: Looking for "articles, fiction, nonfiction and poetry that deal with timeless topics such as pets, nature, hobbies, science, etc." Each issue revolves around a theme; check the website for a list of future themes. Nonfiction should be accompanied by black and white photographs. Prefers complete ms with cover letter, "Attn: The Editor."

CHESS LIFE FOR KIDS

U.S. Chess Federation

P.O. Box 3967

Crossville, TN 38577

www.uschess.org

gpetersen@uschess.org

AGE GROUP: 12 and under

ACCEPTS: Chess games and instruction, chess news, puzzles, photos, humor, tips, cartoons. Unsolicited manuscripts on speculation are welcomed, but queries with clips are preferred.

TERMS: Payment is generally \$75 per page (800-1,000 words). All rights unless negotiated.

COMMENTS: Submissions should be made on disk or emailed. Guidelines available.

CHIRP

Owl Magazine Group

49 Front St. E., 2nd Floor

Toronto, M5E 1B3, CANADA

www.owlkids.com

Email: chirp@owl.on.ca

GUIDELINES: Not accepting unsolicited manuscripts as of 8-2009.

DESCRIPTION: A see and do magazine for pre-schoolers, printed monthly during school year.

AGE GROUP: 2-6

ACCEPTS: Solicited Submissions Only

TERMS: Buys all rights, \$100-\$250 for longer stories, and \$10-\$50 for shorter stories or

poems.

COMMENTS: Aimed at non-readers, basic text is important with suggestions of visual reference. Submissions from outside Canada must be accompanied by a money order or IPC for \$2. Allow 12 weeks to review ms.

CICADA

70 East Lake Street, Suite 800

Chicago, IL 60601

www.cricketmag.com/cicada

Email: cicada@cicadamag.com

CONTACT: Submissions Editor
Guidelines: submittable.cricketmag.com; www.cricketmag.com/submissions

DESCRIPTION: Bimonthly literary magazine (six issues per year)

AGE GROUP: 14+

ACCEPTS: Fiction and novella (to 9,000 words): Realistic, contemporary, and historical fiction, as well as humor, mysteries, fantasy, and science fiction. Nonfiction (to 5,000 words): First-person experiences of interest to teens and young adult readers. Poetry (to 25 lines): serious, humorous, rhyming or free verse. Comics: Cicada publishes comics, zines, visual poems, and any other work in image and/or text.

TERMS: Stories and articles: up to 25¢ per word. Poems: up to \$3.00 per line, \$25.00 minimum. Payment after publication. Rights vary.

COMMENTS: No advance list of themes. Do not query. Include exact word count. Prefers online submissions. Please allow 3-6 months response time.

Email comics to cicada@cicadamag.com (subject line: COMIC SUBMISSIONS).

CLICK

70 East Lake Street, Suite 800

Chicago, IL 60601

www.cricketmag.com/CLK-CLICK-Magazine-for-Kids-ages-3-6

www.clickmagkids.com

Email: click@clickmagkids.com

CONTACT: Amy Tao, Editor

GUIDELINES: www.cricketmag.com/submissions

DESCRIPTION: Themed nonfiction magazine that explores science, art, and nature (9 issues per year).

AGE GROUP: 3-7

ACCEPTS: Click presents nonfiction concepts to young children through a variety of formats: articles, photo essays & stories. Articles & photo essays (200-400 words) should explain the how & why of something in a friendly, engaging, humorous way. Prefer informal, conversational style; best articles tackle one idea or concept

in-depth rather than several ideas superficially. Stories (600-1,000 words) should contain and explain nonfiction concepts within them; successful stories often show children engaged in finding out about their universe with the help of supportive, but not all-knowing, adults.
TERMS: Rates vary. Payment after publication. Rights vary.

COMMENTS: Click themes introduce children to ideas and concepts within the natural, physical, or social sciences; the arts; technology; math; and history. The goal is to allow young children access to the world of ideas and knowledge in an age-appropriate yet challenging way. Articles and stories are commissioned. Please see theme list and writers guidelines at www.cricketmag.com/submissions. Authors must provide bibliography, listing all resource materials and notes as the sources of facts and information given.

COBBLESTONE

Cobblestone Publishing

30 Grove St., Suite C

Peterborough, NH, 03458

www.cobblestonepub.com

Email: mchorlian@caruspub.com

CONTACT: Meg Chorlian, Editor

DESCRIPTION: Theme-based history magazine for young people.

AGE GROUP: 8-14

ACCEPTS: Related to theme: Feature articles (700-800 words; in depth nonfiction, plays, first-person accounts, biographies); supplemental nonfiction (300-600 words); fiction (up to 800 words; authentic historical/biographical fiction, adventure, legends); activities (up to 700 words; crafts, recipes, etc. Sketches should accompany these queries); poetry (up to 100 lines); puzzles and games (crosswords, mazes and picture puzzles relating to theme—no word finds).

TERMS: Feature articles, supplemental nonfiction and fiction pay 20-25¢/word; others are paid on an individual basis. We buy all rights.

COMMENTS: A query including cover letter, outline, bibliography, writing sample and SASE must accompany each individual idea; may send multiple queries. Go-aheads requesting material proposed is usually sent five months prior to publication date. Response time may be several months. We only notify people if a query is accepted; we no longer return unused queries. Theme list and index of past issues is available online.

COLLEGE BOUND*1200 South Ave., Suite 202**Staten Island, NY 10314**www.collegebound.net**Email: editorial@collegebound.net***CONTACT:** Gina LaGuardia, Editor**DESCRIPTION:** Bimonthly college prep magazine**AGE GROUP:** High School**ACCEPTS:** Feature articles (800-1,100 words; real-life student experiences, college life tips) and specific departments (150-1,000 words: campus survival tips, admissions advice, money tips, college experiences, opinion on college controversies). Should be original, thought-provoking ideas.**TERMS:** Features: \$70-\$100; departments: \$15-\$100. Buys first rights and will consider second rights.**COMMENTS:** Query first (via e-mail or mail), include a summary, specifics about who you will interview or stories you will tell, two or three samples of writing and SASE. Tone of the articles is light-hearted and fun; when you query "begin with the lead you expect to put on the article; make it catchy—grab our attention!" Allow 4 to 6 weeks for response.**COUSTEAU KIDS***The Cousteau Society**P.O. Box 112, 61 E. 8th St.**New York, NY 10003**www.cousteaukids.org**Email: mnorkin@wrccp.com***CONTACT:** Melissa Norkin, Editor**DESCRIPTION:** Bimonthly educational publication. Formerly Dolphin Log.**AGE GROUP:** 7-12**ACCEPTS:** No fiction! No talking animals! No first-person accounts or articles by children! Wants nonfiction articles (features 500-700 words; shorter pieces to 250 words) about science, nature, marine biology, ecology, environment. Also interested in "games based on scientific fact, original home science experiments, and art projects that are related to an ocean theme." Query first! Unsolicited mss will be returned unread. Illustrations must be realistic. Will review artwork for assignment if queried.**TERMS:** Pays \$100-\$300 for features and \$15-\$100 for shorter pieces on publication and buys one-time rights. Query for photo submissions and rates. Only duplicate slides accepted.**COMMENTS:** It "is not a good market for the beginning writer. Read at least 3 recent issues; 95% of submissions are rejected because the content or style is inappropriate for our publication." Cousteau Kids is photo-oriented,

but also needs illustrators, especially with biology background. Needs range from simple line drawings to scientific illustrations. Send \$2.50 for sample issue and 9"x12" SASE w/3 first-class stamps.

CRICKET*70 East Lake Street, Suite 800**Chicago, IL 60601**http://shop.cricketmedia.com/magazines/**CRICKET-Magazine-for-Kids.html**http://www.cricketmedia.com/**www.cricketmagkids.com**Email: cricket@cricketmedia.com***CONTACT:** Submissions Editor**GUIDELINES:** *submittable.cricketmag.com;**http://www.cricketmedia.com/submission-**guidelines/***DESCRIPTION:** Monthly literary magazine (nine issues per year).**AGE GROUP:** 9-14**ACCEPTS:** Fiction (1,200-1,800 words): realistic, contemporary, historic, humor, mysteries, fantasy, science fiction, folk/fairy tales, legend, myth. Nonfiction (1,200-1,800 words): biography, history, science, technology, natural history, social science, geography, foreign culture, travel, adventure, sports. Poetry (max. 35 lines): serious, humorous, nonsense rhymes. Puzzles, mazes, crafts, recipes, plays, music. Art is commissioned separately from text. Accepts illustrations in various media: pencil, ink, watercolor, acrylic, oil, pastels, scratchboard, woodcut.**TERMS:** Stories and articles: up to 25¢ per word.

Poems: up to \$3.00 per line, \$25.00 minimum.

Activities and recipes: \$75.00 flat rate. Payment after publication. Rights vary.

COMMENTS: Cricket would like to reach as many children's illustrators and authors as possible for original contributions, but our standards are very high, and we will accept only top-quality material. Art should be realistic and humorous, but not caricatures or "cartoony." For art send tear sheets or photocopies, each clearly labeled with name, address, and phone number. No advance list of themes. Do not query. Include exact word count. Prefers online submissions. Please allow 3-6 months response time.**DIG INTO HISTORY***Exploring World History Cobblestone Publishing**30 Grove St., Suite C**Peterborough, NH 03458**www.cobblestonepub.com**Email: askcalliope@meganet.net**Email: cfbakeriii@meganet.net***CONTACT:** Rosalie Baker, Editor**DESCRIPTION:** Theme-based world history magazine published 5 times a year.**AGE GROUP:** 9-14**ACCEPTS:** Related to theme: Feature articles (700-800 words, in-depth nonfiction, plays, biographies); supplemental nonfiction (300-600 words, little known information); fiction (max. 800 words, authentic historical/ biographical fiction, adventure, retold legends, etc.); activities (max. 700 words) a child can do alone or with supervision; puzzles/games (no word finds); photos (must relate to theme, submit with query or article). All art must be produced on "bendable" paper for scanning purposes. Computer-generated art, when appropriate, is encouraged.**TERMS:** Query first; pays 20¢-.25¢/word on publication. Buys all rights.**COMMENTS:** Contact for future themes. Queries (no e-mail) preferred with brief cover letter stating subject/word length, detailed one-page outline, bibliography, SASE, and writing sample. May submit multiple queries; magazine is 80% freelance. Response time 2-4 months.**DRAMATICS***Educational Theatre Association**2343 Auburn Ave.**Cincinnati, OH 45219-2815**www.edta.org**dcorathers@edta.org***CONTACT:** Don Corathers, Editor**GUIDELINES:** *www.edta.org/publications/writers_**guidelines.asp***DESCRIPTION:** Educational theater magazine

published September - May.

AGE GROUP: High School**ACCEPTS:** Articles (800-4,000 words), interviews, surveys, photo spread with copy, book reviews, humor pieces. Plays (one-act and full-length, unpublished; performable in high schools; no children's theater pieces, teen angst dramas or overtly didactic "message" plays). Finished ms should conform to Chicago Manual of Style. Submit any photos and/or illustrations with article. High-res JPEGs preferred; color transparencies, 35mm+, color or B&W prints (5x7 or larger), line art are also acceptable.**TERMS:** Pays \$25-400 on acceptance for first publication rights. Buys one-time, non-exclusive publication rights to plays; playwright retains all other rights. Responds in 6 weeks.**COMMENTS:** Prefers finished manuscript but will respond to queries. No phone or e-mail queries. Sample copy for \$2.50. "What makes us cranky: writers too lazy or careless to do basic reporting and research; writers who represent

themselves as experts when they're not; would-be playwrights who do not understand the basic conventions of playscript format or even the basic conventions of the stage."

DYNAMATH

Scholastic Inc.

555 Broadway, Room 367

New York, NY 10012-3999

Email: dynamath@scholastic.com

CONTACT: Matt Friedman

DESCRIPTION: Themed monthly classroom magazine (September - May).

AGE GROUP: Grades 3-6

ACCEPTS: Articles that show real-life applications of math skills (up to 600 words) including an activity that uses the type of math explained in the story; could include stories on sports, careers, famous personalities, consumer awareness, popular TV shows and/or movies. Interdisciplinary articles (up to 600 words) including activity that uses math that is relevant to story; could include graph reading activities, issues in the news; best when they have a kid-oriented slant.

TERMS: Pays \$250+.

COMMENTS: Query first through mail. "The tone of DynaMath is casual. We aim to show kids that math can be fun and relevant to their lives. All the while, we remain true to the middle and upper elementary math curricula: place value; whole number addition, subtraction, multiplication, division; whole number conceptualization, addition and subtraction of fractions and decimals; chart and graph reading; measurement; geometry; problem-solving skills like using a logic line or classifying attributes; critical thinking; and other skills of similar difficulty levels."

FACES

Cobblestone Publishing

30 Grove St., Suite C

Peterborough, NH 03458

www.cobblestonepub.com

CONTACT: Elizabeth Crooker Carpentiere

DESCRIPTION: Theme-based magazine published September - May.

AGE GROUP: 8-14

ACCEPTS: Related to theme: Feature articles (800 words, in-depth nonfiction and personal accounts), supplemental nonfiction (300-600 words), fiction (800 words), activities (700 words), poetry (to 100 lines, serious and light verse), puzzles and games (no word finds). Illustrations done on assignment; roughs only; send samples of work, interested in photos relating to theme. Query must include brief

cover letter stating subject and word length, detailed one-page outline of information to be presented, extensive bibliography of materials to be used, SASE, 2-3 line biographical sketch and writing samples.

TERMS: Pays on publication 20-25¢/word for feature articles, supplemental nonfiction, fiction. Buys all rights to text and illustrations. Photos are usually one-time rights.

PHOTOGRAPHS AND ILLUSTRATIONS: \$25-\$100.

COMMENTS: "Lively, original approaches to the subject are the primary concerns of the editors in choosing material." Send for guidelines and theme list.

FUN FOR KIDZ

P.O. Box 227

Bluffton, OH 45817-0227

www.funforkidzmagazine.com

Email: info@funforkidzmagazine.com

CONTACT: Marilyn Edwards

GUIDELINES: funforkidzmagazines.com/ffk_guidelines

DESCRIPTION: A theme based, no-ad magazine for boys and girls published on alternate months as Boys' Quest and Hopscotch.

AGE: 6-13

ACCEPTS: Activities or stories based on theme.

TERMS: vary.

COMMENTS: For a sample copy and theme list, send \$6 if from within the U.S. or \$7.50 if from overseas.

GIRLS' LIFE

4529 Harford Rd.

Baltimore, MD 21214

www.girlslife.com

katiea@girlslife.com

CONTACT: Katie Abbondanza, Associate Editor

HIGHLIGHTS FOR CHILDREN

803 Church St.

Honesdale, PA 18431

www.highlights.com

Email: eds@highlights-corp.com

CONTACT: Manuscript Coordinator

DESCRIPTION: General interest, ad-free monthly

AGE GROUP: 6-12

ACCEPTS: Fiction (800 words max) children 8-12 want to read and children under 7 enjoy hearing. Stories for beginning readers (400 words.). No war, crime or violence. Nonfiction articles (400 words for beginning readers; 800 words for readers 8-12) on auto/biographies, various approaches to arts, science, history, sports, world cultures. Include references or sources of information with submission.

Include photos or art reference material. Also looking for original craft ideas. Interested in finger plays and action rhymes easy enough for a young child to understand. Seldom buys verse (16 lines max) or stories in rhyme.

For illustrators, Highlights accepts a variety of artwork in different mediums. Work is commissioned as the assignment arises. Must demonstrate an ability to illustrate for the children's market. Send samples to be kept on file. No original artwork.

TERMS: Buys all rights, pays on acceptance \$150+ for fiction/nonfiction, \$25+ for crafts, \$25+ for finger plays/action rhymes, \$25+ for verse. Responds in 4-6 weeks, longer if holding for consideration.

COMMENTS: Accepts mss year round, including seasonal material. Prefers mss to queries. Highlights is a secular magazine "dedicated to helping kids grow in basic skills and knowledge, creativeness, ability to think and reason, sensitivity to others, high ideals and worthy ways of living."

HIGHLIGHTS HIGH FIVE

807 Church St.

Honesdale, PA 18431

www.highlights.com

Email: ikhayes@highlightsfive.com

CONTACT: Kathleen Hayes, Editor

DESCRIPTION: The magazine is designed to be shared by child and parent (or other skilled reader), but we are also keeping the text short and the readability low so that good first and second grade readers can read it independently.

AGE GROUP: Ages 2-6 and their parents

ACCEPTS: Stories are 150 words or less. Poems typically 1-3 stanzas. We are buying stories from freelance writers with a proven track record who can successfully write for young children. Most of the nonfiction features are either written in-house, or commissioned, although we have and will publish some nonfiction articles by freelance writers.

TERMS: Watch website guidelines for updated information.

COMMENTS: "I want to stress that we are not currently seeking manuscripts from folks unless they have published a number of things for this age group."

HOPSCOTCH

The Magazine for Girls

P.O. Box 164

Bluffton, OH 45817-0164

www.hopscotchmagazine.com

Email: info@funforkidzmagazines.com

CONTACT: Marilyn Edwards, Editor

GUIDELINES: funforkidzmagazines.com/hs_guidelines

DESCRIPTION: Bimonthly magazine for girls

AGE GROUP: 6-12

ACCEPTS: Fiction (up to 1,000 words), nonfiction (up to 500 words), poetry (8-16 lines, submit no more than 6 at one time), traditional, wholesome, humorous, and rhyming stories (500+ words). Always looking for recipes. Illustrators send resume, portfolio, client list and tear sheets. "The magazine is anxious to find artists capable of illustrating stories and features and welcomes copies of sample work, which will remain on file." Artwork will be assigned. Buys photos separately and with mss. Uses 5"x7" B&W prints and 34mm transparencies.

TERMS: Buys First North American Serial Rights and pays 5¢/word on publication for fiction and nonfiction. Pays \$10/poem or puzzle with variable rates offered for games, crafts, cartoons, etc. Pays \$25/partial illustrations and \$35/full-page illustrations. Pays \$5-\$10/photo and \$5/color slide.

COMMENTS: Looks "for articles, fiction, nonfiction, and poetry that deal with timeless topics, such as pets, nature, hobbies, science, games, sports, careers, simple cooking, and anything else likely to interest a young girl. We leave dating, romance, human sexuality, cosmetics, fashion, and the like to other publications." Prefers complete mss, but will look at query letters. No fax submissions. Uses nonfiction 3 times more often than fiction. Sample copies \$6.

HUMPTY DUMPTY'S MAGAZINE

P.O. Box 567

Indianapolis, IN 46206

www.humptydumptymag.org

CONTACTS: Nancy S. Axelrad, Editor

Rob Falcon, Art Director

GUIDELINES: www.cbhi.org/cbhi/writersguidelines.shtml

DESCRIPTION: Healthy living/educational magazine published 8 times a year.

AGE GROUP: 4-6

ACCEPTS: Fiction (350 words max.) and poetry with good "read-aloud" quality. Nonfiction (350 words max.) with fresh, creative approach to health, as well as general themes, and should be narrow and specific in focus. Wants simple science experiments, and healthful, no-cook recipes. Responds in 3 months.

TERMS: Buys all rights for manuscripts, one-time rights for photos. Pays up to 22¢/word on publication. Pays \$15/poetry and photos. Buys one-time rights for photos.

COMMENTS: Send for author guidelines first. Sample copies \$2.95. Send entire manuscript by mail.

KNOW

501-3960 Quadra St

Victoria, BC V8X 4A3, CANADA

www.knowmag.ca

Email: editor@knowmag.ca

CONTACTS: Shannon Hunt, Adrienne Mason

DESCRIPTION: A magazine of science, technology, math, and engineering for young children. The science magazine for curious kids.

AGE GROUP: 6 to 9

ACCEPTS: Writers wanting to be considered for assignments may send resumes and clips of published nonfiction; freelance poetry and fiction that relates to our themes (500 words maximum).

TERMS: One-time print rights

COMMENTS: Please see our website for submission guidelines.

LADYBUG

70 East Lake Street, Suite 800

Chicago, IL 60601

www.cricketmag.com/ladybug

www.ladybugmagkids.com

Email: ladybug@ladybugmagkids.com

CONTACT: Submissions Editor

GUIDELINES: submittable.cricketmag.com; www.cricketmag.com/submissions

DESCRIPTION: An imaginative magazine with art and literature for young children (nine issues per year).

AGE GROUP: 3-6

ACCEPTS: Fiction (up to 800 words, shorter manuscripts welcome): imaginative contemporary stories, original retellings of fairy and folk tales, multicultural stories. Poetry (up to 20 lines): can be humorous or serious, usually rhythmic/rhyming. Also looking for gentle nonfiction, action rhymes and finger plays, crafts, and activities. Art: By assignment only (see submission guidelines for details about submitting portfolio samples).

TERMS: Stories and articles: up to 25¢ per word. Poems: up to \$3.00 per line, \$25.00 minimum. Activities and recipes: \$75.00 flat rate. Payment after publication. Rights vary.

COMMENTS: When reviewing submissions, the editors look for clear and beautiful language, a sense of joy and wonder, and a genuinely childlike point of view. No advance list of themes. Do not query. Include exact word count. Prefers online submissions. Please allow 3-6 months response time.

LISTEN MAGAZINE

55 West Oak Ridge Drive

Hagerstown, MD, 21740

www.listenmagazine.org

Email: listen@healthconnection.org

Email: editor@listenmagazine.org

CONTACT: Celeste Perrino Walker, Editor

GUIDELINES: www.listenmagazine.org/article.php?id=17

DESCRIPTION: Monthly (Drug-free possibilities for teens)

AGE GROUP: Teenagers

ACCEPTS: Articles and stories (1,000-1,200 words) of 5 types: narratives (true stories only, about situations teenagers face each day; may or may not be directly related to drug use); factuals (current, accurate information on nature and effects of alcohol, tobacco and other drugs); positive alternatives (activities to increase sense of self-worth through achievement and/or involvement in helping others); personalities and organizations (articles focusing on teenagers and adults who, because of their achievements and wholesome, upbeat, drug-free lifestyles, are positive role models); self-help and social skills (positive practical ways to help teenagers cope with everyday conflicts and develop self-esteem). Query. Responds in 6 weeks.

TERMS: Pays 5-10¢/word on acceptance.

COMMENTS: Editorial philosophy of primary drug prevention "on total abstinence from alcohol and other drugs." Listen Magazine doesn't accept articles and stories with overt religious emphasis. Please visit website.

METROKIDS

4623 S. Broad St.

Philadelphia, PA 19112

www.metrokids.com

Email: editor@metrokids.com

CONTACT: Tom Livingston, Editor

DESCRIPTION: Parenting publication that emphasizes educational and recreational resources for families in the tri-state area (PA, NJ, DE).

AGE GROUP: 0-16

ACCEPTS: Articles on local region or health topics.

TERMS: Pays \$30-\$40 for articles of 1,000-1,200 words. Pays on publication for one-time rights.

COMMENTS: Email for writers' guidelines.

MUSE

70 East Lake Street Suite 800

Chicago, IL 60601

www.cricketmag.com/muse

www.musemagkids.com

Email: muse@musemagkids.com

CONTACT: Submissions Editor

Guidelines: www.cricketmag.com/submissions

DESCRIPTION: Muse, "The Magazine of Life, the Universe, and Pie Throwing," is a nonfiction magazine for kids and teens. The editors seek engaging, challenging stories about unexpected subjects related to science and culture. Humor and irreverence are encouraged (nine issues per year).

AGE GROUP: 9-14

ACCEPTS: Muse does not accept unsolicited manuscripts or post theme lists. Writers may send article queries, along with resume and polished clips, to muse@musemagkids.com or by mail to: Submissions Editor, MUSE, ePals Media, 70 East Lake Street, Suite 800, Chicago, IL 60601.

TERMS: Rates vary. Payment after publication. Rights vary.

NEW MOON

2 W. First St

#101

Duluth, MN 55802

www.newmoon.org

girl@newmoon.org

GUIDELINES: www.newmoon.com/content/?id=1006&type=1

DESCRIPTION: Portrays women and girls as powerful, active, and in charge of their lives.

AGE GROUP: 8-12

ACCEPTS: Fiction, nonfiction, biographies. Poetry is girl-written.

TERMS: Varies.

COMMENTS: Writers and illustrators are encouraged to read New Moon prior to submitting. Guidelines posted on website. Only electronic submissions are accepted; please send submissions to girl@newmoon.com.

ODYSSEY

30 Grove Street, Suite C

Peterborough, NH 03458

www.odysseymagazine.com

Email: odyssey@caruspub.com

CONTACT: Elizabeth Lindstrom

DESCRIPTION: Adventures in science. Odyssey seeks scientific accuracy, lively approaches to subject, and the inclusion of primary research. All material must relate to theme of specific upcoming issues.

AGE GROUP: 10-16

ACCEPTS: Fiction up to 1,000 words. Feature articles of 750-950 words, in-depth nonfiction (interactive approach a plus), Q&A interviews, plays, and biographies. Supplemental

nonfiction, 200-500 words. Activities, up to 750 words. Department features, 400-650 words. Articles must be submitted on disk.

TERMS: Pays 20-25¢/word. Photos range from \$15-\$100. Purchases all rights.

COMMENTS: Writers new to Odyssey should send a writing sample with query. Prefers queries by mail rather than e-mail. Sample issue available for \$4.50 and SASE. Send for theme list and guidelines for submissions.

OWL

Owl Communications

370 King St. E., Suite 300

Toronto, Ontario M5V 1J8, CANADA

www.owlkids.com/owl

Email: owl@owlkids.com

GUIDELINES: No longer accepting unsolicited submissions.

DESCRIPTION: No longer accepting unsolicited manuscripts or queries. A discovery magazine for kids featuring amazing facts, fascinating articles on science, technology, and the natural world, plus challenging puzzles and experiments kids can try on their own.

AGE GROUP: 9+

TERMS: Varies. Purchases extensive rights.

COMMENTS: Study magazine available at newsstands and libraries. Send money order (no stamps, includes GST) for reply to manuscripts.

PLAYS

P.O. Box 600160

Newton, MA 02460

www.playsmag.com

Email: lpreston@playsmag.com

CONTACT: Elizabeth Preston, Editor

DESCRIPTION: The drama magazine for young people. Publishes approximately 75 wholesome, one-act plays each year (in seven issues).

AGE GROUP: Lower and middle grades to junior and senior high.

ACCEPTS: One-act plays including comedies, farces, dramas, mysteries, and melodramas, as well as plays for holidays and special occasions. Lower grades, 6-10 typed pages; middle grades, 12-15 typed pages; junior and senior high, 15-20 typed pages.

TERMS: Pays on acceptance. Rates vary according to length and age level. Buys all rights.

Comments: We use only secular plays for Christmas and other religious holidays. Above all, plays must be entertaining and relevant to young people. We do not publish musicals. Do not send photos or tapes of productions. Send for guidelines. We do not accept e-mail submissions.

READ

Weekly Reader Corporation

P.O. Box 120023

Stamford, CT 06912-0023

www.weeklyreader.com

dnevins@weeklyreader.com

CONTACT: Debbie Nevins, Managing Editor

DESCRIPTION: Read is a literary magazine distributed through schools.

AGE GROUP: Grades 6-10

ACCEPTS: Read is not currently accepting submissions.

SCIENCE WEEKLY

2141 Industrial Parkway, Suite 202

Silver Spring, MD 20904

www.scienceweekly.com

Email: inquiries@scienceweekly.com

DESCRIPTION: Basic content is science and language arts.

AGE GROUP: 5-14

ACCEPTS: Only accepts inquiry letters and resumes from writers in the metropolitan Washington, D.C., MD and VA areas.

TERMS: Varies.

COMMENTS: Does not accept freelance submissions. Once a writer has been assigned a topic, guidelines are provided. Each issue is written by a single writer. Prefer writers with a science, education, and/or children's writing background.

SCIENCE WORLD

Scholastic, Inc.

555 Broadway

New York, NY 10012-3999

www.scienceworld.ca

Email: scienceworld@scholastic.com

CONTACT: Mark Bregman, Editor

DESCRIPTION: Award-winning magazine designed to complement classroom teaching of life, earth, physical and environmental sciences, and health.

AGE GROUP: 12-18

ACCEPTS: Science news; articles emphasizing current science (200 words); features that give in-depth treatment to one or more major scientific topics (750 words).

TERMS: Rates range from \$100-\$125 for news items and \$200-\$650 for features.

COMMENTS: Send well-researched story proposals, including suggested sources, and 2-3 clips as samples of your work. SASE.

SEVENTEEN

1440 Broadway, 13th Floor
New York, NY 10018
www.seventeen.com

DESCRIPTION: Beauty/fashion magazine covering entertainment, guys, health, and teen issues.

AGE GROUP: 13-21

ACCEPTS: Solicited Submissions Only

TERMS: Pays on acceptance for first-time rights. Payment varies.

COMMENTS: Read magazine and send for guidelines before submitting.

SPIDER

70 East Lake Street, Suite 800
Chicago, IL 60601
www.cricketmag.com/spider
www.spidermagkids.com

Email: spider@spidermagkids.com

CONTACT: Submissions Editor

GUIDELINES: submittable.cricketmag.com; www.cricketmag.com/submissions

DESCRIPTION: Spider is full-color, 8"x10", 34 pages with a 4-page activity pullout. Features the world's best children's authors.

AGE GROUP: 6-9

ACCEPTS: Fiction (300-1,000 words): realistic, easy-to-read, fantasy, folk and fairy tales, science fiction, fables and myths. Nonfiction (300-1,000 words): nature, animals, science, technology, environment, foreign culture, history. Poetry (not longer than 20 lines): serious, humorous, nonsense rhymes. Other: crafts, recipes, puzzles, games, brainteasers, math, and word activities. Art samples and photos considered.

TERMS: Stories and articles: up to 25¢ per word. Poems: up to \$3.00 per line, \$25.00 minimum. Activities and recipes: \$75.00 flat rate. Payment after publication. Rights vary.

COMMENTS: No advance list of themes. Do not query. Include exact word count. Prefers online submissions. Please allow 3-6 months response time.

STORYWORKS

Scholastic, Inc.
555 Broadway
New York, NY 10012-3999
storyworks.scholastic.com

Email: storyworks@scholastic.com

DESCRIPTION: A magazine designed to get kids excited about books, reading, authors, illustrators, and the world of literature.

AGE GROUP: 8-12

ACCEPTS: Fiction, nonfiction, poetry, plays, interviews with authors, activities related to

books and reading, word games, news about books, and other book-related features. Main pieces are rarely more than 2,000 words.

TERMS: Purchases all rights. Payment varies.

COMMENTS: Very few unsolicited manuscripts accepted, especially from unpublished writers. Best chance for freelancers is brief article about children doing something interesting related to books, reading, or writing; a how-to article describing a fun activity related to books; or an original word game. Query with list of published work.

TEEN

300 Ocean Park Blvd.
Santa Monica, CA 90407
www.teenmag.com

CONTACT: Jane Ford, Editor-in-Chief

DESCRIPTION: Monthly general interest magazine for junior high girls.

AGE GROUP: 10-15

ACCEPTS: Fiction, 2,500-4,000 words. Should have teenage girl as central character. Romance. No fantasy, science fiction, etc. Nonfiction, send query, résumé, and recent clips.

TERMS: Payment for fiction, \$500-\$1000. Buys all rights. Nonfiction, varies.

COMMENTS: Looking for realistic, upbeat stories concerned with contemporary teen interests and problems handled sensitively. At present buying fiction and nonfiction on a limited basis only.

TURTLE

1100 Waterway Blvd.
Indianapolis, IN 46202
www.turtlemag.org

DESCRIPTION: Magazine for pre-school children with emphasis on health and fitness.

AGE GROUP: 2-5

ACCEPTS: High quality stories, articles, and activities with health-related themes. Stories and creative nonfiction, up to 350 words. Also poems, games, crafts, and simple science experiments. Short photo features and photos that accompany articles are also considered. Need easy recipes. No single photos.

TERMS: Fiction and nonfiction up to 22¢ per word. Poetry \$25+. Photos \$15+. Puzzles and games, no fixed rates. Purchases all rights. Payment made on publication.

COMMENTS: Turtle is designed to be read to children. Although emphasis is on health, material with more general themes is acceptable, especially holiday material. Review time about three months. Guidelines available with SASE. Please visit website.

TWIST

Heinrich Bauer Publishing
P.O. Box 1663
Englewood Cliffs, NJ 07632
www.twistmagazine.com

Email: twistmail@twistmagazine.com

DESCRIPTION: Twist is a teen magazine that captures the energy, attitudes, and interests of young women.

AGE GROUP: 14-19

ACCEPTS: Features include input of real teenagers wherever possible, either in an as-told-to format or through direct quotation. "Real life" stories will deal with school, friends, romance, and a broad selection of relevant current issues. Other articles cover beauty, college and careers, entertainment, health and fitness, self-improvement, etc.

COMMENTS: Query with clips preferred. Study magazine (on newsstands nationwide).

U*S*KIDS

P.O. Box 567
Indianapolis, IN 46206
www.uskidsmag.org

DESCRIPTION: A weekly reader magazine.

Emphasis is on health, fitness, and an active lifestyle for kids.

AGE GROUP: 5-10.

ACCEPTS: Fiction, nonfiction, poetry, recipes, and photo features.

TERMS: Purchases all rights. One-time book rights may be returned.

COMMENTS: Would like to see more seasonal stories, articles, and activities. Guidelines for writers and artists available on website.

WINNER

55 West Oak Ridge Drive
Hagarstown, MD 21740
www.winnermagazine.org

Email: jschleifer@rhpa.org

Email: winner@healthconnection.org

CONTACT: Jane Schleifer, Editor

GUIDELINES: www.winnermagazine.org/listwinner/var_pages/guidelines.asp#winner

DESCRIPTION: Winner communicates the facts and figures about the dangers of drugs, tobacco, and alcohol, but also include articles that stress social skills and real world, problem-solving situations.

AGE GROUP: Grades 4-6

ACCEPTS: Fiction, nonfiction, how-to, and self-help features. Article should be no more than 600 to 650 words.

TERMS: \$80 payment. Purchases first rights.

COMMENTS: Look at a sample copy to get feel of magazine. Please visit website.

YES

501-3960 Quadra St
Victoria, BC V8X 4A3, CANADA
www.yesmag.ca
Email: editor@yesmag.ca

CONTACTS: Jude Isabella, Editor

DESCRIPTION: A magazine of science, technology, math, and engineering for children.

AGE GROUP: 9-14

ACCEPTS: Science-related articles only, 250-800 words.

TERMS: One-time print rights.

Comments: Guidelines are available on the website, under "contact."

YOUNG RIDER

P.O. Box 8237
Lexington, KY 40533.
www.youngrider.com
Email: yreditor@bowtieinc.com

CONTACT: Lesley Ward, Editor

GUIDELINES: www.youngrider.com/writers-guidelines.aspx

DESCRIPTION: Small equestrian magazine for young riders.

AGE GROUP: 8-14

ACCEPTS: Fiction: 800-1000 word stories involving teens and horses. Likes humor. Nonfiction: 800-1000 word horse interest with good photos or slides.

TERMS: First North American serial rights. \$150 for fiction, \$200 nonfiction.

COMMENTS: Study guidelines and a copy of the magazine before querying.

Religious MAGAZINES

CADET QUEST (FORMERLY CRUSADER)

P.O. Box 7259
Grand Rapids, MI 49510
calvinistcadets.org/writersguide2.php
submissions@calvinistcadets.org

CONTACT: Editor

GUIDELINES: http://calvinistcadets.gospelcom.net/CadetWeb/pages/CadetQuestThemes.html

DESCRIPTION: Christian-oriented magazine for boys.

AGE GROUP: 9-14

ACCEPTS: Fiction (1,000-1,300 words) that appeals to boys' sense of adventure/sense of humor to show them how God is working in their lives and in the world around them (no science fiction or romance); nonfiction (up to 1,500 words); project/hobby articles; camping

and nature articles; cartoons, puzzles. All Christian-themed.

TERMS: Pays 5¢/word on acceptance; pays \$5+ for single gag cartoons, \$15+ for full-page panels; pays \$5 for each photo used with article. Buys all rights.

COMMENTS: Best submission time January-April. Editorial theme list and/or author guidelines available at our website or by sending request with #10 SASE. If e-mailing manuscripts, copy your material into the body of the e-mail, we will NOT open attachments.

GUIDE

55 West Oak Ridge Drive
Hagerstown, MD 21740
www.guidemagazine.org
Email: guide@rhpa.org

CONTACT: Randy Fishell, Editor

GUIDELINES: www.guidemagazine.org/aboutguide/writersguidelines.asp

DESCRIPTION: Weekly Christian journal.

AGE GROUP: 10-14

ACCEPTS: Nonfiction articles (800-1,200 words) on inspiration, adventure, personal growth, Christian humor, biography, nature.

TERMS: Buys First North American Serial Rights or reprint rights and pays 7-10¢/word on acceptance.

COMMENTS: "Our mission is to show readers, through stories that illustrate Bible truth, how to walk with God now and forever." Some topics of interest include: choices, self-esteem, friendship, changes, school, peer pressure, adventure, and nature. See website for detailed guidelines.

IGNITE YOUR FAITH (FORMERLY CAMPUS LIFE)

465 Gunderson Dr.
Carol Stream, IL 60188
www.christianitytoday.com/iyf/
Email: ify@igniteyourfaith.com
CONTACT: Christopher Lutes, Editor
GUIDELINES: www.christianitytoday.com/iyf/features/guidelines.html

DESCRIPTION: Christian Monthly

AGE GROUP: 13-17

ACCEPTS: First-person stories (1,200-2,000 words), fiction (up to 2000 words), humor (250-1000 words, can incorporate satire, parody, hyperbole), poetry, and information for the college bound (all must be tied to teenager's life experience). No essays or how-to articles.

TERMS: One time rights. Pays 15-20¢/word on acceptance.

COMMENTS: No unsolicited manuscripts. Query first. Simultaneous submissions must be indicated on the first page. Expect a response

in 3-6 weeks. "Manuscripts are rejected if they: become moralistic or preachy; offer simplistic solutions; take an adult tone; use religious clichés and overuse or misuse religious language; lack respect and empathy for teenagers."

INSIGHT

55 West Oak Ridge Drive
Hagerstown, MD 21740
www.insightmagazine.org
Email: insight@rhpa.org

GUIDELINES: www.insightmagazine.org/guidelines

DESCRIPTION: Weekly 24-page magazine for Christian teens.

AGE GROUP: 13-19

ACCEPTS: True stories, profiles of Christian celebrities, profiles of outstanding Christian youth, and general articles.

Terms: Buys first rights or one-time rights. Pays on acceptance.

COMMENTS: Publication of the Seventh-Day Adventist Church. See website or send for detailed guidelines.

NATURE FRIEND

4253 Woodcock Ln.
Dayton, VA 22821
www.naturefriendmagazine.com
editor@naturefriendmagazine.com

CONTACT: Kevin Shank, Editor

DESCRIPTION: A nature magazine that presents facts of creation in ways that are factual, interesting, and enlightening.

AGE GROUP: 5-18

ACCEPTS: Stories, puzzles, science activities centered on a nature theme.

TERMS: Pays 5¢ per edited word on publication. Buys one-time rights. Also pays for artwork and photos.

COMMENTS: Needs more science/nature related projects, how-to, etc. Guidelines available, \$5 with SASE (9X12 SASE with \$2.00 postage). \$5 for sample copy. Magazine is unique, so studying it is recommended before submitting.

ON COURSE

1445 N. Boonville Ave.
Springfield, MO 65802-1894
www.oncourse.ag.org
Email: oncourse@ag.org

GUIDELINES: www.oncourse.ag.org/writer4oc.cfm

DESCRIPTION: Bimonthly e-magazine and quarterly print magazine for teens. Themes are contemporary issues-oriented and articles emphasize biblical approaches to teen life.

AGE GROUP: 13-18

ACCEPTS: Resumes with writing samples; fiction and nonfiction. Interested in humorous stories.

TERMS: Payment for assigned stories is 10¢/word plus first and electronic rights. Payment for Web-only features is \$30/article.

COMMENTS: Content is now on assignment basis and focuses on scheduled themes. Does not purchase unsolicited articles.

OUR LITTLE FRIEND

P.O. Box 5353

Nampa, ID 83653

www.pacificpress.com

Email: aliso@pacificpress.com

CONTACT: Aileen Andres Sox, Editor

GUIDELINES: www.pacificpress.com/index.php?pgName=newsOLFPTsub

DESCRIPTION: A spiritually-oriented magazine written for children, distributed weekly at Sabbath School at the Seventh-Day Adventist Church.

AGE GROUP: 1-5

ACCEPTS: One or two page manuscripts appropriate for age level. True stories that portray God's love, coping with peer pressure, and getting along with siblings. Need more stories that feature Dad as the adult instead of Mom. Humor helps.

TERMS: Payment is \$25-\$50 on acceptance. One-time rights. Responds within 4 months.

COMMENTS: Extensive guidelines available on website. Prefers complete manuscript. Not buying poetry, games, puzzles, or artwork at this time. Prefers electronic submissions.

POCKETS

P.O. Box 340004

Nashville, TN 37203-0004

www.upperroom.org/pockets

Email: pockets@upperroom.org

CONTACT: Lynn W. Gilliam, Editor

GUIDELINES: www.upperroom.org/pockets/writer_guidelines.asp

DESCRIPTION: Christian magazine.

AGE GROUP: 6-11

ACCEPTS: www.upperroom.org/pockets/upcoming_themes.asp. Fiction with real-life settings (600-1,400 words); poems (up to 24 lines); nonfiction related to theme (400-1,000 words); crafts, puzzles, and jokes that are age appropriate and related to theme.

TERMS: Pays on acceptance. Purchases newspaper, periodical, and electronic rights; accepts one-time previously published material. Stories and articles 14¢/word; poetry, activities, and games \$25+.

COMMENTS: The primary purpose is to help children grow in their relationship to God. View

website for extensive guidelines and theme list.

PRIMARY TREASURE

P.O. Box 5353

Nampa, ID 83653

www.primarytreasure.com

www.pacificpress.com

Email: aliso@pacificpress.com

CONTACT: Aileen Andres Sox, Editor

GUIDELINES: www.primarytreasure.com/?page=authors

DESCRIPTION: A spiritually-oriented magazine written for children who attend Sabbath School at a Seventh-Day Adventist church.

AGE GROUP: 7-9

ACCEPTS: Prefers stories four pages or shorter. Be positive rather than negative. Speak to today's child. Humor helps. Stories must be true. No talking animals or other fantasy stories.

TERMS: Payment is \$25-\$50 on acceptance. One-time rights. Responds within 4 months.

COMMENTS: Extensive guidelines available on website. Prefers complete manuscript. Not buying poetry, games, puzzles, or artwork at this time. Prefers electronic submissions.

SHARING THE VICTORY

Fellowship of Christian Athletes

8701 Leeds Rd.

Kansas City, MO 64129

www.sharingthevictory.com

Email: stv@fca.org

CONTACT: Jill Ewert, Editor

DESCRIPTION: A Christian magazine for athletes and coaches.

AGE GROUP: Junior high through college

ACCEPTS: Nonfiction profiles/stories on Christian coaches, athletes, or supporters; amateurs and professionals; current. No fiction, crafts, puzzles, or jokes. Average 700-1,200 words.

TERMS: First-time rights and second (reprint) rights. \$150-\$400 for manuscripts. Photographers paid by the photo.

COMMENTS: See website for guidelines.

SHINE BRIGHTLY

GEMS Girl's Clubs

P.O. Box 7259

Grand Rapids, MI 49510

www.gemsgc.org

Email: christina@gemsgc.org

DESCRIPTION: Christian magazine for girls.

AGE GROUP: 10-14

ACCEPTS: "Stories, articles, quizzes, poems, games, puzzles, crafts, and cartoons that are fresh, that present the Christian life realistically, and that cause young readers to

see how Christian beliefs apply to their daily lives." Fiction: adventure, mystery, animals, relationships, and a little romance (400-900 words). Nonfiction: wide range of articles dealing with interests of teens (100-400 words). Prefers manuscripts over queries.

TERMS: Buys first rights. Payment on publication. Fiction and nonfiction pays 3-5¢/word up to \$35. Poetry from \$5-15. Puzzles and games from \$5-10.

COMMENTS: Goal is to help girls discover how God is at work in their lives. View guidelines and theme list on website.

SPARKLE

Gems Girl's Clubs

P.O. Box 7259

Grand Rapids, MI 49510

www.gemsgc.org

Email: sarahv@gemsgc.org

DESCRIPTION: Christian magazine for girls

AGE GROUP: 6-9

ACCEPTS: Stories, articles, quizzes, poems, games, puzzles, and crafts that are fresh, presents the Christian life realistically, and causes young readers to see how God's word—His Truth—applies to their daily lives. Fiction: Adventure, ethnic, fantasy, humorous, mystery, religious, slice-of-life vignettes. (100-400 words). Nonfiction: How-to (crafts/recipes), humor, inspirational, personal experience, photo feature, religious, travel. (100-400 words). Prefers manuscripts over queries.

TERMS: Buys first rights. Payment on publication. Fiction and nonfiction pays \$20 per article. Poetry from \$5-15. Puzzles and games from \$5-10.

COMMENTS: Sparkle's mission is to prepare young girls to live out their faith and become world changers—to help girls make a difference in the world. Authors should see their writing style as exciting and appealing to girls ages 6-9. Subjects should be current and important to Sparkle readers. Use the GEMS Girls' Clubs annual theme as a guide. We like to receive material with a multicultural slant.

STORY FRIENDS

616 Walnut Avenue

Scottdale, PA 15683

www.mph.org

CONTACT: Susan Reith Swan, Editor

DESCRIPTION: Monthly magazine that reinforces Christian values through stories.

AGE GROUP: 4-9

ACCEPTS: Stories and articles (300 to 800 words), poems (6-20 lines), and activities that speak to the needs of all children.

Terms: Purchases one-time rights. 3-5¢/word;
\$10 per poem.

COMMENTS: Send for guidelines.

YOUTH UPDATE

St. Anthony Messenger Press

1615 Republic Street

Cincinnati, OH 45210-1298

www.americancatholic.org

DESCRIPTION: Catholic magazine.

AGE GROUP: 14-18

ACCEPTS: One essay per issue that includes the following elements: a statement of purpose, narrative, box, and questions.

TERMS: Pays 15¢/word on acceptance.

COMMENTS: Mission is to support the growth of teenagers in a life of faith through the application of Catholic principles to topics of timely interest. Submit by disk with printed copy. Guidelines available.



RELIGIOUS PRESS MARKET SURVEY

compiled by Nancy Dearborn and Etta Wilson 2001
updated by Kayla Heinen © 2013

In the religious book market you will discover a vast number of writing opportunities, including, but not limited to, publishers for board books, picture books, activity books, riddle books, puzzle books, devotionals, biographies, story collections, easy readers, workbooks, textbooks, poetry, journals, curriculum materials, Bible story retellings, plays, puppet skits, value tests, and contemporary problems with Biblically-based solutions, etc.

Some publishers are associated with a specific denomination while others are nondenominational. Some only utilize writers of the same faith while others will publish work submitted by a writer of any faith. Some will take simultaneous submissions while others will only accept exclusive submissions. Some publishers are looking for series ideas while others want a great single title book. Besides reading the information presented in this booklet, send for the publisher's guidelines, familiarize yourself with their catalog, and go to your local bookstore and see firsthand what types of books they are currently publishing. Does the publisher you are about to submit your polished manuscript to want Bible passages quoted directly or implied value concepts?

Think about working as a volunteer with the ages of children you are writing for. Your experiences may give you several writing ideas.

If you have not already done so, join a local writers group in your area. You can swap guidelines, publications, and critique each other's manuscripts. Through your networking, you may find out about a publisher who is compiling a collection of short stories, poems, retold Bible stories, etc. and submit your work to them for possible publication.

Publishers are looking to fill needs in people's lives with books from freelancers. They want strong writing with memorable characters as well as a theme or message woven into the manuscript, not a lesson tacked on at the end.

It is a good idea to do your homework by visiting websites and looking at catalogs.

Remember: Always include a SASE with enough postage for return! 🌐

ABINGDON PRESS

United Methodist Publishing House
201 Eighth Avenue South, P.O. Box 801
Nashville, TN 37202

www.abingdonpress.com

FAITH AFFILIATION: Methodist

RESTRICTIONS OR TABOOS: avoid concept books

BOOKS PER YEAR: 4-6

TYPES OF BOOKS: Picture books on biblical themes and characters, Christmas books, all books must have some explicitly religious content.

METHOD OF SUBMISSION: We work with authors previously published or acquired through agents and our acquisition editors. *Illustrators:* color samples (not original artwork) for future

assignments.

METHOD OF PAYMENT: Royalty without advance or flat fee; flat fee for illustrators.

ALEF DESIGN GROUP

4423 Fruitland Avenue
Los Angeles, CA 90058

FAITH AFFILIATION: Jewish

RESTRICTIONS OR TABOOS: Accepts only books with Jewish content.

BOOKS PER YEAR: 1-2

TYPES OF BOOKS: Easy books, middle-grade fiction, YA fiction, story collections.

METHOD OF SUBMISSION: *Writers:* send query letter with synopsis, author bio, and SASE; does not accept simultaneous submissions.

Illustrators: color samples of 2-4 published illustrations for future assignments.

METHOD OF PAYMENT: Royalty without advance for authors, flat fee for illustrators.

AUGSBURG FORTRESS PUBLISHERS

P.O. Box 1209
Minneapolis, MN 55440-1209

www.augsburgfortress.org

FAITH AFFILIATION: Evangelical Lutheran

RESTRICTIONS OR TABOOS: Only accept books that provide academic and professional resources that inform and reform Christian faith.

TYPES OF BOOKS: Picture books on biblical themes, middle-grade and YA with biblical subjects.

METHOD OF SUBMISSION: SASE with book proposal or email submissions to books@augzburgfortress.org. Please see submission guidelines at www.augzburgfortress.org/company/submitfp.jsp.

AVE MARIA PRESS

P.O. Box 428
Notre Dame, IN 46556
www.avemariapress.com

FAITH AFFILIATION: Catholic

RESTRICTIONS OR TABOOS: Content must be within the general framework of Catholic moral teachings, confessional doctrine, and spiritual tradition.

BOOK PER YEAR: 1-2

TYPES OF BOOKS: Nonfiction, devotionals and biographies for teens; activity books for pre-teens.

METHOD OF SUBMISSION: *Writers:* send query via email to submissions@avemariapress.com or complete manuscript with query to the above address; simultaneous submissions accepted with notification.

METHOD OF PAYMENT: 10% on net receipts with negotiable sliding scales.

B&H KIDS

(An Imprint of B&H Publishing Group)

One LifeWay Plaza
Nashville, TN 37234-0188
www.bhpublishinggroup.com/category/kids/

DIRECTOR: Dan Lynch

EDITOR: Michelle Prater Burke

DESCRIPTION: Publishes bible-based books for kids, primarily for the 4-8 and 8-12 age groups, but will also publish some titles for tweens and teens, with 20 titles per year planned. Books include the message of the Gospel.

QUERY LETTERS: Not accepting.

MULTIPLE SUBMISSIONS: Not accepting.

UNSOLICITED MANUSCRIPTS: Not accepting.

Submissions accepted through agents and writers conferences attended by B&H Kids staff. You may submit your work to manuscriptsubmission@lifeway.com. Check the website for specific guidelines.

ARTWORK INTEREST: Not accepting art samples.

BADI PUBLISHING CORPORATION

P.O. Box 39651
Phoenix, Arizona 85069
Phone: 888-909-1919
www.badipublishing.com

FAITH AFFILIATION: Bahai

EMAIL: badi@badipublishing.com

RESTRICTIONS OR TABOOS: We accept submissions from all writers.

BOOKS PER YEAR: 2-3

TYPES OF BOOKS: activity/workbooks, story collections, board books and picture books. Nonfiction and fiction.

METHOD OF SUBMISSION: We accept electronic and hardcopy submissions. Please visit our website for details on how to submit your manuscripts at www.badipublishing.com/guidelines.php. No multiple submissions. Will reply in up to three months.

METHOD OF PAYMENT: 10% royalty

BARBOUR PUBLISHING

P.O. Box 719, 1810 Barbour Drive
Uhrichsville, OH 44683
www.barbourpublishing.com

FAITH AFFILIATION: Conservative evangelical Christian

RESTRICTIONS OR TABOOS: Avoid content relating to baptism, gifts of the Spirit, end times, Lord's Supper, women's ordination, and Christian perfection.

BOOKS PER YEAR: 6+

TYPES OF BOOKS: We will consider any type except poetry.

METHOD OF SUBMISSION: *Writers:* No longer accepts unsolicited fiction submissions unless they are submitted through professional literary agencies. Nonfiction submissions accepted. Please see submission guidelines for nonfiction on website. *Illustrators:* submit 5-10 samples of published illustrations or complete portfolio to the above address.

METHOD OF PAYMENT: Varies per project.

BEHRMAN HOUSE

11 Edison Place
Springfield, NJ 07081
www.behrmanhouse.com

FAITH AFFILIATION: Jewish.

CONTACT: Rina Maimon

EMAIL: rina@behrmanhouse.com

RESTRICTIONS OR TABOOS: Topics of a Jewish nature only.

BOOKS PER YEAR: 5-10

TYPES OF BOOKS: Nonfiction for all age levels and activity/workbooks.

METHOD OF SUBMISSION: *Writers:* Prefer email submissions to Rina Maimon. Email cover letter, manuscript, and review submission guidelines at www.behrmanhouse.com/submission-guidelines. Please do not send simultaneous submissions. Expect reply in 3 months. *Illustrators:* submit 5-10 samples of published illustrations or online to Art Director at above address.

METHOD OF PAYMENT: Average royalty of 5%.

BIG IDEA

230 Franklin, Bldg. 2A
Franklin, TN 37064
www.veggietales.com

FAITH AFFILIATION: None

RESTRICTIONS OR TABOOS: All submissions must be nondenominational and biblically based. All submissions must be of a fun and witty nature.

BOOKS PER YEAR: 20-30

TYPES OF BOOKS: Board books, picture books, early readers, middle-grade fiction, story collections, nonfiction for young readers and middle-graders, activity books and workbooks, riddle and puzzle books.

METHOD OF SUBMISSION: *Writers:* Chapter books, devotionals and series books - query letter only. Board books, picture books, early readers, Activity, workbook, and puzzle books - query letter and entire manuscript. Email query letters on website. Response time to query letters: 3 months. We prefer no simultaneous submissions. *Illustrators:* We are not seeking any freelance illustrators at this time.

METHOD OF PAYMENT: Flat fee on all projects.

ADDITIONAL COMMENTS: Big Idea is looking for manuscripts that are fun, whimsical, and witty. We are looking for writers capable of writing *VeggieTales* books on assignment; and we are also looking for potentially new products that only fit with the Big Idea style. Please do not submit a manuscript unless it is highly polished and ready for publishing. Challenge yourself to evaluate honestly if the material is sharp, innovative, witty, and something that would fit as a Big Idea property.

CONCORDIA PUBLISHING HOUSE

3558 South Jefferson Avenue
St. Louis, MO 63118-3968
www.cph.org

FAITH AFFILIATION: Lutheran

RESTRICTIONS OR TABOOS: Subjects faithful to the Scriptures and the Lutheran Confessions.

TYPES OF BOOKS: Nonfiction and fiction for all ages.

METHOD OF SUBMISSION: Email query to editorial.concordia@cph.org

DESERET BOOK

PO Box 30178
Salt Lake City, UT 84130

FAITH AFFILIATION: Church of Latter Day Saints

RESTRICTIONS OR TABOOS: Stories that reflect the values espoused by The Church of Jesus Christ of Latter-day Saints. No poetry or family histories.

TYPES OF BOOKS: Children's picture books

through YA.

METHOD OF SUBMISSION: Please send a manuscript with a SASE and a cover letter to the above address. View submission guidelines on the website. deseretbook.com/pages/author_guidelines. Will reply in 12 weeks.

METHOD OF PAYMENT: Varies with contract.

EERDAMAN'S PUBLISHING

2140 Oak Industrial Dr. NE

Grand Rapids, MI 49505

info@eerdmans.com

www.eerdmans.com

CONTACT PERSON: Jon Potts, editor-in-chief

FAITH AFFILIATION: Christian

TYPES OF BOOKS: Biblical studies and theology and in religious approaches to philosophy, history, art, literature, ethics, and contemporary social and cultural issues.

METHOD OF SUBMISSION: Send query letter, bio, table of contents, or entire manuscript by MAIL ONLY. No email submissions.

SUBMISSION GUIDELINES: www.eerdmans.com/Pages/YoungReaders/EBYR-Guidelines.aspx

WILL REPLY IN: 3 months

MULTIPLE SUBMISSIONS: Yes

TITLES TO STUDY: *A Girl Called Problem* by Katie Quirk; *The Chickens Build a Wall* by Jean-Francois Dumont

FOCUS ON THE FAMILY

www.focusonthefamily.com

Clubhouse Magazine (ages 8 to 12) and

Clubhouse Jr. (ages 3 to 7)

SUBMISSION GUIDELINES: www.clubhousemagazine.com/submission-guidelines.aspx

GENRE: Fiction and nonfiction. See guidelines.

ROYALTIES: Generally 15 to 25 cents per word. \$200 and up for feature-length fiction stories. \$150 and up for nonfiction stories

GROUP PUBLISHING, INC.

1515 Cascade Ave.

Loveland, CO 80539

www.grouppublishing.com

FAITH AFFILIATION: Christian

RESTRICTIONS OR TABOOS: All of our material is leader/teacher oriented.

BOOKS PER YEAR: 65-70

TYPES OF BOOKS: Leadership based material.

METHOD OF SUBMISSION: *Writers:* send query letter only to Submissions Editor at above address.

METHOD OF PAYMENT: Flat fee or royalty, depending on project.

HACHAI PUBLISHING

527 Empire Boulevard

Brooklyn, NY 11225

www.hachai.com

FAITH AFFILIATION: Jewish

RESTRICTIONS OR TABOOS: No fantasy, animal stories, romance, violence, preachy sermonizing or references to other religions.

BOOKS PER YEAR: 6

TYPES OF BOOKS: Board books, picture books, and easy readers on Jewish topics for the very young and historical fiction that highlights devotion and relevance of the Torah for ages 7-10.

METHOD OF SUBMISSION: *Writers:* submit cover letter and complete manuscript to editor@hachai.com or mail with SASE. Simultaneous submissions acceptable if informed. Expect reply in 6 weeks. *Illustrators:* Submit color photocopies and tear sheets of work with inclusion of human character to the above address. Include SASE for response.

METHOD OF PAYMENT: Flat fee to both author and artist.

HERALD PRESS

1251 Virginia Ave

Harrisonburg, VA 22802-2434

www.heraldpress.com

FAITH AFFILIATION: Mennonite Church (U.S. and Canada)

RESTRICTIONS OR TABOOS: No positive views of violence, aggression or weapons.

We also generally avoid holding up the military, celebrities in pop culture or sports, politicians, judges, and police as role models.

BOOKS PER YEAR: 2-3

TYPES OF BOOKS: Picture books, middle-grade fiction, and young adult fiction.

METHOD OF SUBMISSION: *Writers:* See our complete guidelines at our website above. Email or mail submissions to Dorothy Hartman at dorothyh@mennomedia.org or the above address. Include a SASE and expect a reply in about two months. If your proposal has potential for Herald Press, we will request a finished manuscript. Simultaneous submissions are accepted.

Illustrators: Please send samples for our files to Merrill Miller at the above address and SASE if you want a reply or via email at merrillm@mennomedia.org. Samples may include tear sheets, photocopies (both b/w and color), slides, photographs, and original art. All must fit in an 8.5 x 11" file folder. Include a cover letter and short resume.

METHOD OF PAYMENT: Usually up to 10% of the net sales and the possibility for

escalation above 15,000 copies.

IDEALS PUBLICATIONS

2630 Elm Hill Pike, Suite 100

Nashville, TN 37214

www.idealspublications.com

FAITH AFFILIATION: Judeo/Christian but nonsectarian

RESTRICTIONS OR TABOOS: Content should not be inappropriate in any way for young children.

BOOKS PER YEAR: 50-75

TYPES OF BOOKS: Fiction and nonfiction picture books for children ages 4 to 8. Subjects include holiday, inspirational, and patriotic themes; relationships and values; and general fiction

METHOD OF SUBMISSION: *Writers:* submit board book manuscripts to CandyCane Press and picture book manuscripts to Acquisitions Editor, Ideals Publications, both with SASE at above address. Simultaneous submissions accepted if informed. *Illustrators:* submit color samples to Art Director at above address with SASE if reply expected.

METHOD OF PAYMENT: Both flat fee and negotiable royalty based on net, depending on project.

THE ISLAMIC FOUNDATION

Ratby Lane, Markfield

Leicestershire, LE67 9SY

United Kingdom

www.islamic-foundation.com

FAITH AFFILIATION: Islam

RESTRICTIONS OR TABOOS: We only accept manuscripts that portray a positive Islamic perspective.

BOOKS PER YEAR: approximately 10

TYPES OF BOOKS: Board books, Young Adult fiction, story collections, poetry, puzzle books, activity/workbooks, middle-grade fiction.

METHOD OF SUBMISSION: Please send a query letter first providing details of your manuscript to childrenseditor@kubepublishing.com.

All manuscripts must be accompanied with SASE. Manuscripts must be in Word format. No simultaneous submissions. Will reply in 3 months. Please review guidelines on the website.

METHOD OF PAYMENT: Advance flat fee 200-500 Sterling Pounds.

JOURNEY FORTH

1700 Wade Hampton Blvd.

Greenville, SC 29614

www.bjupress.com/category/Books

FAITH AFFILIATION: Christian

RESTRICTIONS OR TABOOS: Only accept Christian-based subjects. Avoid subjects with

magic or time travel.

TYPES OF BOOKS: Christian fiction books, Christian biographies, read-aloud books, and teen Bible studies.

METHOD OF SUBMISSION: *Writers:* See manuscript guidelines www.bjupress.com/books/documents/2011-freelance-guidelines.pdf. Will respond in 12 weeks. *Illustrators:* Email qualifications to Nancy Lohr at nlroh@bju.edu or send with SASE to the above address.

KAR-BEN PUBLISHING

Lerner Publishing Group
241 First Avenue North
Minneapolis, MN 55401
www.karben.com

FAITH AFFILIATION: Jewish

RESTRICTIONS OR TABOOS: Our publications are geared toward the Reform/Conservative/Modern Orthodox strains of Judaism.

BOOKS PER YEAR: 14-16

TYPES OF BOOKS: Board books, picture books, easy readers, nonfiction for young readers, activity and workbooks, holiday books, folktales, contemporary stories and picture books, reflecting the rich diversity of today's Jewish community.

METHOD OF SUBMISSION: *Writers:* we respond to both query letters and complete manuscripts. Submit to editorial@karben.com. Expect response in 12 weeks. Simultaneous submissions are accepted, but we want to know. *Illustrators:* We request either 3-4 slices or online illustrations sent to editorial@karben.com.
METHOD OF PAYMENT: Flat fee or royalty.

KREGEL KIDZONE

Kregel Publications
P.O. Box 2607
Grand Rapids, MI 49501-2607
www.kregelpublications.com

FAITH AFFILIATION: Nondenominational, Evangelical Christian. Our authors must be in agreement with our mission statement, which is available at our website.

RESTRICTIONS OR TABOOS: Kregel Kidzone is committed to publishing books and collateral materials that target both the spiritual and educational development of children by engaging their God-given creativity, imagination, and interest in the world around them. All of our children's products must be biblically based and emphasize solid Christian principles and values. We do not publish curriculum or privately subsidized editions for individuals.

BOOKS PER YEAR: 20

TYPES OF BOOKS: Novelties of all sorts, picture

books, Bible stories, easy readers, middle-grade and YA fiction, activity and puzzle books, nonfiction for all levels, and devotionals.

METHOD OF SUBMISSION: *Writers:* Kregel Publications does not accept unsolicited material for review. We do, however, review summaries from The Writers' Edge and Christian Manuscript Submissions regularly. These manuscript-screening services provide an opportunity for you to share your proposal with over 40 Christian publishers simultaneously for a moderate fee. We also accept query letters from professional literary agents.

METHOD OF PAYMENT: Royalties are determined on a project-by-project basis.

MASTER BOOKS/NEW LEAF PRESS

P.O. Box 726
Green Forest, AR 72638
www.masterbooks.net

FAITH AFFILIATION: Protestant

RESTRICTIONS OR TABOOS: List is strong in biblical doctrine, Christian ideas/principles; children's books aim to establish creation, not evolution, in children's minds. No Children's fiction or YA fiction.

BOOK PER YEAR: 10

TYPES OF BOOKS: Board books, picture books, easy readers, educational nonfiction for all age ranges, activity books, riddle and puzzle books. No fiction.

METHOD OF SUBMISSION: Download author's proposal document on the website and submit to submissions@newleafpress.net.

METHOD OF PAYMENT: 10% of net sales, no advance.

MUSLIM WRITER'S PUBLISHING

P.O. Box 27362
Tempe, Arizona 85285
Phone: 480-894-6014
www.muslimwriterspublishing.com

FAITH AFFILIATION: Islam

RESTRICTIONS OR TABOOS: No erotica or violence/intolerance.

BOOKS PER YEAR: 3-4

TYPES OF BOOKS: Middle-grade fiction, Young Adult fiction, poetry, activity/workbooks. Other: cookbooks, "how to" books, CDs, e-books. Stories with characters and settings that include Muslims living as a minority in a multicultural and diverse society in a westernized country.

METHOD OF SUBMISSION: Not accepting submissions at this time. Please keep checking the website.

TOMMY NELSON

Building 100, Suite 600
402 BNA Drive
Nashville, TN 37217
www.tommynelson.com

FAITH AFFILIATION: Christian

RESTRICTIONS OR TABOOS: Writers need to have thoroughly researched the Christian booksellers market, assessing current trends, competitors' books, and market needs before submitting any manuscript.

BOOKS PER YEAR: 50-75 new titles

TYPES OF BOOKS: All types for children ages 0-14.

METHOD OF SUBMISSION: *Writers:* not accepting unsolicited manuscripts at this time. No simultaneous submissions. *Illustrators:* send slides Attn: Art Director.

METHOD OF PAYMENT: Varies from project to project.

RAINBOW PUBLISHERS/LEGACY PRESS

P.O. Box 261129
San Diego, CA 92196
www.rainbowpublishers.com

FAITH AFFILIATION: Evangelical Christian

RESTRICTIONS OR TABOOS: Manuscripts need to meet the general standards of the Christian bookstore market.

BOOKS PER YEAR: 10-20

TYPES OF BOOKS: classroom resource books that use crafts, games, puzzles and other activities to creatively teach the Bible to kids ages 2-12.

METHOD OF SUBMISSION: *Writers:* Send SASE with cover letter, table of contents, and 2-5 chapters. Label Manuscript Submissions.

Illustrations: Send samples to Illustration Submissions. See guidelines for Rainbow at website. Will respond in 2-8 weeks if interested.

STANDARD PUBLISHING

8805 Governor's Hill Dr.
Suite 400
Cincinnati, OH 45249
www.standardpub.com

FAITH AFFILIATION: Evangelical Christian

RESTRICTIONS OR TABOOS: No fiction or poetry. Classroom and ministry materials.

BOOKS PER YEAR: 15-20

TYPES OF BOOKS: Children and teen classroom resources, books that reinforce teaching such as Bible storybooks, board books, devotionals, books about prayer, seasonal books.

METHOD OF SUBMISSION: *Writers:* See manuscript guidelines on website. EMAIL ONLY to ministrytochildren@standardpub.com. Make sure "Children's Ministry Resource Submission"

appears in the subject line of the email. Will respond in 6 months.

TA-HA PUBLISHERS

Unit 4, The Windsor Centre
Windsor Grove, West Norwood
London, SE27 9NT, UK
www.tahapublishers.com

FAITH AFFILIATION: Islamic

TABOOS OR RESTRICTIONS: No poetry. Only subjects relating to the teachings of Islam in a positive manner.

TYPES OF BOOKS: Traditional and modern Islamic stories for children and young adults.

METHOD OF SUBMISSION: Email query letter with synopsis and target market to editor@tahapublishers.com. Will reply in six weeks if interested.

METHOD OF PAYMENT: Varies with contract.

TAU PUBLISHING

4727 North 12th Street
Phoenix, AZ 85014
www.tau-publishing.org

FAITH AFFILIATION: Catholic

RESTRICTIONS OR TABOOS: Catholic themed subjects.

TYPES OF BOOKS: Inspirational and Catholic themed children's books.

METHOD OF SUBMISSION: Submit book proposal and query letter online or to the above address with a SASE. Will respond in six weeks. See submission guidelines on the website.

METHOD OF PAYMENT: Royalties given out quarterly.

TYNDALE HOUSE PUBLISHERS

351 Executive Drive
Carol Stream, IL 60188
www.tyndale.com

FAITH AFFILIATION: Christian

RESTRICTIONS OR TABOOS: Christian based stories only.

TYPES OF BOOKS: Christian fiction, nonfiction, and children's books.

METHOD OF SUBMISSION: Tyndale reviews only manuscripts submitted by professional literary agents, Tyndale authors, authors known to us from other publishers, or other people in the publishing industry. See website guidelines.

WARNER PRESS

P.O. Box 2499
Anderson, IN 46018
www.warnerpress.com

FAITH AFFILIATION: Church of God

RESTRICTIONS OR TABOOS: Must be Christian

themed.

BOOKS PER YEAR: 4-6 new titles and 15 coloring and activity books.

TYPES OF BOOKS: Picture books and coloring and activity books written in an easy-to-read style. Most books focus on a Bible story or biblical theme such as love, forgiveness, etc. Ages range from pre-school (2-5 years old) to upper elementary (8-10).

METHOD OF SUBMISSION: E-mail a query letter and brief summary of your story and your past published writing experience to Robin Fogle, Acquisitions Editor at rfogle@warnerpress.org. Submission deadline is July 31.

METHOD OF PAYMENT: Payment varies, depending on the project.

WATERBROOK PRESS

12265 Oracle Blvd. Suite 200
Colorado Springs, CO 80921
www.randomhouse.com/waterbrook

FAITH AFFILIATION: Evangelical Christian

RESTRICTIONS OR TABOOS: Christian based subjects only.

BOOKS PER YEAR: 10-15 new titles

TYPES OF BOOKS: Picture books and middle-grade fiction, concept books and historical fiction.

METHOD OF SUBMISSION: Not accepting unsolicited manuscripts at this time. Only material submitted from a literary agent.

METHOD OF PAYMENT: Royalty and flat fee.

WISDOM PUBLICATIONS

199 Elm Street
Somerville MA 02144
www.wisdompubs.org

FAITH AFFILIATION: Buddhism

RESTRICTIONS OR TABOOS: Only topics directly related to Buddhism and written by people with relevant professional, academic, or Dharma-teaching credentials.

BOOKS PER YEAR: 20 new titles

TYPES OF BOOKS: Inspirational stories related to Buddhism for children and young adults.

METHOD OF SUBMISSION: Please see website for guidelines. Submit with cover letter to Acquisitions Editor at editors@wisdompubs.org.

ZONDERKIDZ

5300 Patterson Avenue SE
Grand Rapids, MI 49530
www.zonderkidz.com

FAITH AFFILIATION: Christian

RESTRICTIONS OR TABOOS: All our publications must be biblically based and developmentally appropriate for children.

BOOKS PER YEAR: 75-90 new titles

TYPES OF BOOKS: Novelties, board books, picture books, middle-grade fiction, Bible stories, and prayer books

METHOD OF SUBMISSION: Writers: only accepting submissions for resource books at this time. See guidelines on website.

METHOD OF PAYMENT: Royalty and flat fee.



EDUCATIONAL PRESS MARKET SURVEY

compiled by Melissa Stewart. updated by Kayla Heinen 2013

Writing for educational publishers can include a variety of assignments, such as leveled readers, curriculum-related books, teacher resources, and ancillary materials. Writers must have a solid understanding of national educational standards and age-level appropriateness. Classroom teaching experience is a real advantage. A strong background in science, math, or history is also a plus.

Before contacting the publishers listed in this guide, visit their websites. Studying their online catalogs will help you gain a solid understanding of each company's product line and specific needs. Once you have identified a few publishers with offerings that seem to match your experience and interests, submit a brief letter of introduction, a resume, and relevant clips (writing samples from previous projects) or non-returnable illustration samples. Only send

proposals, manuscripts, or book dummies if they are requested. See each company's author and/or illustrator guidelines for more details.

Educational publishing projects often require intense work over short periods of time. Be sure that kind work is appropriate for your schedule and lifestyle. Educational publisher typically offer work-for-hire contracts with a flat fee as payment. 🕒

ABC-CLIO

130 Cremora Drive
Santa Barbara, CA 93117
1-800-368-6868
www.abc-clio.com

CONTACT: customerservice@abc-clio.com

DESCRIPTION: high-quality, authoritative, reference scholarship and innovative coverage of history, humanities, and general interest topics across the secondary and higher education curriculum. Contact for submission guidelines and inquiries. Libraries Unlimited is the librarian reference book imprint.

ABDO GROUP

P.O. Box 398166
Minneapolis, MN 55439
952-831-2120
www.abdopub.com/

DESCRIPTION: Publishes educational resources for grades K-12. See imprints for more details.

ABDO PUBLISHING COMPANY

submissions@abdopublishing.com

DESCRIPTION: publishes pre-K-8 educational nonfiction books that contain high-quality text features, including a table of contents, a glossary, and an index, timelines, maps, diagrams, sidebars, full-color photos and captions.

EDITOR-IN-CHIEF: Paul Abdo

SUBMISSIONS: Send manuscript and cover letter via email to submissions@abdopublishing.com or by mail to the above address. Include SASE. Illustrators please submit three to five pieces that reflect your style and range as hard copies or jpg images. Contracts vary.

MAGIC WAGON BOOKS

submissions@abdopublishing.com

DESCRIPTION: Picture book, beginning reader, or chapter book manuscripts that can become a series of 4-6 titles.

EDITOR-IN-CHIEF: Paul Abdo

SUBMISSIONS: Send manuscript submission

and cover letter via email to submissions@abdopublishing.com or by mail with SASE to ABDO Publishing. Illustrators please submit 3-5 samples. Contracts vary.

BARRONS EDUCATIONAL SERIES

250 Wireless Blvd
Hauppauge, NY 11788
1-800-645-3476
www.barronseduc.com

barrons@barronseduc.com

DESCRIPTION: Publishes a wide range of children's books, activity kits, study guides, and standardized test preparation materials both fiction and nonfiction. NO EMAIL submissions. Send fiction manuscript with cover letter and SASE; nonfiction only proposal and cover letter to Acquisitions Manager. Will reply in 8 months. Royalties vary.

BEARPORT PUBLISHING

45 West 21st Street, Suite 3B
New York, NY 10010
(877) 337-8577
www.bearportpublishing.com

EDITORIAL DIRECTOR: Adam Siegel, asiegel@bearportpublishing.com

DESCRIPTION: High-interest narrative nonfiction for grades K-6. We do not publish individual titles, but books that are part of a larger series.

SUBMISSIONS: Email proposal to asiegel@bearportpublishing.com along with your resume and writing samples (ideally nonfiction for grades K-6), or you can mail them to the above address.

BENCHMARK BOOKS

An imprint of Marshall Cavendish Corporation
99 White Plains Rd.
P.O. Box 2001
Tarrytown, NY 10591
1-914-332-8888
www.marshallcavendish.us

DESCRIPTION: Publishes curriculum-aligned nonfiction series for the school and library market, elementary through high school. Not accepting unsolicited submissions at this time. Check website periodically.

BILL SMITH GROUP

8310-1 North Capitol of Texas Highway
Suite 285
Austin, TX 78731
1-512-349-2500
www.billsmithgroup.com

DESCRIPTION: Develops a wide variety of education print and digital media, including textbooks, reference books, activity books, leveled readers, posters, assessment materials, magazines, teachers guides, and web content. Send resume and query letter to freelance@qbslearning.com.

BOW PUBLICATIONS
10755 Scripps Poway Parkway
San Diego, CA 92131
1-858-248-4926
bowpublications.com

PUBLISHER: Bonnie Szumski

DESCRIPTION: Develops curriculum aligned and hi-lo nonfiction series for school and library publishers, grades K-12. Currently looking for authors with experience writing school and library titles. Submit contact form on the website to query.

BRAINWORX STUDIO, INC.

6807 N. Sheridan Road
Suite 200
Chicago, IL 60626
773-743-8200
brainworxstudio.com

CLIENT DIRECTOR: Derrick Everett, derrick@brainworxstudio.com

DESCRIPTION: Develops educational materials, including leveled readers, teacher's guides, ancillary materials, and innovative instructional tools, in all content areas, for grades K-12. Writers should email a cover letter, resume, and writing samples to jobs@brainworxstudio.com.

CARSON-DELLOSA PUBLISHING

PO Box 35665
Greensboro, NC 27425
1800-329-0943
www.carsondellosa.com

DESCRIPTION: Publishes preK-8 educational materials in all content areas.

SUBMISSIONS: Writers submit resume and samples to freelancesamples@carsondellosa.com. Illustrators if you have both line art and four-color art samples, please send both types. We typically show images of children (grades PK-5) and animals. Individual digital art samples should be collected and provided in a single ZIP archive. Images should be saved at 72 dpi in GIF or JPG format to freelancesamples@carsondellosa.com.

CHELSEA HOUSE PUBLISHERS

Infobase Publishing Imprint
132 West 31st St, 17th Floor
New York, NY 19008
www.infobasepublishing.com
editorial@factsonfile.com

DESCRIPTION: American history books, particularly multi-cultural studies, women's history, world history, and global issues. We have strong curriculum-based titles in science, ecology, and cultural studies, and offer biographical dictionaries and encyclopedias across a wide range of disciplines.

SUBMISSIONS: Send query, resume, writing samples, and proposal to Editorial Director at editorial@factsonfile.com. Flat fee paid. No fiction.

CHICAGO REVIEW PRESS

814 N. Franklin St.
Chicago, IL 60610
1-312-337-0747
www.chicagoreviewpress.com

PUBLISHER: Cynthia Sherry, csherry@chicagoreviewpress.com

DESCRIPTION: Publishes children's nonfiction and activity books, ages 9-12. See author guidelines at www.chicagoreviewpress.com/about.cfm#manuscriptguidelines. No need for art. Authors provide photos. Deadlines 9 months to 1 year. Royalty with small advance. Actively seeking biographies and activity books. Writers should send a resume, proposal, and sample chapters to csherry@chicagoreviewpress.com

CONTINENTAL PRESS

520 East Bainbridge Street
Elizabethtown, PA 17022
1-800-233-0759
www.continentalpress.com

DESCRIPTION: Publishes fiction and nonfiction leveled readers and other materials that support literacy for grades K-2. Writers should be familiar with Reading Recovery, guided reading, and other reading intervention programs. Also interested in specialized math, reading, and test preparation materials for grades K-12.

SUBMISSIONS: Writers send manuscript and cover level by mail only with SASE. NO EMAIL submissions. Send to Managing Editor. See guidelines on the website. Illustrators send sample artwork to the Art Director with a SASE.

SEEDLING PRESS

DESCRIPTION: Publishes fiction and nonfiction leveled readers and other materials that support literacy for grades K-2. Writers should be familiar with Reading Recovery, guided reading, and other reading intervention programs. Also interested in specialized math, reading, and test preparation materials for grades K-12.

SUBMISSIONS: Writers send manuscript and cover level by mail only with SASE. NO EMAIL submissions. Send to Managing Editor. See guidelines on the website. Illustrators send sample artwork to the Art Director with a SASE.

CORWIN PRESS

2455 Teller Road
Thousand Oaks, CA 91320
805-499-9734
www.corwinpress.com/home.nav

EDITORIAL DIRECTOR: Lisa Shaw, lisa.shaw@corwin.com

DESCRIPTION: Publishes a variety of supplementary classroom materials, including activity books, lesson plans, reproducibles, and skill-building resources for grades K-12. Deadlines vary. Payment varies. View Corwin Press's detailed author guidelines at www.corwinpress.com/publish.nav. Send submissions to Lisa Shaw at lisa.shaw@corwin.com.

COUGHLAN COMPANIES

1710 Roe Crest Drive
North Mankato, MN 56003
1-800-747-4992
www.coughlan-companies.com

CAPSTONE PRESS

www.capstonepress.com
DESCRIPTION: Publishes curriculum-aligned and high interest nonfiction series for the school and library market, preK-9. Actively seeking writers with solid research and writing skills to deliver assigned easy-to-read ad hi-low nonfiction titles.
SUBMISSIONS: Writers send resume, sample chapters, and prior experience to sub@capstonepub.com for fiction submissions. NONFICTION BY MAIL ONLY with SASE to Editorial Director. Illustrators send samples and resume to sub@capstonepub.com.

COMPASS POINT BOOKS

www.compasspointbooks.com
DESCRIPTION: Publishes curriculum-aligned nonfiction for the school and library market, grades 5 and up.
SUBMISSIONS: Writers send resume, sample chapters, and prior experience to sub@capstonepub.com for fiction submissions. NONFICTION BY MAIL ONLY with SASE to Editorial Director. Illustrators send samples and resume to sub@capstonepub.com.

PICTURE WINDOW BOOKS

www.picturewindowbooks.com
DESCRIPTION: Publishes informational picture books, easy readers, and chapter books for the school and library market, grades preK-4.
SUBMISSIONS: Writers send resume, sample chapters, and prior experience to sub@capstonepub.com for fiction submissions. NONFICTION BY MAIL ONLY with SASE to Editorial Director. Illustrators send samples and resume to sub@capstonepub.com.

STONE ARCH BOOKS

www.stonearchbooks.com
DESCRIPTION: Publishes funny, scary, mysterious and adventurous novels and non-violent graphic novels intended for reluctant readers, grades 2-8. Most titles have strong ties to the curriculum.
SUBMISSIONS: Writers send resume, sample chapters, and prior experience to sub@capstonepub.com for fiction submissions. NONFICTION BY MAIL ONLY with SASE to Editorial Director. Illustrators send samples and resume to sub@capstonepub.com.

CREATIVE TEACHING PRESS

PO Box 2723
Huntington Beach, CA 92649
1-800-287-8879
www.creativeteaching.com
DESCRIPTION: Publishes teacher resource books, emergent readers, and other supplemental learning products in the areas of phonics, reading, writing, math, science, and social studies. Materials serve grades PreK-8.
SUBMISSIONS: Submit cover letter, proposal, and sample chapters with SASE to:
Attn: Idea Submissions
15342 Graham Street
Huntington Beach, CA 92649
Also print out and include author submission form found on the website.

THE CRITICAL THINKING CO.

1991 Sherman Ave, Suite 200
North Bend, OR 97459
1-800-641-6555
www.criticalthinking.com
EDITORIAL DIRECTOR: Michael Baker
DESCRIPTION: Publishes curriculum programs that align with state standards, study guides, activity books, games, puzzles, and test preparation materials for reading, writing, math, science, and social studies. All products emphasize critical thinking skills.
SUBMISSIONS: Send cover letter and full manuscript to Michael Baker at the above address with a SASE

DAVIS PUBLICATIONS

50 Portland Street
Worcester, MA 01608
(508) 754-7201
www.davis-art.com
PUBLISHER: Valerie Sullivan, vsullivan@davisart.com
DESCRIPTION: Art textbooks, resource guides, student activity books, posters, videos, and books for K-12.
SUBMISSIONS: Writers submit a proposal, cover letter, outline, and sample chapter with SASE. See author guidelines for more details. Royalties.

DAWN PUBLICATIONS

12402 Bitney Springs Rd.
Nevada City, CA 95959
www.dawnpub.com
EDITORIAL DIRECTOR: Glenn Hovemann
ART DIRECTOR: Muffy Weaver
DESCRIPTION: Nature awareness books for children. No stories about pets, animal rescue, or fantasy.

SUBMISSIONS: Writers please see submission guidelines on the website www.dawnpub.com/submission-guidelines/. Email submissions to submission@dawnpub.com or mail submission with a SASE to Glenn Hovemann. Illustrators send samples and cover letter to Muffy Weaver with SASE.

DRAMATIC PUBLISHING

311 Washington St.
Woodstock, IL 60098-3308
1-800-448-7469
www.dramaticpublishing.com
DESCRIPTION: Plays for children K-12. No adapted fairy tales. Email Submissions Editor at submissionseditor@dcplays.com with cover letter and manuscript. Mail in manuscripts with SASE. Will respond in three months. See website for more guidelines.

ENSLow PUBLISHERS

Box 398
40 Industrial Road
Berkeley Heights, NJ 07922
1-908-771-9400
www.enslow.com
EDITOR IN CHIEF: Dorothy Goeller
DESCRIPTION: Publishes curriculum-aligned nonfiction series for the school and library markets, grades K-12. Send resume and writing samples, series proposals, unsolicited manuscripts, and non-returnable art samples to Dorothy Goeller. Actively seeking nonfiction ideas for early elementary readers (grades 1 and 2) and math and character building presented in a story format.

EVAN-MOOR CORPORATION

18 Lower Ragsdale Dr.
Monterey, CA 93940
1-800-714-0971
www.evan-moor.com
EDITORIAL DIRECTOR: Andrea Weiss
ART DIRECTOR: Cheryl Pucket
DESCRIPTION: Publishes a variety of preK-8 educational materials in language arts, math, reading, science, social studies, arts & crafts, ELL, and writing that support and enrich the core curriculum. WFH. Actively seeking writers with experience creating K-5 language arts products. Send resume and writing samples.

FREE SPIRIT PUBLISHING

217 Fifth Ave. N., Suite 200
Minneapolis, MN 55401
1-612-338-2068
www.freepirit.com
DESCRIPTION: Publishes a variety of learning

tools that support the social health and emotional development of children. Products include books, classroom supplemental materials, and teacher guides. Looking for nonfiction materials written by educators, counselors, or professionals working with children/teens with emphasis on positive self-esteem and self-awareness, stress management, school success, peacemaking and violence prevention, social action, creativity, and special needs. Deadlines vary.

SUBMISSIONS: Send resume, cover letter, proposal, sample chapters or full manuscript to Acquisitions at the above address with SASE. Will respond in 2-6 months.

FROG STREET PRESS

800 Industrial Blvd. Suite 100
Grapevine, TX 76051
1-800-884-3764
www.frogstreet.com

FOUNDER: Sharon Barnett

DESCRIPTION: Publishes teacher resource books, reproducibles, flip charts, and activity guides to promote literacy in early elementary students. Deadlines vary. WFH. Always looking for great product ideas and art samples. Email submissions and query to customerservice@frogstreet.com.

GIBBS SMITH PUBLICATIONS

PO Box 667
Layton, Utah 84041
801.544.9800
www.gibbs-smith.com

DESCRIPTION: Activity books for children along with interior design, architecture, and cookbooks. We also accept submissions that focus on a broad array of topics including popular culture, gardening, arts and crafts, humor, and gift books. Please email submissions only using submission form on the website. Include sample chapters and proposal if needed. Will respond in 3 months only if interested.

GOOD YEAR BOOKS

10200 Jefferson Blvd., Box 802
Culver City, CA 90232
www.goodyearbooks.com
access@goodyearbooks.com

DESCRIPTION: Publishes a range of supplemental educational and classroom materials, grades K-8. Deadlines vary. Royalty and WFH. Currently seeking quality materials for language arts, writing, reading, and phonics. Also interested in materials for social studies, mathematics, science, arts and drama, multicultural/ESL, as well as professional

resources for teachers or home-schooling parents. Submission details available at: www.goodyearbooks.com/client/client_pages/publishwithus.cfm.

GREAT SOURCE EDUCATION GROUP

(HOUGHTON MIFFLIN HARCOURT)
181 Ballardvale Street
Wilmington, MA 01887
800.225.5425
www.greatsource.com

DESCRIPTION: Materials and books that support reading, writing, mathematics, science, and social studies for K-12. Send query email to customerservice@hmhpub.com

GRYPHON HOUSE

PO Box 10
6848 Leon's Way
Lewisville, NC 27023
1-800-638-0928
www.gryphonhouse.com

DESCRIPTION: Publishes teacher resources, including activity books and lesson plans, grades PreK-3. Send query letter, proposal, and twenty page sample to Acquisitions at the above address.

HIGH NOON BOOKS

AcademicTherapy Publications
20 Commercial Boulevard
Novato, CA 94949
1-800-422-7249
www.highnoonbooks.com/

DESCRIPTION: Publishes hi-lo books and reading programs for struggling readers, grades 1-9. Deadlines vary. Royalty and WFH. To submit an idea, email sales@academictherapy.com.

HIGHSMITH CORPORATE

P.O. Box 7820
Madison, WI 53707-7820
1-800-694-5827
www.highsmith.com

UPSTART BOOKS

www.upstartbooks.com
PUBLICATIONS MANAGER: Matt Mulder,
m.mulder@highsmith.com

DESCRIPTION: Publishes library-centered picture books that introduce libraries, book selection, and reading programs in a fresh and playful way as well as professional resources for school library media specialists and children's public librarians. Deadlines vary. Royalty and WFH. Mail in cover letter, resume, proposal, and manuscript with SASE to Matt Mulder at the above address. Illustrators send samples.

EDUPRESS

www.edupressinc.com

PUBLICATIONS MANAGER: Matt Mulder,
m.mulder@highsmith.com

DESCRIPTION: Publishes library-centered picture books that introduce libraries, book selection, and reading programs in a fresh and playful way as well as professional resources for school library media specialists and children's public librarians. Deadlines vary. Royalty and WFH. Mail in cover letter, resume, proposal, and manuscript with SASE to Matt Mulder at the above address. Illustrators send samples.

HUNTER HOUSE PUBLISHERS

P.O. Box 2914
Alameda, CA 94501
510-865-5282
www.hunterhouse.com

DESCRIPTION: Publishes books for counselors and educators with subjects relating to women's health, violence prevention and intervention, and personal growth. See manuscript guidelines at www.hunterhouse.com/docs/Manuscript.pdf and email submissions to Acquisitions Editor at acquisitions@hunterhouse.com

INCENTIVE PUBLICATIONS

2400 Crestmoor Road, Ste. 211
Nashville, TN 37215
1-800-421-2830
www.incentivepublications.com

PUBLISHER: Jill S. Norris

DESCRIPTION: Publishes supplemental educational resources for middle school students (grades 5-8) and teaching strategy books for grades K-12. Deadlines vary. WFH. Writers should send a letter of introduction, table of contents, and a sample chapter. Address the envelope to Manuscript Submissions. Illustrators should send good quality photocopies or printed pieces with a warm, whimsical style. Address the envelope to Art Department.

INFOBASE PUBLISHING

132 West 31st Street, 17th Floor
New York, NY 10001
212-967-8800
www.infobasepublishing.com

DESCRIPTION: American history books, particularly multi-cultural studies, women's history, world history, and global issues. We have strong curriculum-based titles in science, ecology, and cultural studies, and offer biographical dictionaries and encyclopedias across a wide range of disciplines.

SUBMISSIONS: Send query, resume, writing samples, and proposal to Editorial Director at

editorial@factsonfile.com. Flat fee paid. No fiction.

Chelsea House and Chelsea Clubhouse

chelseahouse.infobasepublishing.com/

Facts on File

factsonfile.infobasepublishing.com/

Ferguson Publishing

ferguson.infobasepublishing.com/

KAEDEN BOOKS

P.O. Box 16190

Rocky River, OH 44116

1-800-890-7323

www.kaeden.com

DESCRIPTION: Publishes early literacy books and beginning chapter books that support young readers. Submissions needed in beginning chapter books, unique non-fiction manuscripts, and manuscripts with strong characters that have potential to become a series. Mail cover letter and manuscript to the Editorial Department at the above address. Illustrators send samples and cover letter to the above address.

KENDALL HUNT PUBLISHING

4050 Westmark Dr.

P.O. Box 1840

Dubuque, IA 52004

1-800-228-0810

www.kendallhunt.com

DESCRIPTION: Publishes student and teacher materials in science, math, language arts, health, and physical education as well as custom curriculum programs and resources. Deadlines vary. Royalty or WFH. All books are written by experts in the field. Illustrators may send art samples and a resume to the above address.

LERNER PUBLISHING GROUP

1251 Washington Ave N

Minneapolis, MN 55401

1-612-332-3344

www.lernerbooks.com

DESCRIPTION: Publishes informative picture books, illustrated nonfiction titles, and inspiring photo-driven titles, for the school and library markets, grades K-5. Deadlines vary. See website for various imprint submission guidelines. Illustrators send samples and cover letter to the address above.

MAUPIN HOUSE PUBLISHING

2300 NW 71st Place

Gainesville, FL 32653

1-800-524-0634

www.maupinhouse.com

PUBLISHER Julie Graddy, publisher@maupinhouse.com

DESCRIPTION: Publishes professional resources for K-12 teachers. Deadlines vary. Payment varies. Currently seeking classroom-proven ideas and resources on writing craft, integrating technology into the reading and writing curriculum, and reading strategies. Authors should send a resume, list of publications, and proposal plus table of contents, introduction, and sample chapter to publisher@maupinhouse.com. Include intended audience, competition, and what makes your book better than what is currently available.

MERIWETHER PUBLISHING

885 Elkton Drive

Colorado Springs, CO 80907

(800) 937-5297

www.meriwether.com

DESCRIPTION: Publishes a variety of theatre subjects from play anthologies to theatrecraft. We publish books on monologs, duologs, short one-act plays, scenes for students, acting textbooks, how-to speech and theatre textbooks, improvisation, and theatre games. **SUBMISSIONS:** Send query letter, outline, and sample chapters to editor@meriwether.com. If sending hard copies, include SASE. Will reply in 6 weeks if interested.

MITCHELL LANE PUBLISHERS

P.O. Box 196

Hockessin, DE 19707

1-302-234-9426

www.mitchelllane.com

DESCRIPTION: Publishes nonfiction, supplemental books, resource books, easy-to-reads, reluctant readers in all subject areas, grades 4-8. Deadlines vary. WFH. Send a comprehensive resume and list of previously published work along with a cover letter expressing your interest, and an unedited writing sample that does not need to be returned to the address above. Most books are photo illustrated, so little need for art.

MONDO PUBLISHING

980 Avenue of the Americas

New York, NY 10018

1-888-88-MONDO

www.mondopub.com

EDITORIAL DIRECTOR: Susan Eddy

DESCRIPTION: Publishes reading and writing programs for grades K-5 and teacher resources and professional development materials. Deadlines vary. WFH. Not currently looking for writers or illustrators.

MORGAN REYNOLDS PUBLISHERS

620 Elm St., Suite 223

Greensboro, NC 27406

1-800-535-1504

www.morganreynolds.com

DESCRIPTION: Publishes engaging nonfiction for K-12 grades. Send ideas and inquiries to contact@morganreynolds.com. See website to become familiar with the types of books published.

NOMAD PRESS

2456 Christian Street

White River Junction, VT 05001

1-802-649-1995

www.nomadpress.net

PUBLISHER: Alex Kahan

DESCRIPTION: Publishes a range of how-to and curriculum-aligned nonfiction books for grades K-8. Deadlines vary. Primarily WFH. Writers should send a detailed resume, including relevant experience and previous publication credits to info@nomadpress.net. Send art samples to Alex Kahan.

OLIVER PRESS

Charlotte Square

5707 West 36th Street

Minneapolis, MN 55416-2510

(952) 926-8981

www.oliverpress.com

DESCRIPTION: Publishes nonfiction and classroom supplements in social studies, biographies, and sciences for young readers. Send query letter to orders@oliverpress.com. See website for more details about the types of books published.

ON THE MARK

P.O. Box 433

Clayton, NY

13624

1-800-463-6367

www.onthemarkpress.com/

PRESIDENT: Lisa Solski

Publishes curriculum-aligned reproducible activities and workbooks. Deadlines vary. WFH. Writers send in a sample of lesson plans, a sample of writing you've done for children and a resume to the address above or email them to: productdevelopment@onthemarkpress.com

OTTN PUBLISHING

16 Risler Street

Stockton, NJ 08559

1-866-356-6886

www.ottnpublishing.com/index.htm

DESCRIPTION: Develops curriculum-aligned

nonfiction series in the area of history and social studies. Books are created for the school and library markets and serve students in grades 4-12. Deadlines vary. WFH. Most books are photo illustrated, so little need for art. Send proposals or resumes and samples of previously published work by mail to Acquisitions Editor. No phone calls. Also inquire at inquiries@ottnpublishing.com.

PELICAN PUBLISHING COMPANY

1000 Burmaster Street
Gretna, Louisiana 70053-2246
(504) 368-1175
www.pelicanpub.com

DESCRIPTION: Easy readers, biographies, ethnic/regional fiction, and picture books with a lesson or historical connection for grades K-3. Send a query letter and manuscript to editorial@pelicanpub.com. Send in SASE if mailing in a submission.

PERFECTION LEARNING CORPORATION

1000 North Second Avenue
P.O. Box 500
Logan, IA 51546-0500
(800) 543-2745
www.perfectionlearning.com

DESCRIPTION: Publishes content-area readers, leveled readers, hi/lo readers, language arts workbooks and resource books, and assessment guides for grades K-12. Deadlines vary. Royalty or WFH. Send cover letter, outline, and sample chapters or a complete manuscript to Acquisitions.

PERSONHOOD PRESS

P.O. Box 370
Fawnskin, CA 92333
(909) 866-2912
www.personhoodpress.com

DESCRIPTION: Publishes educational supplements, easy reader books, and subjects that generate a culture of personal and social responsibility in the world for grades K-6. Writers see specific guidelines at personhoodpress.com/pdf/5_Submission%20Guidelines.pdf. Also submit a manuscript submission form on the website. See website for ideas on the types of books that are published.

PHOENIX LEARNING RESOURCES

141 Millwell Dr., Suite A
Saint Louis, MO 63043-2509
314-569-0211 x 104
www.phoenixlearninggroup.com

DESCRIPTION: Publishes textbooks, classroom supplemental books, workbooks, videos, science,

social studies, reading, and math for grades K-12. Send query letter and ideas to info@phoenixlearninggroup.com.

PIANO PRESS

P.O. Box 85
Del Mar, CA 92015-0085
(619) 884-1401
www.pianopress.com

DESCRIPTION: Publishes fun and interesting materials for music teachers and students including activity books, song books, and music supplements. EMAIL ONLY. Send query letter and please include a brief bio and/or web link(s) with your inquiry. Please DO NOT send MP3s, manuscript .docs, or picture .jpgs unless requested to do so by the acquisitions editor. Send submissions to pianopress@pianopress.com.

PRUFROCK PRESS

5926 Balcones Dr, Ste. 220
Austin, TX 78731
512.300.2220
www.prufrockpress.com

EDITOR: Sean Redman, sredmond at prufrock.com

DESCRIPTION: Publishes supplementary classroom materials (e.g., activity books), professional development books, talent development resources for children, resources for children with special needs, primary and supplementary college textbooks, and trade books. See specific submission guidelines here: www.prufrock.com/Assets/ClientPages/pdfs/Book_Prospectus.pdf. NO EMAIL. Mail in submissions only with cover letter, proposal, and other required material.

QUARASAN

405 West Superior St.
Chicago, IL 60610
1-312-981-2500
www.quarasan.com

PRESIDENT: Randi Brill

DESCRIPTION: Develops leveled and content readers, student workbooks, textbooks, teacher's guides and other educational materials for a variety of clients. Materials for grades K-12. Deadlines vary. Royalty or WFH. Send query letter to info@quarasan.com.

RICHARD C. OWEN PUBLISHERS

P.O. Box 585
Katonah, NY 10536
1-800-262-0787
www.rcowen.com

DIRECTOR: Phyllis Greenspan,

phyllisgreenspan@rcowen.com

DESCRIPTION: Publishes guided reader programs and other classroom materials that promote literacy for grades PreK-8 and professional books for teachers and administrators. Deadlines vary. WFH. Send query letter to Phyllis Greenspan.

SADDLEBACK EDUCATIONAL PUBLISHING

3120-A Pullman Street
Costa Mesa, CA 92626
(714) 640-5200
www.sdlback.com/

PRESIDENT: Arianne McHugh

DESCRIPTION: Publishes curriculum materials for grades K-12, including paperback books, reproducible, read-alongs, videos, textbooks, workbooks, and educational software. Deadlines about 4 months, but can flexible. WFH. Always looking for writing samples and resumes from authors with experience writing hi-lo texts. Currently looking for cover samples from artists. Send query to address above or use email form on the website.

SCHOLASTIC LIBRARY PUBLISHING

90 Old Sherman Turnpike
Danbury, CT 06816
203-797-3500
www.scholastic.com

CHILDREN'S PRESS

EDITORIAL DIRECTOR: Jannelle Cherrington
(at NY office: 524 Broadway, New York, NY 10012)

DESCRIPTION: Publishes curriculum-aligned nonfiction series and fiction for the Rookie Readers series (leveled readers). All books for the school and library markets, grades K-6. Deadlines vary. WFH. Send non-returnable artwork to Art Director.

FRANKLIN WATTS

EDITORIAL DIRECTOR: Elizabeth Ward
(at NY office: 524 Broadway, New York, NY 10012)

ART DIRECTOR: Marie O'Neil

DESCRIPTION: Publishes curriculum-aligned nonfiction series and single titles for the school and library markets, grades 6-12. Deadlines vary. WFH. Send non-returnable artwork to Art Director.

SCHOLASTIC TEACHING RESOURCES

555 Broadway, 5th Floor
New York NY 10012
1-800-724-6527
www.scholastic.com

EDITORIAL COORDINATOR: Adriane Rozier

ART DIRECTOR: Jaime Lucero

DESCRIPTION: Publishes classroom supplemental books, teacher's guides, big books, resource books, reproducibles, student activity books, games, audio cassettes, and plays in all curricular areas. Targets grades Pre-K-8. Deadlines vary. WFH. Currently seeking proposals for teacher/classroom-tested professional books to be used in mainstream Pre K-8 classrooms across all curriculum areas. Writers should send query, proposal, and sample chapter or complete manuscript. Illustrators should send non-returnable art samples.

SLEEPING BEAR PRESS

315 Eisenhower Parkway, Suite 200

Ann Arbor, MI 48108

1-800-487-2323

www.sleepingbearpress.com

PUBLISHER: Heather Hughes

ART DIRECTOR: Jennifer Bacheller

DESCRIPTION: Publishes picture books, illustrated nonfiction titles, and teacher's guides for the school and library markets, grades K-5. Deadlines vary. Royalty. Not accepting manuscript submissions. Please continue to check the website for submission updates.

STEMMER HOUSE PUBLISHERS

P.O. Box 89

Stemmer House Publishers

P.O. Box 89

4 White Brook Road

Gilsum, NH 03448

603-357-0236

pbs@pathwaybook.com

www.stemmer.com/

DESCRIPTION: Educational nature books for grades 1-8. No fiction needed. Contact the editor at editor@stemmer.com with a query letter and manuscript. Email preferred. Will contact within three months if interested. Royalty based. Illustrators send query letter and samples.

SYLVAN DELL PUBLISHING

612 Johnnie Dodds Blvd., Suite A2

Mount Pleasant, SC 29464

843-971-6722

www.sylvandellpublishing.com/

EDITOR: Donna German, donnagerman@sylvandellpublishing.com

DESCRIPTION: Publishes picture books with fictional stories that relate to animals, nature, the environment, and science. Books should convey an educational theme. Each book has curriculum-aligned back matter that reinforces the educational theme. See author guidelines

for submission details. Submissions must meet all guidelines. Deadlines vary. Royalty.

TEACHER CREATED MATERIALS

6421 Industry Way

Westminster, CA 92683

888-343-4335

www.teachercreated.com

DESCRIPTION: Publishes classroom supplemental books, teacher guides, resource books, workbooks, student activity books, science, social studies, reading, math, art/music, movement. See submission guidelines at www.teachercreated.com/contact/manuscript-submission-guide.pdf. NO EMAIL submissions at this time. Send cover letter and samples to Editor in Chief with SASE. Will reply in six months if interested.

THE CRITICAL THINKING COMPANY

1991 Sherman Ave, Suite 200

North Bend, OR 97459

800-458-4849

www.criticalthinking.com

EDITORIAL DIRECTOR: Michael Baker

DESCRIPTION: Publishes educational products for parents, homeschoolers, and teachers for grades pre-K to 8. Looking for activity based products in reading, writing, math, science, or social studies that also teach/develop critical thinking skills. The material should be challenging, of high interest, and fun where appropriate. Content materials should be aligned to current state and national standards. The reading level should match the targeted grade range.

SUBMISSIONS: Send cover letter and complete manuscript to Michael Baker with SASE by mail.

TILBURY HOUSE PUBLISHERS

103 Brunswick Avenue

Gardiner, Maine 04345

800-582-1899

www.tilburyhouse.com

EDITOR: Audrey Maynard

DESCRIPTION: Publishes primarily picture books for ages 7-12 with issues of cultural diversity (global), nature, or the environment with a national market and could have teacher supplements to go along with the book.

SUBMISSIONS: Send query letter and complete manuscript with SASE to the Audrey Maynard. If emailing submission please put "Book Query" as the subject and do not include attachments. Email tilbury@tilburyhouse.com. Will take a minimum of one month to respond.

TRILLIUM PUBLISHING

1222 N. 185th Street, Suite 201

Shoreline, WA 98133

1-206-652-4698

www.trilliumpublishing.com

PRESIDENT: Sunny Gagliano

DESCRIPTION: Develops a wide range of literacy programs with a focus on integrating the content areas, grades K-12. Deadlines vary. Primarily WFH. Illustrators should send non-returnable art samples. Writers should send a resume and relevant writing sample with SASE or send via email to info@trilliumpublishing.com.

WEIGL PUBLISHERS GROUP

350 5th Avenue

59th Fl

New York, NY 10118-0069

1-866-649-3445

www.weigl.com/american.asp

SENIOR MANAGING EDITOR: Heather Hudak

ART DIRECTOR: Terry Paulhus

DESCRIPTION: Publishes curriculum-aligned nonfiction book series for the school and library markets, grades K-12. Deadlines vary. WFH. Submit query letter to linda@weigl.com

ZEPHYR PRESS

814 Franklin St

Chicago, IL 60610

zephyrpress@zephyrpress.com

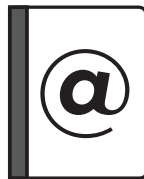
www.zephyrpress.com

EDITOR: Jerome Pohlen

DESCRIPTION: Publishes classroom supplemental books; teacher guides, resource books, student activity books, posters, videos, comic books for students based in sound education research; science, social studies, reading, math, health, and movement for grades Pre K-12. No chapter or picture books. Submit query letter with sample chapters with SASE or via email to zephyrpress@zephyrpress.com. Will reply in six months if interested. Royalty based.

SCBWI

**DIRECTORIES
& RESOURCES**





AGENTS DIRECTORY

The Society of Children's Book Writers & Illustrators' Agents Directory should not be used as a substitute for agents' submission guidelines, but is intended to be used as a reference guide. The listings include both literary agents and artist representatives. A survey was conducted through a questionnaire requesting current submission procedures in order to provide up-to-date information.

The process of finding a good agent is quite a challenge for children's book writers or illustrators. Many literary agents specifically do not represent children's books. We hope then that this directory will facilitate your search for representation. As with every other aspect of the children's book business, a writer or illustrator should act professionally. Seek advice from more experienced writer or illustrator friends. In addition, it will be in your best interest to carefully read the entries in this publication and to follow the procedures indicated. For instance, most agents will only look at multiple query letters, not multiple manuscripts.

All correspondence with an agent should be accompanied by a self-addressed stamped envelope (SASE). Also, you should always keep a copy of your manuscript and/or art samples. Do not send original art and unpublished material unless specifically requested to do so by an agent.

THE AGENT'S JOB

In general, an agent advises you about your work's potential, markets the work to publishers, negotiates your contracts, and protects your interests on many different levels. The agent should be knowledgeable about current trends, practices, and conditions in the industry. The agent reviews royalty statements, exploits rights that you have reserved (foreign, film, merchandising, etc.), and collects and disburses the money owed to you.

An agent cannot sell an unsellable manuscript or inappropriate artwork. Also, an agent cannot make basic, personal decisions about your writing, which only you can make. An agent works with you, but does not do your work for you. You are the most important factor in your writing career, not the agent.

Some agents are more flexible than others are. Some on this list, as indicated, are willing to let clients do their own marketing (i.e., make their own sales) and will then negotiate the contract for a specified fee or commission. Such an arrangement must be worked out in advance, as must any other special circumstance you desire.

CHOOSING AN AGENT

Not all agents are created equal. Again, it is in your best interest to research an agent as much as possible before contacting him/her. You will want to take at least the same amount of care as you would in choosing a lawyer, doctor, or plumber. Word of mouth is one legitimate way of learning an agent's reputation. Anyone can set him or herself up and do business as a literary agent. Many, but not all, reputable agents belong to the Association of Author's Representatives, Inc. (AAR), as indicated in this list. The AAR is a not-for-profit organization that sets professional standards and requires members to subscribe to its Canon of Ethics. For example, the AAR officially discourages the practice of charging fees for reading and evaluating submissions. Agents who charge reading fees have been so indicated in this list. Please note that the SCBWI believes agents should make money from selling your work, not from charging fees.

Choosing an agent is a highly individual decision, and some factors will be more important to you than others. Choose carefully! The choice you make will affect you longer than even your choice of a mate. You will be tied to that agent for the life of the contract he/she negotiates for you (a period which, in the case of books that stay in print a long time, could extend past your death).

You will want to evaluate this list with an eye toward which factors are most important to you:

- » Does the agency specifically represent the type of material you write or illustrate?
- » Are the agency's commission and expenses in line with what you are looking for?
- » Has the agency been in business a long time or is it relatively new? (Both can have advantages.)
- » Who are its current clients?
- » Is the agency based in New York or in your geographic area?
- » Does the agent offer editorial guidance before submitting manuscripts to publishers?

- » Does the agent require you to sign a representation agreement, binding you together for a specified period of time, or are you free to break with that agent at any time?
- » Is the agency willing to let you do your own marketing, if you so desire?

If an agent does express interest in your work and you are able to arrange an interview, either over the phone or in person, this will give you a better chance to evaluate an agent's expertise. For instance: Has the agent been successful with the type of work you do? Are the agent's personality and work methods compatible with yours? Is the agent aggressive or passive about marketing? Is he/she as up-to-date on the industry as you desire? How does he/she keep the writer informed about submissions?

DO YOU NEED AN AGENT?

This is an important question you will want to consider before you begin contacting agents. Many successful children's writers and illustrators do not have agents, preferring to control all aspects of their careers. And most editors will tell you that children's books, unlike adult books, is one area where manuscripts are read whether agented or not. In other words, with the majority of publishers, it is not necessary to have an agent to get published. For an unpublished writer, in fact, it can be just as difficult to find an agent as to sell your first book, and the energy might be better spent in perfecting one's craft and researching the market on your own.

The advantages to having an agent are complex. Ideally, you will be in a relationship of mutual confidence and trust, with someone who can perform many services in helping you build your career. The author-agent relationship depends on your needs, the nature of your work, and the agent's policies and practices. If you wish, you can keep your relationship on a dollars-and-cents level, and rely on the agent only when financial negotiations are taking place. Or you may need editorial guidance in addition to business support, and you will look to your agent as a consultant in developing your work. Some writers need emotional support on top of all that, looking to the agent as a steady source of encouragement in an often difficult business, where editors can change frequently. The agent can be a helpful problem-solver, and, in particular, can act as a buffer between you and your

editor(s), taking care of business while you focus on your work. The agent's time and effort frees your brain for creative endeavors. Therefore, finding an agent who meets all or some of these needs may take time, but it can be well worth it.

ALTERNATIVES TO GETTING AN AGENT

If talking about money doesn't bother you, and you feel that an agent might be just one more barrier between you and your readers, then you may decide that representing yourself is your best bet. Many writers will agree that anyone smart enough to write and sell a book is smart enough to negotiate his/her own contract. Certainly most writers started out this way; it is difficult to get taken on by an agent until you have sold your first few books yourself.

The main advantage to not having an agent is simple: you get to keep all of your money, instead of paying 15% (the average commission on domestic sales over the life of the book) to an agent. An agent, especially one with whom you're not happy, can also get in the way between you and an editor, especially one with whom you have great rapport or a relationship of long standing. Some writers with agents spend much time complaining about them—time that could be more creatively spent elsewhere. The wrong agent for you can be worse than having no agent.

Finally, one compromise between signing on with an agent and doing without is to hire a literary lawyer—not just any lawyer, but one familiar with the publishing industry, who regularly represents authors in contract negotiations with publishers. Instead of charging a commission, such lawyers bill their clients by the hour. Paying your bill ends the expense. If you do your own marketing and merely want an attorney's help with the contract, you will want to research this option further. The Authors Guild recommends literary lawyers and similar information is available in the Literary Market Place.

Whatever you decide—to seek representation by an agent, the advice of a literary lawyer, or to market and negotiate on your own behalf—remember to be professional in your approach and always include an SASE with any correspondence. ☺

ADAMS LITERARY

7845 Colony Road
Charlotte, NC 28226
www.adamsliterary.com
info@adamsliterary.com

Established: 2004

Contact Name: Tracey Adams

Secondary Contact: Josh Adams, Quinlan Lee

Agent for: Fiction, middle grade, picture books, artists

Preferred Clients: Published/unpublished

Commission: 15% domestic, 20% foreign

Reading Fees: None

Other Fees: Postage, photocopying expenses deducted from monies received

Rep Agreement: Yes

Multiple Submissions: No

Submission Procedure: Not accepting unsolicited queries or manuscripts. See website for updated submission information.

ALISON J. PICARD LITERARY

PO Box 2000
Cotuit, MA 2635
ajpicard@aol.com

Established: 1985

Contact Name: Alison Picard

Agent for: YA, PB, fiction, nonfiction

Preferred Clients: Published/unpublished

Commission: 15% text domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Yes, one-year contract

Multiple Submissions: Yes, query letters

Submission Procedure: Query letters with synopsis publishing history, or if any publishers have seen manuscript. No phone or fax queries.

Other Comments: Willing to send current client list upon request; works with book packagers; offers editorial guidance. Accepting very few picture books. Primary focus is middle grade/YA fiction.

ALP ARTS COMPANY

PO Box 669
Vail, CO 81658
(970) 949-1856
www.alparts.com
sffuller@alparts.com

Established: 1994

Contact Name: Sandy Ferguson Fuller, Director

Agent For: Authors and illustrators, all genres, fiction, nonfiction

Preferred Clients: Published/unpublished

Commission: 10–15% text domestic, 20% art domestic

Reading Fees: Only if discussed in advanced for critique

Other Fees: Yes, for unpublished authors

Rep Agreement: Yes

Multiple Submissions: Yes, query letters

Submission Procedure: Letter of inquiry and SASE

Other Comments: Works with all publishers, all types of contracts. Specializing in picture books. Honest, candid relationships with authors and illustrators. References available.

ANDERSON LITERARY MGTM

12 W. 19th Street, Second Floor
New York, NY 10011

(212) 645-6045

Fax: (212) 741-1936

www.andersonliterary.com

kathleen@andersonliterary.com

Established: 1999

Contact Name: Kathleen Anderson

Agent For: YA fiction and nonfiction

Preferred Clients: Writers

Commission: 15% domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Accepted

Submission Procedure: Query first by mail with SASE. Include bio, synopsis, and first fifty pages of completed novel.

ANDREA BROWN LITERARY AGENCY

1076 Eagle Drive

Salinas, CA 93905

www.andreabrownlit.com

andrea@andreabrownlit.com

Established: 1981

Contact Name: Andrea Brown

Secondary Contact: Laura Rennert, Caryn

Wiseman, Jen Rofe, Jennifer Laughran, Jamie Weiss Chilton, Jennifer Mattson, Kelly Sonnack, Lara Perkins

Preferred Clients: Published/unpublished

Commission: 15% domestic, 20% foreign/film

Reading Fees: No

Submission Procedure: Query first via e-mail only. Choose one agent and e-mail that one. If interested, we will contact writer. Send entire picture book texts via e-mail, and writers may send one page of text with query letters for fiction.

Other Comments: Agency has offices in

California, New York, and Chicago. We accept published and unpublished writers and love starting off new authors. Some authors we represent include Maggie Stiefvater, Jay Asher, Tom Angleberger, Catherine Ryan Hyde, Neal Shusterman, Ellen Hopkins, Ying Chang Compestine, Daniel Pinkwater, Mitali Perkins, Nate Evans, Kate Messner, Kimberly Derting, Rebecca Janni, James Burks, and Salina Yoon.

ASCIUTTO ART REPRESENTATIVES

1712 East Butler Circle

Chandler, AZ 85225

(480) 814-8010

www.aartreps.com

aartreps@cox.net

Established: 1980

Contact Name: Mary Anne Ascitutto

Agent For: Illustrators, PB, educational

Preferred Clients: Published/unpublished

Commission: 25% art

Reading Fees: None

Other Fees: None

Rep Agreement: Yes, of reasonable notice

Submission Procedure: Letter of inquiry including previously published work and several samples of illustration and SASE. Send full color copies and black and white via e-mail, showing children, animals, and nature. Art should be interactive, representing storytelling in either humorous or realistic styles.

Other Comments: Interested in seeing a quality of style and consistency. Specialize in illustration materials for pre-K through eighth grade educational art specs.

ASHLEY GRAYSON LITERARY AGENCY

1342 18th Street

San Pedro, CA 90732

Fax: (310) 548-4672

graysonagent@earthlink.net

Established: 1976

Contact Name: Ashley Grayson

Secondary Contact: Carolyn Grayson

Agent For: PB, fiction

Preferred Clients: Published/unpublished

Commission: 15% text domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Written contract with one-year mutual option for termination

Multiple Submissions: Yes

Submission Procedure: Letter of inquiry with author background and project description. If picture book, submit entire manuscript with query.

Other Comments: Willing to let clients do own marketing, but require complete and current

updating from client and consultation with all cases; offer editorial guidance; member of AAR.

BARBARA S. KOUTS

PO Box 560

Bellport, NY 11713

bkouts@aol.com

(631) 286-1278

Fax: (631) 286-1538

Established: 1980

Contact Name: Barbara Kouts

Agent For: YA, PB, fiction, nonfiction

Preferred Clients: Published/unpublished

Commission: 10% text domestic, 20% foreign

Reading Fees: None

Rep Agreement: None

Multiple Submissions: Yes, if stated

Submission Procedure: Letter of inquiry first including a description of previously published work, current projects, and samples of published and in-progress books.

BARRY GOLDBLATT LITERARY

320 7th Avenue #266

Brooklyn, NY 11215

Fax: (718) 832-8787

www.bgliterary.com

query@bgliterary.com

Established: 2000

Contact Name: Barry Goldblatt

Agent For: MG and YA fiction, all genres

Commission: 15% domestic, 20% translation + dramatic/film/TV

Reading Fees: None

Other Fees: Reimbursement for costs (mail, courier, etc.)

Rep Agreement: Yes

Multiple Submissions: No

Submission Procedure: E-mail queries only with synopsis and first five pages pasted into body of e-mail; no attachments.

THE BENT AGENCY

204 Park Place Number Two

Brooklyn, NY 11238

www.thebentagency.com

info@thebentagency.com

Established: 2009

Contact Name: Jenny Bent, Gemma Cooper, Heather Flaherty, Louise Fury, Susan Hawk, Molly Ker Haw, Victoria Lowes, Beth Phelan, Brooks Sherman

Agent For: Fiction, nonfiction, illustrators, in all genres from babies to teenagers. See submission guidelines for specific details

Commission: 15%

Reading Fees: No

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Query by e-mail only. See submission guidelines at www.thebentagency.com/submissions.

BLANCHE C. GREGORY

2 Tudor City Place
New York, NY 10017
(212) 697-0828
Fax: (212) 697-0828
www.bcgliteraryagency.com
bcgliteraryagent@aol.com

Established: 1936

Contact Name: Lynda C. Gregory

Agent For: Fiction, nonfiction

Commission: 15%; 20% if working with a sub-agent

Rep Agreement: No

Multiple Submissions: Not accepted

Submission Procedure: Query first with SASE.

Other Comments: No unsolicited manuscripts.

BOOKMAKERS, LTD

32 Parkview Avenue
Wolfville, NS Canada B4P 2K8
(902) 697-2569
Fax: (505) 776-2762
www.bookmakersltd.com
june@bookmakersltd.com

Established: 1972

Contact Name: June Ogilvie

Agent For: PB illustrations, fiction, nonfiction, educational

Preferred Clients: Published only

Rep Agreement: None

Submission Procedure: Letter of inquiry with art samples; must include SASE for return.

Other Comments: Works with all publishers, all types of contracts. Full Circle Literary is proud to represent many SCBWI members including Alma Flora Ada, Karen Benke, Toni Buzzeo, Monica Brown, F. Isabel Campoy, Rene Colato Lainez, Diana Lopez, Mara Price, Jennifer Ward, Penny Warner, and many others. Please visit our website and blog: www.fullcircleliterary.com.

BOOKSTOP LITERARY AGENCY

67 Meadow View Road
Orinda, CA 94653
www.bookstopliterary.com
info@bookstopliterary.com

Established: 1984

Contact Name: Kendra Marcus

Secondary Contact: Minju Chang

Agent For: PB, fiction, nonfiction, poetry, plays, illustrations

Preferred Clients: Published/unpublished

Commission: 15% text/art domestic, 20%

foreign sales

Reading Fees: None

Other Fees: Up to \$25 a year for incidental expenses

Rep Agreement: Yes

Submission Procedure: Please mail (with SASE) or e-mail first ten pages of manuscript along with a cover letter. E-mail submissions should be sent to info@bookstopliterary.com with subject line reading "Submission" followed by last name and ms title. Please mail art samples. Do NOT send original art; photos or copies are okay.

Other Comments: Willing to work with authors who wish to submit their own manuscripts, in an arrangement to be negotiated; works with book packagers, offers editorial guidance.

BRADFORD LITERARY AGENCY

5694 Mission Center Road #347
San Diego, CA 92108
www.bradfordlit.com
natalie@bradfordlit.com

Established: 2001

Contact Name: Natalie Lakosil, Sarah LaPolla

Secondary Contact: Laura Bradford

Agent For: Bradford Literary Agency

Preferred Clients: Jessica Souders, Monique Domovitch, Roseanne Thong, Kitty Griffin, Laura Preble, Charlotte Bennardo, Natalie Zaman, Justin Matott

Commission: 15%

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: No

Submission Procedure: E-mail query, synopsis, and first chapter in body of e-mail to queries@bradfordlit.com.

THE BRIGHT AGENCY

435 East 14th Street, #11F
New York, NY 10009
(917) 741-1919
www.thebrightagency.com
mail@thebrightagency.com

Established: 1971

Contact Name: Alexandra Gehringer

Agent For: Illustrators, artists, designers

Preferred Clients: Illustrators

Reading Fees: None

Rep Agreement: No

Submission Procedure: We are a busy agency and therefore receive hundreds of submissions each week. We love receiving artwork and will be happy to look at your samples but it is crucial that you follow our guidelines. If you are a talented artist looking for representation please send ten to twelve low res jpeg samples

attached to submissions@thebrightagency.com. We do not accept any other file formats or zipped file attachments. We regret that we cannot look at external websites.

Other Comments: Bright acts as a resource for illustrators, artists, and designers that specialize in children's publishing who want to be represented and managed by an agency that understands them and their work. We work hard to ensure that our artists find the very best opportunities and commissions, as well as taking care of all their promotional and business relationships—leaving them to do what they do best.

BROWNE & MILLER LITERARY ASSOCIATES

410 South Michigan Avenue, Suite #460
Chicago, IL 60605
(312) 922-3063
www.browneandmiller.com
mail@browneandmiller.com

Established: 1971

Contact Name: Danielle Egan-Miller

Secondary Contact: Joanna MacKenzie

Agent For: YA, PB, fiction, nonfiction—no picture books

Preferred Clients: Published/unpublished

Commission: 15% text domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Yes, two-year term

Multiple Submissions: No

Submission Procedure: Letter of inquiry with previous publishing history, brief bio, and synopsis of project. No artists unless writers who are already professional artists.

Other Comments: Willing to let clients do own marketing, but charge \$125/hour to consult on contracts or 10% of earnings if we agent the contract; member of AAR; client list available upon request; sometimes works with book packagers; offers editorial guidance. We are interested in professional writers only. We have a select list of juvenile writers.

CAROL BANCROFT & FRIENDS

PO Box 2030
Danbury, CT 6813
(203) 730-8270; (800) 720-7020
Fax: (203) 730-8275
www.carolbancroft.com
iartists@carolbancroft.com

Established: 1972

Contact Name: Joy Tricarico

Agent For: Illustrators; specializing in children's books

Preferred Clients: Published/unpublished

Commission: 25%

Other Fees: None

Rep Agreement: Yes

Submission Procedure: E-mail two to three jpg or pdf samples, or send letter of inquiry, samples, and SASE. No original art.

Other Comments: Memberships include Society of Illustrators, SCBWI, GAG, NAEA

CHRISTINA A. TUGEAU

3009 Margaret Jones Lane

Williamsburg, VA 23185

(757) 221-0666

Fax: (757) 221-6669

www.CATugeau.com

chris@catugeau.com

Established: 1994

Contact Name: Christina A. Tugeau

Agent For: Illustrators and illustrator/authors ONLY

Preferred Clients: Prefer published

Commission: 25%

Other Fees: None

Rep Agreement: Yes

Submission Procedure: Best is to e-mail three or four JPEGs of samples, live link to website, with introduction—best pieces in one style showing animals/children in narrative situations; B/W & F/C; list of awards and/or books published, clients, possibly.

Other Comments: Offers art guidance; member of SCBWI. Always open and happy to look, though full at the moment. Please read articles posted on the website.

THE CHUDNEY AGENCY

72 North State Road

Briarcliff Manor, NY 10510

www.thechudneyagency.com

steven@thechudneyagency.com

Established: 2002

Contact Name: Steven Chudney

Agent For: PB, fiction, novels. See website for more detail

Preferred Clients: talented writers and illustrators

Commission: 15% domestic; 20% foreign

Reading Fees: none

Other Fees: international postage

Rep Agreement: yes

Multiple Submissions: Okay as long as informed

Submission Procedure: Initial queries are preferred over submissions; see website for details.

CORNELL & MCCARTHY

2-D Cross Highway

Westport, CT 06880

(203) 454-4210

Fax: (203) 454-4258

www.cmartreps.com

contact@cmartreps.com

Established: 1989

Contact Name: Merial Cornell

Secondary Contact: Pat McCarthy

Agent For: Illustrators ONLY

Preferred Clients: Published/unpublished.

Highly selective

Commission: 25% art

Other Fees: Agent pays 25% of agreed upon promotion expenses, artist pays 75%

Rep Agreement: Yes

Submission Procedure: Letter of inquiry accompanied with previously published work. Please send illustration samples we can keep on file or enclose a SASE for return. Do not send originals or slides. Four to six weeks for response. Will accept e-mail submissions.

CURTIS BROWN

10 Astor Place

New York, NY 10003

(212) 473-5400

www.curtisbrown.com

Established: 1914

Contact Name: Ginger Knowlton

Secondary Contact: Ginger Clark, Elizabeth Harding (VP), Laura Blake Peterson, Maureen Walters (Sr. VP), Mitchell Waters, Anna Webman

Agent For: YA, MG, PB, fiction, nonfiction, illustration

Preferred Clients: Published/unpublished

Commission: 15% text/art domestic; 20% foreign sales

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: No, not preferred, but if you do it, please advise us

Submission Procedure: Letter of inquiry first, with SASE. For picture books, send one sample picture book with letter & SASE. Please see the agents page of our website for more specifics.

DEBORAH WOLFE, LTD.

731 North 24th Street

Philadelphia, PA 19130

www.illustrationOnLine.com

info@illustrationOnLine.com

Established: 1978

Contact Name: Deborah Wolfe

Agent For: Illustrators and animators only

Preferred Clients: Published/unpublished

Commission: 25%

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Submission Procedure: Submit inquiry via e-mail.

DUNHAM LITERARY, INC.

156 Fifth Avenue, Suite 823

New York, NY 10010

www.dunhamlit.com

Established: 2000

Contact Name: Jennie Dunham

Secondary Contact: Bridget Smith

Agent For: Writers and illustrators

Preferred Clients: Usually published

Commission: 15% text/art domestic, 20% foreign sales

Reading Fees: None

Other Fees: Reimbursement for fees according to AAR

Rep Agreement: Exclusive

Multiple Submissions: Yes

Submission Procedure: Letter of inquiry first with SASE. No slides or original art; color copies okay with SASE—if requested from query letter.

Does not accept e-mail or fax queries.

Other Comments: Member of AAR, SCBWI.

DYSTEL & GODERICH LITERARY MGMT

One Union Square West, Suite 904

New York, NY 10003

(212) 627-9100

Fax: (212) 627-9313

www.dystel.com

mbourret@dystel.com; jmccarthy@dystel.com;

sglick@dystel.com

Established: 1994

Contact Name: Michael Bourret

Secondary Contact: Jim McCarthy, Stacey Glick

Agent For: Fiction, nonfiction

Preferred Clients: Published/unpublished

Commission: 15%

Reading Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Query letter with outline and first fifty pages.

Other Comments: Handle film, TV and foreign rights.

EAST/WEST AGENCY

1158 26th Street, Suite 462

Santa Monica, CA 90403

www.publishersmarketplace.com/members/

eastwestagency

dwarren@eastwestliteraryagency.com

Established: 2000

Contact Name: Deborah Warren

Agent For: Authors (of board books up to young adult fiction and nonfiction), authorial illustrators, and illustrators

Preferred Clients: Seeking clients by referral only

Commission: 15% text/art domestic, 25% foreign, 20% film

Reading Fees: None

Other Fees: Outside photocopying of text/art, overseas and overnight mail (deducted as monies are received, not as expenses are incurred)

Rep Agreement: Letter of agreement with sixty day written cancellation clause

Multiple Submissions: No

Submission Procedure: Query with SASE. For chapter books/novels, submit the first three sample chapter, table of contents (two pages or fewer), synopsis (one page), and publishing credits. For picture books, submit entire ms and/or dummy.

Other Comments: We're honored to represent (among others) renowned *NYT* best-selling/best illustrated, award-winning Newbery/Caldecott medalists, well-established/debut authors and illustrators including: Danielle Arbour, Mike Austin, Jim Averbeck, Marion Dane Bauer, Tim Bowers, Platte Clark, Anna Dewdney, David Diaz, collaborators Eric Litwin and James Dean—Pete the Cat: Rocking in My School Shoes and Pete the Cat: I Love My White Shoes are currently #1 and #2 on the *NYT* pix book list—Jeff Mack, Patricia MacLachlan, Gianna Marino, Ann Whitford Paul, Rob Sanders, Holly Schindler, Judy Sierra, Richard Jesse and Jesse Joshua Watson, and Tyler Whitesides. East/West Literary Agency (E/WL) is, purposely, a boutique agency, to facilitate hands-on, personalized service and attention to our authors and their books. E/WL provides career management for established and first-time authors and our breadth of experience in many genres enables us to meet the demands of a diverse clientele.

EDEN STREET LLC

PO Box 30

Billings, NY 12510

Fax: (845) 223-7108

www.edenstreetlit.com

Lvoges@edenstreetlit.com

Established: 2009

Contact Name: Liza Pulitzer Voges

Agent For: Alyssa Satin Capucilli, Lois Ehlert, Dan Gutman, Joan Holub, Suzanne Williams, Gloria Whelan, Susie Stevenson

Commission: 15% domestic, 20% foreign

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Query letter with synopsis and picture book ms; query letter and synopsis for middle grade and young adult novels.

EDITE KROLL LITERARY AGENCY INC.

20 Cross Street

Saco, ME 04072

ekroll@maine.rr.com

Established: 1981

Contact Name: Edite Kroll

Secondary Contact: Heather McManus

Agent For: PB (especially written by artists), fiction

Preferred Clients: Published/unpublished; accepts very few clients

Commission: 15% domestic, 20% foreign, 25% commercial

Reading Fees: None

Other Fees: Photocopying of novel manuscripts and legal fees

Rep Agreement: If requested by client with thirty-day cancellation

Multiple Submissions: Okay on initial query

Submission Procedure: Letter of inquiry ONLY (no fax or phone) with description of project(s) and publishing background, plus relevant sample material (e.g. dummies and text of picture books or two chapters of novels or chapter books), and SASE. E-mail queries okay but without attachments.

Other Comments: Not interested in manuscripts based on trends or celebrities.

EDUCATIONAL DESIGN SERVICES

5750 Bou Avenue, Suite 1508

North Bethesda, MD 20852

(301) 881-8611

www.educationaldesignservices.com

blinder@educationaldesignservices.com

Contact Name: Bertram L. Linder

Agent For: Professional development & text materials for K-12 school market, college

Preferred Clients: Published/unpublished

Commission: 15% text domestic, 25% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Yes, time-dated contract

Multiple Submissions: Yes

Submission Procedure: Letter of inquiry with content outline, manuscript sample, description of market and need, SASE; prefers electronic submissions.

Other Comments: Offers editorial guidelines.

EMERALD CITY LITERARY AGENCY

2522 N. Proctor ST, #359,

Tacoma, WA 98406

www.EmeraldCityLiterary.com

Mandy@EmeraldCityLiterary.com

Established: 2015

Contact Name: Mandy Hubbard

Preferred Clients: ECLA represents PB through YA. We work with debut and established authors.

Commission: 5% domestic, 20% dramatic/foreign, 25% foreign when a local co-gent is used.

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Okay

Submission Procedure: E-queries only with the first 5 pages pasted in below the pitch. See website for individual agent bios and contact information for each agent.

EMPIRE LITERARY

115 West 29th Street, 3rd floor.

New York, NY 10001

www.empireliterary.com

queries@empireliterary.com

Established: 2013

Contact Name: Carrie Howland

Secondary Contact: Andrea Barzvi, Penny Moore

Agent for: Melissa Gorzelanczyk, Chris Scofield, Sarah Prager, Isabel Bandeira, Pamela Ehrenberg, Rebecca Evans

Preferred Clients: YA, MG, some PB and illustrators

Commission: 15%

Other Fees: N/A

Rep Agreement: yes

Multiple Submissions: yes

ERIN MURPHY LITERARY AGENCY

2700 Woodlands Village #300-458

Flagstaff, AZ 86001

(928) 525-2056

emliterary.com/contact.php

Established: 1999

Contact Name: Erin Murphy

Secondary Contact: Ammi-Joan Paquette

Agent For: PB, middle grade, YA; no illustration-only clients, though author-illustrators are of interest; no educational

Preferred Clients: Published/unpublished

Commission: 15% (20-25% when co-agent is used for foreign, dramatic, etc.)

Reading Fees: None

Other Fees: Photocopying (rarely), overseas shipping

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: When meeting requirements (see below), the contact form at the website.

Other Comments: Considering new clients only by referral; also open to queries from writers met at conferences.

ETHAN ELLENBERG LITERARY AGENCY

548 Broadway #5E

New York, NY 10012

(212) 431-4554

Fax: (212) 941-4652

www.ethanellenberg.com

agent@ethanellenberg.com

Established: 1984

Contact Name: Ethan Ellenberg

Agent For: Picture books, middle grade, YA, and all children's fiction, activity books, novelties. Selected nonfiction and selected illustration.

Preferred Clients: Published/unpublished

Commission: 15% text/art domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Picture Books: 1–3 complete manuscripts. Middle Grade/YA: Synopsis with first three chapters. Writer/illustrators: 1–3 dummies or manuscripts accompanied by artwork. All submissions must be accompanied by SASE. Do not send original artwork.

Other Comments: Member of AAR; client list available upon request; works with book packagers; provides editorial guidance. We are actively seeking Published/Unpublished children's and young adult clients. We represent the the 2002 Caldecott winner, Eric Rohmann, among our other fine writers and illustrators. Please check website for a wealth of information on agency and publishing in general. I'm proud of the articles I've written that have appeared in a number of writer's magazines and are now available on my site. We look forward to your submission.

FARBER LITERARY AGENCY

14 East 75th Street

New York, NY 10021

(212) 861-7075

Fax: (212) 861-7076

farberlit@aol.com

Established: 1992

Contact Name: Ann Farber

Agent For: YA, PB, fiction, nonfiction

Preferred Clients: Published/unpublished

Commission: 15% text domestic

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Letter of inquiry accompanied by manuscript/art samples. Please mention who has seen work.

Other Comments: Member of AAR. We offer the services of Donald C. Farber, a specialist in entertainment law and publishing.

FINEPRINT LITERARY MANAGEMENT

240 West 35th Street, Suite 500

New York NY 10001

(212) 279-1282

www.fineprintlit.com

Established: 2007

Contact Name: Peter Rubie, Rachel Coyne, Marissa Walsh, Becky Vinter

Preferred Clients: Published/unpublished

Commission: 15%

Rep Agreement: Yes

Submission Procedure: Please follow the submission guidelines on *fineprintlit.com*.

Other Comments: Primary focus is MG/YA. No picture books, please.

FLANNERY LITERARY

1140 Wickfield Court

Naperville, IL 60567

(630) 428-2682

flanlit@aol.com

Established: 1992

Contact Name: Jennifer Flannery

Agent For: PB, fiction, nonfiction for middle grade and YA

Preferred Clients: Published/unpublished

Commission: 15% text domestic, foreign & film split with co-agents

Reading Fees: None

Other Fees: None

Rep Agreement: Contracts on a book-by-book basis for the life of the book and its subrights

Multiple Submissions: Letters and manuscripts okay, but please let us know.

Submission Procedure: Letter of inquiry, project synopsis, and SASE

Other Comments: Prefers contact through regular mail only—no e-mail queries.

FLETCHER & COMPANY

78 Fifth Avenue, 3rd Floor

New York, NY 10011

fletcherandco.com

info@fletcherandco.com

Contact Name: Lisa Grubka

Title: Literary Agent

Preferred Clients: Young Adult

Commission: Standard

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Please send a query to info@fletcherandco.com. Please do not include e-mail attachments with initial query. Please do not query more than one agent at a time. You may refer to our website's Staff section to review each agent's interests and specialties.

FOUNDRY LITERARY + MEDIA

33 West 17th Street, PH

New York, NY 10011

(212) 929-5471

www.foundrymedia.com

Contact Name: See website for agent listing and e-mails for all.

Established: 2007

Agent For: Fiction, esp. YA and middle grade

Commission: 15% domestic, 20% foreign

Other Fees: None

Rep Agreement: Standard

Multiple Submissions: Yes

Submission Procedure: Query by e-mail or mail

Other Comments: Member of AAR

THE FRIEDRICH AGENCY

19 West 21st Street, Suite 201,

New York, NY 10010

Fax: (212) 317-8811

www.friedrichagency.com

lcarson@friedrichagency.com

Contact Name: Lucy Carson

Established: 2007

Agent for: Fiction and Non-Fiction for adults and teens

Preferred Clients: Judy Blundell, Anna Banks, Jessica Khoury, William Ritter, Josh Sundquist, Lori Goldstein, Robin Epstein.

Commission: 15% Domestic, 10% Foreign

Other Fees: None

Rep Agreement: None

Multiple Submissions: Acceptable

Submission Procedure: Query letter in writing only, with presentation of the author, the project, and any relevant writing experience, preferably 3-5 paragraphs with contact information provided.

FULL CIRCLE LITERARY

7676 Hazard Center Drive, Suite 500 San Diego, CA 92108

www.fullcircleliterary.com

submissions@fullcircleliterary.com

Contact Name: Stefanie Von Borstel

Secondary Contact: Adriana Dominguez, Taylor

Martindale

Established: May 2005

Agent For: Children's books toddler to teen, author-illustrators, middle grade fiction (contemporary and historical), young adult fiction, nonfiction with a distinct voice; also represents select adult crossover areas such as lifestyle and design.

Preferred Clients: We work with both veteran and debut writers and artists and our team has a knack for finding and developing new and diverse talent. Especially looking for diverse voices, middle grade and young adult fiction, author-illustrators.

Commission: 15% domestic, 25% foreign and film (Taryn Fagerness Agency handles foreign and translation rights).

None Rep Agreement: written agreement

Multiple Submissions: Please let us know in cover letter and keep us posted on status and if you are offered representation from another agency, so that we may also have the opportunity to fully consider your project for potential representation.

Submission Procedure: We accept e-mail submissions only sent to submissions@fullcirclelitery.com. Please note SCBWI Member in subject line and name of agent you feel would be best fit for your work. Visit our website to learn the latest news, titles and current interests.

Other Comments: We work with both veteran and debut writers and artists and our team has a knack for finding and developing new and diverse talent.

Adriana Dominguez has 15 years of experience in publishing, most recently as Executive Editor at HarperCollins Children's Books, where she managed the children's division of the Latino imprint, Rayo. Adriana joined Full Circle in 2009, and is based on the East Coast. She is interested in children's picture books, middle grade novels, and literary young adult novels. Adriana has a long trajectory of publishing underrepresented authors and illustrators, and welcomes submissions that offer diverse points of view.

Taylor Martindale is actively acquiring fiction and non-fiction projects. She began agenting with the Sandra Dijkstra Literary Agency and is a graduate of The College of William and Mary, where she studied English and Hispanic Studies. Taylor is looking for young adult fiction, literary middle grade fiction, and select non-fiction projects. She is interested in finding unique and unforgettable voices in contemporary, historical and/or multicultural

novels. When considering non-fiction projects, Taylor uses much the same approach, and hopes to find authors with fresh ideas and perspectives, with writing that is accessible, entertaining, and compelling.

Stefanie von Borstel has almost 20 years of experience in children's books publishing. Prior to agenting, she worked in editorial and marketing with Penguin and Harcourt. Stefanie is interested in stand-out picture books, chapter books, middle grade novels and nonfiction books for all ages. She is honored to work with talented writers and artists that have been awarded Pura Belpre Honors, ALA Notable Children's Books, the Christopher Award, NCTE Orbis Pictus, the Agatha Award, and the Charlotte Zolotow Award. For more information, please visit www.fullcircleliterary.com.

GILLIAN MACKENZIE AGENCY (GMA)

(212) 496-8064

www.gillianmackenzieagency.com

gmackenzie@gillianmackenzieagency.com

Established: 2005

Contact Name: Gillian MacKenzie

Agent For: Fiction, nonfiction

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: All queries should be sent via e-mail to Gillian MacKenzie at gmackenzie@gillianmackenzieagency.com

GREENHOUSE LITERARY AGENCY

11308 Lapham Drive

Oakton, VA 22124

www.greenhouseliterary.com

submissions@greenhouseliterary.com

Established: 2008

Contact Name: Sarah Davies

Title: Founder, VP and agent

Secondary Contact: Julia Churchill (in London)

Agent For: Children's and YA fiction (excluding debut picture books, which we're not currently seeking)

Preferred Clients: Middle grade, tween, and YA

Commission: 15% on sales to North America and UK/Commonwealth; 20% on film/TV; 25% translation

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: We prefer writers to visit www.greenhouseliterary.com for up to date submission guidelines, which can then be viewed alongside a full list of authors we represent and guidance on the kinds of work

that most interests us.

Other Comments: Greenhouse is not only transatlantic, with offices in the Washington, DC, metro area and London, but also highly international in outlook. Our sister company, Rights People, represents our foreign rights around the world. We are also very editorial and are prepared to go through edits with writers if we feel there is real potential in both author and manuscript.

HEN&INK LITERARY STUDIO

La Désirée – Tavernoure

04870 St Michel l'Observatoire, France

www.henandink.com

Contact Name: Erzszi Deak

Established: 2010

Title: Agent/Founder

Agent for: Illustrators and authors -- PB, graphic novels, middle-grade & teen fiction & non-fiction.

Preferred Clients: Published/unpublished; illustrators who can write

Commission: 15% (domestic, originating market)

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes (please advise if submitting exclusively)

Submission Procedure: Accepts email submissions only. Submissions accepted only from writers/illustrators met at conferences; by professional recommendation; during "Open Coop" days. Please see website for favorite books through time and full submission details – and watch Hen & Ink Literary Facebook page, Twitter, Henandinkblots blog, and website for "Open Coop" announcements. Submits worldwide with a concentration in US and UK for first rights.

HERMAN AGENCY

350 Central Park West, Apt. 4i

New York, NY 10025

www.HermanAgencyInc.com

Ronnie@HermanAgencyInc.com

Established: 1999

Contact Name: Ronnie Ann Herman

Title: Owner

Agent For: Illustrators and authors

Commission: 25% art, 15% text or text/art

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Not accepting new clients unless published extensively and successfully in the trade market. If you fit into this category, please contact by e-mail.

Other Comments: See website to see the kind

of work we represent. I work with illustrators and author/artists for picture books. E-mail queries only.

HOWARD MORHAIM LITERARY AGENCY

30 Pierrepont St. Brooklyn, NY 11201
www.morhaimliterary.com
info@morhaimliterary.com

CONTACT NAME: Howard Morhaim

ESTABLISHED: 1979

TITLE: President

SECONDARY CONTACT: Kate McKean

AGENT FOR: Cathrynne Valente, Amber Benson, Nancy Holder, Debbie Viguie, Tim Lebbon, Christopher Golden, Tom Sniegoski
Preferred Clients: Young adult and middle grade: contemporary, science fiction, fantasy, thriller, horror

COMMISSION: 15% domestic

OTHER FEES: none

REP AGREEMENT: yes

MULTIPLE SUBMISSIONS: yes

SUBMISSION PROCEDURE: for Howard: by referral only

CONTACT NAME: Kate McKean, kmckean@morhaimliterary.com

ESTABLISHED: 2007

TITLE: Vice-President

AGENT FOR: Madeleine Roux, Delilah S. Dawson, Caela Carter, Mary G. Thompson, Carey Wallace, Jessica Verdi, Lucas Klauss, Eric Devine, Shalanda Stanley, Anna Pelliccioli
Preferred Clients: Young adult and middle grade: contemporary, thriller, horror, fantasy, science fiction

COMMISSION: 15% domestic

OTHER FEES: none

REP AGREEMENT: yes

MULTIPLE SUBMISSIONS: yes

SUBMISSION PROCEDURE: query and first three chapters by email only

ICM

530 Fifth Avenue
New York, NY 10019
www.icmpartners.com
twexler@icmpartners.com, amachinist@icmpartners.com

ESTABLISHED: 1975

CONTACT NAME: Tina Wexler, Alexandra Machinist

AGENT FOR: Fiction/nonfiction, specifically: chapter books, middle grade, young adult, picture books for existing clients only

COMMISSION: 15% domestic, 20% foreign

REP AGREEMENT: Yes

MULTIPLE SUBMISSIONS: Yes, so long as it's an exclusive submission within ICM

SUBMISSION PROCEDURE: Query with first five pages.

JANE ROTROSEN AGENCY

318 E. 51st Street
New York, NY 10022
Fax: (212) 593-4330
cwebber@janerotrosen.com
www.janeretrosen.com

Established: 1974

Contact Name: Carlie Webber

Title: Jr. Agent

Secondary Contact: Christina Hogrebe

Commission: 15% on US and Canada, 20% on foreign sales

Reading Fees: None

Rep Agreement: Yes

Multiple Submissions: No

Submission Procedure: Send a query letter, synopsis, and either the first thirty pages or the first three chapters via e-mail or regular mail.

JEAN V. NAGGAR LITERARY AGENCY, INC.

216 East 75th Street, Suite 1E
New York, NY 10021
(212) 794-1082
www.jvnla.com
jvnla@jvnla.com

Established: 1978

Contact Name: Jennifer Weltz

Secondary Contact: Jessica Regel, Alice Tasman, Elizabeth Evans

Agent For: YA, MG, PB, fiction, nonfiction

Preferred Clients: Previously published

Commission: 15% text domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: No

Submission Procedure: Submit form at www.jvnla.com/submissions and Include bio, books published, pertinent awards, and a summary of the work in question.

Other Comments: Member of AAR; some editorial guidance. Jennifer handles picture books, Jessica and Alice do not. Elizabeth only handles YA.

JILL CORCORAN LITERARY AGENCY

777 Silver Spur Road, Suite 219
Rolling Hills Estates, CA 90274
www.JillCorcoranLiteraryAgency.com
queryjillcorcoran@gmail.com,
jill@jillcorcoranliteraryagency.com

Established: August 2013

Contact Name: Jill Corcoran

Agent For: PB, CB, MG, YA

Commission: 15% without sub-agents, 20%

with dramatic rights sub-agent, 25% with foreign rights agent

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: If you have been referred by someone I know or have been to a conference where I have spoken and want to submit please your query plus the first ten pages of your manuscript pasted into the body of your e-mail to queryjillcorcoran@gmail.com. All submissions with attachments and/or sent to jill@jillcorcoranliteraryagency.com will be deleted.

KIRCHOFF/WOHLBERG

897 Boston Post Road
Madison, CT 06443
(203) 245-7308
Fax: (203) 245-3218
www.kirchoffwohlberg.com
trade@kirchoffwohlberg.com

Established: 1930

Contact Name: Ronald Zollshan

Agent For: Baby through YA, fiction, nonfiction (trade only)

Reading Fees: None

Other Fees: None

Submission Procedure: Query first with outline, sample chapter, and SASE.

Other Comments: Handle film & TV rights.

THE KNIGHT AGENCY

570 East Avenue
Madison, GA 30328
www.knightagency.net
submissions@knightagency.net

Established: 1996

Contact Name: Elaine Spencer

Agent For: Young adult/middle Grade

Preferred Clients: Published/unpublished

Commission: 15% on domestic deals; 20%-25% foreign rights; 20% film

Reading Fees: None

Rep Agreement: Yes

Submission Procedure: We are a green agency and, therefore, only accept e-mailed queries. We request that queries be kept to approximately one-page in length and that all text be contained in the body of an e-mail (we do not open attachments.) All queries will be reviewed on an individual basis by our submissions coordinator and relevant agents. If we feel that your project matches the Knight Agency's needs, we will then request additional materials from the author. In such cases, authors will be asked to submit a partial manuscript. The response time for queries is two to three weeks from the time of receipt. Review of requested material

currently takes six to eight weeks from the time of receipt.

KT LITERARY, LLC

9249 S. Broadway, #200-543

Highlands Ranch, CO 80129

(720) 344-4728

www.ktliterary.com

contact@ktliterary.com, queries@ktliterary.com

Established: 2008

Contact Name: Kate Schafer Testerman, Sara Megibow

Agent For: Authors

Preferred Clients: YA and middle grade; We do not represent picture books at this time.

Commission: 15% on domestic deals; 20% on foreign and dramatic rights.

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Send e-mail query to queries@ktliterary.com with three pages included in the body of the e-mail. No attachments.

LARSEN POMADA LITERARY AGENTS

1029 Jones Street

San Francisco, CA 94109

Fax: (415) 673-0367

www.larsenpomada.com;

www.agentsavant.com

query@agentsavant.com; correspondence:

laurie@agentsavant.com

Established: 1972

Contact Name: Laurie McLean, Agent & Kat Salazar, Associate Agent

Title: Agent

Secondary Contact: Kat Salazar (querykatsalzar@gmail.com)

Agent For: Authors

Preferred Clients: Laurie handles middle grade and young adult children's books only in all genres—nothing younger. Kat Salazar handles all ages of children's books from picture books up to young adult.

Commission: 15% (20% for foreign/dramatic)

Reading Fees: None

Other Fees: None

Rep Agreement: On website

Multiple Submissions: Yes

Submission Procedure: E-mail the first ten pages plus a two-page synopsis in the body of the correct agent's e-mail. No attachments.

Other Comments: Reading Time: Eight weeks. Submissions: MG & YA ONLY:

query@agentsavant.com. All ages:

QueryKatSalazar@gmail.com

LAURA DAIL LITERARY

350 Seventh Avenue, Suite 2003

New York, NY 10001

Fax: (212) 947-0460

www.ldlinc.com

queries@ldlinc.com

Established: 1996

Contact Name: Tamar Rydzinski

Preferred Clients: No picture books

Commission: 10%

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Query letter, preferably via e-mail. Synopsis and up to ten pages optional.

LAURENS R. SCHWARTZ

5 East 22nd Street, Suite 15D

New York, NY 10010-5315

Established: 1982

Contact Name: Laurens R. Schwartz

Agent For: PB, fiction, nonfiction

Preferred Clients: Published/unpublished

Commission: 15% text domestic, art up to 25%

Reading Fees: None

Other Fees: Photocopying (specified in agency agreement; the agreement tells how to avoid it)

Rep Agreement: Written contract, can be terminated at will

Multiple Submissions: No

Submission Procedure: Letter of inquiry with 1–3 page proposal or synopsis of project, c.v. or resume, and SASE.

Other Comments: Willing to work with authors who do own marketing. I work with my writers/artists to develop long-term goals, including the development of a "name" through promotional techniques. I am a severe critic. Writing must be (or eventually be) in publishable form; art/illustration must be perfect (no smears, stray lines, 12th century hands/feet perspective). I am the "first" line editor/critic. Also, will work with artists/illustrators on other outlets (galleries, CD-ROM, etc.) after placing something "large," i.e., picture book.

LEVINE GREENBERG LITERARY AGENCY, INC.

307 Seventh Avenue Suite 2407

New York, NY 10001

(212) 337-0934

Fax: (212) 337-0948

www.levinegreenberg.com

Established: 1989

Contact Name: Kerry Sparks, Stephanie Rostan

Agent For: YA, fiction, nonfiction

Reading Fees: None

Submission Procedure: Due to the volume of submissions we receive, we are unable to

respond to queries sent by mail. We prefer electronic submissions, which you can send by going to the "How to Submit" page and completing the form there. Please do not send original artwork, photos or other items that need to be returned.

LINDGREN & SMITH / REDPAINTBOX.COM

676A Ninth Ave. #458

New York, NY 10036

(212) 397-7330

www.redpaintbox.com

E-mail: pat@redpaintbox.com

Established: 1986

Contact Name: Pat Lindgren

Secondary Contact: Piper Smith

Agent For: Illustrators only

Preferred Clients: Established illustrators

Commission: 25%

Reading Fees: We only read author/illustrator material. No fee

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Please send one or two jpgs and a link to blog or website. Will only respond if we are interested.

LINN PRENTIS LITERARY

155 East 116th Street, #2F

New York, NY 10029

(212) 876-8557

Fax: (212) 876-5565

linnprentis@earthlink.net

Contact Name: Linn Prentis

Agent For: Fiction, special interest in SF and fantasy, screwball fiction, YA, and family sagas. No little kids books.

Commission: 15%; 20% on dramatic & foreign sales

Reading Fees: None

Other Fees: Unusual printing and/or shipping charges

Rep Agreement: At the time of the first sale

Submission Procedure: No phone, fax, or e-mail queries. Query by mail with SASE. Include cover letter (credits, bio, word count, title, genre, target audience), two-page synopsis, first ten pages.

Other Comments: Submissions should be double spaced, unbound, one side of page, boxed with cover.

LIZA DAWSON ASSOCIATES

350 Seventh Avenue, Suite 2003

New York, NY 10001

(212) 465-9077

www.lizadawsonassociates.com

aolswanger@lizadawsonassociates.com

Established: 1997

Contact Name: Liza Dawson

Agent For: Authors and author illustrators of children's books—board books to young adult, and authors of adult books

Preferred Clients: Published/unpublished

Commission: 15% text/art domestic, 20%–25% foreign, 20% film

Reading Fees: None

Other Fees: None

Rep Agreement: Letter of agreement

Multiple Submissions: Yes

Submission Procedure: E-mail only. Query with first five pages. No attachments. Turnaround time to queries: 1 week

LIZA ROYCE AGENCY LLC

Mailing address: 1049 Park Avenue

New York, NY 10028

Main Meeting offices: 6 East 81st Street

New York, NY 10028

(212) 722-1950

Fax: (212) 628-2705

www.lizaroyce.com

liza@lizaroyce.com (me); ginger@lizaroyce.com (partner); submissions@lizaroyce.com (general mailbox)

Established: 2009—changed to official LLC Feb 2010

Contact Name: Liza Fleissig

Title: Founding Member

Secondary Contact: Ginger Harris-Dontzin

Agent For: All children's works, from Novelty, to PB, to MG to YA. We also represent adult books in many genres. We lean towards suspense/thriller, commercial woman's fiction and comedy, but are open to anything that speaks to us, in the past to include historical fiction, true crime and memoirs.

Preferred Clients: We represent both established authors to writers in the early stages of their development. Examples are NY Post Critic and Columnist Linda Stasi, Journalist Paula Woodward, Photographer and Professor Art Perry, YA Writer Amalie Howard, PB Writer Tori Corn, MG Writer Darlene Beck-Jacobson, Netherlands Author Arjen Terpstra, MG Series Author Michael Gibney, Novelty Author Margaret Hyde, US Marine James duPont, Diane Crafford in conjunction with Author Marc Olden's Estate, among others.

Commission: 15% domestic, 20% ancillary, 25% foreign

Other Fees: None—no expenses, etc., other than straight commission

Rep Agreement: Yes, written

Multiple Submissions: No (there are

exceptions)

Submission Procedure: All queries should be sent to submissions@lizaroyce.com. It should include a brief synopsis of the work, along with some information about the writer. Comparison to current published books is helpful but not necessary. We prefer submissions to be sent in Word, but PDFs have been accepted. Lastly, referrals are our main source of business, so if a writer is reaching out at someone's suggestion, they should let us know.

LIZ SANDERS AGENCY

2415 E Hangman Creek Lane

Spokane, WA 99224

(509) 993-6400

www.lizsanders.com

liz@lizsanders.com

Established: 1985

Contact Name: Liz Sanders

Agent For: Illustration only, PB, YA nonfiction/fiction. Trade, educational & mass market, general children's market.

Preferred Clients: Published/unpublished

Commission: 30%

Rep Agreement: Written agreement

Submission Procedure: Via e-mail (include link/website address) or 5–10 non-returnable color samples via mail. Response only upon interest.

LOIS DE LA HABA AGENCY

1133 Broadway, Suite 810

New York, NY 10010

(212) 929-4838

Fax: (212) 924-3885

habalit@aol.com

Contact Name: Lois de la Haba

Agent For: YA fiction, nonfiction

Reading Fees: None

Submission Procedure: Query first with outline and sample chapters.

LUPINE GROVE CREATIVE, LLC

3940-7222 Broad St

San Luis Obispo, CA 93401

(805) 481.1716

www.lupinegrove.com

danielle@lupinegrove.com

submissions@lupinegrove.com

Established: 2016

Contact Name: Danielle Smith

Agent for: YA, middle grade, PB, illustrators

Commission: 15%–25%

Other Fees: None

Rep Agreement: Agency Agreement

Multiple Submissions: Yes, but please indicate

Submission Procedure: E-mail only. Query

with first five pages in the body of the email. No attachments. Art samples sent via dropbox or website link. See submission guidelines on website for further details: www.lupinegrove.com/submissions

MARIA CARVAINIS AGENCY

Rockefeller Center

1270 Avenue of the Americas, Suite 2320

New York, NY 10020

(212) 245-6365

Fax: (212) 245-7196

mca@mariacarvainisagency.com

Established: 1977

Contact Name: Maria Carvainis

Agent For: YA, fiction, nonfiction

Preferred Clients: Published/unpublished

Commission: 15% text domestic & 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Agreement is two-year book-by-book basis

Multiple Submissions: Yes

Submission Procedure: Letter of inquiry with SASE. Include a 1–2 paragraph description of the project, including where it fits into the market place, and writing credentials if applicable. Also, identify what material is available: complete manuscript, sample chapter, or synopsis.

Other Comments: Encourages clients to generate marketing plans; AAR member, serving as Board member, Treasurer, Committee Chair, etc. Does offer editorial guidance if necessary. Prior to establishing the agency in 1977, Ms. Carvainis worked for ten plus years in the publishing industry as an editor and then senior editor at Macmillan Publishing, Basic Books, Avon Books, and Crown Publishers.

MARIE BROWN ASSOCIATES

412 West 154th Street

New York, NY 10032

(212) 939-9725

Fax: (212) 939-9728

mbrownlit@aol.com

Established: 1984

Contact Name: Marie Dutton Brown

Agent For: YA fiction, nonfiction, PB

Preferred Clients: Multicultural

Commission: 15%

Reading Fees: None

Other Fees: Yes

Rep Agreement: Yes

Multiple Submissions: Prefer exclusive

Submission Procedure: Query first. Submit outline and sample chapters or full manuscript on request. Send SASE, 12-point, double-

spaced, one sided only, typed, white paper & unbound.

MARTHA MILLARD LITERARY AGENCY

420 Central Park West #5H

New York, NY 10025

marmillink@aol.com

Established: 1980

Contact Name: Martha Millard

Agent For: YA fiction, nonfiction

Preferred Clients: Published only

Commission: 15% domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Optional

Multiple Submissions: Yes, initial queries only, preferably with samples of published work.

Submission Procedure: Referrals through professional colleagues only

Other Comments: Member of AAR, Science Fiction Writers of America, Authors Guild. Not currently accepting unsolicited queries.

MB ARTISTS

775 Sixth Avenue, #6

New York, NY 10001

(212) 689-7830

Fax: (212) 689-7829

www.mbartists.com

mela@mbartists.com

Established: 1986

Contact Name: Mela Bolinao

Agent For: Illustrators for the juvenile market (trade books, textbook, advertising, editorial, toys, stationery, etc.)

Preferred Clients: Published/unpublished

Commission: 25% art

Other Fees: None

Rep Agreement: Exclusive representation for the juvenile market required.

Submission Procedure: Letter of inquiry with art samples via regular or electronic mail.

Artists should submit the type of work they are most interested in doing, and within that, as broad a range as they can. Show at least 12–15 images with a signature/consistent style. Presentation is not important.

Other Comments: MB Artists represents illustrators whose work is primarily intended for the juvenile market in books, editorial publications, licensed merchandise, advertising, toys, game boards or other applications. Previously known as HK Portfolio.

MCINTOSH & OTIS

353 Lexington Avenue

New York, NY 10016

(212) 687-7400

Fax: (212) 687-6894

christaheschke@mcintoshandotis.com

Established: 1927

Contact Name: Christa Heschke

Agent For: YA, PB, fiction, nonfiction, illustration

Preferred Clients: Published/unpublished

Commission: 15% text/art domestic; 20% foreign

Reading Fees: None

Rep Agreement: None

Multiple Submissions: No

Submission Procedure: Letter of inquiry accompanied by a manuscript/art samples and a SASE. Letter to include the target audience, genre, short synopsis of the manuscript, publication history and background of the author.

Other Comments: Offers editorial guidance. Member of AAR.

M. COURTNEY BRIGGS

100 North Broadway Avenue, 28th Floor

Oklahoma City, OK 73102

derrick@derrickandbriggs.com; briggs@

derrickandbriggs.com

Established: 1994

Contact Name: Courtney Briggs

Agent For: PB, fiction, nonfiction, illustration

Preferred Clients: Published

Commission: 15% domestic, 25% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Contract, terminable at will.

Multiple Submissions: No

Submission Procedure: Query with SASE.

MELISSA TURK & THE ARTIST NETWORK

9 Babbling Brook Lane

Suffern, NY 10901

www.melissaturk.com

melissa@melissaturk.com

Established: 1984

Contact Name: Melissa Turk

Agent For: Illustration only (children's and natural science)

Preferred Clients: Published

Commission: 25% art domestic

Reading Fees: None

Other Fees: None

Rep Agreement: Varies

Multiple Submissions: Yes

Submission Procedure: E-mail, including website link or attachment of illustration samples.

Other Comments: Graphic Artist Guild member. "I work with illustrators and illustrators/authors only—no manuscripts

without art. Show me what you love to paint, not just what you have been hired to do."

GALLT ZACKER LITERARY AGENCY

273 Charlton Avenue

South Orange, NJ 07079

Phone and Fax: (973) 761-6358

www.galltzacker.com

Contact Name: Nancy Gallt and Marietta Zacker

Established: 2000

Agent For: Picture books, middle grade, young adult, graphic novels

Preferred Clients: Authors, author/illustrators, and illustrators

Commission: 15% domestic, 20% international

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Submissions guidelines and online submissions form found on our website.

THE NEIS GROUP

14600 Sawyer Ranch Road

Dripping Springs, TX 78620

(616) 450-1533

www.neisgroup.com; www.childrensillustrators.

com/neisgroup

jneis@neisgroup.com

Established: 1983

Contact Name: Judy Neis

Agent For: Illustrators. See website.

Preferred Clients: Published/unpublished

Commission: 25%

Submission Procedure: Mail them in, or very small files in e-mail form.

NELSON LITERARY AGENCY, LLC

1732 Wazee Street, Suite 207

Denver, CO 80202

www.nelsonagency.com

query@nelsonagency.com; smegibow@

nelsonagency.com

Contact Name: Kristin Nelson

Established: 2002

Title: President and Senior Literary Agent

Preferred Clients: both are actively acquiring young adult and middle grade books (not chapter books and not picture books)

Commission: 15%

Other Fees: If the agency needs to buy copies of a clients' book for foreign or film co-agents, then we charge the cost of those books to the client, with client approval. That's the only other fee.

Multiple Submissions: We encourage multiple submissions—we never ask for an exclusive

Submission Procedure: Writers with a 100% complete manuscript in young adult or middle

grade (and sub-genre) may e-mail a query letter to query@nelsonagency.com. No sample pages, no head shots, no web links. The query letter should be a 1–2 paragraph description of the work. Submission guidelines and FAQs are listed at www.nelsonagency.com Kristin blogs at: nelsonagency.com/pub-rants

NEW LEAF LITERARY & MEDIA, INC.

110 West 40th Street, Suite 410

New York, NY 10018

(646) 861-4654

www.newleafliterary.com

assist@newleafliterary.com or

query@newleafliterary.com

Contact Name: Joanna Volpe, Susan Townsend, Mackenzie Brady

Established: 2007 New Leaf Literary & Media, Inc., is the former team of Nancy Coffey Literary & Media Representation. Joanna took over the business and changed the name in 2012.

Title: President and Agent

Secondary Contact: Danielle Barthel, assistant
Agent For: Divergent trilogy (Katherine Tegen Books/HarperCollins), *The DUFF (Designated Ugly Fat Friend)* (Poppy/Little Brown), *Shadow and Bone*/The Grisha trilogy (Henry Holt/Macmillan Children's), *Sway* (Disney-Hyperion), *The Seven Tales of Trinket* (FSG/Macmillan Children's), *See a Heart, Share a Heart* (Dial/Penguin Young Readers), *Ever Afters: Of Giants and Ice* (Simon & Schuster Books for Young Readers), *Puzzled by Pink* (Viking/Penguin Young Readers), etc.

Preferred Clients: Published/unpublished

Commission: 15% domestic, up to 20% film (if we work with co-agents), up to 25% foreign (if we work with co-agents)

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: We don't accept multiple submissions in-house as we share all of our submissions with one another.

Submission Procedure: Query + 5 double-spaced pages in the body of the e-mail (for full set of guidelines, go here: www.newleafliterary.com/submissions.cfm)

OLSWANGER LITERARY LLC

16-60 Chandler Drive

Fair Lawn, NJ 07410-2715

201-791-4699

www.olswanger.com

anna@olswangerliterary.com

Established: 2014

Contact Name: Anna Olswanger

Agent For: Author-illustrators of board books and picture books, authors of middle grade

fiction and nonfiction, authors of YA nonfiction, authors of adult nonfiction

Preferred Clients: Published/unpublished

Commission: 15% text/art domestic, 20% foreign, 20% film

Reading Fees: None

Rep Agreement: Informal letter of agreement

Multiple submissions: Yes

Submission Procedure: E-mail only. Query with first five pages in the body of the email. No attachments. Turnaround time to queries: 1 week

PAINTED WORDS

(formerly Lori Nowicki & Associates)

310 W. 97th Street #24

New York, NY 10025

www.painted-words.com

lori@painted-words.com

Contact Name: Lori Nowicki

Agent For: Illustrators and author/illustrators

Preferred Clients: Illustrators who are interested in writing

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Submission Procedure: Please send a link to your website or non-returnable samples. We review all inquiries, however only reply to those we have interest.

Other Comments: We are currently working in all disciplines of illustration and developing artists as writers. Illustrators who are interested in writing should be open to critique and revisions.

PEMA BROWNE LTD.

11 Tena Place

Valley Cottage, NY 10989

(845) 268-0029

ppbltd@optonline.net

Established: 1966

Contact Name: Pema Browne

Agent For: PB, fiction, nonfiction, board books

Preferred Clients: Published/unpublished

Commission: 20%

Reading Fees: None

Other Fees: None

Rep Agreement: Letter of agreement

Multiple Submissions: No

Submission Procedure: Letter of inquiry with synopsis of fiction or nonfiction proposal, publishing history and bio. Art: send good color copies or printed samples (no slides). Must include a SASE.

Other Comments: Agent does not accept manuscripts sent to publishers or handled by other agents. Accepts only new material.

PIPPIN PROPERTIES INC.

155 East 38th Street, Suite 2H

New York, NY 10016

Fax: (212) 338-9579

www.pippinproperties.com

info@pippinproperties.com

Established: 1998

Contact Name: Julie Just

Secondary Contact: Lauren Weber, Sara Crowe
Agent For: Picture books, middle grade, young adult, graphic novels, and adult books on occasion

Preferred Clients: Authors and illustrators

Commission: 15%

Other Fees: No

Rep Agreement: Agency agreement

Multiple Submissions: Yes, but we greatly prefer one-month exclusive

Submission Procedure: Please follow submission guidelines on our *website*—www.pippinproperties.com/submissions

PROSPECT AGENCY

551 Valley Road, PMB 337

Upper Montclair, NJ 07043

(718) 788-3217

www.prospectagency.com

esk@prospectagency.com

Established: 2005

Contact Name: Emily Sylvan Kim

Secondary Contact: Rachel Orr, Becca Stumpf, Teresa Kietlinski, Carrie Pestritto

Agent For: YA, middle grade, PB, illustrators

Preferred Clients: Published/unpublished

Commission: 15%

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Prospect Agency requests that all work be submitted through the "Submissions" section of our website.

Other Comments: Prospect Agency is currently looking for published and unpublished young adult, middle grade and picture book authors and illustrators. We are looking for authentic writing that will strike a note with children of all ages.

PUBLISHERS' GRAPHICS

231 Judo Road

Easton, CT 06612

(203) 445-1511

www.publishersgraphics.com

paigeg@publishersgraphics.com

Established: 1970

Contact Name: Paige Gillies

Agent For: Children's, YA, PB, illustration

Preferred Clients: Not taking on new clients

Commission: 25% art

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: No

Submission Procedure: Not taking on new clients, reviewing manuscripts, or accepting portfolios at this time.

Other Comments: Member of Author's Guild.

RED FOX LITERARY

129 Morro Avenue

Shell Beach, CA 93449

(805) 459-3327

www.redfoxliterary.com

info@redfoxliterary.com

Established: 2011

Contact Name: Karen Grecnik; Abigail Samoun

Agent For: YA, middle grade, PB, illustrators

Commission: 15%–25%

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes, but see guidelines.

Submission Procedure: Karen: Only accepting submissions the first week of each month.

Abigail: Only accepting submissions from people she meets at conferences. See submission guidelines on website for further details:

www.redfoxliterary.com/submissions.

REMEN-WILLIS DESIGN GROUP

1420 NW Lovejoy #516

Portland, OR 97209

(503) 954-1209

www.annremenwillis.com

remenwillis@gmail.com

Established: 1985

Contact Name: Ann Remen-Willis

Agent For: Trade and text book art management and illustration commission

Commission: 25%

Rep Agreement: Yes

Submission Procedure: Color samples of current work by mail or e-mail.

RODEEN LITERARY MANAGEMENT

3501 N. Southport #497

Chicago, IL 60657

www.rodeenliterary.com

www.facebook.com/rodeenliterary

www.twitter.com/rodeenliterary

Established: 2008

Contact Name: Paul Rodeen

Secondary Contact: Lori Kilkelly

Agent for: picture book authors and author/illustrators, chapter books, middle grade, young adult. No educational.

Preferred Clients: Published/ Unpublished

Commission: 15%; 20% co-agents

Reading Fees: No

Rep Agreement: Yes

Multiple Submissions: Yes, please state

Submission Procedure: Electronic submissions only; no mail. Please see website for updated submission information.

SALZMAN INTERNATIONAL

1751 Charles Avenue

Arcata, CA 95521

(707) 822-5500

Fax: (707) 825-6600

www.salzint.com

rs@salzint.com

Established: 1982

Contact Name: Richard Salzman

Agent For: Illustration only

Preferred Clients: Published/unpublished; requirement is high-quality artwork.

Commission: 25–30% art domestic

Reading Fees: None

Other Fees: Artists pay share of advertising expenses.

Rep Agreement: Contracts with thirty-day cancellation clause.

Multiple Submissions: Yes

Submission Procedure: Send illustration samples to keep on file. SASE requested only if samples (images/portfolio) need to be returned. E-mail link to your website.

Other Comments: Willing to work with artists who wish to do their own marketing for \$100/hour or straight commission of 25%; will send a client list; works with book packagers.

SANFORD J. GREENBURGER & ASSOCIATES

55 Fifth Avenue

New York, NY 10003

(212) 206-5600

Fax: (212) 463-8718

www.greenburger.com

Established: 1932

Contact Name: Brenda Bowen

Agent For: Illustrators and authors—PB, graphic novels, middle-grade & teen fiction. Some adult fiction and narrative nonfiction.

Reading Fees: None

Multiple Submissions: Yes

Submission Procedure: Brenda Bowen greatly prefers e-mail submissions. If you plan to query via e-mail: Please submit a query letter in the body of the e-mail, and the following as Word attachments: the entire manuscript (for picture books); or the first three chapters of the manuscript and a synopsis of the work (for fiction). If you plan to send a hard copy query:

Please submit a query letter, and the entire manuscript (for picture books); or the first three chapters of the manuscript and a synopsis of the work (for fiction), as well as a stamped self-addressed envelope for reply. For illustrators: Original artwork is not accepted. Send electronic files or a link or send color copies in the mail. Enclose a stamped, self-addressed mailer if you wish to have your materials returned to you. We generally reply to queries within 6–8 weeks. If you have not heard within 8 weeks, then we are passing on the opportunity to represent your work.

SCHIAVONE LITERARY AGENCY

236 Trails End

West Palm Beach, FL 33413

(561) 996-9294

Fax: (561) 996-9294

www.publishersmarketplace.com/members/profschia/; www.schiavoneliteraryagencyinc.blogspot.com

profschia@aol.com

Established: 1996

Contact Name: James Schiavone

Agent For: Fiction, nonfiction

Preferred Clients: Published authors

Commission: 15% domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Offers written agency agreement

Multiple Submissions: Acceptable

Submission Procedure: E-mail queries only. One page no attachments. We do NOT accept postal queries. No queries via phone or fax.

Other Comments: Do not send any materials unless specifically requested. Bibliography of published books must include publisher and date of publication include with query letter.

SCOTT TREIMEL NY

434 Lafayette Street

New York, NY 10003

Fax: (212) 505-0664

scotttreimelny.com

st.ny@verizon.net

Established: 1994

Contact Name: Scott Treimel

Title: Agent

Agent For: Illustrators and all text categories PB (for author/illustrators only) through YA

Preferred Clients: Very highly talented; professional; durable; dedicated; ambitious; commercial

Commission: 15–20% text domestic, 20–25% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Agency clause inserted in license agreements

Multiple Submissions: Yes

Submission Procedure: Only through STNY website

Other Comments: Member of AAR, SCBWI, Author's Guild; comprehensive editorial guidance. Sub-agencies throughout Europe and Asia and South America. Dedicated film and television subagent. We offer editorial guidance (sometimes extensive). We are looking for authors able to sustain long-term careers. We see ourselves as career managers—and certainly ardent author advocates—as much as manuscript sellers. We craft individual strategies for each client, for each project. Our reach inside the major trade publishers enables us to secure in-house support for the talent we manage. We negotiate contracts meticulously.

SERENDIPITY LIT

1633 Broadway, 30th Fl,
NY, NY 10019

(718)230-7689

Fax: (718)230-7829

www.serendipitylit.com

rbrooks@serendipitylit.com,

info@serendipitylit.com

Established: 2000

Contact Name: Regina Brooks

Title: President

Secondary Contact: Folade Bell, Dawn Hardy, Karen Thomas

Agent For: Fiction and nonfiction, picture books, MG, YA

Preferred Clients: Published/unpublished

Commission: 15% domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: See website for detailed submission guidelines

SHANNON ASSOCIATES

333 West 57th Street, Suite 810
New York, NY 10019

www.shannonassociates.com

tamara@shannonassociates.com

Established: 1994

Contact Name: Tammy Shannon

Agent For: Illustrators and writers

Preferred Clients: Published/unpublished

Reading Fees: Depends on need

Other Fees: \$200 for one hour consultation with industry art director

Rep Agreement: Standard

Multiple Submissions: Yes

Submission Procedure: Online

SHELDON FOGELMAN AGENCY

10 E. 40th Street

New York, NY 10016

(212) 532-7520

Fax: (212) 685-8939

www.sheldonfogelmanagency.com

info@sheldonfogelmanagency.com

Established: 1965

Contact Name: Sheldon Fogelman

Secondary Contact: Sean McCarthy, Amy Stern

Agent For: PB, fiction, nonfiction, illustration

Preferred Clients: Published/unpublished

Commission: 15% domestic; 25% foreign

Reading Fees: None

Other Fees: Messengers, photocopying, overnight/overseas mail—deducted from monies received, not as incurred.

Rep Agreement: Contract, either party may terminate at any time

Multiple Submissions: Yes, but must indicate

Submission Procedure: Letter of inquiry with previous publishing credits, where author learned of the agency, and a brief description of the project.

STERLING LORD LITERISTIC

65 Bleecker Street, 12th Floor

New York, NY 10012

(212) 780-6050

Fax: (212) 780-6095

www.sll.com

george@sll.com

Established: 1979

Contact Name: George M. Nicholson, Erica Silverman

Agent For: Fiction (preschool to YA), especially literary fiction

Preferred Clients: Published/unpublished

Commission: 15% domestic, 20% foreign

Reading Fees: None

Other Fees: None

Rep Agreement: Written contract—can be mutually cancelled on sixty days' notice.

Multiple Submissions: On occasion, depending on property

Submission Procedure: Query letter with detailed proposals.

Other Comments: Willing to let clients do own marketing in specialized circumstances; works with book packagers; offers full editorial guidance. Only represents writer/illustrators who originate book products, not illustrators "for hire."

TRANSATLANTIC LITERARY AGENCY

2 Bloor Street East, Suite 3500

Toronto, ON Canada

(416) 488-9214

Fax: (416) 929-3174

www.tla1.com

info@tla1.com

Established: 1993

Contact Name: Refer to website

Secondary Contact: Refer to website.

Reading Fees: None

Submission Procedure: Initial letter of inquiry essential. Refer to guidelines on website.

TRIDENT MEDIA GROUP

41 Madison Avenue, Floor 36

New York, NY 10010

(212) 333-1531

Fax: (212) 262-4849

www.tridentmediagroup.com

ahenkin@tridentmediagroup.com

aslater@tridentmediagroup.com

Established: 2000

Contact Name: Alyssa Eisner Henkin, Alexander Slater

Agent For: Fiction, Nonfiction; children's and YA

Preferred Clients: Published or debut authors

Commission: 15% domestic, 20% foreign

Reading Fees: None

Other Fees: Books ordered for subsidiary rights and foreign rights submissions

Rep Agreement: Letter

Multiple Submissions: Letter of inquiry only.

Submission Procedure: Accepts e-mail queries only; no hard copy queries.

Other Comments: Willing to let clients participate in marketing; works with book purchasers; offers editorial guidance; member of AAR.

TUGEAU 2

2231 Grandview Avenue

Cleveland Heights, OH 44106

(216) 707-0854

www.tugeau2.com

nicole@tugeau2.com

Established: 2002

Contact Name: Nicole Tugeau

Agent For: Illustrators/artists and author/illustrators

Preferred Clients: Published/unpublished

Commission: Generally 25%

Rep Agreement: Varies, though typically one year to start.

Submission Procedure: Send a brief e-mail with 4–5 color examples of your work and/or link to your website to start. Will request full portfolio via regular mail if interested in seeing more.

Other Comments: We're always looking for new talent. Please, share your work with us! To our represented artists, we offer a dynamic relationship with project opportunities in all areas of children's publishing.

UPSTART CROW LITERARY, LLC

PO Box 25404

Brooklyn, NY 11202

www.upstartcrowliterary.com

Established: 2009

Contact Name: Alexandra Penfold

Agent For: YA, middle grade fiction

Preferred Clients: Authors of YA/middle grade

Commission: Fiction: 15% domestic, 20% foreign & subsidiary

Reading Fees: None

Other Fees: None

Rep Agreement: We have a formal contract that we send potential clients for review after we offer them representation.

Multiple Submissions: We do accept them and ask only that prospective authors let us know they are multiply submitting.

Submission Procedure: We run a completely paper-free office environment (or try to, anyway), and we do not accept submissions via hard copy and the US post. Interested writers may submit a query and twenty pages of their manuscripts to submission e-mail addresses on our website. Please put your query in the body of the e-mail, and attach your pages as a Word document. If your submission is received by our system, an automated response will be e-mailed to you. For artists, please send a query with a link to your portfolio online. We're looking for authors/ illustrators who will be good business partners, so please be professional. While we do our best to respond in a timely manner, we do read each submission personally so we thank you for your patience in advance. Feel free to contact us after the time listed on our website has expired. Thank you!

WAXMAN LEAVELL LITERARY

443 Park Ave. S. Suite 1004 NY NY 10016

www.waxmanleavell.com

hollysubmit@waxmanleavell.com

Contact Name: Holly Root

Established: 2012 (expanded from The Waxman Agency, established 1997)

Title: Literary Agent

Secondary Contact: taylorsubmit@waxmanleavell.com

Agent for: Rae Carson, Nancy J. Cavanaugh, Alison Cherry, Rachel Hawkins, Christina Lauren, Amanda Maciel, Myra McEntire, CJ Redwine, Victoria Schwab, Kiera Stewart

Preferred Clients: NA, YA, & MG novelists

Commission: 15% domestic

Other Fees: None

Rep Agreement: Yes

Multiple Submissions: Yes

Submission Procedure: Query & first ten pages in the body of the email; auto responder to confirm successful receipt.

WENDY SHERMAN ASSOCIATES

27 W. 24th Street, 700B

New York, NY 10010

www.wsherman.com

wendy@wsherman.com

Established: 1999

Contact Name: Wendy Sherman

Agent For: Fiction and nonfiction

Preferred Clients: Previously published/unpublished

Commission: 15% domestic, 20% foreign and film

Reading Fees: None

Rep Agreement: Contract offered, terminable with thirty days' notice by either party

Multiple Submissions: Letter of inquiry

Submission Procedure: Please see submission guidelines on our website. E-mail queries preferred.

Other Comments: Offers editorial guidance and marketing strategy. AAR Board Member.

WERNICK & PRATT AGENCY, LLC

1207 North Avenue

Beacon, NY 12508

www.wernickpratt.com

info@wernickpratt.com

Contact Name: Marcia Wernick, Linda Pratt, or Emily Mitchell

Established: 2011

Agent For: Authors and illustrators. Picture book, middle grade, and YA. All genres.

Preferred Clients: Published/unpublished

Commission: 15% domestic, 25% foreign

Reading Fees: None

Other Fees: Postage, photocopying expenses, deducted from monies received

Rep Agreement: Yes

Multiple Submissions: Yes, but we prefer one-month exclusive.

Submission Procedure: E-mail query to one agent only, with attachments. Please see submission guidelines at www.wernickpratt.com/submissions-policy

Other Comments: Members AAR; members SCBWI

WILKINSON STUDIOS, INC.

901 West Jackson Boulevard, Suite 201

Chicago, IL 60607

(630) 549-0504

Fax: (630) 945-3241

www.wilkinsonstudios.com

chris@wilkinsonstudios.com

Established: 1998

Contact Name: Christine Wilkinson

Secondary Contact: Lisa O'hara

Agent For: Illustrators for all industries

Preferred Clients: Published/unpublished

Commission: 30%

Rep Agreement: Yes

Submission Procedure: Instructions on our website under "Contact Us."

WRITERS' HOUSE LLC

New York office: 21 West 26th Street

New York NY 10010

San Diego/Steven Malk: 7660 Fay Avenue, #338H

La Jolla, CA 92037

(212) 685-2400

Fax: (212) 685-1781

www.writershouse.com;

www.writershouseart.com

Established: 1973

Contact Name: Amy Berkower, Susan Cohen, Merrilee Heifetz, Daniel Lazar, Simon Lipskar, Steven Malk, Robin Rue, Jodi Reamer, Rebecca Sherman

Agent For: Picture books, middle grade and young adult fiction and nonfiction, illustration

Preferred Clients: Published/unpublished

Commission: 15% text domestic, 20% foreign

Reading Fees: None

Other Fees: Messengers, photocopying, overnight/overseas mail\deducted from monies received, not as incurred

Rep Agreement: Yes

Multiple Submissions: Yes, but please specify in query

Submission Procedure: Write a concise, compelling letter of inquiry either via e-mail or hard copy with SASE. Please include your credentials, an explanation of what makes your book unique and special, and a synopsis. Only query one agent at a time.

Other Comments: Offices in New York, San Diego, and London. Clients include many award-winning and bestselling authors and illustrators, such as Dav Pilkey, Stephenie Meyer, Christopher Paolini, Neil Gaiman, Barbara Park, John Green, Ingrid Law, Jon Scieszka, Lane Smith



AGENTED BY

ADAMS LITERARY

TRACY ADAMS

Picture Book

Margery Cuyler, 100TH DAY WORRIES

Cynthia Lord, HOT ROD HAMSTER

Fred Koehler, HOW TO CHEER UP DAD

Vaunda Micheaux Nelson (Coretta Scott King Award winner), BAD NEWS FOR OUTLAWS

Middle Grade

Cynthia Lord (Newbery Honor winner), RULES

Margaret Peterson Haddix, The Missing series

Jacqueline Davies, The Lemonade War series

YA

Anne Blankman, PRISONER OF NIGHT AND FOG

Ryan Gaudin, THE WALLED CITY

Kristin Clark, FREAKBOY

Terry Farish, THE GOOD BRAIDER

Amie Kaufman & Meagan Spooner, THESE BROKEN STARS

JOSH ADAMS

Picture Book

Alan Katz, TAKE ME OUT OF THE BATHTUB

Middle Grade

Henry H. Neff, The Tapestry series

Kat Falls, Dark Life series

Jeffrey Salane, Justice series

YA

Megan Crewe, THE WAY WE FALL

Emily Kate Johnston, THE STORY OF OWEN

Amie Kaufman & Meagan Spooner, THESE BROKEN STARS

Sara B. Larson, Defy trilogy

Veronica Rossi, Under the Never Sky trilogy

Megan Shepherd, The Madman's Daughter trilogy

ALISON J. PICARD LITERARY

ALISON J. PICARD

Middle Grade Nonfiction

Michael Tougias & Casey Sherman, THE FINEST HOURS (Henry Holt)

Michael Tougias, A STORM TOO SOON and TEN HOURS BEFORE DAWN (Henry Holt)

Sara Hunt, THREE CHEERS FOR GIRLS (Lerner/Millbrook)

Middle Grade

Jennifer Gennari, MY MIXED-UP WILD BERRY SUMMER (Houghton Mifflin)

YA

Carol Tanzman, DANCERGIRL and CIRCLE OF SILENCE (Harlequin Teen)

Stephanie Guerra, TORN (Marshall Cavendish)

ALP ARTS COMPANY

SANDY FULLER

Picture Book

Carmela LaVigna Coyle, DO PRINCESSES WEAR HIKING BOOTS?

Dylan Pritchett, THE FIRST MUSIC

Louise Schroeder/Carol Malnor/S. Fuller, The Blues Go Birding series

J.P. McDaniel/Jon Van Zyle, MARDY MURIE DID

Pattie Schnetzler, EARTH DAY BIRTHDAY

Michael Engler/Joelle Tourlonias, ELEPHANTASTIC

Mira Lobe/Angelika Kaufmann, HOBBLEHOP!

Nonfiction

Anthony D. Fredericks, UNDER ONE ROCK

John Denver, The Music Is You series

YA

Anne Baldwin, CATIARA'S TREASURE

ANDREA BROWN LITERARY AGENCY

CARYN WISEMAN

Picture Book

Tom Angleberger, CRANKEE DOODLE (Clarion)

Cece Bell, SOCK MONKEY (Candlewick), RABBIT & ROBOT (Theodore Geisel Honor Award winner) (Candlewick), EL DEAF0 (Abrams)

Jennifer Berne, MANFISH (Chronicle), ON A BEAM OF LIGHT (Chronicle), CALVIN CAN'T FLY and CALVIN, LOOK OUT! (Sterling)

Middle Grade

Tom Angleberger, Origami Yoda series (Abrams/Amulet), Qwikipick Papers series (Abrams/Amulet)

YA

Tamara Ireland Stone, TIME BETWEEN US and TIME AFTER TIME (Disney*Hyperion)

Tara Sullivan, GOLDEN BOY (Putnam)

LAURA RENNERT

Picture Book

Tammi Sauer, NUGGET AND FANG

Nina Laden, ONCE UPON A MEMORY

Middle Grade

Shannon Messenger, Keeper of the Lost Cities series

Matt Ward, THE FANTASTIC FAMILY WHIPPLE

YA

Maggie Stiefvater, THE RAVEN CYCLE

Ellen Hopkins, Crank trilogy

Jay Asher, THIRTEEN REASONS WHY

Hilary Smith, WILD AWAKE

Sarah Cross, KILL ME SOFTLY

Kimberly Derting, THE TAKING

KELLY SONNACK

Picture Book

Bridget Heos and Joy Ang, MUSTACHE BABY

Middle Grade

Gordon McAlpine, The Misadventures of Edgar and Allan Poe series

James Burks, Bird and Squirrel series

YA

Courtney Stevens, FAKING NORMAL

Sharon Cameron, THE DARK UNWINDING

JENNIFER ROFÉ

Picture Book

Mike Boldt, 123 VERSUS ABC

Bob Boyle, ROSIE & REX

Samantha Vamos, THE CAZUELA THAT THE FARM-MAIDEN STIRRED

Illustrators

Eliza Wheeler

Renée Kurilla

Mary Peterson

Middle Grade

Crystal Allen, HOW LAMAR'S BAD PRANK WON A BUBBA-SIZED TROPHY

Kathryn Fitzmaurice, THE YEAR THE SWALLOWS CAME EARLY

Toni Gallagher, TWIST MY CHARM: THE POPULARITY SPELL

Middle Grade Nonfiction

Graeme Stone, WHAT COULD POSSIBLY GO WRONG?

YA

Meg Medina, YAQUI DELGADO WANTS TO KICK YOUR ASS

Joy Preble, FINDING PARIS

LARA PERKINS

Picture Book

Denise Vega, IF YOUR MONSTER WON'T GO TO BED

Ross Burach, THERE'S A GIRAFFE IN MY SOUP
Anne Sibley O'Brien, I'M NEW HERE

Middle Grade

Matthew Ward, THE FANTASTIC FAMILY WHIPPLE

Dianna Dorisi Winget, A MILLION WAYS HOME

YA

Tracy Barrett, THE STEPSISTER'S TALE

Emily Martin, THIS SIDE OF INFINITY

THE BENT AGENCY

JENNY BENT

YA

Sandra Waugh, LARK RISING

AG Howard, Splintered Trilogy

Lynn Weingarten, SUICIDE NOTES FROM BEAUTIFUL GIRLS

Shannon Greenland, KILLER INSTINCT

SUSAN HAWK

Middle Grade

Jennifer Downey, THE NINJA LIBRARIANS: THE ACCIDENTAL KEYHAND

Sarah Lariviere, THE BAD KID (2016)

Shelley Tougas, THE GRAHAM CRACKER PLOT

Lisa Tyre, THE WARS OF ZOLLICOFFER (summer 2015)

YA

Rachael Allen, 17 FIRST KISSES

MOLLY KER HAWN

Middle Grade

Sheila Grau, DR. CRITCHLORE'S SCHOOL FOR MINIONS (Abrams, 2015)

Bonnie-Sue Hitchcock, THE SMELL OF OTHER PEOPLE'S HOUSES (Wendy Lamb Books/

Random House, 2015)

Simon P. Clark, EREN (Constable & Robinson, 2015)

YA

Tricia Stirling, WHEN MY HEART WAS WICKED (Scholastic Press, 2015)

BROOKS SHERMAN

Picture Book

Sam Garton, The I Am Otter series (Balzer + Bray)

Sean Ferrell, I DON'T LIKE KOALA (Atheneum, winter 2016)

Heidi Schulz, GIRAFFES RUIN EVERYTHING (Bloomsbury Children's, spring 2016)

Rita Meade, EDWARD GETS MESSY (Simon & Schuster fall 2016)

Middle Grade

Heidi Schulz, HOOK'S REVENGE (Disney*Hyperion) and HOOK'S REVENGE: THE PIRATE CODE

Emma Trevayne, FLIGHTS AND CHIMES AND MYSTERIOUS TIMES (Simon & Schuster) and THE CABINET OF CURIOSITIES

(Greenwillow, May 2015)

YA

Emma Trevayne, CHORUS (Running Press Kids)

Becky Albertalli, SIMON VS. THE HOMO SAPIENS AGENDA (Balzer + Bray, 2015)

Adam Silvera, MORE HAPPY THAN NOT (Soho Teen, 2015)

Jessica Cluess, A CLOAK OF FLAME (Random House Children's, fall 2016)

BRADFORD LITERARY AGENCY

SARAH LAPOLLA

Middle Grade

Cory Putman Oakes, DINOSAUR BOY

YA

Jennifer Mathieu, THE TRUTH ABOUT ALICE

Jessica Taylor, WANDERING WILD

Kaitlin Ward, BLEEDING EARTH

NATALIE LAKOSIL

Picture Book

Geoff Stevenson, GERALD THE GIANT (Beach Lane Books)

Roseanne Thong, TWAS NOCHE BUENA (Viking)

Andria Rosenbaum, TRAINS DON'T SLEEP

(HMH)

Middle Grade

Rachele Alpine, OPERATION PUCKER UP (Aladdin)

YA

Jessica Souders, RENEGADE

Natalie Zaman and Charlotte Bennardo, BLONDE OPS (Thomas Dunn/St. Martin's)

THE CHUDNEY AGENCY

STEVEN CHUDNEY

Middle Grade

Lisa Harrader, ADVENTURES OF BEAN BOY AND COOL BEANS

YA

Tess Hilmo, WITH A NAME LIKE LOVE and SKIES LIKE THESE

Carly Anne West, THE MURMURINGS and THE BARGAINING

Tanita S. Davis, HAPPY FAMILIES and MARE'S WAR

Patrick Flores Scott, JUMPED IN

Moriah McStay, EVERYTHING THAT MAKES YOU

Jackie Lea Sommers, TRUEST

Sharon Roat, BETWEEN THE NOTES

CURTIS BROWN, LTD.

GINGER CLARK

Picture Book

Kelly Bingham, CIRCLE, SQUARE, MOOSE

Debbie Ridpath Ohi, WHERE ARE MY BOOKS?

YA

Patricia Wrede, The Enchanted Forest Chronicles

Elizabeth Wein, CODE NAME VERITY

Gretchen McNeil, GET EVEN

Ursula K. Le Guin, A WIZARD OF EARTHSEA

Julia Gibson, COPPER MAGIC

Scott Tracey, MOONSET

GINGER KNOWLTON

Picture Book

Uma Krishnaswami, THREADS OF PEACE

Middle Grade

Wendy Mass, A MANGO SHAPED SPACE and 11 BIRTHDAYS

YA

Todd Mitchell, BACKWARDS

Linda Sue Park, A LONG WALK TO WATER

Nancy Werlin, RULES OF SURVIVAL and UNTHINKABLE

Eve Yohalem, CAST OFF

DUNHAM LITERARY

JENNIE DUNHAM

Picture Book

Robert Sabuda, THE LITTLE MERMAID

Barbara McClintock, MY GRANDFATHER'S COAT

Nick Bruel, *BAD KITTY*

Middle Grade

Jody Feldman, *The Gollywopper Games* series

YA

Leslie Connor, *THE THINGS YOU KISS GOODBYE*

Anna Shinoda, *LEARNING NOT TO DROWN*

BRIDGET SMITH

YA

Emma Mills, *FIRST & DOWN*

Lee Gjersten Malone, *THE LAST BOY AT ST. EDITH'S*

Ellen Goodlett, *THE QUIET ONES*

DYSTEL & GODERICH LITERARY MANAGEMENT

MICHAEL BOURRET

YA

James Dashner, *Maze Runner* series

Gayle Forman, *IF I STAY* and *I WAS HERE*

Lisa McMann, *THE UNWANTED* and *Wake* series

Sara Zarr, *STORY OF A GIRL* and *THE LUCY VARIATIONS*

Andrew Smith, *WINGER* and *GRASSHOPPER JUNGLE*

A.S. King, *EVERYBODY SEES THE ANTS* and *GLORY O'BRIEN'S HISTORY OF THE FUTURE*

EAST WEST LITERARY

DEBORAH WARREN

Picture Book

Jim Averbeck, *IN A BLUE ROOM*

James & Kimberly Dean, *Pete the Cat* series

Anna Dewdney, *Llama Llama* series

Mike Lowery, *The Gingerbread Man* series

Gianna Marino, *TOO TALL HOUSES*

Antoinette Portis, *FROODLE*

Middle Grade

Kwame Alexander, *THE CROSSOVER*

Platte Clark, *Bad Unicorn* trilogy

YA

Alethea Kontis, *Enchanted* series

Holly Schindler, *FERAL*

FULL CIRCLE LITERARY

ADRIANA DOMINGUEZ

Picture Book

Katheryn Russell-Brown, *LITTLE MELBA AND HER BIG TROMBONE* (Lee and Low)

Lorena Siminovich, *YOU KNOW WHAT I LOVE?* (Dial), *You are My Baby* series (Chronicle)

Middle Grade

Angela Cervantes, *GABY, LOST AND FOUND* (Scholastic)

Eric Pierpoint, *THE LAST RIDE OF CALEB*

O'TOOLE (Sourcebooks)

YA

Michaela and Elaine DePrince, *TAKING FLIGHT: FROM WAR ORPHAN TO STAR BALLERINA* (Knopf)

TAYLOR MARTINDALE

YA

Emery Lord, *OPEN ROAD SUMMER* and *THE START OF ME & YOU* (Bloomsbury)

Annie Cardi, *THE CHANCE YOU WON'T RETURN* (Candlewick)

Aisha Saeed, *WRITTEN IN THE STARS* (Penguin)

Anna-Marie McLemore, *THE WEIGHT OF FEATHERS* (St. Martins)

Debra Driza, *MILA 2.0* series (HarperCollins)

STEFANIE VON BORSTEL

Picture Book

Jennifer Ward, *MAMA BUILT A LITTLE NEST* (Beach Lane Books/S&S)

Toni Buzzeo, *MY BIBI ALWAYS REMEMBERS* (Disney)

Monica Brown, *WAITING FOR THE BIBLI BURRO* (Random House)

Middle Grade

Diana Lopez, *ASK MY MOOD RING HOW I FEEL* (Little, Brown)

YA

Malin Alegria (Scholastic)

GREENHOUSE LITERARY AGENCY

SARAH DAVIES

Middle Grade

Caroline Carlson, *THE VERY NEARLY HONORABLE LEAGUE OF PIRATES*

Tricia Springstubb, *WHAT HAPPENED ON FOX STREET*

Shawn Stout, *Penelope Crumb* series

Kat Yeh, *THE TRUTH ABOUT TWINKIE PIE*

Donna Cooner, *SKINNY*

Elle Cosimano, *NEARLY GONE*

Lindsey Leavitt, *GOING VINTAGE*

Erica L. Scheidt, *USES FOR BOYS*

Tess Sharpe, *FAR FROM YOU*

Brenna Yovanoff, *FIENDISH*

JOHN CUSICK

Picture Book

Chana Stiefel, *DADDY DEPOT* (Feiwel & Friends, 2015)

Middle Grade

Ryan Gebhart, *THERE WILL BE BEARS* (Candlewick Press, 2013)

Hannah Moskowitz, *A HISTORY OF GLITTER AND BLOD* (Chronicle Books, 2015)

YA

Sharon Biggs Waller, *A MAD, WICKED FOLLY* (Viking, 2013)

Courtney Alameda, *SHUTTER* (Feiwel & Friends, 2015)

Tommy Wallach, *WE ALL LOOKED UP* (Simon & Schuster, 2015)

Vin Vogel, *THE THING ABOUT YETIS* (Dial Books, 2015)

Gina Ciocca, *LAST YEAR'S MISTAKE* (Simon Pulse, 2015)

Marina Cohen, *INN BETWEEN* (Roaring Brook Press, 2015)

Rahul Kanakia, *ENTER TITLE HERE* (Disney-Hyperion, 2015)

Michelle Modesto, *MACHINE AND THE WILD* (Balzer & Bray, 2016)

ICM

TINA WEXLER

Middle Grade

Donna Gephart, *HOW TO SURVIVE MIDDLE SCHOOL*

Alice Hoffman, *NIGHTBIRD*

Anne Ursu, *BREADCRUMBS*

YA

Brandy Colbert, *POINTE*

Gina Damico, *Croak* series

ALEXANDRA MACHINIST

Middle Grade

M. A. Larson, *PENNYROYAL ACADEMY*

J.A. White, *THE THICKETY*

YA

Sabaa Tahir, *AN EMBER IN THE ASHES*

Jennifer McGowan, *MAID OF SECRETS*

Kate Karyus Quinn, *ANOTHER LITTLE PIECE*

JEAN V. NAGGAR LITERARY AGENCY (JVNLA)

JENNIFER WELTZ

Picture Book

Emily Kate Moon, *JOONE*

Paul Dubois Jacobs and Jennifer Swender, *COUNT ON THE SUBWAY*

Middle Grade

Alexander Vance, *THE HEARTBREAK MESSENGER*

YA

Kelly Moore, Tucker Reed, Larkin Reed, *AMBER HOUSE*

ELIZABETH EVANS

Nonfiction

Kim Arcand and Megan Watzke, *YOUR TICKET TO THE UNIVERSE: A GUIDE TO EXPLORING THE COSMOS*

Gabrielle Ford, *GABE & IZZY: STANDING UP FOR AMERICA'S BULLIED*

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Through Catherine Frank Editorial Services, Catherine works on a wide variety of projects with independent authors, agents, app developers, small presses, and the largest trade houses. She edits picture book texts, chapter books, nonfiction for older readers, and middle grade and YA novels.

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Michelle Knudsen has worked in the children's publishing industry for more than fifteen years. She is the author of forty books for young readers, including the award-winning and *New York Times* best-selling picture book *Library Lion*, and has written everything from board books and activity books to beginning readers and novels. Formerly a full-time editor at Random House Children's Publishing, she was the editor of Barbara Park's best-selling Junie B. Jones series and continues to work with individual and corporate clients on various children's and educational projects. She has also taught children's book writing

at Gotham Writers' Workshop in NYC. Michelle offers a full range of editing services for all genres and age levels, although her specialties are picture books, beginning readers, and fantasy novels. Please see her website for her current rates and availability, or email her directly at the address listed above.

SUSAN KORMAN

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Yardley, PA 19067
215-295-7503
susanjkorman@gmail.com
www.susankorman.net
www.linkedin.com/pub/susan-korman/18/9b2/793

Susan Korman has been working in book publishing for nearly twenty-five years. She began her career at New American Library (NAL) as an editorial assistant to the Executive Managing Editor and rose through the ranks at Simon & Schuster and Bantam Doubleday Dell (Random House). As a senior editor, she acquired and edited middle-grade fiction, Young Adult fiction, nonfiction, and oversaw many popular series such as Encyclopedia Brown, Choose Your Own Adventure, The Saddle Club, and more. She has also been an elementary school librarian and currently works part-time as a senior editor for www.littlefox.com, a website that creates leveled animated stories and apps for children.

As a freelancer, Susan has worked with hundreds of writers as well as publishers such as HarperCollins, Simon & Schuster, Readers Digest, Running Press, Random House, and Lerner Publishing. She is the author of more than forty books for children; these range from picture books to stories based on licensed properties to nonfiction and two Young Adult novels for reluctant readers.

She enjoys coaching writers and believes her strength as an editor lies in helping them to locate the stories they want to tell. Her services include line editing, developmental editing, e-book consultation, writing, rewriting, proofreading, and manuscript critiques. Susan's rates are \$50 per hour. For many projects, a flat fee may be arranged in advance. Please visit her website for more details, including references, or contact her by e-mail.

SEMADAR MEGGED

5 East Third Street #2, New York, NY 10003
Semadar.Megged@gmail.com
www.semadarmegged.com

Semadar Megged brings over twenty years of experience as an art director and picture book

designer to her independent studio, offering one-on-one in-depth picture book dummy development, coaching illustrators and author-illustrators from preliminary rough sketches to a fully developed dummy with final art samples. Over the years at various imprints of Penguin Random House Semadar has worked closely with award-winning and best-selling illustrators and authors (Caldecott Medal, The New York Times Best Sellers List, The New York Times Best Illustrated Children's Books, The New York Book Show and Society of illustrators) including Ed Young, David Small, Eric Carle, Loren Long, Ted Lewin and Patricia Polacco, in addition to nurturing debut talents including Renata Liwska's first picture book and Ale Barba in her first US picture book. In addition, she has been a freelance jacket designer for New Directions and other publishers since the early 90s. To understand her method of coaching picture book dummies visit <http://www.semadarmegged.com/picture-book-development/>, where you'll find detailed explanations in words and pictures of what to expect from the process. Find rates on <http://www.semadarmegged.com/services/> and testimonials plus contact information on <http://www.semadarmegged.com/aboutandcontact/>

ANNA ORCHARD

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anna@anagrameditorial.com

After working in publishing, at bookstores, and with authors around the country, Anna founded Anagram Editorial, an editorial and research service for a variety of manuscript and content-strategy needs. At Scholastic, Anna acquired and edited middle grade, young adult, nonfiction, and fiction novels. She has consulted for authors such as Patricia McCormick and Paul Griffin, spoken on panels for aspiring writers at The New School and Stony Brook, and currently serves as US Event Planner and Brand Consultant for the Roald Dahl Estate. Collaborating with Penguin, the Estate, and creative businesses across the country, Anna produces high-quality, brand-orientated events with an eye toward long-term strategy for the late author's estate.

Editing services include proposal evaluation, developmental and line editing, and extensive editorial notes. Research services include exploring topics for fiction and non-fiction projects as well as agencies and houses best suited for your submission. There's little Anna enjoys more than working with imaginative and passionate writers to figure out tricky plot points and character development. Whether crafting

marketing and brand strategies, or sculpting a manuscript into a tight piece of literature, Anna enables creativity, pushes for the highest quality, and brings your idea to life. She holds certificates in editing from New York University and a BA with highest honors in English Literature from Lehigh University.

JULIE SCHEINA EDITORIAL SERVICES

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www.facebook.com/JulieScheinaEditorialServices
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instagram.com/juliescheina
linkedin.com/in/juliescheina
pinterest.com/juliescheina

Julie Scheina is a freelance editor of children's and young adult fiction with in-depth professional publishing experience. As a senior editor at Little, Brown Books for Young Readers, she had the pleasure of working with talented authors and artists on books for ages 0–18+ in a variety of genres, from picture books and poetry collections to middle grade and young adult novels. During her career, she has edited numerous acclaimed and bestselling books for children and teens, including #1 New York Times bestsellers, a Lamda Literary Award finalist, a William C. Morris Young Adult Debut Award finalist, an Andre Norton Award for Young Adult Science Fiction and Fantasy nominee, and a New York Times Best Illustrated Children's Book.

She loves collaborating with authors and illustrators, helping to identify a work's strengths and weaknesses, and ensuring that an author or illustrator's vision is shining through from start to finish. Whether you are an author, illustrator, agent, or publisher, she is available for a range of editorial services for children's and young adult projects, including critiques; detailed editorial feedback; developmental and line editing; query, synopsis, proposal, and copy review; as well as consultation and coaching. Julie also has experience as a speaker and presenter for a variety of conferences, panels, and workshops. To learn more about the editorial services Julie offers, see some of the books she's edited, read testimonials, and request a free project estimate, please visit www.juliescheina.com. Standard editorial fees start at \$95/hour; flat fees are available in some cases.

TINY TALES EDITING: AMY BETZ

www.tinytalesediting.com
amybetz@comcast.net
tinytalesediting@gmail.com

As a professional children's book editor for over

twenty years, Amy Betz's passion is collaborating with authors. Whether you are looking for editorial feedback on a completed manuscript or need help with further development of an idea, Amy will provide an honest and constructive assessment, including line editing and a detailed editorial letter. From picture books to young adult novels, fiction and nonfiction, she can help you craft a book that will engage your readers.

In her role as Senior Editor at Scholastic and Disney, Amy Betz worked with award-winning and best-selling authors and illustrators such as Joanna Cole, Edwidge Danticat, Bruce Degen, Walter Dean Myers, Mary Pope Osborne, and Cynthia Rylant.

She has received the Golden Kite Editor Award, was a mentor at the Northern New England SCBWI Writers' Retreat, and has spoken at numerous children's literature conferences. Visit tinytalesediting.com to learn more.

HAROLD UNDERDOWN

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business@underdown.org
www.underdown.org/pced.htm

Harold has worked for almost twenty years in children's publishing, both as an editor with houses such as Macmillan, Orchard, and Charlesbridge and as a freelance editorial consultant. He runs The Purple Crayon (www.underdown.org), a website with information about children's publishing for authors, illustrators, and others. And he is the author of *The Complete Idiot's Guide to Publishing Children's Books*. He performs a range of editorial services, from critiques to developmental editing and beyond. Full details of services, rates, and availability (he may be busy with long-term projects) can be found at the page listed above. He asks that you review the information on his site before contacting him by e-mail with a description of your project.

WENDY WAX

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Wendy Wax wears many hats in children's publishing as editor, author, illustrator, and consultant. She was a senior editor at Parachute Publishing, an executive editor at Byron Preiss Visual Publications, and a freelance editor at Simon & Schuster Books for Young Readers. Wendy has written numerous children's books, including *City Witch*, *Country Switch* (Marshall Cavendish), *Even Princesses Go to the Potty*, *Even Firefighters Go to the Potty* (Little Simon),

Bus to Booville (Grosset & Dunlap), *A Very Mice Christmas* (HarperFestival), and *Renoir and the Boy with the Long Hair* (Barrons). With a BFA in graphic design and experience as a collage artist (having illustrated three of her books), Wendy brings unique, visual thinking to picture book consultations. Wendy offers a full range of editorial services, including manuscript consultations (picture books, middle grade fiction, nonfiction), editing, rewriting, critiquing, project development, proposal writing, and proofreading. An initial \$200 fee covers four hours of evaluation, critique, editorial suggestions, and creative examples and ideas for revisions. \$50 for additional hours. Find out more: www.wendywax.com.

JIM WHITING

Jim Whiting

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www.jimwhiting.com

Jim Whiting has an especially versatile background in publishing. He has written more than 160 children's nonfiction books and edited well over 200 titles. He has worked with picture book, chapter book, middle grade and YA authors. He emphasizes maintaining the authorial voice while gently suggesting improvements. He's also a fanatical fact-checker and painstaking proofreader. Before turning to children's literature, Jim served as editor/publisher for award-winning *Northwest Runner* magazine for 17 years. Other credits include the first piece of original fiction in *Runner's World*, scores of freelance credits ranging from antiques to zoology, a stint as sports editor of the Bainbridge Island Review, e-commerce writing, editing and quality control, advising an ALL-American high school newspaper, light verse in the *Saturday Evening Post* and other magazines, and acting as official photographer for the Antarctica Marathon. Please contact Jim for information regarding rates and turnaround time.

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Judith Ross Enderle and Stephanie Jacob Gordon AKA Jeffie Ross Gordon are partners in WRITERS INK and co-authors of over 35 published books from picture books to YA. Titles include: *Smile, Princess!* (Simon and Schuster/McElderry), *Two Badd Babies* (Boyd's Mills Press), *Will Third Grade Ever End?* (Scholastic). Their books were on state reading lists and were Children's Choice and Parents' Choice books. As part of their publishing experience, they served as freelance editors for Boyd's Mills Press and edited "Totally Fox Kids," a children's magazine. Both Stephanie and Judy are Emeritus members of the SCBWI Board of Advisors. WRITERS INK CRITIQUE SERVICE includes a written critique with manuscript notations, and suggestions for marketing (when appropriate). Fees: Up to 5 pages \$75. More than 5 pages add \$8 per page. WI accepts checks or can invoice through PayPal. Please e-mail for other details before submitting work. Writers Ink Motto: We cannot guarantee a sale; we strive with you to guarantee a stronger manuscript. We look forward to helping you!

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Debra Mostow Zakarin has been a children's publishing executive for twenty-five years. She was an editor at Scholastic, the director of domestic and international publishing at Universal Studios, and the publisher at Intervisual Books/Piggy Toes Press. She has developed and edited hundreds of titles and has written well over seventy-five books that have been published by Scholastic, Little, Brown Books for Young Readers, Penguin Putnam Books for Young Readers, Grosset & Dunlap, Golden Books Publishing Company, Simon & Schuster, Random House, and many other publishing houses. Debra charges by the hour for her various editorial services, and offers SCBWI members a significant discount as well as a one-hour phone or Skype consultation. With a keen eye for what works in the marketplace and a consummate, friendly professionalism, Debra is known for truly caring about the success of her clients—and working very hard to get them there. She provides one-on-one attention that is insightful, honest, and encouraging, while always keeping the writer's voice and goals intact. See website for more details. References available upon request.

A-Z GUIDE TO PUBLISHING IN THE DIGITAL WORLD

By Jaimie Engle

SCBWI



DIRECTORIES
& RESOURCES

In today's digital marketplace, it seems everyone is writing a book. With the ease of publishing through print-on-demand platforms, publishers are popping up like acne on a teenager, and some of them are just as puss-filled. So what's an aspiring author to do? Some things are easy to figure out, like that you don't EVER work with a publisher that is charging you for ANY service, be it editing, marketing, or buying books prior to print. Others are harder to read, hidden behind fancy promises, compliments, and vague contracts.

CAVEAT EMPTOR

To be on the safe side, you want to investigate an independent publisher before you submit. You can check their website to see who they have published, where, what awards they've acquired, and other information such as how long they've been in business (usually given away by the date at the bottom of their website). Other places to check out are:

Absolute Write – This is the “water cooler” of the writer's world. Everything you need to know is discussed here. <http://absolutewrite.com/forums/activity.php>

Writer Beware – Another must is Writer Beware, a place to discover literary scams, schemes and pitfalls. This site is sponsored by the Science Fiction & Writers of America. <http://accrispin.blogspot.com/>

LET'S LOOK AT THE MATH

On average, a paperback book selling for \$9.95 on Amazon will net the author \$1.75 in royalties. An ebook can earn nearly twice as much (and cost zero dollars to publish). So let's say you earn \$3.00 per book. The average indie author can expect to sell 50 copies of their book over the lifetime of the title. At two bucks a pop, you're looking at expecting to make a whopping \$150.00 on your book. An author working their business every day can expect to sell nearly 600 a year, which is still just \$1800.00 . . . per year.

Yes, you can increase your sales price to increase your profit, but if the competition, whose name the consumer already knows, is selling a similar book for under \$10, then you'd better be close in price to compete. Keep in mind:

Your book production must be equal to the Big 5 publishers to include professional editing, cover and interior formatting.

You must invest in your book, just like a publisher because you ARE the publisher.

If you look at your cover and it doesn't look like it can sit side by side with books on the NY Times Bestseller's list, then why bother? Why would you want to produce a sub-par product? All that does is saturate the market and drive down prices. If you haven't invested in a professional editor, your book gives every indie published book a disadvantage, especially those authors who have invested time and money to be professional.

To Publish or Not to Publish

When making the decision to become your own publisher, you must understand one hard fact: you are opening a business. I know, catch your breath . . . breathe in, breathe out. Whether you like it or not, you are now an entrepreneur of a fabulous new company that sells a product. This product is your book. If you have an entrepreneurial spirit, you will find a most rewarding and challenging experience awaits you. If not, you may waste a lot of time and money for disappointment. The truth is that you must hustle and sell your book, regardless of your status with a big house, small press, or self-published venue. Most businesses fail within the first year, so you have to know that you must work your business for a solid year before you should expect to see a profit. You must be willing to:

Put in 40-60 hours a week working toward building a client base

Study the industry

Generate leads

Service your customers (fans)

Invest to grow

You must purchase sales tools such as business cards, postcards, posters, marketing freebies, and books in advance to giveaway. Books on hand will always sell faster than books that must be ordered. Bottom line, you will become the publisher, distributor, sales force and marketing/publicity team, in addition to the creative writer and editing

pro you are already. You must also—depending on your budget—become a formatter, cover designer and booking agent. It's tireless, left brain work that makes creative thinking more difficult; however, when publicity works and doors open, the feeling of knowing that you and you alone made it happen, pushes you through to the next milestone.

But you have to continually work your business. The work you do today will pay off in three months, so if you stop now, you won't have an income next quarter. Remember, most businesses fail in their first year and take twice as long to make a profit.

READY, SET, GO!

Here's a breakdown of the publishing process and what you can expect to pay to self-publish your novel:

Editing: \$550-\$1500 depending on quality of draft

Formatting: \$200-\$300

ISBN: Free-\$25

Barcode: \$25

Copyright: \$35

Cover: \$25-? depending on where you get the image or if it's created by an artist (average \$350)

Marketing material: Ongoing fees for bookmarks, stickers, business cards, website, sell sheets (a must have!), book talker, book trailer, swag for giveaways, postcards, etc. (\$50-\$100 a month average)

Promotional tools: Ongoing and monthly fees for newsletter management, social media funneling, subscriptions, continued education

Books: \$2.50-\$6.00 for print-on-demand, based off page count and much higher if in color

Reviews: Varies, but shouldn't be more than the price of a book and less than \$10

Book launch: From \$50-\$500, depending

Awards & Contests: Varies and should be researched for reputation before submitting

You will also need to apply for a state sales and use tax ID to collect sales tax on all books sales, which you will need to pay quarterly or be fined hefty fees. And if you are planning on doing author visits, you will need to get fingerprinted through the state (\$100) and apply for insurance (\$600 per year).

WHAT NOW?

Congratulations! You've opened a business and have your first product: your book. It's time to share it with the world. The most important thing you can do is to create your brand. This is a complex and organic process that is best described as your unique contribution to the literary community. Once you figure that out, you can begin to market your book effectively to the right audience with the desired results every time. I could write an entire book on marketing, so I'll just highlight a few ideas:

People love swag, so have stickers, candy, book themed jewelry, stuffed animals, coloring pages, and other items related to your book available to sell or give away.

Collect names at every event you attend. They will become the base for your mailing list. You can expect a higher conversion rate (up to 50% or more) from these followers verses Facebook fans or Twitter followers.

Spend as little as possible. Weigh your options and set a budget. Be sure to put money back into your business, which should have its own bank account and tax ID, as a legal entity.

Find social issues in your book that you can use to establish your brand. If everyone is selling a book these days, what sets you apart from the pack? Find that niche that makes you special in the marketplace and become an expert in that area.

Consider additional products in your line such as audiobooks, translations, television, film, stage, book clubs, foreign publishers, and novellas that expand your characters or your story world for your fans. Be assertive and think outside the box.

Don't forget, it will take hard work and perseverance to find success. There is no magic formula. Nor is there a one-size-fits-all approach to independent publishing that will make you an overnight best-selling author, no matter what some blogs may promise. You need to be smart and investigate everything for yourself. Be vigilant. Study the market and the industry to educate yourself and avoid the many scam artists who prey off author's dreams of being published. Finally, remember that the ones who make it never gave up. Now get out there and make it happen! ☺

Jaimie Engle is an award-winning children's book author from Florida. As a child, she was sucked into a storybook and has been writing ever since. Her passion is speaking to kids about writing and social issues, because words have power. Jaimie teaches writing and marketing classes at conferences, colleges, and elementary schools throughout the country, and offers free writing tips for aspiring authors at www.awriterforlife.com. She is represented by Saritza Hernandez of the Corvisiero Literary Agency. Learn more at www.jmebooks.com.

Twitter | Instagram | Facebook | Pinterest | Snapchat @jmebooks



BOOK PRODUCERS DIRECTORY

Book producers, also known as book packagers, provide all the services necessary for publication except sales and order fulfillment. Many traditional publishers hand over the production process of complex books that involve a large volume of reference work, illustrations and/or deal with a specific subject in great detail to book producers.

Most book producers, especially in the juvenile book market, cater to reference books and information books (nonfiction). Some book producers also produce series fiction, novelty books and commercial merchandise based on popular books.

Book packagers conceive and pitch a project to publishers who would be interested in the project. In some cases, publishers would have a specific idea in mind and would shop around for the best possible book production house that can take the project from concept to finished product.

In this directory, you will find information about book producers in the USA and UK who have expressed interest in working with freelancers—both illustrators and writers. At the end is a list of recent statuses from other production houses on their submission policies. When you are writing to a book producer, please do not fail to review and follow the recent guidelines on the company websites. You can also find more details at www.abpaonline.org.

BECKER&MAYER

11010 Northup Way Bellevue,
WA 98005
425-827-7120; Fax 425-828-9659
bethl@beckermayer.com

CONTACT: Beth Lenz

PROJECT SUBMISSIONS: No.

SPECIALTIES: Non-fiction

AGE-GROUP: Ages 7-12

FICTION/NON-FICTION: Non-fiction only

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email.

QUERY LETTER: Examples of nonfiction writing, published work and art portfolio.

PAYMENT: Flat Fee

BROWN WELLS & JACOBS

Foresters Hall, 25-27 Westow Street
London SE19 3RY, United Kingdom
+44 208-771-5115; Fax +44 208-771-9994
graham@bwj-ltd.com
www.bwj.org

CONTACT: Graham Brown

PROJECT SUBMISSIONS: Yes; Novelty nonfiction only.

SPECIALTIES: Novelty Non-fiction

AGE-GROUP: Ages 0-6

FICTION/NON-FICTION: Non-fiction only

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email/Regular mail.

QUERY LETTER: Detailed description of the project history of previously published work experience

PAYMENT: Flat Fee

CADER BOOKS

2 Park Place, #4
Bronxville, NY 10708
Fax: 914-961-6946
www.caderbooks.com

PROJECT SUBMISSIONS: No.

SPECIALTIES: Licensed Characters, Merchandising

AGE-GROUP: All

FICTION/NON-FICTION: Mostly Non-fiction

ASSIGN PROJECTS TO FREELANCERS: Yes

PREFERRED METHOD OF CONTACT: Regular Mail.

QUERY LETTER: Proposal.

CHARLES DAVEY LLC, BOOK PRODUCTIONS

2 Deertrack Lane
Irvington, NY 10533, USA.
914-231-5120

charles@charlesdaveybooks.com

CONTACT: Charles Davey

PROJECT SUBMISSIONS: Not generally.

SPECIALTIES: mostly educational, some trade

Illustrated books in art and sciences

AGE-GROUP: Grades K-12

FICTION/NON-FICTION: Mostly non-fiction

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email

QUERY LETTER: Writing samples - art through e-mail or website

PAYMENT: Usually Flat Fee

DAVID WEST CHILDREN'S BOOKS

7 Princeton Court, 55 Felsham Road
London, SW15 1AZ, United Kingdom
+44 (0)20 8780 3836; Fax: +44 (0)20 8780
9313

dww@btinternet.com

www.davidwestchildrensbooks.com

CONTACT: Lynn Lockett

PROJECT SUBMISSIONS: Yes (authors and illustrators)

SPECIALTIES: Illustrated reference books

AGE-GROUP: Ages 8-13

FICTION/NON-FICTION: Non-fiction only

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email or mail.

QUERY LETTER: Work History.

PAYMENT: Flat Fee

DELIUS BOOK PACKAGERS

Peter Delius Verlag GmbH & Co KG
Leibnizstrasse 33

D- 10625 Berlin

Germany

+49-30-31 51 77 0; Fax +49-30-31 51 77 23

pdelius@delius-books.de

PROJECT SUBMISSIONS: No.

SPECIALTIES: Fiction and non-fiction

FICTION/NON-FICTION: Both

EDITORIAL DIRECTIONS, INC.

1000 W. Washington Blvd.

Suite 203

Chicago, IL 60607-2148

312-829-5456; Fax 312-275-7141

Russell@editorialdirections.com

PROJECT SUBMISSIONS: No.

SPECIALTIES: Nonfiction for schools and libraries

AGE-GROUP: Grades K to 12

FICTION/NON-FICTION: Mostly Non-fiction

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email

QUERY LETTER: A brief description of services offered, a resume and samples of work (art or original, unedited manuscripts)

PAYMENT: Flat Fee

INNOVATIVE KIDS

innovativeKids

18 Ann Street

Norwalk, CT 06854

PROJECT SUBMISSIONS: Yes.

SPECIALTIES: everyday play and extraordinary learning, from birth to age 12

AGE-GROUP: Ages 0-12

FICTION/NON-FICTION: Both

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Regular mail

QUERY LETTER: Query Letter or Manuscript.

We consider manuscripts (both fiction and non-fiction) as well as proposals for new book formats that will lend themselves to interactive, educational formats.

PAYMENT: Flat Fee

JUMP START PRESS

802 Cedar Avenue

Pt. Pleasant Beach, NJ 08742

732-892-4994; Fax 732-892-2212

info@jumpstartpress.com

CONTACT: Mary Pearce

PROJECT SUBMISSIONS: No.

SPECIALTIES: Instructional materials for educational publishing clients like teacher's guides, workbooks, student materials, etc.

AGE-GROUP: Grades K to 6 (teachers and students)

FICTION/NON-FICTION: Non-fiction only

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Project-based

PREFERRED METHOD OF CONTACT: Email

QUERY LETTER: Evidence of a proven track record writing for educational publishers

PAYMENT: Flat Fee

LION HUDSON PLC

Mayfield House, 256, Banbury Road

Oxford OX2 7DH, England

+44 (0)1865 302750; Fax +44 (0) 1865

302757

enquiries@lionhudson.com

CONTACT: Kate Leech

PROJECT SUBMISSIONS: Yes with synopsis and two sample chapters.

SPECIALTIES: Christian Religious titles

AGE-GROUP: All

FICTION/NON-FICTION: Fiction and non-fiction for children. Non-fiction only for adults.

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Single

PREFERRED METHOD OF CONTACT: Email or Regular mail.

QUERY LETTER: Indicate familiarity with our stance and imprints and precise details about what is offered. Include synopsis and two chapters together with a SASE.

PAYMENT: Royalties or Flat Fee (by negotiation).

MIGHTY MEDIA

10 S. 5th St., Suite 1105

Minneapolis, MN 55402

612-338-2075 x 102; Fax 612-338-4817

pam@mightymedia.com

CONTACT: Pam Scheunemann

PROJECT SUBMISSIONS: No.

SPECIALTIES: Non-fiction

AGE-GROUP: Grades K to 6

FICTION/NON-FICTION: Mostly non-fiction, but some fiction

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email.

QUERY LETTER: Info about the person's work

PAYMENT: Flat Fee

MADISON PRESS BOOKS

1000 Yonge Street, Suite 200

Toronto, Ontario, Canada M4W 2K2

416-923-5027; Fax 416-923-9708

info@madisonpressbooks.com

CONTACT: Oliver Salzmann

PROJECT SUBMISSIONS: No.

SPECIALTIES: Non-fiction, reference

AGE-GROUP: Ages 6-13

FICTION/NON-FICTION: Non-fiction Only

NICOLA BAXTER

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Norwich, Norfolk NR14 7UR England

+44 (0) 1508 491111

nb@nicolabaxter.co.uk

CONTACT: Nicola Baxter

PROJECT SUBMISSIONS: We produce books from concept. Occasionally, if a good project is sent in, we will show it to publishers we deal with. However, it is rare in the mass market for a project to "fit" with the publisher's existing plans.

SPECIALTIES: All mass-market children's books from board books, through fiction and novelty titles, to non-fiction.

AGE-GROUP: Ages 0-14

FICTION/NON-FICTION: 0-8 fiction 0-14 Non-fiction.

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email or mail

QUERY LETTER: Details of previous work

published, a note of special areas of interest, a sense of the marketplace. Samples - highlights only.

PAYMENT: Flat Fee. Work will be acknowledged in the published work.

ORPHEUS BOOKS LTD

6 Church Green

Witney, Oxon OX28 4AW, England.

(+44) 01993 774949; Fax (+44) 01993

700330

nicholas@orpheusbooks.com

CONTACT: Nicholas Harris

PROJECT SUBMISSIONS: Only from illustrators.

Detailed, realistic non-fiction subjects only, especially figures.

SPECIALTIES: All subjects

AGE-GROUP: Ages 3-12

FICTION/NON-FICTION: Non-fiction only

ASSIGN PROJECTS TO FREELANCERS: Only to illustrators

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email

QUERY LETTER: Art portfolio.

PAYMENT: Flat Fee

PARACHUTE PUBLISHING, L.L.C.

156 Fifth Avenue, Suite 302

New York, NY 10010

212-691-1421; Fax 212- 647-9650

CONTACT: Susan Lurie

PROJECT SUBMISSIONS: Query letters only

SPECIALTIES: Fiction

AGE-GROUP: Middle-grade, tween, teen

FICTION/NON-FICTION: Both

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Query letter by post

QUERY LETTER: Information about author's previous works, details about project (if proposing one), one chapter as attachment.

PAYMENT: Royalties or Flat Fee (depending on project)

SPICE BOX

1627 Ingleton Avenue

Burnaby, British Columbia, Canada

V5C 4L8

001 6042912662; Fax 001 6042912672

CONTACT: Mark Batt

PROJECT SUBMISSIONS: No

SPECIALTIES: Activity, Coloring and Novelty

AGE-GROUP: Ages 0-

FICTION/NON-FICTION: Non-fiction only

TANGO BOOKS

PO Box 32595

London W4 5YD, United Kingdom

+44 208996 9970; Fax +44 208996 9977

sheri@tangobooks.co.uk

CONTACT: Sheri Safran

PROJECT SUBMISSIONS: Yes. Books must lend themselves to novelty elements (touch-and-feel,

popups, flaps etc) and lots of artwork. Text no more than 700 words. No poetry. We publish under Tango Books in the UK and produce international co-editions.

SPECIALTIES: Multi-cultural; historical subjects; concept books; fun and humorous fiction

AGE-GROUP: Ages 0-8

FICTION/NON-FICTION: Non-fiction only

ASSIGN PROJECTS TO FREELANCERS: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email preferred.

QUERY LETTER: Synopsis or entire text

PAYMENT: Flat Fee

VICTORY PRODUCTIONS, INC.

55 Linden Street

Worcester, MA 01609

508-755-0051; Fax 508-755-0025

victoria.porras@victoryprd.com

www.victoryprd.com

CONTACT: Victoria Porras

PROJECT SUBMISSIONS: No

SPECIALTIES: Victory develops, writes, designs, and composes leveled readers for both struggling and ESL readers for many educational publishers. Additionally, we develop K-12 basal and supplementary materials across the curriculum.

AGE-GROUP: pre-K to College Level

FICTION/NON-FICTION: materials for classrooms

that teach both fiction and non-fiction.

Assign projects to freelancers: Yes

SERIES BOOKS/SINGLE TITLES: Both

PREFERRED METHOD OF CONTACT: Email.

QUERY LETTER: Resume

PAYMENT: Flat Fee



BOOK REVIEWERS DIRECTORY

compiled by Jim Averbeck

This directory is intended to help SCBWI members market their published work to readers by getting their books reviewed. It is not a comprehensive listing of all reviewers, but does include many who wished to be listed, including both print and online reviewers.

When deciding to whom you should send your book, consider the types of books they review and the publications or sites where the review will appear. Circulation and page view figures for the various outlets are estimates. They are meant to give you an idea of how many people may read the reviews in each publication.

Pay attention to what each reviewer wants. Some reviewers prefer to receive press releases and not copies of books. Others never review picture books or fantasy titles. Some reviewers need copies of the book in a timely manner and would like to receive galleys because they must review a book closer to when it is released. Others are less timely but still must have the book within the year it is published. Many reviewers give priority to authors or books with a connection to their geographical region. If the bio on your book doesn't tell people where you are from and there is a connection, let the reviewer know! Send them what they want and there is a better chance that your book will be included in a review.

Once you have submitted your material, it is out of your hands. Even if a reviewer enjoys your book, they may not be able to include it in a review. Word counts are limited, and entire columns may be canceled due to overall space limitations within a publication. The book may also have to meet the tastes and standards of the editor and publisher as well as the individual reviewer.

Unless otherwise indicated, don't expect the reviewer to return your book to you. After reading your book, a reviewer may donate it to a local school or as a door prize at a writer's conference.

At the end of this listing, several means of publicity other than reviewers are provided. Even if you cannot find an eligible reviewer within these pages, these additional resources may help you publicize your work. If a contact has included their phone number, only call during normal business hours. Treat them with the same courtesy and professionalism you would treat an editor. Remember that they, too, want to help authors reach young readers. ☺

JAN ADKINS

25 Wildwood Lane
Novato, CA 94947
j.adkins@verizon.net

REVIEWS FOR: *New York Times*, *Washington Post*, *Boston Globe*, *History & Technology*, *CoEvolution Quarterly*

DURATION: I've reviewed occasional books for these and other magazines since the midseventies.

TYPES OF BOOKS: My particular oeuvre as a writer and illustrator is nonfiction for young people, but I've reviewed many books about marine subjects and technology (including *The Pencil* and *The Evolution of Useful Things* by Henry Petroski).

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I expect much of a book. If it sets out to tell a story, real or fictional, I expect to be carried along with style and skill. I appreciate innovation, admire creativity, but "new" and "unusual" aren't sufficient criteria. The real test is whether a book does its job. Does it tell the story? Does it create its world or explain its subject? Does it introduce me to a new way of seeing something familiar or a rare glimpse of something exotic? I expect even more style, wit, and skill from writers addressing a young audience; children are discerning, sensitive readers, training themselves to appreciate literature. This

audience deserves the very best writing. I reject the notion that our culture is post-literate and the fiction that we are a nation of boobs. As a writer and as a reviewer, I insist on respect for a reading audience that is remarkably sophisticated, informed, and curious.

TESS ALFONSIN (THE READING COUNTESS)

Katy, TX
readingcountess@gmail.com

REVIEWS FOR: www.recycleyourreads.com

DURATION: Two years

TYPES OF BOOKS: Fiction, nonfiction, picture books, middle grade, young adult. As a middle school English language arts teacher, I prefer middle grade or YA in any genre.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: As a lifelong reader, my goal is to forge more lifelong readers, both at home and at school. The mother of three boys, I'm proud to call them my bookworms. Because I know how boy readers tick (I've seen the transformation from avid listener to graphic novel gobbler to voracious reader of any text in my home), I'm confident in directing my students on their own paths of reading identity. I've taught first, third, fourth, and fifth grades. The 2011–2012 school year found me teaching (gulp) seventh grade English language arts. And yes, I actually *wanted* to teach this particular age group. You see, it's my hope to still spread my love and enthusiasm for the written word, but with a little more sarcasm and a dash of patience. Discovering who you really are in a body that is constantly in flux is challenging, after all.

ANAMARIA ANDERSON

856 N. Larrimore Street

Arlington, VA 22205

anamarca.anderson@gmail.com

REVIEWS FOR: www.bookstogetherblog.com

DURATION: Seven years

TYPES OF BOOKS: Books for all age groups; art and museums in children's books (both fiction and nonfiction); fantasy, especially middle grade; multicultural and international books.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: Two weeks

ADDITIONAL INFORMATION: I am a museum educator at the National Gallery of Art; a member of the SCBWI, ALA and ALSC, and Capitol Choices; and an active blogger and book reviewer. I'm guided in the preparation of my reviews by *From Cover to Cover: Evaluating and Reviewing Children's Books* (revised edition) by Kathleen T. Horning (Collins, 2010).

VICKI ARKOFF

3740 Benedict Canyon Lane

Sherman Oaks, CA 91423

varkoff@yahoo.com

REVIEWS FOR: *Midwest Book Review*, *Kirkus Reviews*, *HolidayGoddess.com*, *Susie Magazine*, *MAD Magazine*

DURATION: Thirteen years

TYPES OF BOOKS: Fiction, nonfiction, picture

books, middle grade, young adult; all mass-market titles from traditional print publishers.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Within the first quarter of release

ADDITIONAL INFORMATION: Please only send published review copies of mass-market titles from traditional houses with national retail distribution. No self-published, subsidized press, print-to-order, regional, narrow-niche, ebooks, or titles from nontraditional publishers. I'm sure there are indie gems out there, but without acquiring editors to prescreen manuscripts, it takes more time than I have to separate the wheat from the chaff. No need for query or SASE.

NICHOLE ARMSTRONG

1404 Hampton Lane

Warminster, PA 18974

nichole@justchildrensbooks.com

REVIEWS FOR: www.justchildrensbooks.com

DURATION: Two years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: Two to eight weeks

ALEX BAUGH

thechildrenswar@gmail.com

REVIEWS FOR: thechildrenswar.blogspot.com

DURATION: Two years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult. My blog focuses on books written about World War II and children. As long as the book is connected to WWII in some way, I will review it, and that would naturally include all genres.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Sometimes

RUBY L BAYLOR

Our Time in Juvie

3158 NE 82nd Street

Seattle, WA 98115

our.time.in.juvie@gmail.com

REVIEWS FOR: My partner-in-crime, Jenny, and I review books on our site

www.ourtimeinjuvie.com. My reviews are also available through Goodreads under my Ruby Baylor account. Reviews are also sent to publishers via NetGalley.

DURATION: Five plus years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult. Anything from children's picture books (fiction and nonfiction) to young adult books (fiction and nonfiction). If it's published for anyone up from ages 0–18, genre doesn't matter.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: I review both new and backlist titles.

ADDITIONAL INFORMATION: I love to read and write about books. I love to share fantastic books and authors with others. I've worked in the book industry for over fifteen years, so being able to do this is a great pleasure.

DEBRA BLACK

PO Box 684

Bellingham, WA 98227

litlandcom@gmail.com

REVIEWS FOR: Litland.com (www.litland.com) provides reviews against character education guidelines, along with teaching and other reading-/learning-related resources. Subsequently, Litland.com's reviews appear on JacketFlap and Goodreads, and are posted to the author's book for sale on Amazon.com. Announcements are made on Twitter (Litland) and Facebook (Litland reviews).

DURATION: Three years

TYPES OF BOOKS: Books for all age groups. Litland.com reviews books whose protagonists demonstrate classic virtues. Primarily reviewing fiction of all genres for ages 9–18, exceptional books in other categories are also considered as well as fiction written to adults but of interest to older teens (ages 16+). All books must be available for sale through Amazon.com, as the review is subsequently promoted there and at other outlets.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Anytime

ADDITIONAL INFORMATION: Litland.com is the first service to review children's and young adult fiction against a criteria based upon character education guidelines. We endeavor to illuminate books whose characters demonstrate . . . well, good character! Relying upon the psychological

and social sciences, which inform of healthy moral and cognitive lifespan development, stories must focus on the nature of the protagonist's relationships, dilemma, and/or situation in a manner that exemplifies healthy choices and selfless behavior. As such, storylines that distract with unnecessary hedonism or aggression are not reviewed. Our website is designed for families to choose books based upon their own value system, a process which we call Do-Re-Mi. Book reviews link to a blog with commentary on the book, allowing general discussion about it. Litland.com is also a teaching resource for classroom and homeschool instruction, highlighting books and resources that will aid in character development of students. As such, reviews provide suggestions as to the use of books in many settings. We also provide parent and teacher activities and links to free resources, which can be very useful for tying the book into a homeschool or classroom curriculum.

ELLEN R. BRAAF

PO Box 3215

Reston, VA 20195-1215

REVIEWS FOR: *Children's Literature* (reviews appear in database); BarnesandNoble.com

DURATION: Since February 1999

TYPES OF BOOKS: Picture books, easy readers, middle grade and young adult novels, and nonfiction

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: If a book is not assigned, I'll only review it if I love it.

ALISON BREIDENSTEIN

San Diego, CA

alison44@cox.net

REVIEWS FOR: *literarylunchbox.blogspot.com*

TYPES OF BOOKS: Picture book, middle grade, young adult. I am a middle grade writer, so I tend to favor middle grade books, but I also like young adult dystopia and wonderfully written/illustrated picture books with a story.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: My blog is limited to favorable reviews. I want my readers, students, and parents to use my blog as a resource for well-written literature, so I do not post reviews of books I did not like. I have a

degree in English/American literature. I am a teacher, wife, and mother. I am also a writer, and I know the work that goes into writing great stories. I read constantly, and I keep an open mind while reading books and writing reviews.

PATTY CAMPBELL

1842 Santa Margarita Drive

Fallbrook, California 92028

REVIEWS FOR: *Horn Book Magazine* and Amazon.com

TYPES OF BOOKS: Young adult fiction

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I have been a critic, reviewer, and columnist in the field of young adult literature for thirty-seven years. I am the author of five books on the subject (see *Presenting Robert Cormier*) and have written for most of the major review journals, including the *New York Times Book Review*. Currently I write The Sand in the Oyster, a column for *Horn Book Magazine*, which focuses on controversial issues in young adult books and publishing. I also review teen books for Amazon.com online bookstore. I prefer realistic young adult fiction, the darker the better; I deplore horror but occasionally consider fantasy.

JACKIE CASTLE

701 Queens Way

Bedford, TX 76021

jackcastle316@yahoo.com

REVIEWS FOR: *www.castlereads.blogspot.com*; the Castle Library does weekly features on newly released books.

DURATION: One year

TYPES OF BOOKS: Fiction, picture books, early reader, middle grade, young adult

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

ADDITIONAL INFORMATION: I cannot guarantee a feature on my blog. I do not generally review, but rather introduce a book and offer activity ideas to go along with it. Young adult books I will feature if I like them, but seldom offer activity ideas with this age level.

KIM CHILDRESS, BOOK EDITOR

4287 Aztec Way

Okemos, MI 48864

REVIEWS FOR: *Girls' Life Magazine* (circulation

two million)

DURATION: Since 1994

TYPES OF BOOKS: I work with themes, but I am open to any and all books—fiction, nonfiction, poetry, adventure, etc., for ages 10 and up. I look for good books for/about girls or books that contain strong heroines, but I will also include any book that I think is good regardless of male or female characters.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: If your book is selected for review, two additional copies will be needed for copyediting and artwork. I rarely review picture books.

SUE CORBETT

202 Hilton Terrace

Newport News, VA 23601

REVIEWS FOR: *People magazine, Publishers Weekly, Miami Herald*

DURATION: Sixteen years

TYPES OF BOOKS: Fiction, nonfiction, picture books, middle grade, young adult

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: One month

TRACEY COX

PO Box 573

Ocilla, GA 31774

traceymcox@yahoo.com

REVIEWS FOR: *Tifton Gazette* and *Ocilla Star* (both are monthly)

TYPES OF BOOKS: Picture books (my first choice), middle grade, and young adult, fiction and poetry

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Not at this time

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I will only publish good reviews. Sender of the book needs to understand that if the book doesn't grab me (text/pictures), I have the option of not doing a review. I would rather not say anything about a book than write a bad review.

NAOMI DANIS

Lilith Magazine

250 W. 57th Street, #2432

New York, NY 10107

REVIEWS FOR: *Lilith Magazine* (11,000 copies

reaching about 25,000 readers)

DURATION: Since 1976

TYPES OF BOOKS: Books for young readers that are of special interest to Jewish feminists

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Not necessarily

ADDITIONAL INFORMATION: We have always reviewed some books for young readers in our quarterly Jewish feminist magazine (we also review adult books). Since 1996, in our fall issue we have had a special feature on books for young readers. We usually do a feature related to children's books, such as this year's roundup of readers remembering reading *The Diary of Anne Frank*, or last year's children's book author roundup on "How Books Share the World's Bad News with Kids"; not necessarily your standard reviews. For a subscription or sample copy of *Lilith*, call toll free (888) 2-LILITH, or e-mail lilithmag@aol.com.

JANELLE DAVIS

brimfulcuriosities@gmail.com

REVIEWS FOR: *Brimful Curiosities*, www.brimfulcuriosities.com (Feedburner = 1,237 Readers; average unique monthly visitors = 8,000)

DURATION: Four years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade; I primarily review picture books, both fiction and nonfiction. Occasionally I review beginning readers and middle grade, depending on content. Subject matter of posts varies along with the interests of my children.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Random schedule. I review both newly released as well as backlist/out of print.

ADDITIONAL INFORMATION: Particularly interested in reviewing works of Wisconsin/Midwest authors and illustrators and/or Midwest and rural subject matter. Please send e-mail query prior to sending review items.

SHIRLEY DUKE

37 Pine Cone Drive

Jemez Springs, NM 87025

slduke@prodigy.net

REVIEWS FOR: *SimplyScience* (www.simplyscience.wordpress.com)

DURATION: Three years

TYPES OF BOOKS: Nonfiction. I review

nonfiction that relates to any of the STEM (science, technology, engineering, and math) subjects. I mostly am interested in grades preK–8, although on occasion I'll review a book for grades 9–12.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I suggest an activity to accompany the book that extends the information. I blog only once a week, but I participate in blog roundups—Nonfiction Monday and STEM Friday—so the book gets additional exposure.

SUE BRADFORD EDWARDS

1725 St. Anthony Lane

Florissant, MO 63033-6244

suebradfordedwards@yahoo.com

REVIEWS FOR: Bookshelf: What We're Reading (suebe2.wordpress.com)

DURATION: Fifteen years

TYPES OF BOOKS: All books, though I am not your best choice for toddler picture books, board books, or chick lit. I love mysteries, science fiction, fantasy, historic fiction, and nonfiction. I especially enjoy receiving titles that feature Missouri or are written by Missouri authors. The goal of my blog is to help parents and young readers find a variety of excellent books.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Flexible

SONDRA EKLUND

5914 Baron Kent Lane

Centreville, VA 20120

sondy@sonderbooks.com

REVIEWS FOR: My own website, *Sonderbooks.com* (approximately 10,000 hits per month)

DURATION: I've been writing the ezine for two years, posting the website for one.

TYPES OF BOOKS: All types of books, for all ages. When possible, I review everything I read that I enjoy. For picture books, I only review those I consider to be truly outstanding. I have a particular fondness for middle grade and young adult fantasy. I do not review books I don't like.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: If possible

KAREN ESTRADA

6429 Belleview Drive

Columbia, MD 21046

karen.b.estrada@gmail.com

REVIEWS FOR: *goodreadswithronna.wordpress.com*

DURATION: Two months

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers; educational books, books on nature, how things work, life lessons; any nonfiction or fiction dealing with culture/travel/international issues. Current preference for early readers.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

LEAD TIME FOR PUBLICATION: One to two weeks

BRYNA J. FIRESIDE

102 The Commons

Ithaca, NY 14850

brynaj@mindspring.com

REVIEWS FOR: *The Reporter* (a weekly Jewish newspaper serving Broome, Tioga, and Tompkins County in central NY) and the *Ithaca Journal* (a daily Gannett paper serving Tompkins County in NY state; column is done once yearly during the holiday season for Hanukkah only)

DURATION: Eight years

TYPES OF BOOKS: All age levels, both fiction and nonfiction. Must have Jewish content, can deal with historical or current topics, family related, humor, all holidays, interfaith families, or really good literature. However, I review at most twelve books for each paper—although *the Reporter* focuses more on religious material while the *Ithaca Journal* appeals to a more general audience. All books that are reviewed will be ordered for various Hanukkah book fairs in the area. Many books that are not reviewed, but which I believe will sell in the area, will be ordered for my congregation's book fair as well.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Not necessarily

ADDITIONAL INFORMATION: I'm very selective, but readers trust my judgment and look forward to my picks for the season. Books to be considered for review must be received at least one month before Hanukkah.

KATIE FITZGERALD

714 Elmcroft Boulevard

Rockville, Maryland 20850

storytimesecrets@gmail.com

storytimesecrets.blogspot.com

REVIEWS FOR: *Story Time Secrets*

(storytimesecrets.blogspot.com). This blog has over 600 subscribers and averages 3500-4000 pageviews per week. Reviews include a brief plot summary, critique and suggestions for who might enjoy the book, as well as recommendations about purchasing the book for library collections.

DURATION: Since January 2011

TYPES OF BOOKS: Realistic fiction in the following categories: early readers, beginning chapter books, middle grade, young adult. No fantasy, tearjerkers, scary stories, speculative/science fiction, or non-fiction. Particular favorites: humor, tween romance and friendship, school stories, mysteries, books about surviving middle school/high school, sports stories, novels in verse, and YA romance without sexual content.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: About one month

ADDITIONAL INFORMATION: I consider self-published books on a case-by-case basis. Most self-published books I have reviewed have been YA romance novels. I don't review self-published picture books. I schedule my reviews about a month in advance, and I do my best to ensure that reviews are published on or near the books' publication dates. I have a Nook, so EPUB and PDF are the best formats for digital review copies. I can also read Kindle books on my smartphone, if other formats are not available.

MICHELLE FRANZ

Springfield, VA 22153

michelle@galleysmith.com

REVIEWS FOR: My reviews appear on my blog, Galleysmith (www.galleysmith.com).

DURATION: Three years

TYPES OF BOOKS: Young adult contemporary, dystopian, paranormal, fantasy (though not high fantasy, a bit more mainstream), historical fiction

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Year-round reviewing

LEAD TIME FOR PUBLICATION: Two to three months

LUCY FUCHS

178 Morris Road

Ambler, PA 19002

Labefuchs@aol.com

REVIEWS FOR: *The Small Press Review* (circulation 3,000)

DURATION: Five years

TYPES OF BOOKS: Picture books, beginning readers, middle grade fiction, nonfiction, seasonal

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I review three or four books, four times a year.

DEBBIE GLADE

smartpoodle@comcast.net

REVIEWS FOR: Good Reads with Ronna (goodreadswithronna.wordpress.com)—feeds through various parenthood websites, such as *LA Parent Magazine*; Smart Poodle Publishing (smartpoodlepublishing.com/blog); I am also an Amazon Top Reviewer.

DURATION: Four years

TYPES OF BOOKS: Fiction, nonfiction, picture books, middle grade; I review picture books of all types. I especially enjoy books related to science, nature, art, or gardening, or books with extraordinary illustrations. I also enjoy biographies for middle readers. I only publish reviews of books I like and do not review books I would not highly recommend.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I will review galleys and prefer to review books before publication date. I do not review books that were published more than a year ago. I post my reviews on Amazon.

PAUL GOLDSCHMIDT

5625 Highland Way

Middleton, WI 53562

goldschp@tds.net

REVIEWS FOR: Not Acting My Age

DURATION: Seven years

TYPES OF BOOKS: Fiction, middle grade, young adult; my key focus is contemporary coming-of-age books. Books dealing with interpersonal relationships are also of interest. I review some fantasy works dealing with these subjects in a realistic fashion. On occasion, I will review historical novels. I tend to do more young adult

than middle grade books, but the subject matter is more important than the target demographic.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes, if possible

DAVE GOODALE

65 Sutton Place

Bloomfield, CT 06002

daveg3572@hotmail.com

REVIEWS FOR: *Voice of Youth Advocates*

DURATION: Approximately one year

TYPES OF BOOKS: Young adult and middle grade fiction and nonfiction

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes, if possible

ADDITIONAL INFORMATION: For libraries with teen collections (school and public). Reviews every other month.

HEIDI GRANGE

223 Penny Lane

Logan, Utah 84341

hg195@yahoo.com

REVIEWS FOR: My blog (geolibrarian.blogspot.com), Goodreads, and Amazon

DURATION: One year, five months

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult; fantasy, contemporary, humor, clean romance, mystery, books featuring other places and/or cultures, historical fiction, graphic novels; nonfiction on any topic, but especially geography/history related topics

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes, as much as possible

LEAD TIME FOR PUBLICATION: Usually at least a month, unless specifically scheduled

ADDITIONAL INFORMATION: I work as a school librarian, so I'm always looking for great new books to share with my students and to put in my school library. I read a little bit of everything in children's literature (except horror). I'm more selective about young adult because I prefer books to be clean (little if any bad language, mild sexual situations).

MARY LEE HAHN

523 E. Lincoln Avenue
Columbus, OH 43214
mlhahn@earthlink.net

REVIEWS FOR: A Year of Reading (*readingyear.blogspot.com*) with Franki Sibberson

DURATION: Six years

TYPES OF BOOKS: Fiction, nonfiction, picture books, middle grade. I teach fifth grade; Franki teaches fourth grade. We review books we'd use in our classrooms or recommend to other teachers for use in their classrooms. Our blog is an education blog more than just a straight book blog. The context for our book reviews is almost always classroom use. We review poetry along with the others. We don't guarantee a review for every book that's sent to us.

REVIEWS SELF-PUBLISHED MATERIAL: Rarely

REVIEWS EBOOKS: Rarely

REVIEWS APPS: Rarely

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: One month

ESTHER HERSHENHORN

222 E. Pearson Street, #1108
Chicago, IL 60611
esthersh@aol.com

REVIEWS FOR: *www.teachingauthors.com*

DURATION: Three years

TYPES OF BOOKS: I review *only* those books that pertain to the writing process, writers, writing for children, or teaching writing.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: Two to three months

HILLARY HOMZIE

429 Montecito Boulevard
Napa, CA 94558
hbhomzie@sbcglobal.net

REVIEWS FOR: *The Philadelphia Inquirer* (daily newspaper)

DURATION: Irregularly for four years

TYPES OF BOOKS: I review all types of books, fiction and nonfiction, for middle grade and young adults.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No (not yet)

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

KELLY JENSEN

1117 Spruce Street
Delavan, WI 53115
kellybjensen@gmail.com

REVIEWS FOR: STACKED books (*stackedbooks.org*) (between 15,000 and 25,000 pageviews a month); I cross-post to Goodreads.

DURATION: Three years

TYPES OF BOOKS: Fiction, middle grade, young adult; I prefer contemporary (and I *love* dark stuff), but I will read books that are historical fiction, mystery, sci-fi, horror, or are of the "magical realism" subgenre. My co-bloggers review middle grade and young adult, with interest in fantasy and romance. We are not interested in paranormal or Christian/spiritual fiction.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: No

LEAD TIME FOR PUBLICATION: Two to three months, please. I do not make promises on reviews, though, but I try my best.

ADDITIONAL INFORMATION: You're welcome to reach us all via our group e-mail address, *stackedbooks@gmail.com*. We have a full review policy available here (where we have information on favorite authors, books, and genres): *www.stackedbooks.org/p/review-policy.html*

AMI JONES

PO Box 204
High Rolls Mt Park, NM 88325
amisegna1@msn.com

REVIEWS FOR: *amomssparetime.blogspot.com* (just passed 10,000 visitors, a little over a year old); I previously reviewed on Three Turtles and Their Pet Librarian, but merged the two blogs.

DURATION: Three years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult; infant through young adult, some adult if it is related to parenting, crafts, or gardening; not interested in poetry or graphic novels

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: Thirty days if you want the review at a certain time

ADDITIONAL INFORMATION: My reviews may not always be positive, although I try to balance the good and the bad in a book. I write for parents, teens, and other librarians, so it is important for

me to give them enough information to decide whether they want to order/purchase the book for themselves or their library.

CATHRYN BERGER KAYE

13108 Warren Avenue
Los Angeles, CA 90066
cbkaye@aol.com

REVIEWS FOR: Use in my book, *The Complete Guide to Service Learning* (future editions), and CD-ROM (both published by Free Spirit Publishing, 2003). This publication includes an annotated bibliography of over three hundred children's and young adult titles that connect with any theme of social action (listed below). I also use books in workshops around the country with educators to teach them how to use literature to inspire social action; magazine articles; parenting newsletters; to identify books for recommendation for schools of teacher education, libraries, and bookstores that I work with, and for sale at service learning conferences.

DURATION: Twenty plus years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult; all books that relate to *any* of these themes: AIDS education and awareness, animals in danger, elders, emergency readiness, environment, gardening, healthy lives, healthy choices, hunger and homelessness, immigrants, safe and strong communities (bullying, local violence, hate crimes), social change, social justice, special needs and disabilities, and literacy. Bilingual books on these themes also welcome.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: If anyone has any questions about my work or service learning, they can contact me. This is a huge, growing field of education with many opportunities for literature connections.

DIANE R. CHEN KELLY

2655 Holloway Road
Lebanon, Tennessee 37090-8812
dianerchen@gmail.com

REVIEWS FOR: *www.PracticallyParadise.org*

DURATION: Seven years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult; I particularly review a large number of nonfiction series titles and describe how these can be used or impact elementary and middle grade

students. I review all types of books including board books, picture books, biographies, STEM (science, technology, engineering, and math) related titles, young adult literature, and adult fiction.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: All year

ADDITIONAL INFORMATION: I review Android apps as I do not have an iPhone. If I were to receive an iPhone, I would review iPhone apps that relate to elementary and middle school education.

JOANNA KRAUS

3117 Terra Granada Drive #4

Walnut Creek, CA 94595

REVIEWS FOR: San Francisco's East Bay Area *Sunday Times* (circulation 350,000); Auntie Jo's Bookshelf for the *Rossmoor News* (circulation 10,000); *Downeast Coastal Press* (circulation 10,000)

DURATION: Since 1995

TYPES OF BOOKS: Primarily middle grade and young adult fiction; biographies and memoirs; some picture books

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Try to, but not always

ADDITIONAL INFORMATION: For the *Sunday Times*, I write quarterly reviews that are theme-focused columns, and I annually try to do a column on new books by California authors. For the *Rossmoor News*, I write a holiday gift column that comes out in November. This is in a northern California adult community publication. For the *Downeast Coastal Press*, I write a biannual column that comes out in December and June. The winter column is for a holiday gift issue; the spring column runs around the time of school graduations. This is a weekly newspaper serving the communities of the northeastern coast of Maine. Special attention to books about Maine or by local authors. In all cases, authors should always query first and should not send books unless requested.

ANGELA LEEPER

Educational Consultant

817 S. White Street

Wake Forest, NC 27587

angela.leeper@earthlink.net

REVIEWS FOR: *Kirkus Reviews*, *MultiCultural Review*, *BookPage*, *Our State* (North Carolina),

Bookmarks, *The Bark*, *Foreword Reviews*

DURATION: Since 1997

TYPES OF BOOKS: Children's and young adult fiction, nonfiction, and poetry; North Carolina and Southern books; dog books

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

MARGO LEMIEUX

22 Highland Avenue

Mansfield, MA 02048

mlemieux@lasell.edu

REVIEWS FOR: *Sun Chronicle* (circulation 25,000)

DURATION: Since 1997

TYPES OF BOOKS: All types of children's books

REVIEWS SELF-PUBLISHED MATERIAL: No

ADDITIONAL INFORMATION: The Attleboro, MA, *Sun Chronicle* is a daily paper that serves ten communities in central southeastern Massachusetts and has a strong commitment to family and educational news. In my monthly column, I review all types of children's book, including poetry, fiction, and nonfiction; I review very little young adult. I am an author/illustrator. No self-published or religious books. Column is theme-based. I try to review as much as I can.

KAREN LEMMONS

19467 Snowden

Detroit, MI 48235-1263

camaraife@yahoo.com

REVIEWS FOR: Contributor to the upcoming book, *ALSC Popular Picks for Kids*. My blog is The Eclectic Kitabu Project.

DURATION: Two to three years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult; my particular focus is African, African-American, or Caribbean fiction and nonfiction. In addition to reviewing books, I will sometimes include lesson plans and/or other related resources that feature/use the reviewed books.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: No

ADDITIONAL INFORMATION: At the present time, I do not review ebooks and apps. However, I do plan to review books in these formats in the future.

SHARON LEVIN

475 Quartz Street

Redwood City, CA 94062-2225

sharonlevin@mindspring.com

REVIEWS FOR: I review regularly for the Unshelved website. Much of my reviewing happens in the form of book talks. I am a regular at the Raising a Reader Conference in Redwood City and at Nevada Reading Week every year in Reno. I also give book talks for students (fourth grade through high school), parents, teachers, librarians, etc. I have a San Francisco Bay Area children's literature list (although there are people on it as far away as London) with 1,300+ people on it, and I will share books with them. If a book inspires a column, I send it to my list and to the Child Lit Listserv out of Rutgers.

DURATION: Sixteen years

TYPES OF BOOKS: All books; I will look at pretty much anything. I'm always looking for books that will make readers' eyes light up.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Not always

HARRY LEVINE

Center on Aging

800 S. Limestone Street

University of Kentucky

Lexington, KY 40536-0230

REVIEWS FOR: *Reviewed for Appraisal* (children's science books for librarians) from 1991 until it closed in 2002. Now not affiliated with a specific publication, but willing to review.

TYPES OF BOOKS: Science, nature, technology, and medicine for K-12, although prefer middle school through high school

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Within a year of publication

ADDITIONAL INFORMATION: I donate the books I get to local school libraries. I review content as well as style.

JONE MACCULLOCH

4397 SE Glen Echo

Milwaikie, OR 97267

Macrush53@yahoo.com

REVIEWS FOR: *maclibrary.wordpress.com*

DURATION: Six years

TYPES OF BOOKS: Nonfiction, middle grade; poetry and novels in verse

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes**REVIEWS APPS:** No**RONNA MANDEL**

4813 Indianola Way

La Canada, CA 91011

Ronna.L.Mandel@gmail.com

REVIEWS FOR: www.goodreadswithronna.com

(on Twitter @goodreadsronna, on Facebook at

www.facebook.com/goodreadswithronna); find our children's book reviews in print, online,and on the blog at losangeles.parenthood.com,bayarearent.parenthood.com,sanantonio.parenthood.com,boston.parenthood.com,westchester.parenthood.com, colorado.parenthood.com,

and featured weekly in

Parenthood.com's Practical Parenting newsletter.

DURATION: Four years**TYPES OF BOOKS:** Fiction, nonfiction, picture

books, early readers, middle grade, young adult;

we review all genres for children through teens

(college-aged) as well as family cookbooks and

adult nonfiction and fiction occasionally if it

pertains to families and parenting, fatherhood,

motherhood, divorce, special circumstances, etc.

We also want to review more special needs titles.

REVIEWS SELF-PUBLISHED MATERIAL: No**REVIEWS EBOOKS:** No**REVIEWS APPS:** Yes**REVIEWS MATERIAL THE SEASON IT IS****RELEASED:** Yes**LEAD TIME FOR PUBLICATION:** Two months**ADDITIONAL INFORMATION:** I really like to see

books from local LA authors and help promote

them. I also publicize events such as book

readings and launches. My Facebook page is

where I share lots of book news. I have a strong

relationship with many publishing houses, so I

can do special promotions such as giveaways. On

Twitter I make it a priority to do social media

coverage when I blog about a book. I love to do

author interviews, too.

PARVATI MARKUS

911B Don Gaspar

Santa Fe, NM 87505

parvatim@aol.com

REVIEWS FOR: Transitions Radio Magazine

(three-hour Sunday morning radio show

in Albuquerque/ Santa Fe area, now in its

twentieth year)

DURATION: One year**TYPES OF BOOKS:** Picture books, beginning, and

young readers

REVIEWS SELF-PUBLISHED MATERIAL: No**REVIEWS EBOOKS:** No**REVIEWS MATERIAL THE SEASON IT IS****RELEASED:** Not necessarily**ADDITIONAL INFORMATION:** Reviews seasonal

material usually before Christmas and summer

vacation.

KAY MARNER

5304 Cervantes Drive

Ames, IA 50014

kay@kaymarner.com

REVIEWS FOR: *ADDitude* magazine

(ADDitudeMag.com/adhdblogs/4)

DURATION: Nine years**TYPES OF BOOKS:** Fiction, nonfiction, picture

books, middle grade, young adult; books that

somehow relate to ADD/ADHD, LD, or conditions

that commonly co-occur with ADHD; friendship,

social skills, organization, learning strategies,

coping strategies, tolerance, emotional

regulation

REVIEWS SELF-PUBLISHED MATERIAL: Yes**REVIEWS EBOOKS:** Yes**REVIEWS APPS:** Yes**REVIEWS MATERIAL THE SEASON IT IS****RELEASED:** Within about one year of release**JOAN WATSON MARTIN**

2407 Kilgore Road

Baytown, TX 77520

Joabook@mindspring.com

www.joanwmartin.com**REVIEWS FOR:** *The Baytown Sun*, local dailypaper; *Galveston County Daily News*; *The Houston**Banner*; *Review of Texas Books*, Lamar University

quarterly librarians; newsletter; Sterling

Municipal Library, Baytown's public library, asked

me to write two- to three-hundred-word reviews

of both new and award-winning children's books

for parents, grandparents, and teachers. The

reviews are published weekly in the Lifestyle

section of the *Baytown Sun*.**DURATION:** Twelve years**TYPES OF BOOKS:** All books; mostly picture

books or short middle grade and YA;

contemporary, historical, humor; no fantasy,

cross culture; very few nonfiction; I review the

books that fit into what I am writing.

REVIEWS SELF-PUBLISHED MATERIAL: Yes**REVIEWS EBOOKS:** No**REVIEWS APPS:** No**REVIEWS MATERIAL THE SEASON IT IS****RELEASED:** Yes, as soon as possible after I

receive the book

LEAD TIME FOR PUBLICATION: Varies with

newspaper space

ADDITIONAL INFORMATION: I write a *review*of the book, not a *critique*. I am especially

interested in encouraging writers and making

schools and libraries aware that new writers are

out there and deserve their consideration. Adult

readers have been very complimentary, saying

that my reviews make them want to read the

books. After the review is published, I send a

published copy, along with permission to use it

in any promotional material, to the author or

publisher. I love receiving beautiful books to

be reviewed, but usually am six to eight books

behind. Writing a review teaches me how to

assess my own writing, and I gain a contact

with the publisher. When the books stack up,

I share them with school libraries and public

libraries and offer them as door prizes at SCBWI

conferences. Please send an SASE so I can send

a copy of the review. Please e-mail me and ask if

I can review your book. I will respond quickly.

TRACY GAMES MCCAFFERTY

Keylwerthgasse 10

1190 Vienna, Austria

t.mccafferty@ais.at

REVIEWS FOR: No longer reviewing for a

publication or site, but am willing to review and

refer books for the international school libraries

markets in Europe.

REVIEWS SELF-PUBLISHED MATERIAL: No**REVIEWS EBOOKS:** No**REVIEWS MATERIAL THE SEASON IT IS****RELEASED:** Yes**ADDITIONAL INFORMATION:** As Vienna

American International School's library aide, I

am always interested in what's new coming out

in the United States for use in English-speaking

libraries/collections throughout Europe. All book

shipments should be labeled as such and marked

with a value. Any unvalued package or package

over \$40 is held in customs and results in fees

to me, so please follow these rules.

SHERYL MCFARLANE

2540 Trent Street

Victoria, BC—British Columbia V8R 4Z3

sheryl.books@gmail.com

REVIEWS FOR: sherylbooks.wordpress.com;readingkidsbooks.blogspot.ca;readingkidsbooks-teenreads.blogspot.ca**DURATION:** Five and a half years**TYPES OF BOOKS:** Fiction, picture books, middle

grade, young adult; picture books any subject;

prefer YA to middle grade; not a lot of sci-fi, but

occasionally

REVIEWS SELF-PUBLISHED MATERIAL: No**REVIEWS EBOOKS:** No**REVIEWS APPS:** No**REVIEWS MATERIAL THE SEASON IT IS****RELEASED:** Not usually**ADDITIONAL INFORMATION:** All review books

donated to local literacy or other local charities.

I rarely review books that I cannot give a positive review.

ERIK METZROTH

1725 34th Street NW
Washington, District of Columbia 20007
eventmarketing@gmail.com

REVIEWS FOR: *kidbookratings.com*

DURATION: Two years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult; picture books are highly preferred by this reviewer, although books for older kids will be mixed in from time to time

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Rarely

ADDITIONAL INFORMATION: The best and worst children's books of all time, and everything in between. Just one dad's opinion . . . plus thousands more from people like you!

ELLEN BIRKETT MORRIS

2165 Eastview Avenue
Louisville, KY 40205
emorris@Iamtodaywoman.com

REVIEWS FOR: *Horizons Magazine*, national publication for Presbyterian women, two to three times a year; *Babyzone.com*, frequent contributor; *Borderlines*, the SCBWI Midsouth newsletter, once a year

DURATION: I have been reviewing books for the last three years.

TYPES OF BOOKS: Children's books for all ages, mainstream and literary fiction, books on writing

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes, and previously released material also

ADDITIONAL INFORMATION: I focus on concise, user-friendly reviews that offer readers a real flavor of the book.

JUDITH NASSE

6561 NDCBU
Taos, NM 87571
nasse.judith@gmail.com

REVIEWS FOR: Amazon.com; Barnes&Noble.com; my children's book review blog (*childrens-book-reviews.blogspot.com*); I announce the review on my Facebook page and any other publications that will accept the review

DURATION: Since 1994

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult; I am open to all genres. The books I write are historical fiction, sustainability, biographies, and art. However, I read all genres including mysteries and science fiction. At this point I don't review apps, but will when I can get the technology. I have an extensive background in early childhood education, and so will include recommendations for classrooms and parents if appropriate to the book.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: Two to four weeks depending on the length of the book

ADDITIONAL INFORMATION: I charge a small reader's fee, plus I keep the copy of any books sent to me, which I later donate to a children's ward or a school.

CATHERINE NICHOLS

149 4th Avenue
Phoenixville, PA 19460
catjnichols@gmail.com

REVIEWS FOR: The Cath in the Hat blog (*thecathinthehat.blogspot.com*)

DURATION: Eighteen months

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers; the focus of my blog is easy readers and beginning chapter books. I also review picture books for ages 4–8.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

WENDIE OLD

wendieold@me.com
REVIEWS FOR: *blog.wendieold.com*

DURATION: Four years online, forty years in a library

TYPES OF BOOKS: Nonfiction, picture books, early readers; easy-reading nonfiction suitable for preschoolers and first readers; nothing longer; no fiction

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I am a retired librarian and a working writer with over thirty published books.

LISA L. OWENS

18730 SE 45th Place
Issaquah, WA 98027
llovens@ameritech.net
www.llovens.com

REVIEWS FOR: Freelance reviews have been featured in a variety of publications, including: *Prevention Update*, a quarterly journal sent to schools nationwide by Committee for Children; *Middle Level Learning*, a supplement to the National Council for the Social Studies journal (three and seven issues/year, respectively); *The Writer*, a monthly magazine for working writers; *TDMonthly*, ToyDirectory.com's monthly trade magazine for the toy, hobby, game, and gift industry; LLOwens.com, the writer's personal author site featuring her books for children and young adults, with regular trade book reviews and literature-based activity ideas; assorted educational publishing industry newsletters (in-house publications) and writers' association newsletters (for members only)

DURATION: Ten plus years

TYPES OF BOOKS: Picture books, middle grade, and young adult fiction and nonfiction, classic literature

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes; also some older material

ADDITIONAL INFORMATION: Reviewer writes and edits children's books and K–12 classroom materials; she reviews only books that she endorses.

J. L. PARKER

3877 Westwood Drive
Carson City, NV 89703
parker9793@sbcglobal.net

REVIEWS FOR: *Children's Museum of Northern Nevada Newsletter* in a monthly column (circulation 5,000)

TYPES OF BOOKS: Picture books, beginning readers, middle grade, fiction and nonfiction; seasonal material okay, if received three months in advance of holiday

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

ADDITIONAL INFORMATION: The Reading Room of the Children's Museum of Northern Nevada appeals to children and their families ages toddler through junior high. We seek to review quality books that will appeal to diversified cultural and socioeconomic backgrounds.

JEAN L. S. PATRICK

Book Columnist, *c/o The Daily Republic*
PO Box 1288
120 S. Lawler
Mitchell, SD 57301
jean@jeanpatrick.com

REVIEWS FOR: *The Daily Republic*, weekly column (circulation 20,000)

DURATION: Since 1989

TYPES OF BOOKS: All types

REVIEWS SELF-PUBLISHED MATERIAL: Occasionally

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: My book reviews are accompanied by reviews written by local youth. I've been coordinating this program since 1989.

PAMELA C. PATTERSON

Associate Editor, *January Magazine*
512 East Chicago Boulevard
Tecumseh, MI 49286
grammarcop@smartyants.net

REVIEWS FOR: *January Magazine*, a well-respected website that does book reviews and author interviews

DURATION: Since 1998

TYPES OF BOOKS: All genres, including picture books, beginning readers, middle grade, and young adult; fiction, nonfiction, and poetry

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

PHYLLIS J. PERRY

3190 Endicott Drive
Boulder, CO 80305
dpperry@att.net

REVIEWS FOR: *Above & Beyond* and *Think & Discover*

DURATION: Two years

TYPES OF BOOKS: Children's books. I review books for gifted students in grades 1–8. Fiction and nonfiction, poetry, activity, crafts, and seasonal.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS E-BOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: I review new books or books with recent copyright dates.

ANNE PISACANO

3020 N. Snow Cap Way
Flagstaff, AZ 86001

REVIEWS FOR: *Arizona Daily Sun*, monthly

column, Sunday (circulation 16,000)

DURATION: Since 2001

TYPES OF BOOKS: Picture books, middle grade, fiction, nonfiction, and young adult

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: I usually review books in the year of publication. I make exceptions if I find a book particularly moving or I'm lacking books for a theme I have planned.

ADDITIONAL INFORMATION: I write themed book reviews featuring three to five books per column.

LYNNE MARIE PISANO

26 Pine Drive
Nesconset, NY 11767-2707
lynnepisano@aol.com

REVIEWS FOR: *Kliatt Journal of Young Adult Literature* (bimonthly, middle grade/young adult only; staff reviewer, assigned reviews only); *Crescent Blues* website (www.crescentblues.com) (weekly, middle grade/young adult only; staff reviewer); *Midwest Book Review* (monthly; freelance)

DURATION: I have been reviewing books for several years and have been published in many forums, including *Publisher's Weekly*, *Writer's Journal*, *Midwest Book Review*, *Christian Parenting*, *January Magazine*, *Long Island Parents*, and many more.

TYPES OF BOOKS: Picture books, middle grade, young adult, poetry, fiction, nonfiction, seasonal

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

JESSICA POWERS

jlpowers@evaporites.com

REVIEWS FOR: *New Pages*, *The Portal of Independents*, approximately four books a month; I am beginning a monthly column as well. The online magazine (www.newpages.com) reaches over 20,000 people a day.

DURATION: Over two years

TYPES OF BOOKS: I'll review any and all books as long as they were published by an independent (small) press.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes, fairly current books within the year of publication

JOAN REGEN-RAMIREZ

232 Hampton Green
Staten Island, NY 10312
writerjr1044@gmail.com

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: My background includes both corporate communications writing and published photography, as well as international early childhood education training programs and teacher training. I also have a working knowledge of both French and Spanish and an MS degree in specialized journalism. I have a published children's story in *Hodgepodge* magazine. Award-winning teen essay online at CocoaJava.com.

SUE REICHARD

RD 3 Box 264
Columbia Crossroads, PA 16914

REVIEWS FOR: *Sunday Review*, Towanda, PA (circulation 15,000), quarterly reviews; *Suite 101.com* (circulation 6,000), monthly reviews; *Children's Literature Database*, monthly reviews

DURATION: Seven years

TYPES OF BOOKS: All types of books for children and young adults, but particularly nonfiction

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I try to put a positive spin on all books.

NENI STA. ROMANA-CRUZ

#146 Don Rufino Avenue
Tahanan Village, Parañaque 1700
Metro Manila, Philippines
cruzfm@ismania.com or neni@info.com.ph

REVIEWS FOR: *Philippine Daily Inquirer*, the largest circulating national daily (approx. 350,000; infrequently until June 2006); *Newsbreak Magazine*, a biweekly publication read by booklovers, academicians, scholars, and opinion makers (circulation approx. 10,000); *Manila Bulletin*, a national daily broadsheet, second in national circulation (infrequently until June 2006)

TYPES OF BOOKS: Locally published children's books for all ages and juvenile literature from other countries that may be of significance and relevance to the Filipino audience

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes, especially for locally published books

ADDITIONAL INFORMATION: Only review books that are worthy of mention because they personally appeal to me or deserving an

endorsement for purchase by parents, teachers, and school libraries; would like a network for continuing to hone the craft of book reviewing for me and young reviewers. I am on the boards of the Philippine Board on Books for Young People and the Sa Aklat Sisikat [Books Are Cool!] Foundation. The latter trains grade 4 public school teachers on promoting the love of reading and envisions a nation of readers. I am a published author of books for children and adults and have been teaching at International School Manila for all of my professional life where I headed the Children's Media Center.

SHEILA RUTH

sruth@wandsandworlds.com

REVIEWS FOR: Wands and Worlds (*blog1.wandsandworlds.com*)

DURATION: Eight years

TYPES OF BOOKS: Fiction, middle grade, young adult; fantasy, science fiction, and speculative fiction

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Some books

LEAD TIME FOR PUBLICATION: One to two months

ADDITIONAL INFORMATION: Please query by e-mail to *sruth@wandsandworlds.com*, and if I'm interested, I'll send you the address to send the book. Please be aware that I receive many more submissions than I can read, so if I don't respond to your query, it's not personal. I don't promise a review, and I rarely review books that I don't like. I do try to analyze each book I review critically and discuss the strengths and weaknesses, as well as suggested audience for the book. More information can be found in my review policy at: *blog1.wandsandworlds.com/p/blog-review-policy.html*.

CHRISTINE GERBER RUTT

*Rheinländerstrasse 16
4056 Basel, Switzerland
gerberrutt@freesurf.ch*

REVIEWS FOR: *Basel Childbirth Trust* (newsletter), monthly column (circulation 200)

DURATION: Since September 2003

TYPES OF BOOKS: Picture books, beginning readers, poetry, and seasonal material

REVIEWS SELF-PUBLISHED MATERIAL: Yes, if exceptional

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Book reviews are slotted to fit with the newsletter theme

ADDITIONAL INFORMATION: Our readers are ex-pats who are interested in helping their children maintain or develop a connection to the English language and culture. Two to four books are reviewed each issue.

TARIE SABIDO

*21 F. Manalo Street
Brgy. Pinagkaisahan
Cubao, Quezon City 1111
Philippines
asiaintheheart@yahoo.com*

REVIEWS FOR: Into the Wardrobe, an international blog on literature for the young and young at heart; Asia in the Heart, World on the Mind, a blog on Asian children's and YA books

DURATION: Eight years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade, young adult

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: I have no specific schedule for reviewing books.

MARY ANN SCHEUER

*3132 Lewiston Avenue
Berkeley, CA 94705
greatkidbooks@gmail.com*

REVIEWS FOR: *Parents' Press*, a monthly newspaper distributed throughout the San Francisco Bay Area (monthly Bookshelf column); my blog, Great Kid Books (*greatkidbooks.blogspot.com*)

DURATION: Three years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade; my target age group is ages 2–14; I do not review YA.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: Yes

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: One month

MERIBETH C. SHANK

*10200 N. Miami Avenue
Miami Shores, FL 33150
meribeths@earthlink.net*

REVIEWS FOR: *Miami Family Magazine* (*www.miamifamilymagazine.com*) (circulation 40,000)

DURATION: Since October 2004

TYPES OF BOOKS: Picture books, beginning readers, middle grade, young adult, fiction, nonfiction, poetry, and seasonal material; I often have a theme when I write reviews.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

ADDITIONAL INFORMATION: My reviews appear monthly.

JENNIFER SINGER

*2523 NE 115th Street
Seattle, WA 98125
jenny.singer.az@gmail.com*

REVIEWS FOR: Cofounder and contributor to children's and young adult book review blog Our Time in Juvie (*www.ourtimeinjuvie.com*). We provide book reviews, book recommendations/lists (by category and age), author interviews and guest blog posts, local event information, etc.

DURATION: Two years

TYPES OF BOOKS: Fiction or nonfiction, picture books, early readers, middle grade, young adult; all books written for children and teens are fair game, whether they're fiction or nonfiction, wordless picture-book or epic-novel length. In the past, our site has covered virtually every genre and lists even more books for recommendation.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Review year-round, new and old titles alike

ADDITIONAL INFORMATION: While I will happily read ebooks, my preferred format is the physical book. I will occasionally review self-published material, but I request specific inquiries for those. Our e-mail and additional information on the materials we accept for review can be found at *www.ourtimeinjuvie.com*.

ART SPENCER

*2632 26th Place SE
Auburn, WA 98002
bookvoyages@gmail.com*

REVIEWS FOR: BookVoyages blog (*www.bookvoyages.com*); Auburn School District Destiny Library Manager (internal only), 440 students

DURATION: Eleven years

TYPES OF BOOKS: All books; realistic fiction is a favorite; I review only a few YA books; most of my reviews are for books appropriate for elementary age, and all genres.

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: No

LU ANN BROBST STAHELI

804 East 1050 South
Spanish Fork, UT 84660
luannstaheli@prodigy.net

REVIEWS FOR: Read All About It, *Spanish Fork Press*, weekly column (circulation 4,000); Utah Children's Writers Listserv, weekly column (circulation 400); *The ALAN Review*, *SIGNAL Journal*, and *NCTE Selects* quarterly as submissions used

DURATION: Three years

TYPES OF BOOKS: Picture books, middle grade, and young adult novels; fiction, some nonfiction

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Whenever possible; also review older books that are still favorites or perhaps undiscovered by teachers, parents, or child audience

ADDITIONAL INFORMATION: I also give several book talk workshops each year to students, teachers, and librarians. I have used a hundred of my book reviews in the first edition of a study guide manuscript intended for teachers. I especially look for books that will work well in a secondary language arts classroom.

WHITNEY STEWART

6030 Hurst Street
New Orleans, LA 70118
kunzedolma@aol.com

REVIEWS FOR: Freelance for *The Times-Picayune* newspaper, Blueear.com, online journals

DURATION: Since 1991

TYPES OF BOOKS: Fiction, nonfiction, picture books, middle grade, young adult; I have a special interest in books set in Asia, books on Asian cultures, and mountain adventures; Asian folktales or original stories

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: When the right book comes my way, I review it for a special interest publication.

JEANETTE STICKEL

45331 S. Caspar Drive
Mendocino, CA 95460
jeanette_stickel@yahoo.com

REVIEWS FOR: SpeakWell, ReadWell blog (speakwellreadwell.blogspot.com)

DURATION: Six months

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, middle grade; any books that can be used with my students—which is

just about anything

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

ADDITIONAL INFORMATION: I don't do any negative reviews. In my blog, I show how particular books can be used with my students.

CHARLOTTE TAYLOR

150 Benefit Street
Providence, RI 2903
charlotteslibrary@gmail.com

REVIEWS FOR: My blog, Charlotte's Library (charlotteslibrary.blogspot.com)

DURATION: Five and a half years

TYPES OF BOOKS: Fiction, early readers, middle grade, young adult; primarily fantasy and science fiction for kids and teens

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LISA TAYLOR

shelfemployed@gmail.com
REVIEWS FOR: *School Library Journal*; Shelf-employed (www.shelf-employed.blogspot.com) (5,000 visits per month—approximately 275 daily regular readers via RSS feed and e-mail); on Twitter @shelfemployed; on Facebook: Shelf-employed

DURATION: Four years

TYPES OF BOOKS: Fiction, nonfiction, picture books, middle grade; baseball-themed books; graphic novels, no manga; picture books, especially nonfiction; audiobooks for children

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: Yes

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Any time

PAMELA THOMPSON

10701 Miller Barber Drive
El Paso, TX 79935
pthomp@sisd.net

REVIEWS FOR: Young Adult Books—What We're Reading Now (booksbypamelathompson.blogspot.com); YA books for *The El Paso Times*

DURATION: Twenty years and five months

TYPES OF BOOKS: Fiction, middle grade, young adult; paranormal romance, realistic fiction, funny coming-of-age books; see my site for more info

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes, and before publication

LEAD TIME FOR PUBLICATION: About two

weeks

ADDITIONAL INFORMATION: Please check my site; it just won Best High School Blog of the Year, 2012 from the Texas Library Association.

NANCY K. WALLACE

549 Dutch Ridge Road
Ellwood City, PA 16117
nwallace@zoominternet.net
www.nancykwallace.com

REVIEWS FOR: *VOYA* magazine (circulation of 7,000, but a readership of 30,000 library professionals and teachers). *VOYA* reviews are included solely at the discretion of the review editor. My recommendation for inclusion will not guarantee a published review in *VOYA*. I can provide a review for Amazon, Barnes & Noble, or Goodreads for fellow SCBWI members if I feel that your book has merit. If I honestly cannot give a positive review for your book, I will let you know. In that case, I will not post a review at all.

DURATION: Sixteen years

TYPES OF BOOKS: Fiction, nonfiction, middle grade, young adult; I review middle grade and young adult science fiction and fantasy, contemporary fiction, poetry, and also reference and professional books with an emphasis on the Middle Ages, Renaissance art and life, theater, fairy tales, and mythology.

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS APPS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

LEAD TIME FOR PUBLICATION: Three months

ADDITIONAL INFORMATION: Please be courteous and e-mail me first to describe your project before submitting a book or manuscript. Unsolicited works will not necessarily be reviewed or receive a response. I require a physical copy of your book to review it.

Laurie Whitman

jlwhitfam@hotmail.com

REVIEWS FOR: *BookReview.com*

TYPES OF BOOKS: Picture books, beginning readers, fiction, nonfiction, seasonal

REVIEWS SELF-PUBLISHED MATERIAL: No

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Yes

MARK L. WILLIAMS

10765 Tabor Street
Los Angeles, CA 90034
scribe@dangerboy.com

REVIEWS FOR: Kids' Shelf column for *Studio City Sun* (www.studiocitysun.com)

DURATION: Nearly a year

TYPES OF BOOKS: All

REVIEWS SELF-PUBLISHED MATERIAL: Yes

REVIEWS EBOOKS: No

REVIEWS MATERIAL THE SEASON IT IS

RELEASED: Generally

LISA A. WRUBLE

441 Quail Forest Blvd., #301
Naples, FL 34105
lisa@lisawroble.com

REVIEWS FOR: "Read & Play" column for Early On newsletter, Wayne RESA, (circulation 100,000); Christian Library Journal (circulation 1,000, to Christian, school, and public librarians)—editor provides assignments; plus reviews posted on Goodreads, Books Use in Classrooms board on Pinterest, and blogs.

DURATION: Early On since 2012; Christian Library Journal since 1997.

TYPES OF BOOKS: Picture books, any type and genre; classic and well-loved picture books suitable for ages 0–5, fiction and nonfiction for all ages. For Early On: board and novelty books, apps, picture books for ages 0–4. For Christian Library Journal, editor provides suggestions. All others: all ages, fiction, picture book through New Adult; genres: fantasy, science fiction, mystery/suspense, paranormal, historical, literary; MG/YA nonfiction to build self-esteem, deal with growth/personal issues/self-help; parenting how-to and specific educational issues nonfiction.

REVIEWS SELF-PUBLISHED MATERIAL: Yes (send e-mail first)

REVIEWS EBOOKS: Yes

REVIEWS MATERIAL THE SEASON RELEASED

RELEASED: NOT ESSENTIAL

RITA ZOBAYAN

ritathewriter@yahoo.com
www.ritazthewriter.com
[@ritazthewriter](https://twitter.com/ritazthewriter)
www.facebook.com/rita.thewriter.3

REVIEWS FOR: Good Reads with Ronna

DURATION: Three years

TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers, chapter books, middle grade, young adult

SELF-PUBLISHED: No

EBOOKS: No

REVIEWS APPS: Yes

LEAD TIME FOR PUBLICATION: Two months

ADDITIONAL INFORMATION: I review only books that I have enjoyed reading. My background is in education and writing, so I look for books that would be well-placed in classrooms (preS–12th grade).

MARKETABILITY: BOOK PUBLICITY AND PROMOTION WITH A TWIST

813A 14th Street
Golden, CO 80401
(888) 55-TWIST
(fax) (303) 279-7950
www.marketability.com

ADDITIONAL INFORMATION: In cooperation with the Mining Company, MarketAbility has formed a network of sites on over five hundred topics. Each Mining Co. GuideSite™ is devoted to a single topic and includes site reviews, articles, and discussion areas. Many Guides are interested in receiving review copies of books in their subject area for review on their site. To review the list of subject areas, visit www.marketability.com. Follow the directions on this site to receive contact information.

THE CHILDREN'S LITERATURE PROGRAM

Department of English and Comparative Literature
San Diego State University
San Diego, CA 92182-8140
www-rohan.sdsu.edu/~childlit

TYPES OF BOOKS: Children's books on a variety of topics

ADDITIONAL INFORMATION: Book reviews are posted on the website by topic and are written by academics associated with the program. In order to have your book considered for review, have your publisher submit it to the above address. A list of topics and other information is available on the website.

INTERNATIONAL SCHOOL DIRECTORY

by Holly Thompson

SCBWI



PREPARING &
SUBMITTING
YOUR WORK

The SCBWI Directory of International Schools helps connect SCBWI authors, illustrators and translators who do school visits with interested international schools around the world. The Directory lists international schools that feature (or plan to feature) author and illustrator (and occasionally translator) visits. Each year the submission period for schools to submit data for the Directory is April 1 to June 1. Librarians at international schools worldwide are encouraged to submit info for their schools. International schools worldwide wishing to submit data should visit www.scbwi.org and under “Find a Speaker”, click on “About School Visits”, then click on “Submit International School Visit Information.”

International schools usually embrace a global outlook. The community of an international school—the administrators, faculty, students and families—typically includes members of many different cultures, languages and belief systems. The approach to education tends to be truly international. Some international schools follow the International Baccalaureate (IB) programs, including the IB Primary Years Program, the IB Middle Years Program, and the IB Diploma Program. Some international schools follow the national curriculum of a particular country, such as the Australian Schools and British Schools. Some international schools include many students of the local culture, whereas other international schools are forbidden by local law from accepting local students. In countries such as South Korea, international schools may be composed almost entirely of students from the local culture studying in English. Some international schools are aligned with a particular religious faith. Most international schools are located in or near major cities.

The information in this Directory was contributed by librarians at the international schools listed. The SCBWI hopes that this Directory of International Schools will continue to grow, and that this Directory, combined with the Guide to International School Visits, ultimately will benefit schools, authors, illustrators, and children worldwide.

Authors, Illustrators and Translators: Please see also the SCBWI Guide to International School Visits. Besides reading the information in the Guide and this Directory, be sure to check individual school websites.

Listings of international schools may also be found on the following sites:

- » Council of International Schools (International Schools Directory) www.cois.org
- » International Schools Service (Directory of International Schools) www.iss.edu
- » The SHAMBLES in South East Asia (The Education Project Asia; International Schools in S.E. Asia) www.shambles.net/allschools/index.htm
- » East Asia Regional Council of International Schools (Member Schools) www.earcos.org

Note: For the below SCBWI Directory of International School listings, “percent native English speakers” refers to the estimated percentage of native English speaking students at the school; “other languages taught” refers to languages besides English taught at the school.

See the complete International School Directory in the “Resource Library” section of www.scbwi.org. ☺



WRITING & ILLUSTRATION COURSES DIRECTORY

Compiled by SCBWI regional advisors, the Writing & Illustration Courses Directory lists institutions that offer courses, regularly or occasionally, in writing or illustrating for young readers. There may be other courses than those listed here. Members seeking courses in areas where none are listed should contact local institutions.

The 2010-2011 edition of this list has been updated with phone numbers and/or websites for each listing. Further details, course descriptions, costs and registration deadlines are readily available online for most of the classes listed below. Programs that have

contacted us with information are listed in more complete detail.

Finally, while we encourage you to hone and sharpen your craft by taking a class, this listing is not a recommendation or endorsement of any specific institution or course. ☺

US COURSES

ARIZONA

OCCASIONAL WRITING COURSES

Arizona State University

Virginia G. Piper Center for Creative Writing
Mollie Connelly
PO Box 875002
Tempe, AZ 85287-5002
480.727.0818
<http://piper.asu.edu>

Cochise Community College/Wilcox

English Department
800-966-7943, Ext. 4058 or Ext. 5490
www.cochise.edu/deptsdirs/englishdept/index.asp

Glendale Community College

www.gc.maricopa.edu/

COURSE TITLE: Children's Literature

COURSE DESCRIPTION: Review of folk and modern literature, including application of literary criteria to folk and modern literature

Pima Community College/Tucson

Tuscan, AZ
www.pima.edu/

COURSE TITLE: Literature/Social Studies for Children

COURSE DESCRIPTION: Survey of principles, materials, and techniques for the selection and evaluation of children's literature and social studies materials. Includes incorporating an appreciation of other cultures, and planning and implementing developmentally appropriate activities.

Tucson Parks and Recreation

509-573-3933
www.ezeereg.com

Tucson Public Library

Pima County Public Library
www.library.pima.gov/

The University of Arizona

Department of English
1423 E. University Blvd. Rm. 445
Modern Languages Building
P.O. Box 210067
Tucson, Arizona 85721
520-621-1836
english.arizona.edu/

ARKANSAS

WRITING COURSES

University of Arkansas

Department of English
333 Kimpel
Fayetteville, AR 72701
479-575-4301
www.uark.edu/depts/english/

CALIFORNIA

WRITING COURSES

CSU/Northridge

Department of English
CSUN, 18111 Nordhoff Street,
Northridge, CA 91330-8248
818-677-3434
www.csun.edu/english/index.php

City College of San Francisco

Department of English
www.ccsf.edu/Departments/English/

Learning Annex/San Diego

619-544-9700
Writing and Publishing Channel
www.learningannex.com/categories/writing+%2526+publishing

Learning Exchange/Sacramento

916-929-9200

www.learningexchange.com/**Otis College of Art and Design**

310-665-6800

www.otis.edu/**Oxnard College**

Department of English

805-986-5800, ext. 1949

www.oxnardcollege.edu/departments/academic/english/index.shtml**San Diego State University Extension**

619-594-8221

www.ces.sdsu.edu/**Santa Barbara City College**

Department of English

805-965-0581 ext. 2340

www.sbcc.edu/english/**Santa Clara University**

408-554-4142

Department of English

www.scu.edu/english/**Sierra College**www.sierra.cc.ca.us/index.html

Department of English

916-660-8018

Course Title: Introduction to Children's Literature**Course Description:** Examination of classic and contemporary children's literature, including criteria for selection, uses in child development and education, and practices in presentation and analysis. Designed for parents, prospective teachers, aides, child development professionals and students interested in the field of literature for children ages 1-13.**Tamplais Union School District**www.marinlearn.com/**UC Extension/Los Angeles**

Writing Program

310-825-9415

writers@uclaextension.edu<https://www.uclaextension.edu/fos/Writing.aspx>**OCCASIONAL WRITING COURSES****Allan Hancock College**

English Department

805-922-6966

www.hancockcollege.edu/Default.asp?Page=520**American River College/Sacramento**

916-484-8101

www.arc.losrios.edu/Programs_of_Study/English.htm**COURSE TITLES:** Children and Literature; Children and Literature: Storytelling; Children and LITERATURE: Multicultural Literature**Arne Nixon Center for Children's Literature**

559-278-8116

www.amenixoncenter.org/**California State U/Bakersfield**

English Department

661-654-2144

www.csu.edu/English/index.htm**California State U/Chico**

English Department

530-898-5124

www.csuchico.edu/engl/**California State U/Stanslaus**

Department of English

209-667-3361

www.csustan.edu/English**Learning Annex/Los Angeles**

310-478-6677

Modesto Junior College

Department of English

maragole@mjc.eduwww.mjc.edu/prospective/programs/litlang/english/**Moorpark Community College**

English Department

805-378-1400

mcweb.moorparkcollege.edu/english/**Napa Valley College**

Writing Center

[www.napavalley.edu/apps/comm.asp?\\$1=26](http://www.napavalley.edu/apps/comm.asp?$1=26)**UC Continuing Education/Riverside**

English Department

951-827-5301

english.ucr.edu/**Ventura Community College**

805-652-5500

www.vcccd.edu/**REGULAR ILLUSTRATING COURSES****City College of San Francisco**

Art Department

415-239-3157

www.ccsf.edu/Departments/**Otis Art Institute**

310-665-6800

www.otis.edu/**UC Extension/San Diego**

Art Department

extension.ucsd.edu/StudyArea/index.cfm?vAction=saDetail&vStudyAreaID=1**COLORADO****REGULAR WRITING COURSES****UC Continuing Edu/Boulder**

303-492-5148

ceregistration@colorado.educonted.colorado.edu/**COURSE TITLE:** The Children's Book: Write It, Illustrate It, Publish It!**COURSE DESCRIPTION:** Ever dreamed of writing or illustrating a children's book? Learn the entire process, from the cultivation of ideas to the published work. We'll cover manuscript development, picture book layouts, and secrets for successfully submitting manuscripts to large publishers. We'll also take a good look at how straightforward and profitable it can be to self-publish. Bring your own art or writing (even if it's just on a napkin!). Don't let shyness stop you from getting valuable advice - constructive advice - not destructive. Free five minute private consultations during breaks. This is a FUN, super-creative hands-on class! All are welcome to join us for lunch.**REGULAR ILLUSTRATING COURSES****Rocky Mountain College of Art & Design**

303-753-6046

www.rmcad.edu/**OCCASIONAL ILLUSTRATING COURSES****The Art Institute of Colorado**

303-837-0825

www.artinstitutes.edu/denver/**UC Continuing Edu/Boulder**

303-492-5148

ceregistration@colorado.educonted.colorado.edu/**CONNECTICUT****REGULAR WRITING COURSES****Fairfield University**

(nighttime continuing education courses)

203-254-4110

ucadvise@mail.fairfield.edu
www.fairfield.edu/admission/csa_index.html

REGULAR ILLUSTRATING COURSES

University of Hartford Art School
Illustration Department
www.hartfordartschool.org/departments-illustration.php

OCCASIONAL WRITING COURSES

Southern Connecticut State University
English Department
 203-392-6147
sheam1@southernct.edu
www.southernct.edu/english/

FLORIDA

REGULAR ILLUSTRATING COURSES

Palm Beach Community College
 561-868-3350
enrollmt@pbcc.edu
www.pbcc.edu/

GEORGIA

REGULAR ILLUSTRATING COURSES

Savannah College of Art and Design
 912-525-5000
Illustration Master of Arts and Master of Fine Arts Degrees
www.scad.edu/illustration/ma_mfa.cfm#illudesign

HAWAII

OCCASIONAL WRITING COURSES

University of Hawaii/Hilo
English Department
 808-974-7479
www.uhh.hawaii.edu/depts/english

University of Hawaii/Manoa
Department of English
heberle@hawaii.edu
 808.956.3032
Course Title: Children's Literature
www.english.hawaii.edu/

ILLINOIS

REGULAR ILLUSTRATING COURSES

Evanston Arts Center
 847-475-5300
www.evanstonartcenter.org/catalog.aspx?did=5

OCCASIONAL WRITING COURSES

College of DuPage
 630-942-2800
home.cod.edu/
College of Lake County
 847-543-2000
www.clcillinois.edu/

Harper Community College
Department of English
 847-925-6284
www.harpercollege.edu/libarts/eng/dept/

Newberry Library
 312-943-9090
www.newberry.org/

Northern Illinois University
Department of English
 815-753-0611
askEnglish@niu.edu
www.engl.niu.edu/index.shtml

Oakton Community College
Department of English
 847-635-1953
woodbury@oakton.edu
www.oakton.edu/acad/dept/egl/

Off Campus Writers Workshop
info@ocwww.bizland.com
www.ocwww.bizland.com/

Ragdale Foundation
 847-234-1063
info@ragdale.org
www.ragdale.org/

Saint Xavier University
 773-298-3236
bonadonna@sxu.edu
www.sxu.edu/Academic/Liberal/English_Foreign_Lang/default.asp

University of Chicago Publishing Program
 773-702-2768
museumpublishing@uchicago.edu
<https://grahamschool.uchicago.edu/php/museumpublishingseminar/index.php>

Waubensee Community College
 630-466-7900
www.waubensee.edu/
Winnetka Community House
 847-446-0537
www.winnetkacommunityhouse.org/

OCCASIONAL ILLUSTRATING COURSES

Art Institute of Chicago Continuing Studies
 312 629-6100
admiss@saic.edu
www.saic.edu/continuing_studies/ace/index.html

Columbia College
 573-875-8700
www.ccis.edu/

Ragdale Foundation
 847-234-1063
info@ragdale.org
www.ragdale.org/

IOWA

REGULAR WRITING COURSES

University of Iowa Summer Writing Festival
 C215 Seashore Hall
 The University of Iowa
 Iowa City, IA 52242
 319-335-4160
www.continuetolearn.uiowa.edu/iswfest/

LOUISIANA

REGULAR WRITING COURSES

University of New Orleans
 The University of New Orleans
 2000 Lakeshore Drive
 New Orleans, LA 70148
 504-280-6000
www.writing.uno.edu/

MAINE

REGULAR WRITING COURSES

University of Southern Maine (Stone Coast MFA Program)
 207-780-4141
usm.maine.edu/stonecoastmfa/
OCCASIONAL WRITING COURSES

University of Maine
 207-581-1110
www.umaine.edu/

MARYLAND

REGULAR WRITING COURSES

Writer's Center/Bethesda
 301 654-8664
<https://www.writer.org/workshops/index.asp>

McDaniel College

Graduate and Professional Studies
2 College Hill, Westminster, MD 21157-4390
410-857-2501
<http://www.mcdaniel.edu/WCYA>

COURSE DESCRIPTION: The McDaniel College Writing for Children & Young Adults (WCYA) Certificate Program is designed for working professionals who want a straight path to publishing in the field. The graduate online courses are taught by experts in the field, including editors at major publishing houses and published children and young adult authors.

MASSACHUSETTS**REGULAR WRITING COURSES****Berkshire Community College**

www.berkshirecc.edu/

Boston Center for Adult Edu.

617-267-4430
www.bcae.org/

Cambridge Center for Adult Edu.

617-547-6789
www.ccae.org/

Framingham State College

508-626-4550
www.framingham.edu/dgce/cert_childlit_grad.htm

Salem State College

978-542 6331
www.salemstate.edu/academics/2500.php

The Solstice Low-Residency MFA in Creative Writing Program

Pine Manor College
400 Heath Street
Chestnut Hill, MA 02467
(617) 731-7684
(617) 731-7631 fax
www.pmc.edu/mfa

The Solstice Low-Residency MFA in Creative Writing Program enables students to focus on fiction, poetry, creative nonfiction, and writing for children & young adults. Cross-genre study is available and supported. The two-year program features 10-day residencies each winter (start of spring term) and summer (start of fall term) when students and faculty members are on campus; during the semesters in between, students work one-on-one from home via mail and email

with a faculty mentor. During each 10-day residency, select craft classes—including classes in writing for young adults and writing for children—are available for audit by members of the public. Visit www.pmc.edu/mfa for more information.

University of Massachusetts/Amherst

www.umass.edu/

REGULAR ILLUSTRATING COURSES**Art Institute of Boston**

617-585-6600
www.lesley.edu/aib/curriculum/programs.html

Cambridge Center for Adult Education

www.ccae.org/catalog/courses/?id=1

Cape Cod Literary Arts Workshop

508-945-3583
www.capecodcreativearts.org/workshops.cgi

Massachusetts College of Art

617-879-7000
www.massart.edu/x394.xml

Salem State College

Art Dept.
978-542-6515

OCCASIONAL WRITING /ILLUSTRATING COURSES**Radcliffe Seminars**

www.radcliffe.edu/research/arts.aspx

MICHIGAN**REGULAR WRITING COURSES****Ann Arbor Public Schools Community Education**

734-994-2300
reced.aaps.k12.mi.us/reced.home/classes_

MINNESOTA**REGULAR WRITING COURSES****Center for Developing Writers**

763-755-4966
centerfordevelopingwriters.com/

The Loft Literary Center

612-215-2575
www.loft.org/

Mankato State University

www.english.mnsu.edu/cw/index.htm

University of Minnesota Continuing Education

www.cce.umn.edu/

University of Minnesota Split Rock Arts Program

612-624-4000
www.cce.umn.edu/splitrockarts/

REGULAR ILLUSTRATING COURSES**University of Minnesota Split Rock Arts Program**

612-624-4000
www.cce.umn.edu/splitrockarts/

OCCASIONAL WRITING COURSES**University of Minnesota Extension**

612-624-1222
mnext@umn.edu
www.extension.umn.edu/

MISSOURI**REGULAR WRITING COURSES****St. Louis University**

314-977-2222
www.slu.edu/index.xml

NEBRASKA**REGULAR WRITING COURSES****Central Community College**

308-398-4222
sburris@cccneb.edu
www.cccneb.edu/igsbase/igstemplate.cfm?SRC=DB&SRCN=&GnavID=19

OCCASIONAL WRITING COURSES**Southeast Community College**

402-228-3468
www.southeast.edu/academics/default.asp

OCCASIONAL ILLUSTRATING COURSES**Southeast Community College**

402-228-3468
www.southeast.edu/academics/default.asp

NEVADA**REGULAR WRITING COURSES****Truckee Meadows Community College**

775-829-9010
www.tmcc.edu/wdce/

University of Nevada

775-784-4700

www.unr.edu/programs/graduate/cla/

NEW HAMPSHIRE
REGULAR WRITING COURSES

Lebanon College
603-448-2445

REGULAR ILLUSTRATING COURSES

Lebanon College
603-448-2445
www.lebanoncollege.edu/cgi-bin/courselistings.pl

OCCASIONAL WRITING COURSES
University of New Hampshire Continuing Education

603-862-2015
continuing.education@unh.edu
www.learn2.unh.edu/programs/index.html

OCCASIONAL ILLUSTRATING COURSES

University of New Hampshire Continuing Education
603-862-2015
continuing.education@unh.edu
www.learn2.unh.edu/programs/index.html

NEW YORK
REGULAR WRITING COURSES

Baruch College
646-312-5000
www.baruched.com/

Brooklyn College
718-951-5195
www.brooklyn.cuny.edu/pub/Department_Details.jsp?div=G&dept_code=32&dept_id=83

Cooper Union
212-353-4195
www.cooper.edu/administration/continuing_ed/Welcome.html

Gotham Writer's Workshop
212-974-8377
www.writingclasses.com/

Long Island University/Brookville
1-800-548-7526
www.liu.edu/liu_start.html

Mediabistro
<http://www.mediabistro.com/courses/childrens-book-writing-and-illustrating/new-york/8942/>
Children's Book Writing and Illustrating

*Class runs 8 weeks throughout the year
Check schedule for next class*

NYU School of Continuing Education
212-998-7200
www.scps.nyu.edu/academic-programs/continuing-education/

Quackenbush Studios
www.rquackenbush.com/workshops.htm

Queens College
718-997-4600
www.qc.cuny.edu/Academics/Degrees/DAH/English/Pages/default.aspx

Stony Brook University
<http://childrenslitfellows.com>
COURSE DESCRIPTION: Twelve Fellows are selected each year to work independently in the Spring and Fall with acclaimed faculty mentors, and, twice a year, come together as a cohort - once in July during the Southampton Writers Conference and again in January for a special Publishing and Editing Conference. During their year, Fellows complete one publishable YA or middle grade manuscript, or, for chapter and picture book writers, three to four separate manuscripts. Admission is highly selective. Children's Lit Fellows receive Advanced Certificates in Creative Writing from Stony Brook Southampton's MFA in Creative Writing and Literature.

SUNY/Purchase College
914-251-6000
www.purchase.edu/Departments/Admissions/AreasOfStudy/

The New School
<https://continuingeducation.newschool.edu/flexibleregistration/index.jsp?frc=NC&q=NLIT,NWRW>
Children's Book Illustration and Writing Class runs 15 weeks starting in January and August

REGULAR ILLUSTRATING COURSES

Cooper Union
www.cooper.edu/art/Welcome.html

Parsons School of Design
212-229-5855
www.parsons.edu/departments/index.aspx

Quackenbush Studios
www.rquackenbush.com/workshops.htm

School of Visual Arts
209 East 23 Street
New York, NY 10010-3994
212-592-2251 www.schoolofvisualarts.edu

SUNY/Purchase College
914-251-6750
www.purchase.edu/Departments/AcademicPrograms/arts/

OCCASIONAL WRITING COURSES

Barnard College
212-854-2116
www.barnard.edu/english/

Hofstra University
Hempstead, NY 11549-1000
516-463-6600
www.hofstra.edu/Academics/Colleges/HCLAS/ENGL/MAECW/maecw_course_desc.html
Learning Annex/NYC
www.learningannex.com/categories/writing+%2526+publishing

Manhattanville College
914-323-5239
www.manhattanville.edu/AcademicsandResearch/GraduateStudies/Writing/Default.aspx

The Manuscript Workshop(VT)
www.themanuscriptworkshop.org/

Marymount Manhattan College
ContEd@mmm.edu
specialprograms.mmm.edu/listings.cfm?cat_id=163

OCCASIONAL ILLUSTRATING COURSES

Graphic Arts Guild
www.graphicartistsguild.org/

Hofstra University
516-463-5474 (Art Dept)

NORTH CAROLINA

Fayetteville State University
Department of English and Foreign Languages
1200 Murchison Road
G.L. Butler Building, Room 123
Fayetteville, NC 28301
910-672-1416
www.unctsu.edu/english/descriptions.htm
COURSE TITLE: Writing Children's Literature

PREPARING & SUBMITTING

MARKET SURVEYS

DIRECTORIES & RESOURCES

PUBLICIZING YOUR PUBLISHED WORK

SCHOOL VISITS

LEGAL QUESTIONS

INSTRUCTOR: Carole Boston Weatherford

COURSE DESCRIPTION: This course will provide students with an understanding of how to write for children in different literary genres and with an opportunity to create written manuscripts for children. The course will also consider issues and

trends in the children's publishing industry.

PREREQUISITES: English 110 and English 120.

OHIO

OCCASIONAL ILLUSTRATING COURSES

Cleveland Institute of Art

www.cia.edu/

800-223-4700

OKLAHOMA

REGULAR WRITING COURSES

Oklahoma State University

405-744-9474

english.information@okstate.edu

english.okstate.edu/home/index.htm

REGULAR ILLUSTRATING COURSES

Oklahoma State University

405-744-6016

ArtDepartment@okstate.edu

art.okstate.edu/

OREGON

OCCASIONAL WRITING COURSES

Lewis & Clark College

English Department

503-768-7405

www.lclark.edu/college/departments/english

Oregon Coast Children's Book Writers Workshop

www.occbww.com/

Portland Community College

503-244-6111

www.pcc.edu/

Portland State University

503-725-4944

www.english.pdx.edu/index.php

OCCASIONAL ILLUSTRATING COURSES

Lewis & Clark College

Art Department

503-768-7390

www.lclark.edu/college/departments/art/

Portland Community College

503-244-6111

www.pcc.edu/

Portland State University

Art Department

503-725-3515

www.pdx.edu/art/

PENNSYLVANIA

REGULAR WRITING COURSES

Chatham College

412-365-1100

www.chatham.edu/

Rabbit Hill Writer's Studio

717-626-8481

Rosemont College

610-527-0200

www.rosemont.edu/

REGULAR ILLUSTRATING COURSES

Pennsylvania College of Art + Design

717-396-7833

www.pcad.edu/

OCCASIONAL WRITING COURSES

Delaware County College/Media

610-359-5050

www.dccc.edu/

Susquehanna U/Selinsgrove

570-374-0101

www.susqu.edu/

RHODE ISLAND

REGULAR ILLUSTRATING COURSES

Rhode Island School of Design, Continued Education

401-454-6200

www.risd.edu/conted.cfm

OCCASIONAL WRITING COURSES

Brown University, Continuing Studies

401-863-7900

www.brown.edu/scs/adult/continuingstudies/

TENNESSEE

REGULAR WRITING COURSES

Rhodes College/Memphis

901-843-3000

English Department

www.rhodes.edu/academics/4416.asp

TEXAS

REGULAR WRITING COURSES

Texas Christian University

817-257-7000

www.tcu.edu/

University of Texas/Dallas

972-883-2111

www.utdallas.edu/

OCCASIONAL WRITING COURSES

Amarillo College

806-371-5000

www.actx.edu/

Our Lady of the Lake University

210-434-6711

www.ollusa.edu

Texas Woman's University

940-898-2000

<https://www.twu.edu/>

University of Texas/Austin

512-475-7348

www.utexas.edu/

UTAH

REGULAR WRITING COURSES

Brigham Young University

801-422-4636

www.byu.edu

University of Utah Continuing Education

801-581-6461

continue.utah.edu/

Utah Valley State College

801-863-1636

www.uvu.edu/

Westminster College

801-484-7651

www.westminstercollege.edu/

VIRGINIA

REGULAR WRITING COURSES

Hollins University

540-362-6000

www.hollins.edu/

John Tyler Community College

804-796-4000

www.jtcc.edu/

WASHINGTON

REGULAR WRITING COURSES

Edmonds Community College

Department of English
gvanbell@edcc.edu

Green River Community College

253-833-9111 (Main Campus-Auburn)
Department of English
www.greenriver.edu/programs/az/info/english.shtm

Lake Washington Technical College

Department of English
Phil.Snider@lwtc.edu
425-738-8100 x308
www.lwtc.edu/

Renton Technical College

425-235-2352
www.rtc.edu

University of Washington Extension

206-685-8936
www.extension.washington.edu/ext/certificates/wfc/wfc_gen.asp

COURSE TITLE: Certificate in Writing for Children

COURSE DESCRIPTION: Investigate the world of children's fiction and nonfiction, including picture books, chapter books, and novels. Learn to bring your own tales to life and captivate children's imaginations. Discover how to transform the idea of a story into an enthralling narrative, page by page. Explore how to use your own inner resources to strengthen your creative voice and prepare for the long, quiet phase of writing and rewriting on your own.

REGULAR ILLUSTRATING COURSES

University of Washington Extension

206-685-8936
www.extension.washington.edu/ext/certificates/dap/dap_gen.asp

COURSE TITLE: Certificate in Drawing and Painting

COURSE DESCRIPTION: Discover the artist within and develop basic skills in drawing, painting, and mixed media. Explore the technical, philosophical, and historical tools of drawing and painting. Build composition skills as you draw still life, figure, and botanical subjects. Study the basics of painting with acrylic or oil. Learn to develop a personal style and visual voice.

OCCASIONAL WRITING COURSES

Kirkland Arts Center

425-822-7161
www.kirklandartscenter.org/

WISCONSIN

OCCASIONAL WRITING COURSES

Mount Mary College

Department of English
414-258-4810, ext. 395
www.mtmary.edu/dept_english.htm

University of Wisconsin

www.uwsa.edu/
peterroop@aol.com

INTERNATIONAL

AUSTRALIA

REGULAR WRITING COURSES

VICTORIAN WRITERS' CENTRE

03-9654-9068
www.vwc.org.au/

COUNCIL OF ADULT EDUCATION

03-9652-0611
enquiries@cae.edu.au
www.cae.edu.au/

AUSTRALIAN CATHOLIC UNIVERSITY

www.acu.edu.au/

DEAKIN UNIV/MALVERN

03-5227-1100
www.goingtouni.gov.au/Main/CoursesAndProviders/ProvidersAndCourses/HigherEducationProviders/VIC/DeakinUniversity.htm

BOX HILL COLLEGE OF TAFE

+61-3-9286-9222
www.bhtafe.edu.au/

Holmesglen College of TAFE

holmesglen.vic.edu.au

ONLINE

ACCREDITED SCHOOLS ONLINE

http://www.accreditedschoolsonline.org/art-schools/

ED2GO

www.ed2go.com/cgi-bin/ed2go/newcrsdes.cgi?course=wfc&title=Writing%5efor%5eChildren&departmentnum=PW

WRITING FOR CHILDREN

Online course taught by Carol Parenzan Smalley is good for credit at over 2400 colleges and universities around the world. A new section starts each month and runs for 6 weeks.

PREPARING & SUBMITTING

MARKET SURVEYS

DIRECTORIES & RESOURCES

PUBLICIZING YOUR PUBLISHED WORK

SCHOOL VISITS

LEGAL QUESTIONS



FROM IDEA TO EXECUTION

RESEARCH RESOURCES

A wealth of information is available to writers and illustrators in libraries, bookstores, and on the Internet. Some valuable resources are out of print but can still be found in libraries and in used bookstores. Good reference resources are available free of charge on Internet websites or as part of commercial databases, some of which are costly. Libraries often provide patrons free access to fee-based databases. This listing includes general reference sources and subject- and genre-specific sources, both in print and online. Appended to this publication are two essays you may find useful: “Using Historical Associations Effectively” by Alexis O’Neill and “Tips for Researching a Culture Different from Your Own” by Sherry Garland. ☺

GENERAL REFERENCE

DIRECTORIES

American Library Directory

Bowker, annual

Lists libraries by state and city in the US, Canada, Mexico, plus library networks and special libraries, including those accessible to the physically challenged.

Directory of Special Libraries and Information Centers

Gale Research

Lists libraries across the US that have special collections on many topics.

Encyclopedia of Associations

Gale Research, biennial

Lists association by type (eg. Trade and Business, Social Welfare). This is a good reference tool for finding out about association publications.

Literary Market Place

Bowker, annual

Lists literary agents, artist and book services, book clubs, publishers, book reviewers,

magazines, news services, and more in the US. An International edition is also available.

Writers’ and Artists Yearbook

A&C Black Limited, London

Directory of agents, publishers of all media types, festivals, advice from professional writers and more.

The Writer’s Handbook

The Writer, annual

A similar directory covering all aspects of publishing world, with how-to advice on writing and getting published.

Writers’ Market

Writer’s Digest Books

Annual listing of publishers.

GENERAL REFERENCE - ONLINE RESOURCES

Abebooks.com

Consortium of international used booksellers; great for finding out of print books.

Bookfinder.com

Search for new and used books and compare prices.

Colossal Directory of Children’s Publisher’s

www.signaleadeer.com

Links to publisher Web sites and submission guidelines. Some articles about writing for children.

How to Find Out of Print Books by Marylaine Block

marylaine.com/bookbyte/getbooks.html

An article full of great tips and links to used booksellers from an expert information professional.

LibWeb

lists.webjunction.org/libweb

A directory site linking to libraries around the world, including special research collections and museums.

Publishers, Book Stores, Distributors, & Vendors

www.uky.edu/Subject/publishers.html#bs

Links to all of the above.

BIBLIOGRAPHIES AND INDEXES

The 101 Best Graphic Novels

Edited by Weiner, Stephen & Keith R.A.

DeCandido

Nantier Beall Minoustchine Publishing, 2001
Defines the graphic novel and offers concise reviews with reading levels.

A to Zoo: Subject Access to Children's Picture Books

Lima, Carolyn & John Lima
Libraries Unlimited 2001
Subject index to approximately 23,000 picture books.

American Historical Fiction: An Annotated Guide to Novels for Adults and Young Adults

Adamson, Lynda
Oryx Press, 1998
3,000 titles for young adults and adults organized by time period.

Benet's Reader's Encyclopedia

Siepmann, Katherine Baker
Harper-Collins, 1991
Considered one of the best encyclopedias of world literature.

Book Review Digest

H.W. Wilson Research, bi-monthly
Guide to book reviews appearing in all media.

Book Review Index

Gale Group, three times yearly
Guide to book reviews appearing in all media.

Books in Print

Bowker, annual
Author, title, subject index. Also available:
Children's Books in Print and Subject Guide to
Children's Books in Print.

Children's Catalog

H.W. Wilson
Annotated list of selected books for children:
author, title and subject index. Wilson also
publishes: Junior High Library Catalog and
Senior High School Library Catalog.

Children's Writer's & Illustrator's Market

Writer's Digest Books, updated annually
Comprehensive guide to publishers of books,
magazines and plays in the youth market;
Includes up-to-date contact information and
submission guidelines. Lists organizations,
conferences, and contests. Also provides
informative articles and interviews on aspects
of the field.

Graphic Novels: A Guide to Book-Length Comics

Rothschild, D. Aviva
Libraries Unlimited, 1995

ONLINE BIBLIOGRAPHIES AND INDEXES**Historical Fiction for Children**

bookgirl3.tripod.com/historicalfiction.html
Titles organized by Ancient Civilizations, Africa,
Asia, Canada, Europe, Middle East, Mexico, US &
the West Indies.

US Government Publications

www.gpoaccess.gov/cgp/index.html
The Catalog of US Government Publications
provides an index to print and electronic
publications created by Federal agencies. When
available, links are provided to the full-text
of these publications. Additionally, the locate
libraries feature enables users to find libraries
by state or area code that can make print
publications available for their use. Coverage is
January 1994 - April 2005.

RESEARCH AIDS**HarperCollins Reader's Encyclopedia of American Literature**

Perkins, George and Perkins, Barbara
HarperCollins, 2002
Updated version of Benet's Reader with
information on books, authors, fictional
characters, literary allusions, art, and music.

Historical Fiction: A Guide to the Genre

Johnson, Sarah
Libraries Unlimited, 2005
Comprehensive guide to recent historical fiction.

A Reference Guide to Historical Fiction for Children and Young Adults

Adamson, Lynda G.
Greenwood Press, 1987

Extreme Searcher's Handbook

Hock, Randolph
CyberAge Books, 2004
Strategies for going beyond simple keyword
search and keys to the invisible or deep web.
If you're tired of the thousands of false hits and
commercial sites, this is the book for you. See
companion website: www.extremesearcher.com

Facts in a Flash

Metter, Ellen
Writer's Digest Books, 1999
Guide to finding all kinds of information using
all kinds of sources.

Familiar Quotations

Bartlett, John
Little Brown, 1992
Arranged chronologically by author.

New York Public Library Desk Reference

Farqis, Paul & The New York Public Library
Hyperion, 2002, 4th edition
A researcher's dream and a browser's delight.
Contains a wealth of facts, figures, charts and
maps conveniently arranged in 26 subject
areas for easy access.

ONLINE RESEARCH AIDS**Bartleby.com**

General Reference website. Free access to
multiple dictionaries, encyclopedias, quotation
sources, poetry, fiction and non-fiction,
including Gray's Anatomy, Roget's Thesaurus and
Strunk's Elements of Style.

Internet Public Library: Reference

www.ipl.org/div/subject/browse/ref.00.00.00
Comprehensive, user-friendly reference site
includes almanacs, directories, dictionaries,
encyclopedias, calendars, conversion tools,
demographic data, biographies, genealogy,
grammars, current events, quotations, style
guides and much more. Invaluable.

LibrarySpot.com

Easy navigation to encyclopedias, almanacs,
government information, maps, style guides,
image libraries, expert databases, and more.

The Quotations Page

www.quotationspage.com
Search for a quote by entering a phrase or an
author's complete or partial name,

RefDesk.com

Well-organized general reference website with
dictionaries, encyclopedias, maps, yellow pages,
current events and much more.

WorldCat: Find in a Library Web Service

The way to find out if a book is available in
libraries in your area:
Run a search with the phrase "Find in your
library" along with the title of the work or the
author's name and a word from the title. The
WorldCat site will direct you to input your zip
code or city. To read more about this service,
go to: www.oclc.org/worldcat/open/how/default.htm.
(The full WorldCat service [for full records]
is often available through Public Library Web
sites.)

DICTIONARIES, STYLE & USAGE GUIDES**American Nicknames**

Shankle, George
Wilson, 1955
Dated, but valuable source. Cross-referenced.

Brewer's Dictionary of 20th Century Phrase and Fable

Brewer, E. Cobham
Orion Publishing, 1992
Concise collection of miscellaneous literary information.

Bernstein's Reverse Dictionary

Menline, Theodore & David Grambs
Amereon Ltd., 1999
An aid for all of us who know there's a word for something but can't think of what it is. There are other good reverse dictionaries, among them: Oxford Reverse Dictionary and Illustrated Reverse Dictionary.

The Chicago Manual of Style

University of Chicago Press, 2003
Style manual. Guide to copy preparation.

Cyclopedia of Literary Characters

Sobczak, A.J.; Janet Alice Long & Frank Magill
Salem Press, Revised ed., 1998
Identifies characters from all periods and literature types.

Descriptionary

McCutcheon, Marc
Facts on File, 2005
Word lists grouped by categories for those times when you don't know or can't remember the precise term.

Dictionary of American Regional English

Cassidy, Fred
Belkap Press
Multivolume scholarly documentation of living language as it is used by various communities and subcultures around the US. Includes maps.

Dictionary of American Slang

Wentworth, Harold and S.B. Flexner, ed.
R. Chapman
Crowell, 1995, 3rd edition
Excellent dictionary covers all periods of American history with quotations and citations.

Dictionary of American Slang and Colloquial Expressions

Spears, Richard A.
National Textbook Co., 1989

Dictionary of Modern English Usage

Fowler, Henry W.
Greenwich House, Oxford, 1979
Famous guide to usage of the English language. Essays on grammar, syntax, word

choice, and more. Also covers spelling, formation of plurals, pronunciation and punctuation.

Dictionary of Slang and Unconventional English

Partridge, Eric
Macmillan, 1984
Comprehensive, including a high proportion of historical slang since circa 1600.

Dictionary of Word Origins

Shipley, Joseph T.
Philosophical Library, 1945
Traces selected words back to their roots, often providing insight into their present-day meanings and uses.

DK Illustrated Oxford Dictionary

Dorling Kindersley/Oxford University Press, 1998, 2000
187,000 definitions; 4,500 illustrations

The Elements of Style

Strunk, William Jr., E.B. White & Robin Angell
Longman, 2000
Concise handbook addressing the basics of composition, grammar, word usage and writing style. The newest addition, Elements of Style Illustrated (2005) comes with art by children's artist Maira Kalman.

The New Fowler's Modern English Usage

Fowler, H.W., ed. By R.W. Burchfield
Oxford University Press, 2000
The original guide to grammar and syntax.

The New Shorter Oxford English Dictionary

Brown, Lesley
Oxford University Press, 2005
Historical dictionary of modern English includes literary, colloquial, slang, regional, scientific and technical English from the 1700s through the 1990s. Tracing terms from first known use, Includes quotations.

Oxford English Dictionary

Murray, James
Oxford University Press, 1989
This is the monumental granddaddy of the English language, present every word introduced since 1150, with etymology and quotations to show usage.

Roget's International Thesaurus

HarperCollins, 1992
Grouped according to related concepts and alphabetically arranged.

The Synonym Finder

Rodale, J.I., Nancy LaRoche & Laurence Urdang
Warner Books, 1986
A thesaurus in dictionary form with comprehensive synonym listings.

ONLINE DICTIONARIES, STYLE & USAGE GUIDES**OneLook.com**

Searches multiple sources. Includes translation and a reverse look up function.

The Phrase Finder

www.phrases.org.uk
Find meanings and origins of English phrases, sayings, idioms and clichés.

YourDictionary.com

Multiple languages, glossaries, thesauri, abbreviations and more.

See also under General Reference, Online Research Aids: Bartleby.com, RefDesk.com, and LibrarySpot.com.

ALMANACS**The American Book of Days**

Christianson, Stephen & Jane M. Hatch
Wilson, 2000
Arranged by month with a day by day list and background information on holidays, festivals, notable anniversaries, and birthdays.

Chase's Calendar of Events 2006

McGraw-Hill, 2005 (annual)
Exhaustive guide to holidays, festivals, events.

Famous First Facts

Kane, Joseph N.
Wilson, 1997
A record of first happenings, discoveries, and inventions in the US; indexed by years, days of month.

Guinness Book of World Facts

Bantam, annual
Gives facts on tallest, fastest, slowest, etc. of whatever it is you want. Good for winning bets or settling arguments.

Statesman's Yearbook 2006, 142nd Edition

Turner, Barry, ed.
Palgrave Macmillan, 2005
Standard source for info on every country, including members of diplomatic corps, and short bibliography for each. Also see guidebooks like Fodor's, published annually, about foreign countries and regions of the US

Statistical Abstract of the United States
Gale Research Inc., 1994

Statistics on population, business, ethnicity,
economics, industry, and more.

Information Please Almanac

Reader's Digest Almanac

World Almanac and Book of Facts

Slight differences in arrangement and features.

It's good to know that one of them will have
what you need.

World Almanac and Book of Facts 2006

World Almanac, 2005

A great source for all kinds of quick reference
information, completely updated.

ONLINE ALMANACS

Atlapedia.com

Atlapedia Online contains full color physical
maps, political maps as well as key facts and
statistics on countries of the world.

DateDex.com

The Calendar Directory of days, dates &
events worldwide.

InfoPlease.com

Online almanac

Library Spot.com

www.libraryspot.com/almanacs.htm

Access to a number of almanacs, including
infoplease, Guinness world, CIA world factbook
and the baseball almanac.

ABOUT CHILDREN'S BOOKS AND THEIR CREATORS

The ABC's of Writing for Children: 114

***Children's Authors and Illustrators Talk About
the Art, Business, the Craft and the Life of
Writing Children's Literature***

Koehler-Pentacoff, Elizabeth

Quill Driver Books, 2002

Short interviews and quotes organized by topic.

Authors include: Rosemary Wells, Lee Bennett

Hopkins, Thatchur Hurd, Sid Fleischman,

Richard Peck, R.L. Stine, and Jane Yolen.

***Behind the Covers: Interviews with Authors
and Illustrators of Books for Children and
Young Adults, Vols. I and II***

Roginski, Jim

Libraries Unlimited, Inc., 1989

Beyond Fact

Carr, Jo

American Library Association, 1982

Essays by librarian, editors, writers and

reviewers on children's nonfiction, including
science, history, biography and controversy.

Books, Children and Men

Hazard, Paul

Horn book, 1960

A lyrical and philosophical defense of the
place of books in the lives of children, with an
examination of selected European classics.

A Caldecott Celebration: Six Artists and Their Paths to the Caldecott Medal

Marcus, Leonard

Walker, 2002

Robert McCloskey, William Steig, Maurice

Sendak, Marcia Brown, David Wiesner & Chris

Van Allsburg

Celebrating Children's Books: Essays on Children's Literature in Honor of Zena Sutherland

Hearne, Betsy and Marilyn Kaye, eds.

Lothrop, Lee & Sheppard, 1981

Considers major issues in children's literature
from view points of writers, editors, illustrators,
publishers, teachers, reviewers and librarians.

Children and Books

Sutherland, Zena

HarperCollins, 1991

Classic college text, this book is an overview
of the field, including psychological and
developmental perspectives, concentrating on
the major authors and illustrators.

Children's Book Illustration and Design

Cummins, June

PBC International, 1998

Full color reproductions from books along with
biographical sketches and quotations from the
artist.

The Children's Literature Dictionary: Definitions, Resources and Learning Activities

Latrobe, K., Brodie, C.S. & White, M.

Neal-Schuman, 2002

325 terms relevant to children's literature.

Choosing Books for Children:

A Commonsense Guide

Hearne, Betsy Gould & Deborah Stevenson

University of Illinois, 1999, 3rd edition

Guide to children's books and issues in

children's literature with bibliographies.

The Cool Web: The Pattern of Children's Reading

Meek, Margaret, et al.

Atheneum, 1978

50 essays, mostly British, from a variety of
perspectives, including writing, teaching,
scholarship, on the nature and importance of
stories for children.

A Critical Handbook of Children's Literature

Lukens, Rebecca J.

HarperCollins, 1990

Chapters cover genre, character, plot, theme,
setting, point of view, style, tone, rhyme, picture
books, and nonfiction. Each chapter concludes
with a summary, suggestions for reading and
evaluating, and a list of recommended books.
The appendices include
award winning books and a glossary of terms.

Don't Tell the Grown-Ups: Why Kids Love the Books They Do

Lurie, Alison

Avon, 1991

These essays explore why children love books
populated by disobedient children who
challenge adult points of view.

From Childhood to Childhood: Children's Books and Their Creators

Karl, Jean

The John Day Co., 1970

Discussion by well-known editor on why there
should be books for children. Covers writing
process, history of children's books, importance
of children's books, and a reading list.

From Cover to Cover: Evaluating and Reviewing Children's Books

Horning, Kathleen T.

HarperCollins, 1997

Examine best examples of children's books and
offer criteria for evaluating them.

From Romance to Realism: Fifty Years of Growth and Change in Young Adult Literature

Cart, Michael

HarperCollins, 1996

History of the YA novel from 1960s to 1990s.

Looks critically at the problem novel and

offers insight into the more complex writing

of authors such as Bruce Brooks and Robert

Cormier.

Gates of Excellence: On Reading and Writing Books for Children

Paterson, Katherine

E.P. Dutton/Lodestar Books, 1988

Inspirational essays by one of the foremost children's writers. Perceptive, honest, wise, this should be required reading for everyone in the field.

The Heart Has its Reasons: Young Adult Literature with Gay/Lesbian/Queer Content 1969-2004 (Scarecrow Studies in Young Adult Literature)

Cart, Michael

Scarecrow Press, 2005

Examines the growing body of literature for young adults with gay themes or characters.

Humor and Children's Development: A Guide to Practical Applications

McGhee, Paul

Haworth Press, Inc. 1987

A study of children's humor, including a quick reference table and thorough bibliography.

Innocence and Experience: Essays and Conversations on Children's Literature

Harrison, Barbara and Gregory Maguire Lothrop, 1987

Over 70 lectures, presentations and informal remarks gleaned from 10 years of programs at Simmons College Center for the Study of Children's Literature by notable authors, illustrators, editors and others in field.

The Invisible Child

Paterson, Katherine

Dutton, 2001

More moving, thought-provoking and inspiring essays and speeches by award-winning novelist.

The Mask Beneath the Fact: Reading about and with, Writing about and for Children

Konigsburg, E.L.

Library of Congress, 1990

An eloquent and moving talk delivered in 1989 by the Newberry Award winning author about how books touch and shape children's lives, about why children's books are important.

The Marble in the Water: Essays on Contemporary Writers of Fiction for Children and Young Adults

Rees, David

Horn Book, 1980

Academic criticism of writers: Judy Blume, Robert Cormier, Beverly Cleary Ursula LeGuin, E.B. White, and others.

Norton Anthology of Children's Literature

Zipes, Jack, et al

Norton, 2005

170 authors and illustrators included in this exhaustive tome covering 350 years of children's books.

Only Connect: Readings on Children's Literature

Egoff, Sheila, et al

Oxford University Press, 1969, 2005

Over 40 essays representing a varied and fascinating collection of writers and scholars, their views and recommendations.

Pauses: Autobiographical Reflections of 101 Creators of Children's Books

Hopkins, Lee Bennet

HarperCollins, 1995

A collection of interviews with the Greats of children's books offering sound advice as to what being a writer entails.

Picture This: How Pictures Work

Bang, Molly

SeaStar, 2000

Fascinating and insightful analysis of the emotional components of color, line and perspective by award winning children's book author and illustrator.

Radical Change: Books for Youth in a Digital Age

Dresang, Eliza T.

Wilson, 1999

Thought-provoking and in-depth exploration of the changes in YA books and how young people raised in the electronic age interact with literature differently than did previous generations. Looks at current YA literature and methods of evaluation.

The Seed and the Vision: On the Writing and Appreciation of Children's Books

Cameron, Eleanor

Dutton, 1993

Eleven essays explore the creative process and provide insight into the full spectrum of children's literature. Companion to the author's Green and Burning Tree.

Side by Side: Five Favorite Picture-Book Teams go to Work

Marcus, Leonard

Walker, 2001

In depth examination of the collaborative processes includes Yorinks & Egelski, Lane Smith and Molly Leach, Julius Lester and Jerry Pinkney. Written for ages 8 up, of interest to all ages.

The Spying Heart

Paterson, Katherine

Lodestar Books, 1980

Companion to Gates of Excellence provides more of Paterson's book reviews, speeches, and essays, and gives insight into writing for children.

Ways of Telling: Conversations on the Art of the Picture Book

Marcus, Leonard

Dutton, 2002

Interviews with 14 prominent picture book creators, including Maurice Sendak, Mitsumasa Anno, Eric Carle, Tana Hoban, Karla Kuskin, William Steig, Charlotte Zolotow, gives insight into the creative process.

What's So Funny? : Wit and Humor in American Children's Literature

Cart, Michael

HarperCollins, 1995

Offers a serious look at the importance of humor in children's literature.

ABOUT CHILDREN'S BOOKS AND THEIR CREATORS - ONLINE RESOURCES

Barahona Center for the Study of Books in Spanish for Children and Adolescents

www.csusm.edu/csb

Promotes literacy in English and Spanish; about books centered around Latino people and culture. Two searchable databases.

Carol Hurst's Children's Literature Site

www.carolhurst.com

Book reviews, subject lists, teaching ideas, professional topics.

Children's Book Council

www.cbcbooks.org

Sponsored by a consortium of publishers; includes book and author showcases, directory of member publishers, resources for writers.

Children's Literature

www.childrenslit.com/home.htm

Reviews, themed book lists, author/illustrator interviews, ideas for teachers.

Children's Literature Web Guide

www.ucalgary.ca/~dkbrown/index.html

Directory of Links related to children's books

Cooperative Children's Book Center

www.soemadison.wisc.edu/ccbc

Annotated bibliographies, author interviews, etc.

International Children's Digital Library

www.icdlbooks.org

Project of the National Science Foundation, the Institute for Museum and Library Services and Microsoft Research. A digital library of children's book from around the world.

Kay E. Vandergrift's Special Interest Page

www.scils.rutgers.edu/~kvander

Pages include history of children's literature, young adult literature, linking literature with learning, a scholarly snow-white, and more.

PictureBook: The resource for children's illustrators, publishers, & book lovers

www.picture-book.com/resources.asp

Links to conferences, awards, galleries, organizations, materials and techniques, publishers, booksellers, and more.

GENERAL INFO ON WRITING & ILLUSTRATING FOR CHILDREN

12 Keys to Writing Books that Sell

Krull, Kathleen

Writer's Digest Books, 1989

Insight into what editors look for and how writers can improve chances of getting published.

The Art of Writing for Children: Skills and Techniques for the Craft

Epstein, Connie C.

Archon Books, 1991

Well-respected, longtime editor sheds light on elements of craft, choosing a genre and finding and working with editors. Practical help based on writing exercises from her workshops.

Becoming a Writer

Brande, Dorothea; forward by John Gardner
Harcourt Brace, 1934; J.P. Tarcher Paperback,
1981, Diane Pub. Co, 2004

Both practical and inspirational advice on getting started and continuing as a writer. Insight into how the writer works from heart and mind.

Bird by Bird

Lamott, Anne

Pantheon, 1994

In this wise, funny, gentle book Lamott bears her soul while offering practical guidance on the writing process and the writer's life. She offers an essential insight: a writer's fulfillment comes, not from publication, but from regular engagement in the deep and satisfying work of writing itself.

Bookmaking: The Illustrated Guide to Design, Production, Editing

Lee, Marshall

Bowker, 1979

"Bible" for book design and production by the master, essential for illustrators.

The Children's Picture Book: How to Write It, How to Sell It

Roberts, Ellen E.

Writer's Digest Books, 1981

Explore the principles of good writing for children, provides overview of what's available in picture book form, and offers practical steps to publication from submission to promotion.

The Craft of Writing the Novel

Naylor, Phyllis Reynolds

Writer, 1989

Everything you wanted to know about writing the children's novel by Newberry-winning author of *Shiloh*. From nurturing the idea to character development, to style, to structure to troubleshooting, Naylor uses anecdotes and examples from her work, making it an entertaining and instructive read.

Fiction Writers' Magazine: How to Write a Novel for Young Readers and Get it Published

Falk, Kathryn and Cindy Savage

Romantic Times Publishing Group, 1990

Short articles and essays on writing for children and teens with Francine Pascal, Ann M. Martin, Christopher Pike, R.L. Stine, and others. This book also offers information on writing YA novelizations and working with packagers.

Forest for the Trees: An Editor's Advice to Writers

Lerner, Betsy

Riverhead Trade, 2001

Reflections on writing and publishing from an editor's point of view. Now a literary agent, Lerner was an editor at Houghton-Mifflin, Simon & Schuster and Doubleday. She has insights into writers' personalities and demystifies the writer-editor relationship.

Graphic Storytelling

Eisner, Will

Poorhouse Press, 1996

Emphasizes the importance of good narrative while showing how to use art to enhance every aspect of story. Illustrated with samples from Art Spiegelman, Al Capp, and Robert Crumb.

How to Get Happily Published: A Complete and Candid Guide

Appelbaum, Judith

Collins; 5th edition, 1998

Common sense, nitty-gritty advice that empowers writers in getting published and dealing with promotion. Focus is on adult nonfiction, but the insight into publishing world will interest all writers. Exhaustive annotated bibliography of books, Web sites, courses, and organizations.

How to Get Your Teaching Ideas Published: A Writer's Guide to Educational Publishing

Stangl, Jean

Walker and Company, 1994

This reference book on the educational market covers the writing process, educational publishers, and opportunities for teachers and writers everything from whole language to interactive computer formats.

How to Write a Children's Book and Get It Published

Seuling, Barbara

Wiley; 3rd edition, 2004

A revised and expanded version of Seuling's earlier overview of the business side of publishing and the artistic craft of writing. Practical and inspiring ideas for beginner and pro.

How to Write a Children's Picture Book: Learning from The Very Hungry Caterpillar, Chicka Chicka Boom Boom, Corduroy, Where the Wild Things Are, The Carrot Seed, Good Night Gorilla, Sylvester and the Magic Pebble, and Other Favorite Stories

Bine-Stock, Eve Heidi

E & E Publishing, 2004

Analyses classic picture books to teach basics with a focus on the special problems of structuring the picture book.

How to Write and Sell Children's Picture Books

Karl, Jean

Writer's Digest books, 1994, 2000

Easy-to-read information basic to this specialized field with chapters on specific types of picture books, marketing, acceptance.

How to Write for Children and Young Adults: What to Write, How to Write It, Where to Sell It

Fitz-Randolph, Jane

Johnson Books, 1987

A complete handbook, on writing fiction and nonfiction for children and YA with principles, techniques and examples.

How to Write, Illustrate and Design Children's Books

Gates, Frieda

Lloyd-Simone Moore, 1986

A practical reference from initial idea to signed contract.

Illustrating Children's Books: Creating Pictures for Publication

Salisbury, Martin

Barron's Educational Series, 2004

A brief introduction to many aspects of children's book illustration from materials to techniques to design and composition, using artwork from children's books to demonstrate ideas.

The Illustrator's Notebook

Kingman, Lee, ed.

The Horn Book, Boston, 1978

Artists discuss their philosophies and share the methods of illustration.

It's a Bunny-Eat-Bunny World: A Writer's Guide to Surviving and Thriving in Today's Competitive Children's Book Market

Litowinsky, Olga

Walker, 2001

Historic overview of children's publishing industry. Advice on craft of writing, business of getting published and surviving the writing life. Answers many fundamental questions.

Nonfiction for Children: How to Write It, How to Sell It

Roberts, Ellen E.

Writer's Digest Books, 1986

Comprehensive guide covers writing and marketing to magazine and book market.

On Writing Well

Zinsser, William

Collins, 25th Annv. Ed., 2001

This is an overview of the profession and business of writing, and a thoughtful guide to techniques of the craft, including advice on interviews, humor, usage and punctuation. Doesn't address children's writing.

Picture Writing: A New Approach to Writing for Kids and Teens

Suen, Anastasia

Writer's Digest Books, 2002

Based on Suen's Intensive Picture Book Courses, offers advice and exercises, leads writers to set up good work habits and reflect on their process along the way.

Steering the Craft: Exercises and Discussions on Story Writing for the Lone Navigator or the Mutinous Crew

LeGuin, Ursula

Eighth Mountain Press, 1998

Focusing on story as exploration of change, LeGuin shares techniques, examples, and exercises in a warm, encouraging voice. She also offers advice for making critique groups productive and constructive.

Story Sparkers: A Creativity Guide for Children's Writers

Thornton Jones, Marcia & Debbie Dadey

Writer's Digest Books, 2000

Advice and exercises by the authors of the Bailey School Kids books.

Story Writing

Mirrieless, Edith

The Writer, 1947

Dated, but aspects of the craft are timeless; especially helpful are the chapters on time and characterization.

Techniques of Fiction Writing

Surmelian, Leon

Doubleday, 1969

This classic work for writers struggling with the intricacies of plot, theme, and structure, is clear, concise, and truly helpful.

Take Joy

Yolen, Jane

Writer, Inc, 2003

A spirited and personal look at the writing process with advice both practical and inspirational by award-winning author of just about every genre of children's book. Yolen has taught writing for many years at Centrum in Port Townsend, WA.

The Thorny Paradise: Writers on Writing for Children

Blisshen, Edward

Kestrel, 1975

Highly personal, intelligent essays by some of the most accomplished children's authors: Richard Adams, Nina Bawden, Leon Garfield, Jill Paton Walsh and 18 others.

The Way to Write for Children

Aiken, Joan

St. Martin's Press, 1982, 1998

With as much advice on how not to write for children as how-to, this is thought provoking, idiosyncratic commentary from a master practitioner who takes children and their literature seriously.

What's Your Story? A Young Person's Guide to Writing

Bauer, Marion Dane

Clarion, 1992

Though this book is aimed at young people, it contains valuable information – from idea through finished manuscript – for all writers on how to structure a story and keep the tension high.

Writing and Illustrating the Graphic Novel: Everything You Need to Know to Create Graphic Works

Chinn, Michael

Barron's Educational Series, 2004

Nuts and bolts guide to the graphic novel from idea to finished work. Looks at genres within this format, such as sci-fi, crime, gothic, and literary fiction. Advice on publication process.

Writing Books for Children

Yolen, Jane

The Writer, 1984

Examines the wide range of children's literature, its various types and genres. Includes business advice from marketing basics to the author-editor relationship

Writing Books for Young People

Giblin, Jame Cross

Writer, Inc. 1990, 1995

This experienced editor and award winning author offers a encouragement and solid advice in this thorough, practical guide with specifics on picture books, nonfiction, middle grade and YA.

Writing Down the Bones

Goldberg, Natalie

Shambhala, 1986

Designed to free up the muse. Uses exercises to get writers past their own inner critic and into the creative soul of writing. A nurturing approach for beginners and pros.

Writing for Children

Woolley, Catherine

Penguin Books, 1989; Plume, 1991

Prolific writer whose picture books were

published under the name Jane Thayer discusses the principles of writing for children with an emphasis on connecting with the child who will read or hear the work. Of particular note are the sections on how children's humor differs from adult.

Writing for Children and Teenagers

Wyndham, Lee, revised by Arnold Madison

Writer's Digest, 1989

Nuts and bolts of juvenile writing, fiction, and nonfiction.

Writing for Young Children

Lewis, Claudia

Doubleday, 1981

Looks at the language of young children and how to make use of it when writing for them. Chapters on sensory perception, rhythm, sound, form, content and style.

WRITING & ILLUSTRATING FOR CHILDREN - ONLINE RESOURCES

Alice Pope's Children's Writer's & Illustrator's Market (CWIM) Blog

www.cwim.blogspot.com

Not-quite-daily news and information on children's publishing from Alice Pope, editor of *Children's Writer's & Illustrator's Market*.

Children's Literature Comprehensive Database

www.childrenslit.com

Articles, tips, links to publishers.

The Purple Crayon, A Children's Book Editor's Site

www.underdown.org

Articles on writing, illustrating, publishing, interviews; current trends in publishing. Updated news on which editors have moved to which houses.

THE BUSINESS OF WRITING & ILLUSTRATING

An Author's Guide to Children's Book Promotion

Raab, Susan Salzman

Raab Associates, 1992, 1999

An introduction to how authors can promote their books in addition to the publisher's strategy, or if the publisher makes little effort. Provides suggestions for self-published writers, first time authors, and pros, although this guide may be of most interest to the beginner.

Author Law A to Z: A Desktop Guide to Writers Rights and Responsibilities

Davis, Stacy, et al

Capital Books, 2005

Covers publishing and film industries.

The Business of Writing for Children:

An Award Winning Author's Tips on Writing and Publishing Children's Books, or How to Write, Publish, and Promote a Book for Kids

Shepard, Aaron

Shepard Publications, 2000

Concise, comprehensive and practical, this essential guide covers everything from idea to publication to marketing.

Every Writer's Guide to Copyright and Publishing Law

Kozak, Ellen M.

Owl Books, 2004

Newly revised informative legal guide sets out the general principles of copyright law, offering basic assistance to any writer seeking to understand how copyright protection works, when to obtain a release or permission, and what "work for hire" means. The book includes a thorough index, as well as useful advice on coping with contract-related questions.

Freelance Writer's Guide

Waller, James, editor

National Writers Union, 2000

While not specifically on the children's book market, this book has valuable information on many aspects of the business of writing; a realistic approach to the many obstacles writers face, with a political analysis.

Legal Guide for the Visual Artist

Crawford, Tad

Allworth Press, 1999

Legal issues, copyright, etc.

Licensing Art and Design

Leland, Caryn R.

Allworth Press, 1995 (North Light Books)

Aimed at the illustrator/artist/designer who creates characters and ideas beyond children's books, this guide gives the reader the background for understanding and negotiating licensing agreements.

Professional Etiquette for Writers

Brohaugh, William

Writer's Digest Books, 1989

Sound advice on establishing and maintaining a friendly, professional relationship with an editor, and, equally important, how to treat

the reader. Emphasis on magazine articles and nonfiction; not specifically for children's writers, but applicable.

Publicize Your Book: An Insider's Guide to Getting Your Book the Attention It Deserves

Deval, Jacqueline

Perigee Books, 2003

Incisive guide to all aspects of promotion for the novice and pro, with extensive resource list.

A Writer's Guide to a Children's Book Contract

Flower, Mary

Fern Hill Books, 1988

Written by an attorney who specializes in children's book contracts, this practical guide provides a clause-by-clause trip through a typical children's book contract, geared to the special problems of children's books with an emphasis on what each clause means. Also provides insight on what is fair and what is (usually) negotiable.

Writer's Legal Companion: The Complete Handbook for the Working Writer

Bunnin, Brad & Peter Beren

Perseus Books Group, 1998

Covers many legal issues including contracts, collaboration, agents, defamation, copyright and taxes.

BUSINESS OF WRITING & ILLUSTRATING - ONLINE RESOURCES

Bookwire.com

Links to many writing, book and publishing related sites

Center for the Book: Book Fairs and Other Literary Events

www.loc.gov/loc/cfbook/bookfair.html

Selection of events across the US and worldwide

Copyright Office

www.copyright.gov/records/cohm.html

Search for copyright information about books, music and other registered works.

Copyright Renewal Records

www.scils.rutgers.edu/~lesk/copyrenew.html

Search by author or title to find out if books published before 1963 are under copyright.

WRITING, ART & BOOK JOURNALS

The Artist's Magazine

monthly
www.artistsmagazine.com
 Contains how-to articles and markets for artists.

Booklist

semi-monthly September-June, monthly July-August
 Reviews fiction and nonfiction books for young adults, as well as Spanish language books and children's books. Special sections include media reviews, foreign language books, and reference and subscription reviews.

Book Links

Bi-monthly
 A publication of the American Library Association (ALA), Book Links pulls together books around themes such as forests, endangered animals, or the Civil War. Many articles contain teaching strategies and discussion questions. A comprehensive guide for using books in the classroom, Book Links also includes thematic bibliographies with related discussion questions and activities, author and illustrator interviews and essays, and articles by educators on practical ways to turn children onto reading.

Bulletin of the Center for Children's Books

monthly, except August
 An advisory committee meets weekly to discuss books and reviews, which are written by the editor. The result is a list of "New Titles for Children and Young People" in alphabetical order by author. Each entry is coded for child's reading range and kind of recommendation. Intended for librarian use, it is of interest to anyone who follows new books for children.

Children and Libraries, The Journal of the Association of Library Service for Children

Three times a year; Discusses library services to children; articles on children's literature, authors and illustrators.

Children's Book Review Magazine

quarterly
 Devoted to reviewing children's books and some media.

Children's Literature in Education

Articles and interviews on noted children's authors. Reviews, articles on children's books in the classroom.

Communication Arts

8 issues, annually
www.commarts.com
 Founded in 1959, Communication Arts is the leading trade journal for visual communications. It's the largest design magazine in the world and showcases the top work in graphic design, advertising, illustration, photography and interactive design, as well as information on industry trends and annual competitions.

The Horn Book Magazine

bi-monthly
 Contains essays, news, and book reviews. Each booklist of reviews is divided into sections (Picture Books, Stories for Younger Readers, Folk Tales and Legends). Special sections include "Of Interest to Adults" and "Recommended Paperbacks."

Kirkus Reviews

Reviews adult and children's books. website features many free reviews.

The Lion and the Unicorn

A journal which focuses on the broader world of international children's literature, but with frequent reference to and discussion of fairy tales. Published three times a year.

Parent's Choice: A Review of Children's Media

bi-monthly
 As the subtitle suggests, this informal newspaper supplies articles, reviews, bibliographic suggestions about a variety of children's media. Each issue covers books, television, films, records, and includes a special Parent's Essay.

Publisher's Weekly

The journal of the book industry. Contains articles, reviews, statistics of sales, marketing/editorial news. Two issues annually (February and July) are devoted to children's books.

Reading Teacher

monthly October-May; and winter supplement
 A professional journal for teachers of reading, it has specialized articles and book reviews. "Critically Speaking" reviews literature for children.

School Library Journal

monthly, except June and July
 A large 100-page journal, it has columns and

departments of interest to school librarians, as well as essays and book reviews of wider appeal.

Wildlife Art Magazine

semi-monthly
 Information about art and artists depicting the natural world, including wildlife, Western, Southwestern, Indian, landscapes and more... subjects include artistic media, the masters and new artists, regional and national art shows, and collectibles.

The Writer

monthly
www.writermag.com
 Articles and essays on writing, often from luminaries in the field. Monthly market lists.

Writer's Digest

Articles of instruction for writers. Tips on "how to" and suggested markets for all kinds of literary productions.

ONLINE JOURNALS

Children's Literature – Electronic Journals and Book Review

www.acs.ucalgary.ca/~dkbrown/journals.html
 Directory of Links.

ArtistsNetwork.com

Artist forums and community site hosted by the publishers of The Artist's Magazine.

CreativeHotList.com

A dedicated career site for creative professionals hosted by the publishers of Communication Arts Magazine.

PERIODICAL INDEXES

Without an index to their contents, the user of periodicals is hopelessly lost. This fact was realized nearly a century ago when a group of librarians compiled the first index.

Children's Magazine Guide

Libraries Unlimited, to date
 Nine issues per year; subject index to children's magazines at the elementary and middle school level.

Gale Directory of Publications & Broadcast Media

Gale, to date
 Includes US newspapers, magazines, journals,

college publications, radio and television stations and cable.

New York Times Index

New York Times Co., to date
This indexes events reported in the *New York Times*. By noting the date an event was reported in *the Times*, you can locate similar reports in other newspapers that may be more available to you.

Reader's Guide to Periodical Literature

Wilson, to date
Author, subject, and title index to popular magazines of interest to the general public. There are also many indexes relating to special subjects: art, agriculture, education, engineering, law, medicine, psychology, technology.

Ulrich's International Periodical Directory

Bowker, to date
Classified guide to wide range of periodicals, both foreign and domestic.

ONLINE DATABASES

Commercial Databases that offer searchable indexes and full text articles can be pricey. However, public libraries offer their patrons access to a wide variety. Usually all this requires is a library card. Check your public library's website for their Database section and you will discover an amazing wealth of resource materials.

ERIC

www.eric.ed.gov
Authoritative Education Database
The Education Resources Information Center (ERIC), sponsored by the Institute of Education Sciences (IES) of the US Department of Education, produces the world's premier database of journal and non-journal education literature. The ERIC online system provides the public with a centralized ERIC website for searching the ERIC bibliographic database of more than 1.1 million citations going back to 1966. More than 107,000 full-text non-journal documents (issued 1993-2004), previously available through fee-based services only, are now available for free.

Look Smart / Find Articles

www.findarticles.com
A database of articles from many popular journals and magazines. You can search the free articles only or the ones that require a fee to download. Categories include: Arts & Entertainment, Business & Finance, Reference & Education.

ONLINE NEWS DIRECTORIES

These sites are not indexed, but they are good portals to many periodicals.

AJR Newslink

ajr.newslink.org
Directory site useful for finding news sources

Newspaper Association of America

www.naa.org/hotlins/index.asp
Directory site useful for finding news sources

BIOGRAPHY

The Biographer's Craft

Lomask, Milton
Harper and Row, 1986
Fantastic reference that provides helpful advice on everything from handling quotes to research and marketing.

Biography: The Craft and the Calling

Bowen, Catherine Drinker
Little Brown & Company, 1969
A classic discussion of the pleasures and problems of writing biography.

Biography Index: A Cumulative Index to Biographical Material in Books and Magazines

Wilson, annual
Points to biographical sources of historical and current people.

Current Biography Yearbook

Wilson, to date
Annual with index. Overall biographical information for looking into a biographical subject and/or beginning a work. Each runs one to three pages and provides a good starting reference list of magazine articles and books.

Extraordinary Lives: The Art & Craft of American Biography

Zinsser, William, ed.
Houghton Mifflin, 1988
A useful collection of essays by six contemporary biographers (including David McCullough, Robert Caro, and Jean Strouse) that originated as a series of talks at the New York Public Library.

Making the Invisible Woman Visible

Scott, Anne Firor
University of Illinois, 1995
Essays by leading contemporary historians and feminists, each speaking to some aspect of making women's stories the stuff of history,

and dealing with possible interpretations of women's status at various times in our history and of women's impact on our history. Especially helpful to our work is her introductory section: "The Biographical Mode."

Merriam-Webster's New Biographical Dictionary

Merriam-Webster, 1995
Thorough and accurate check for spellings and dates. Brief but precise description of biographical subject, his or her work and background.

New York Times Book Review

An unusual but helpful (and interesting) source when working on biographies. Send an "Author's Query" notice to the New York Times Book Review, 229 W. 43rd St., New York, NY 10036, and ask the public for direct knowledge or anecdotes: "For a biography on [Mr. X], anyone having information or personal knowledge, please contact [your name and address]."

Notable American Women: A Biographical Dictionary

Ware, Susan, editor
Harvard University Press, 2005
Encyclopedia of women of achievement in American history; an indispensable source of biographies not easily found elsewhere. Each entry (over 1,300 in all) has been written by a scholar especially knowledgeable on the subject, and each contains a valuable list of sources at the end of the article.

Telling Lives: The Biographer's Art

Pachter, Marc, ed.
University of Pennsylvania Press, 1981
A collection of essays by the best modern biographers (Edel, Tuchman, Kazin, Kaplan and others) on the art of telling lives. Many views, all worth consideration, of how to effectively capture and convey the human story.

Telling Women's Lives

Wagner-Martin, Linda
Rutgers University Press, 1994
Reflections on the writing biographies, with a focus on the differences between writing biographies of women or men.

Women and Wilderness

LaBastille, Anne
Sierra Club Books, 1984
Wildlife ecologist LaBastille profiles 15 adventurous women whose lives and work related to the outdoors. Includes Eugenie

Dark, the “shark lady,” and Margaret Murie, conservationist. Bibliography at the end of each chapter.

Women in the Field, America’s Pioneering Women Naturalists

Bonta, Marcia Myers
Texas A&M University Press, 1991
Biographies of 25 women naturalist from the late 18th century through the early 20th century. Includes Rachel Carson, ecologist; Florence Merriam Bailey, ornithologist; and Alice Eastwood, botanist. Good bibliography.

Writing a Woman’s Life

Heilbrun, Carolyn
Ballantine Books, 1989
Looks at ways in which traditional attitudes about women have informed biographies of women and suggests ways to do it differently.

Writing Biography and Autobiography

Osborne, Brian D.
A & C Black, 2004
All aspects of researching, writing and publishing biography and autobiography.

BIOGRAPHY - ONLINE RESOURCES

Biographical Dictionary

www.s9.com
Covers more than 28,000 people from ancient time to present.

Biography.com

Sponsored by the A & E Biography Channel.

Biographies at InfoPlease.com

www.infoplease.com/people.html
Over 30,000 biographies.

FANTASY, FOLKLORE & SCIENCE FICTION

Angel in the Parlor

Willard, Nancy
Harcourt, 1983
Five stories and eight essays that illustrate how life and story intertwine, by the Newbery winner, poet and fantasist.

Anthology of Traditional Literature

Lechner, Judith V.

Allyn & Bacon, 2003

Tales from all over the world, scholarly sources, cultural contexts.

The Arthurian Handbook

Lacy, Norris, et al.
Garland, 1997
Critical study, historical facts and discussion of Arthurian history, legend, archeology, literature and the arts.

The Classic Fairy Tales

Opie, Iona and Peter
Oxford, 1980
The introduction to the book and the individual introductions to the stories tell a lot about the genre of the fairy tale. The Opies, scholars and literature lovers, fill the book with facts and opinions, such as, “A child who does not feel wonder is but an inlet for apple pie.”

Dictionary of Chicano Folklore

Castro, Rafaela, G.
ABC-CLIO, 2000
Terms, genres, concepts, stories and folklore from Mexican American culture selected from oral and written literature, folk arts, customs and beliefs.

The Dictionary of Imaginary Places, The Newly Updated and Expanded Classic

Manguel, Alberto
Harcourt, 2000
An astonishingly complete encyclopedia of over 3000 places fantasy places that “a traveler could expect to visit” on or under our world. Maps and charming black-and-white pictures accompany many of the entries, and all entries are annotated by primary source material.

An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, and other Supernatural Creatures

Briggs, Katherine
Pantheon, 1977
An extensive cross-referenced source covering folk and fairy lore of Great Britain.

Encyclopedia of Things That Never Were Page, Michael and Robert Ingpen

Viking, 1987
Using articles that treat each item as if it is real, and beautiful original art, this oversized encyclopedia of fantasy people, places, and things from all over the world is a useful reference and creativity jogger. The index is very helpful for making unusual connections.

The Fairies in English Tradition & Literature Briggs, K.M.

University of Chicago Press, 1967
This is an erudite, scholarly, and fascinating account of the fairy tradition in Great Britain, from medieval times to the present. If you traffic with fairies, this is the book to own. If you have a favorite tale you want to retell, the fairy’s background is here.

Folklore: An Encyclopedia of Beliefs, Customs, Tales, Music and Art

Green, Thomas
ABC-CLIO, 1997
In-depth, essential resources, historical overviews, cross-cultural perspective.

The Folklore

Thompson, Stith
University of California Press, 1978
This is a classic work about folklore in general. It will teach you more about folk and fairy tales than you want to know, and is an important reference tool to keep on any shelf.

Funk & Wagnalls Standard Dictionary of Folklore, Mythology, and Legend

Funk & Wagnalls, 1984
A good, solid, basic (if uninspired) compendium of all sorts of folkloric characters, ideas, attitudes, motifs, A-Z. A good starting place.

The Glass Harmonica

Byfield, Barbara Ninde
Macmillan, 1967
Sometimes known in paperback as “The Book of Weird.” An encyclopedia full of useful information, like the difference between a wizard and a warlock. A wonderful childlike approach to fantastic things.

The Great Fairy Tale Tradition: From Straparole and Basile to the Brothers Grimm

Zipes, Jack, editor - Norton, 2000
Tales grouped by subject and critical essays. Zipes has written and edited many valuable books on fairy tales and children’s literature.

Green and Burning Tree

Cameron, Eleanor
Atlantic, Little, 1969
Classic study of time travel fantasy serves as both introduction and crash course in certain kinds of fantasy and the machinery of fantastic worlds.

The Hero with a Thousand Faces

Campbell, Joseph
Princeton University Press, 1968, 2004
This brilliant study of world myth tells the story

behind the story, the single story that underlines the mythic patterns found in virtually every culture.

The Impossible People ; The Beasts of Never

McHargue, Georgette

Holt, Rinehart, Winston, 1972

A pair of elegantly written books that look at monsters and monstrous characters out of myth and legend around the world. Witty, charming, anecdotal as well as descriptive, these books are a delight.

Index to Fairy Tales, Myths and Legends

Eastman, Mary H.

Scarecrow Press, Faxon, 1978-1986

Title index to tales in numerous collections.

The Language of the Night

LeGuin, Ursula

Putnam, 1979

Essays on fantasy and science fiction that deal with both the substance of the fantasy genre and the language used in it. Included is her brilliant essay on diction, "From Elfland to Poughkeepsie," and the equally brilliant "The Child and the Shadow," on the dark side of human nature as seen in fantasy and fairy tale.

Motif-Index of Folk Literature

Thompson, Stith

Indiana University Press, 1955, 1989

Several volumes break down tales into motifs; modeled on LC classification system using numbers, decimals, standard names.

The New Arthurian Encyclopedia

Lacy, Norris J., ed.

Garland, 1995

A revised and expanded, comprehensive, alphabetical cross-reference to Arthurian legends and literature, from the earliest 6th century references to modern authors like T.H. White, Mary Stewart, and Marion Zimmer Bradley. Illustrations and bibliography.

The Ordinary and the Fabulous: An Introduction to Myths, Legends and Fairy Tales

Cook, Elizabeth

Cambridge, 1976

This is the basic book for anyone interested in the fantasy genre. Though it is essentially for teachers and storytellers, the insights in this slim volume are as applicable to the writers as to those who teach what they write.

The Science Fiction Source Book

Wingrove, David

Van Nostrand Reinhold Co., 1984

A good introduction for the non-specialist. A

number of science fiction writers discuss the history of science fiction, various sub-genres, and book and magazine publishing.

Science Fiction Today and Tomorrow

Bretnor, Reginald, ed.

Penguin, 1974

"A Discursive Symposium" by 15 of the best known science fiction writers of the time concentrating on many aspects of the role of science fiction and modern society. There is also a useful listing of 31 other books on the subject. Its main drawback is that there have been many new developments in the field since this book's publication.

Spirits, Fairies, Leprechauns, and Goblins: An Encyclopedia

Rose, Carol

Norton, 1998

Over 2,000 entries covering angels, demons, fairies, nymphs and more. Illustrated. A Library Journal Best Reference Source.

Storytellers' Research Guide, Folktales, Myths & Legends

Sierra, Judy

Folkprint 1996

Concise overview of field by storyteller and award winning picture book author, covering researching folk tales, copyright issues and more.

The Storyteller's Sourcebook

MacDonald, Margaret Read

Neal-Schuman/Gale, 2001

Index of folktale retellings.

Touch Magic: Fantasy, Faerie and Folklore in the Literature of Childhood

Yolen, Jane

Philomel Books, 1981

This is the synthesis of 25 years of storytelling and story writing by a working fantasist. Topics covered include the value of fantasy stories in a child's life, the language of faerie, the importance of "touch magic," and the structure of a tale.

Traditional Storytelling Today: An International Sourcebook

Edited by: MacDonald, Margaret Read, John

Holmes McDowell, Linda Degh, Barre Toelken

Fitzroy Dearborn Publishers, 1999.

100 wide-ranging brief essays by leading scholars on storytelling worldwide.

A Treasury of American Folklore

Botkin, B.A., ed.

Random House, 1993

A general grab bag of quips, stones, yams, ballads, sayings, providing an overview.

Tree and Leaf

Tolkien, J.R.R.

Unwin Books, London, 1964-2001

A beautiful piece by the father of modern fantasy. The book contains an early short story by Tolkien, but most of it is taken up with his essay "On Fairy Stories" where he discusses the origin of fairy stories and their essence, the elements that give them such universal, lasting power.

The Visual Encyclopedia of Science Fiction

Ash, Brian, ed.

Harmony Books, 1977-1983

An overview of science fiction using essays on such topics as spacecraft, galactic civilizations, and time travel as jumping off points.

The White Goddess

Graves, Robert

Farrar Strauss, 1948

(amended and enlarged 1966)

Brilliant, quirky, provocative, a little mad, this "historical grammar of poetic myth" handles the single story from the female side. Graves is idiosyncratic, and the book can be rough sledding, but it is a magnificent study of the mythic underpinnings of fantasy.

World Building (Science Fiction Writing)

Gillett, Stephen & Ben Bova

Writer's Digest Books, 2001

The World of Storytelling

Pellowski, Anne, & H.W. Wilson, 1991

Examination of storytelling in different cultures and through history.

A Writer's Guide to Creating a Science Fiction Universe

Ochoa and Osier

Writer's Digest Books, 1993

An excellent reference covering everything from orbital mechanics to creating galactic empires to nanotechnology and virtual reality. The scope of the book precludes exhaustive, in-depth treatment of any one idea, but the authors provide a solid foundation, and point out some of the pitfalls awaiting newcomers to the field.

Writing Science Fiction and Fantasy:**20 Dynamic Essays by Today's Top Professionals**

Dozois, Gardner, et al.

St. Martin's Press, 1993

Essays by Isaac Asimov, Robert Heinlein, Jane Yolen, and other known SF/Fantasy writers on some of the special requirements of the field, and articles by editors of science fiction magazines. "How to Build a Future" by John Barnes is particularly instructive.

FANTASY - ONLINE RESOURCES**Aaron Shephard's World of Story**www.aaronshep.com/index.html#storytelling

Resources for teachers, librarians, storytellers, children's writers, and story lovers of all ages – reader's theater scripts, stories to tell, articles, advice, links. Very useful information.

Arabian Nightswww.arabiannights.org

Translations of the entire Rubaiyat and the Arabian Nights can be found online here, courtesy of the Electronic Literature Foundation.

Bulfinch's Mythologywww.bulfinch.org**Children's Literature - Resources for Storytellers**www.ucalgary.ca/~dkbrown/rstory.html**Encyclopedia Mythica**www.pantheon.org/information/about.html

Free online encyclopedia, over 5100 articles on mythologies and folklore worldwide.

Fairy Stories and Anecdotesfaeryland.etsu.edu/~earendil/faerie/story/

Over 75 story links grouped by type, such as "Fairy Changelings", "Fairy Trickerly" and "Mermaids and Tales of the Sea." Connects with Faery Dictionary Page. Stories are from the British Isles, Germany and Scandinavia.

Folklore and Mythology Electronic Texts

Ashliman, D.L.

www.pitt.edu/~dash/folktexts.html

Folktales, folklore, fairy tales, and mythology from around the world, arranged by theme.

Frank Rogers Page of Fairy Tale Linksfrankrogers.home.mindspring.com/fairy.html

A collection of annotated links to sites and fairy tales and mythic lore, including sites for reading lists, lesson plans, and classroom activities.

Index to Andrew Lang's Colored Fairy Books and the Arabian Nights Entertainmentswww.mythfolklore.net/andrewlang

Index to Andrew Lang's colored Fairy Books and the Arabian Nights.

Science Fiction Chroniclewww.dnapublications.com/sfc

"Science Fiction's Only Professional News & Trade Journal."

SurLaLune Fairy Tale Pages

Heiner, Heidi Anne

www.surlalunefairytales.com

Annotated, hyper-linked fairy tales; history, analysis, bibliography.

Tales of Wonder: Folk and Fairy Tales from Around the World

Darsie, Richard

members.nbc.com/darsie/tales

GENERAL HISTORY

Chronicles of Western Fashion

Peacock, John

Abrams, 1991

The Columbia History of the World

Garraty, John A. and Peter Gay, ed.

Harper, 1972

Narrative of civilization's origins and progress. Maps.

Daily Life Through History

Greenwood Press Series

(and Greenwood Encyclopedia of Daily Life)

Dover Publications Pictorial Archives

Dover publishes books and CDs filled with images of clothing and everyday items from different times and places in history.

Sears Catalogues

Catalogues from different time periods have been published by a variety of publishers (Dover, Chelsea, etc) and are a great source of historical detail.

The Expansion of Everyday Life: 1860-1876

Sutherland, David E. Harper and Row, 1989

A good practical history of everyday inventions and customs.

Every Day Life In . . . Series

Grey House Publishers

The History Highway 2000: A Guide to Internet Resources

Trinkle, Dennis & Scott A. Merriman

M.E. Sharpe, 2000

Over 500 pages of online history sources.

History Timeline

Cooke, Jean, Ann Kramer, and Theodore

Rowland-Entwistle

Crescent Books, 1981

Each chapter contains a short overview and a summary of important events taking place in different parts of the world simultaneously. Maps, photos, reference tables of presidents, rulers, battles, more.

Writer's Guide to Everyday Life In....

Writer's Digest Books series

GENERAL HISTORY - ONLINE RESOURCES**BBC History Timelines**www.bbc.co.uk/history/timelines**Best of History Web sites**www.besthistorysites.net**Costume History Guide from Cornell Online**costume.cornell.edu

The Cornell University Costume and Textile Collection now has an online database of over 5,000 records online.

Dover Publicationsstore.doverpublications.com/by-subject.html

Look for books on Americana, Costume, Furniture, Folklore, Period Style, and more for many useful publications.

Eye Witness to Historywww.eyewitnesstohistory.com

Eyewitness account with a brief description of the event and of the person recounting it, includes a bibliography and related links.

Guide to History on the Webchnm.gmu.edu/assets/historyweb/historyweb.php

a database of 5000 US and World history Web sites, which you can search by type of website, geographical area and topic.

HistoryWorld.net

Hyper History Online

www.hyperhistory.com/online_n2/History_n2/a.html

An expanding scientific project presenting 3,000 years of world history with an interactive combination of synchroptic lifelines, timelines, and maps.

Internet History Sourcebooks Project

www.fordham.edu/halsall

Ancient History Sourcebook, Medieval Sourcebook, and Modern History Sourcebook.

Museumland.com

This “world wide Portal to Museums and Cultural heritage,” offers over 11,000 links from 142 countries through English and Italian interfaces.

AMERICAN HISTORY

American Decades

Pendergast, Sara & Tom Pendergast
UXL, (Gale), 2002

Series covers American social history decade by decade, starting in 1900.

American Guide Federal Writer's Project

Hastings or Duell, Sloan and Pearce
Series by States, 1941

Everything here for the period novelist about a state's history, government, people, industry, archaeology, folkways, arts, and more.

The American Heritage Picture History

of the Civil War

Catton, Bruce

American Heritage, 1960; Gramercy, 1994

Good battle diagrams and general background.

Oxford History of the American People

Monson, Samuel Eliot

Oxford, 1965

Written by one of America's foremost historians, this book “traces the major strands in American history” both political and social, including popular sports and pastimes, eating and drinking customs, developments in fine arts, music, and medicine.

Concise Dictionary of American History

Scribners, 1983

With more than 7,000 entries, this dictionary gives specific facts about events, trends, and policies in America's past. An invaluable aid for the author who writes about American history and needs accurate information in a brief format.

Five Centuries of American Costume

Wilcox, R. Turner

Dover, 2004

A good mixture of drawings and text. The illustrations are clear, accompanied by detailed

annotations. Children's clothing, often omitted, is covered.

The Founders of America: From the Earliest Migrations to the Present

Jennings, Francis

W. W. Norton & Company, 1993

Describes the migration of nomadic people from Siberia to North America, the remarkable spread and growth of their culture, and the consequences of the European invasion. Chronology of events, notes on the text, and bibliography.

Hawkers and Walkers in Early America

Wright, Richardson

Lippincott, 1927

Classic on Yankee peddlers, strolling actors, preachers, lawyers, etc. Cited as a scrap in the Americana crazy quilt.

Images of America series

Arcadia Publishing

Period postcards from cities all over the US.

The Look of the Old West

Harris, Foster

Viking, 1955

Obscure detail is here for the writer who wants to see it “real.” Uniforms, ladies' dress, guns and ammo, wagons, fences, steamboats, windmills, farm implements, cowboy regalia and horse trappings, and more. Many period novels could be written without looking at another source.

The New Columbia Encyclopedia

Harris, William H. and Judith S. Levey, eds.

Columbia University Press, 1975

History. When was Galileo born? How do his dates compare with Pascal's? For details of the basic structure of the U.N. or the place where something happened, etc.

The Old West

Time-Life Books series

These books are about the American frontier and include such titles as: The Cowboys, The Women, The Pioneers, and The Frontiersmen. Good bibliographies in each book, plus historical photographs.

Oxford History of the American People

Monson, Samuel Eliot

Oxford, 1965

Written by one of America's foremost historians, this book “traces the major strands in American history” both political and social, including popular sports and pastimes, eating and drinking

customs, developments in fine arts, music, and medicine.

Pioneer Women

Stratton, Joanna L.

Simon and Schuster, 1981

This collection of oral history of frontier women has the authenticity and grit of true experience that no other reference can supply. It is poignant, filled with information, and gives an intimate feel for the lives of women on the frontier.

The Plantation Mistress: Woman's World in the Old South

Clinton, Catherine

Pantheon Books, 1982

Practicing History

Tuchman, Barbara

Ballantine Books, 1981

Provocative essays that range from Tuchman's insights into American history to her observations of the international scene. She draws on her own experience as a biographer.

Rand McNally's Pioneer Atlas of the American West

Rand McNally, 1956

Found only in university or larger libraries. Fifty-one pages of railroad maps and brief summaries of advertisements and descriptions of the western lands of 1870-1890.

The Settlers' West

Schmitt, Martin F. and Dee Brown

Scribners, 1955

Over 300 photographs plus text telling of the taming of western land by pioneers.

A Short History of the American Revolution

Stokesbury, James L.

William Morrow and Co., 1991

A brief, very readable, one-volume history of the American Revolution that looks at the issues leading up to the conflict: the politics and personalities of the major players on both sides, as well as the battlefield action and strategies. Comprehensive bibliography.

The Shaping of America: A People's History of the Young Republic

Smith, Page

McGraw-Hill, 1980

An in-depth portrait of American history's formative years. Depicts not only an era of progress and expansion but also a time of turmoil and disorder, closing with the deaths of

Jefferson and Adams on July 4, 1826.

Slave Narratives: A Folk History of Slavery in the US from Interviews with Former Slaves

American Guide Serv., 1989
(reprint of 1941 WPA ed.)

What it was like to live as a slave, from testimonies of the people who lived it. Original manuscript in the Rare Book and Special Collections Division of Library of Congress. Microfilm, microfiche, facsimile editions available.

To Be a Slave

Lester, Julius
Scholastic, 1968

First person accounts of African-Americans enslaved before the Civil War, recorded originally in the Federal Writer's Project in the 1930s.

Women's Diaries of the Westward Journey

Schlissel, Lillian
Schocken, 1982

This compilation of diaries, letters, and information about the westward trek is invaluable. Schlissel's meticulous research and feminist perspective give new insight into historical material and the reality of women's routines, losses, and delights on the frontier.

AMERICAN HISTORY - ONLINE RESOURCES

African American Odyssey

memory.loc.gov/ammem/aaohhtml/aohome.html
Part of the American Memory project.

The American Civil War Homepage

sunsite.utk.edu/civil-war
Directory of links

American Memory

lcweb2.loc.gov/ammem or memory.loc.gov
Project of the Library of Congress with many online exhibits.

EarlyAmerica.com

Primary resource material of 18th century America.

Database of Early American Furniture

digital.library.wisc.edu/1711.dl/DLDecArts

Making of America

www.umdl.umich.edu/moa/index.html
A collaboration between the University of Michigan and Cornell University offering a large collection of primary sources on American social

history from the antebellum period through Reconstruction.

National Women's History Project

www.nwhp.org

Links to sites on women's history.

PBS "The West" Page

www.pbs.org/weta/thewest

An extraordinary resource for research into the American West. It includes a biographical index, a timeline index, first person journal accounts.

PictureHistory.com

Kunhardt Productions presents images and footage illustrating more than 200 years of American history: images of maps, postcards, photographs, cartoons, stereo cards, periodicals, and more, in addition to video and audio clips.

EUROPEAN HISTORY

The Anglo-Saxon Chronicles

Savage, Anne, trans. and coll.

Written by monks between 880 and 1154, this history of Britain begins with 6th century events and concludes with the reign of Henry II, father of Richard the Lion Heart.

The Discoverers

Boorstin, Daniel J.
Random House, 1983

A sweeping examination of important discoveries and the desire to explore and examine the unknown. Subjects vary from exploration of the planet to the concept of time. Many familiar and not-so familiar personalities are brought to life. Detailed reference notes included.

Encyclopedia of European Social History, 1350-2000

Stearns, Peter N. editor
Scribner, 2001

Values, ideas, social and political movements of Europe.

Eyewitness to History

Carey, John, ed.
Avon Books, 1987

Firsthand accounts of major and minor events in world history beginning with the Plague of Athens in 430 BC and ending with the fall of

Ferdinand Marcos in 1986. Includes a list of sources.

A History of Middle Europe from

the Earliest Times to the Age of the World Wars

Tihany, Leslie C.

Rutgers University Press/Dorset Press, 1987

A pre-1918 history of the nations of Middle Europe, wedged between Germany, Italy, and Russia, a geographical area much neglected in other historical accounts.

A History of Their Own: Women in Europe from Prehistory to the Present, Volumes I & II

Anderson, Bonnie S. & Judith P. Zinsser
Harper, 1988

Men and Ideas: History, the Middle Ages, the Renaissance

Huizinga, Johan

Princeton University Press, 1984

Cultural history, sociology, politics, psychology, and the arts are combined to form a broad image of the two periods, with emphasis on individuals.

EUROPEAN HISTORY - ONLINE RESOURCES

British History Online

www.british-history.ac.uk

"The digital library of text and information about people, places and businesses from the medieval and early modern period, built by the Institute of Historical Research and the History of Parliament Trust." Among the resources: Journals of the Houses of Commons and Lords, Office-Holders in Modern Britain, 1660-1939, a variety of documentary resources for the history of London and ecclesiastical history. Searchable.

HistoricalDirectories.org

This new "digital library of eighteenth, nineteenth and early twentieth century local and trade directories from England and Wales" should be of particular interest for genealogists.

Life in Elizabethan England: a Compendium of Common Knowledge 1558-1603

elizabethan.org/compendium/home.html

A cross between an illustrated glossary and a backgrounder on the social and cultural milieu of Elizabethan England – its games, fashion, food, occupations, household management, etc. Very useful companion for courses in the literature or history of the era.

MULTICULTURAL EXPERIENCES

The African American Encyclopedia

Williams, Michael, W.
Marshall Cavendish, 1996
Eight volumes.

American Indian Myths and Legends

Erdoes, Richard and Alfonso Ortiz, eds.
Pantheon, 1984

A superb collection which includes 160 tales gathered from 80 different tribes. These tales of creation, love, animals, and the end of the world make this the most comprehensive and authentic volume of American Indian myths available.

The Asian American Encyclopedia

Ng, Franklin, ed.
Marshall Cavendish, 1995

Encyclopedia of African-American Culture and History

Simon & Schuster Macmillan, 1996

Encyclopedia of Latin American History and Culture

Tenenbaum, Barbara, ed.
Simon & Schuster, 1996

Encyclopedia of Multiculturalism

Marshall Cavendish, 1998
Detailed treatment of ethnic groups of the United States; supplements and updated appendixes.

Gale Encyclopedia of Multicultural America

Galens, Judy, Anna Sheets, Robyn Young, eds.
Gale, 2000
Over 100 articles with information on ethnic groups in the United States.

A Handbook of Korea

Korean Overseas Information Service
Samhwa Printing Co., 1990
Get the handbook most countries put out that elaborates on their land. Copies of these books are typically available from the country's tourist or cultural services office in the US, or your local library.

The Latino Encyclopedia

Cahbrin, Richard Y Rafael Chabrin
Cavendish, 1996

The Mystic Warriors of the Plains

Mails, Thomas E.
Mallard Press, 1991
A classic encyclopedia of Plains Indian lore, detailed in its research and dramatic in its narrative. The rich text is complemented by 32 color illustrations and nearly 1,000 detailed drawings by the author, describing the lifestyle of the Plains Indians at the height of their culture.

The Native Tribes of North America: A Concise Encyclopedia

Johnson, Michael
Macmillan, 1994
A compact reference work on Native American peoples, from the Canadian Arctic to the Rio Grande. It offers essential basic information on identity, kinships, locations, populations (in aboriginal times and present day), and cultural characteristics of some 400 separately identifiable peoples.

Samguk Yusa (Legends and History of the Three Kingdoms of Ancient Korea)

Ilyon
Yonsei University Press, 1972
It's wise to get back as far in time as possible to find the earliest writer of a story. This is an example of the "history" needed to retell folktales.

Storytelling Encyclopedia: Historical, Cultural, and Multiethnic Approach to Oral Traditions Around the World

Leeming, David Adams, ed.
Oryx Press, 1997
An A-Z reference to multiethnic storytelling.

Tales of a Korean Grandmother

Carpenter, Frances
Charles E. Tuttle Co., 1976
Folktales are a valuable reference. If a writer wants to do a retelling of an ancient story, I suggest trying to find at least three different versions from three different authors.

Voices of Multicultural America:

Notable Speeches Delivered by African, Asian, Hispanic and Native Americans, 1790-1995
Straub, Deborah Gillan, editor
Gale, 1995
230 speeches by 130 people on a wide variety of subjects. Includes biographical info on speakers and information on audience reaction to some of the speeches.

MULTICULTURAL EXPERIENCES ONLINE RESOURCES

African American Mosaic

www.loc.gov/exhibits/african/intro.html
A Library of Congress resource guide to the study of black history and culture.

African American Resources

www.multcolib.org/homework/afrahmc.html
Links to sources on biography and history.

AFRO-American Almanac

www.toptags.com/aama
Documents relating to African American history, culture and literature.

MulticulturalCalendar.com

World religious holidays and festivals explained.

Voice of the Shuttle: Minority Studies

vos.ucsb.edu/browse.asp?id=2721
Links to sites on African American, Arab American, Asian American, Chicano, Immigrant, Jewish American, Multiracial, Native American resources and more.

WWW Virtual Library – American Indians

www.hanksville.org/NAresources
Index to Native American resources.

MYSTERY

How to Write Killer Fiction: The Funhouse of Mystery & the Roller Coaster of Suspense

Wheat, Carolyn
Perseverance Press, 2003
Booklist called this book indispensable. A nuanced guide by an award winning author to structuring not just the mystery novel, but fiction in general.

Secrets of the World's Best Selling Writer: The Storytelling Techniques of Stanley Gardner

Fugate, Francis L. and Roberta B.
Morrow, 1980
Collection from Gardner's notebooks and letters. Advice to other writers and to himself about techniques in writing and selling. Includes in appendices, "Formulae for Writing a Mystery." Gardner was a prolific author of popular literature and the creator of Perry Mason.

The Third Degree

Official newsletter of the Mystery Writers of America (MWA). Good articles and market lists. Memberships available for newcomers and professionals. (See MWA website below)

They Wrote the Book: Thirteen Women Mystery Writers Tell All

Windrath, Helen, editory
Spinsters Ink, 2000

Essays on the crafting mysteries by British and American women mystery writers, including Marcia Muller, Ellen Hart, and Val McDermid.

Writing and Selling Your Mystery Novel: How to Knock 'Em Dead with Style

Ephron, Hallie
Writer's Digest Press, 2005

Practical advice on planning and plotting, with exercises; advice on getting published as well.

Writing Mysteries: A Handbook by the Mystery Writers of America

Grafton, Sue, ed.
Writer's Digest Books, 2002
Essays on all aspects of the genre by 37 luminaries in the field.

Writing Mysteries for Young People

Nixon, Joan Lowery
Writer, 1977
How-to on all aspects of the juvenile mystery from characterization to plotting. Chapters on writing the easy-to-read, middle-grade, young adult, or magazine mystery story. Includes steps, from idea to marketing the final manuscript.

MYSTERY - ONLINE RESOURCES***MysteryNet.com***

Lots of useful resources, including a list of Mystery Writers Organizations.

Mystery Writers of America

www.mysterywriters.org
Premier organization for mystery writers. website has great resources.

SistersInCrime.org

Promotes the professional advancement of women who write mysteries and addresses discrimination against women in the mystery field. A great support network.

PHOTOGRAPHY

When you're doing photo research for a nonfiction article or book, art museums, US government agencies, local historical societies, and museums of natural history are likely to prove the most valuable resources, depending on the subject matter of the particular book or

article. These can be contacted via snail mail or online.

The Library of Congress Prints and Photographs Division

Room 337, James Madison Memorial Bldg.,
First Street and Independence Avenue, S.E.;
Washington, D.C. 20540
Americana of all kinds. Write for a free brochure describing the extent of the collection.

The Library for Photographic Collections

The American Museum of Natural History
Central Park West at 79th Street, NYC
For animal, nature, and anthropological material.

The Metropolitan Museum of Art

Photograph & Slide Library
Fifth Avenue and 82nd Street, NYC
For art and historical material. The library contains photographs of all the paintings, sculptures, prints, drawings, and decorative objects owned by this comprehensive museum, the largest of its kind in the Western Hemisphere.

Photography for Writers

Abrams, Lawrence F.
Entwood Publishing, P.O. Box 268, Wausau, WI 54402-0268
Photography basics (cameras, lenses, film processing), and specifics of how a writer can best combine text and photos.

The Smithsonian Institution

Office of Printing and Photographic Services
National Museum of American History
Washington, D.C. 20560

PHOTOGRAPHY - ONLINE RESOURCES***All You Wanted to Know About Digital Photography***

www.basic-digital-photography.com
Advice and tutorials.

American Historical Images on File: The Native American Experience

www.csulb.edu/projects/ais/nae
Comprehensive collection arranged chronologically from prehistoric to 1900.

Corbis.com

One of the most comprehensive sites for photo research.

Finding Images Online: Directory of Web Image Sites

Berinstein, Paula, 2006
www.berinsteinresearch.com/fiolinks.htm

Large directory of links to image sites by category.

GettyImages.com

Image archive: creative, film, and editorial images.

Internet Public Library, Pathfinder to Historical Photographs

www.ipl.org.ar/ref/QUE/PF/histphotos.html
Introductory advice and links.

Looking for Good Art

www.infotoday.com/searcher/sep04/mattison.shtml

An amazing three part article on finding art and image research online with lots of great links.

New York Public Library Image Collection

www.nypl.org/research/chss/spe/art/photo/research.html
Search over 600,000 images by subject; in the arts, humanities, performing arts and sciences.

Library of Congress: Picture Catalogs Online-Guides, Reference Aids, and Finding Aids

www.loc.gov/rr/print/resource/223_piccat.html
Online directory linking to image catalogs with an emphasis on history and documentary.

Library of Congress: Prints and Photographs Online

www.loc.gov/rr/print/catalog.html
Searchable database.

POETRY & VERSE***The Child as Poet: Myth or Reality***

Livingston, Myra Cohn
Horn Book, 1984
A truly handsome volume. Discusses the writing of poetry by children, but with a wealth of rich material for the adult poet.

Climb into the Bell Tower: Essays

Livingston, Myra Cohn
Trophy Press, 1990

How Does a Poem Mean?

Ciardi, John
Random House, 1990
With imagination, wit, and intelligence, John Ciardi ask readers and writers to consider what goes into a poem, how a poem may mean, and how to recognize poor verse and doggerel. A

must for anyone interested in poetry.

Index to Poetry for Children & Young People: 1993-1997

Wilson, 1998

Indexes by author, title, and subject of children's poetry in collections. Also an index by first line.

An Introduction to Poetry

Kennedy, X. J. & Dana Gioia
Longman, 2005 (11th edition)

Exploring poetry in the traditional as well as contemporary mode, the noted poet X. J. Kennedy examines various elements of the craft of writing. An index of terms makes the book useful for beginners; the excellent examples enhance usefulness.

The Making of a Poem: A Norton Anthology of Poetic Forms

Strand, Mark & Eavan Boland
Norton, 2001

Concise explanation of all the various forms: villanelles, sestinas, sonnets, elegies, patorals, pantoums, odes. Features examples from many poets.

The New Princeton Encyclopedia

of Poetry and Poetics

Preminger, Alex, et al
Princeton University Press, 1993

Everything about poetry; coverage of "every poetic tradition in the world."

One Hundred Years of Poetry for Children

Harrison, Michael, et al.
Oxford University Press, 2006
For Grade 6 and up, organized by subject.

The Oxford Nursery Rhyme Book

Opie, Iona, Peter Opie & Joan Hassall
Oxford University Press, 2006

Children's poetry begins with nursery rhymes. A classic text.

Poem-Making: Ways to Begin Writing Poetry

Livingston, Myra Cohn
HarperCollins, 1991

Written for grades 4-9, this is a wonderful introduction to the mechanics and craft of writing poetry for all ages.

Poetry from A to Z

Janeczko, Paul
Simon & Schuster, 1994

Introduction to forms and types of poems with great examples and exercises to get readers

writing. For grades 5-7, but aspiring poets of all ages will find inspiration.

Poetry Handbook

Deautsch, Babette
Collins, 1982

Very handy, concise dictionary of terms, readable, understandable and lavished with quotations.

A Poetry Handbook

Oliver, Mary
Harcourt, 1994

National Book Award winner writes concisely and passionately about the art and craft of writing poetry.

Poet's Market

Writer's Digest Books, annual

Comprehensive marketing tool for poets, containing market listings in detail: names of editors, addresses, type of poetry needed, payment information, and how to submit.

Poets' Manual and Rhyming Dictionary

Stillman, Frances
Thames & Hudson, 2004

Arranged according to number of syllables.

Seeing the Blue Between

Janeczko, Paul
Candlewick, 2002

Letters from 32 children's poets in which they share advice and inspiration and discuss how they work, along with selected poems representing a variety of styles.

Telling Time

Willard, Nancy
Harcourt Brace, 1993

Though not restricted to poetry, these essays offer Willard's unique perspective on the relationship between personal experience and writing.

POETRY - ONLINE RESOURCES

Academy of American Poets

www.poets.org

The Poetry Archives

www.emule.com/poetry

Contains thousands of public domain poems.

The Poets' Corner

www.theotherpages.org/poems

Thousands of poems, searchable by author, title and subject.

Poetry Portal

www.poetry-portal.com

Directory of worldwide links to poetry sources.

SCIENCE & NATURE

Animal: The Definitive Visual Guide to the World's Wildlife

Wilson, Don E. & David Burnie
DK Adult, 2001

Exquisite photograph and information about habitats, behavior, etc. with charts and maps.

Biographical Encyclopedia of Science and Technology

Asimov, Isaac
Avon, 1976

This paperback volume describes the lives and achievements of 1,195 great scientists from ancient times to the 1970s.

Book of Mammals, Volumes I & II

National Geographic Society, 1981

This set is a must for animal/mammal research. Well-documented information on mammals with details (size, weight, habitat, food, life span, reproduction, order, color photograph, map, and more). Glossary at end of Volume II.

Encyclopedia of Animals: A Complete Visual Guide

McKay, George, et al
UC Press, 2005

Good general reference to animal kingdom with full color illustrations and line drawings.

The New Encyclopedia of Aquatic Life

Campbell, Andrew & John Dawes
Facts on File, 2004

Written in true alphabetical encyclopedia form. Expert consultants are listed who presumably checked accuracy. Contains black-and-white drawings and color photos.

Encyclopedia of Mammals

Macdonald, David, ed.

Facts on File Natural Science Library, 2001
Contributions by experts in the field. Arranged by scientific classification with introduction. Photos and color drawings.

Gorillas in the Mist

Fossey, Dian
Houghton, 1983 (movie tie-in edition, 1988)

Grzimek's Animal Life Encyclopedia

Grzimek, Dr. H.C. Bernhard, ed.

RELIGIOUS TOPICS

The Anchor Bible Dictionary

Freedman, David Noel, ed
Doubleday, 1994 (CD-ROM, 1998)
Comprehensive and scholarly compendium of issues in the field of bible studies including Old and New Testament, Apocrypha, Dead Sea Scrolls, and the Nag Hammad texts.

Celebrate! The Complete Jewish Holidays Handbook

Ross, Leslie Koppelman
Jason Aronson, 1996
Comprehensive non-denominational resource on the history and customs of Jewish holidays.

Encyclopedia of African and African American Religions

Glazier, Stephen
Routledge, 2001
Extensive and in-depth coverage of religions in Africa and their influence on African-American religious life.

Encyclopedia of African American Religions

Murphy, Larry G. ed,
Garland Publishing, 1993
Covers founders of larger African American religious groups, descriptions of denominations, groups and organizations.
Encyclopedia of American Religions
Melton, J. Gordon
Gale, 2002
Comprehensive and scholarly.

Encyclopedia of Eastern Philosophy and Religion

Schreiber, Ingrid Fischer, et al
Shambhala Pub. 1994
Covers Buddhism, Taoism, Tibetal Buddhism, Hinduism and Zen.
Comprehensive and scholarly.

Encyclopedia Judaica

Roth, Cecil
Keter, 1972, supplements through 1994
A 26-volume English-language encyclopedia of the Jewish people and their faith.

Encyclopedia of Native American Religions

Hirschfelder, Arlene & Paulette Molin
Facts on File, 2001
Good introduction to Native American beliefs, ceremonies and religions.

The Year of the Gorilla
Schaller, George B.
University of Chicago Press, 1964

SCIENCE & NATURE - ONLINE RESOURCES

Animal News Center

www.anc.org
News about animals – pets, wildlife, farm and lab – from around the world.

Avibase

www.bsc-eoc.org/avibase/avibase.jsp
Database with records of over 32,000 bird species and subspecies, distribution data and maps.

eNature.com

Includes field guides to birds, plants, shells, insects, mammals, regional wild life and more.

Geology.com

Earth science news, dictionary, maps, satellite images, and more.

National Aeronautics and Space Administration (NASA)

www.nasa.gov

Natural History Museums and Collections

www.lib.washington.edu/sla/natmus.html
Directory of links worldwide.

Paleontology Portal

www.paleportal.org

Plants Database

plants.usda.gov
Database of regional and state characteristics, fact sheets plant guides, and 25,000+ images.

Public Library of Science

www.plosbiology.org
PLoS Biology is a peer-reviewed, open-access journal published by the Public Library of Science (PLoS), a non-profit organization committed to making scientific and medical literature a public resource.

Science Gateway

www.academicinfo.net/subsci.html
Exhaustive directory of links to all subjects scientific.

Wildfinder

www.worldwildlife.org/wildfinder
A map-driven database of more than 26,000 birds, mammals, reptiles, and amphibians that allows users to discover where species live.

Gale, 2003
Grzimek, who was director of the Frankfurt Zoological Gardens, gathered entries from other experts around the world to compile this 13-volume zoology encyclopedia. Most large libraries have it, but the paperback edition is a good investment if you're writing about animals.

Firefly Atlas of the Universe

Moore, Patrick
Firefly Books, Ltd. 2003
This book gives up-to-date information on the solar system, stars, and galaxies. It has many star maps, maps of the moon and planets, and tables. Be sure to get the latest edition of this book.

The Natural History of the Universe

Ronan, Colin
Random House, 1995
Past, present and future of the universe; illustrated glossary.

The New Encyclopedia of Mammals

Macdonald, D.
Oxford University Press, 2001

The New York Public Library Desk Reference, 4th Edition

Hyperion, 2002
This 1,016-page volume is packed with answers to the most frequently asked questions, as well as easy-to-read charts, graphs, and tables, insightful sidebars, full-color maps, and illustrations, plus cross-references and web addresses to aid more in-depth research.

Oxford Dictionary of Science

Oxford University Press, 2006
Covers biology, chemistry, physics, earth sciences and astronomy.

The Whitetail Deer: A Year's Cycle

Stadtfeld, Curtis K.
Dial Press, 1975

Women in the Field, America's Pioneering Women Naturalists

Bonta, Marcia Myers
Texas A & M University Press, 1991
Biographies of 25 women naturalists from the late 18th century through the early 20th century. Good bibliography.

World of the White-Tailed Deer

Rue, Leonard Lee, III
Lippincott, 1962

Encyclopedia of Religion

Eliade, Mircea, ed
Macmillan Reference, 2004
One of the most important reference works of the millennium according to Library Journal.

Forward Newspaper (English Edition)

Forward Publishing Co. Inc.
Contemporary American/international Jewish issues. Very literate with heavy emphasis on the arts and language.

A Guide to Jewish Religious Practice

Klein, Isaac Jewish Theological Seminary of America, 1979
A guide to the further understanding of the rites, ceremonies, liturgy, and ritual of Judaism.

Hadassah Magazine

Contemporary articles on art, music, women's issues in the US and Israel.

The Jewish Holidays: A Guide and Commentary

Strassfeld, Michael
Harper and Row, 1985
Good background material to the history, values, and practices of the Jewish holy days.

Living a Jewish Life

Diamant, Anita and Howard Cooper
Harper Perennial, 1991
An excellent introduction to Jewish holidays, life cycle, synagogue, and home observance.

Mennonite Encyclopedia

Kran, Cornelius
Mennonite Publishing, 1990

New Catholic Encyclopedia

McDonald, William J.
McGraw-Hill, 1967, supplements to 1997

The Spiritual Life of Children

Coles, Robert
Mariner Books, 1991
Fascinating interviews by Harvard child psychiatrist with 500 Christian, Jewish, Islamic and agnostic children on their thoughts about God and religion.

Unger's Bible Dictionary

Unger, Merrill F.
Moody Press, 1988
Four emphases characterize this dictionary: archeological, historical-geographical, biographical, and doctrinal. Nonsectarian Biblical doctrines are presented.

RELIGIOUS TOPICS - ONLINE RESOURCES**Buddhanet.net**

Source for information and resources on Buddhism.

Catholic Encyclopedia

www.csn.net/advent/cathen

Internet Sacred Text Archive

www.sacred-texts.com/index.htm
Free archive of works of worldwide religion, mythology, and folklore.

Islam: Resources for the Study of Islam

www.uga/islam
Links to many resources on Islam and Muslims.

Judaism and Jewish Resources

shamash.org/trb/judaism.html
Comprehensive. Links to libraries, museums, sites on art, archaeology, and the Hebrew and Yiddish languages, as well as Israeli culture and government, US agencies in Israel, Jewish history and the Holocaust, holidays, observances, and more.

Library of God

www.gate.net/~critch/libraryofgod

My Facts Page: World Religion Resource

www.refdesk.com/factrel.html

The New Testament Gateway

www.ntgateway.com
Directory of internet links to information on all aspects of the New testament. Organized by subject: history, women, reference, biography, maps, religion, and more.

Religion Writers Online Library

www.religionwriters.com/library.php
Vast and diverse directory of links to all subjects related to religion.

Speaking of Faith

speakingoffaith.publicradio.org
Website for the public radio show. Articles on many aspects of world religion and spirituality.

World Religion Resources

www.refdesk.com/factrel.html
Links to religious denominations.

USING HISTORICAL ASSOCIATIONS EFFECTIVELY

by Alexis O'Neill | *California—Ventura/Santa Barbara Regional Advisor*

Historical associations can hold unimaginable treasures for you—if you know how to access them. What it takes is a little homework, focused searching and appropriate research etiquette.

DO YOUR HOMEWORK

Before you even think about using specialized collections, read everything you can on and around your subject. You won't want to waste time reading general sources at the historical association (HA) site where hours and staff time are limited. Instead, use the HA to dig for unique sources of information.

Understand how historical associations work. The HAs I'm most familiar with have boards of directors, small (under) paid staffs, and as many volunteers as they can find. These associations collect and save information for either a town, city, county or state, depending on their mission. Research facilities vary widely. I've worked in multi-storied centers, but I've also taken notes in a closet on top of a file cabinet. Typically, though, the HA will have a room with library tables that can accommodate maps and oversize materials. Seating goes to the first ones to arrive. Hours vary but are usually restricted.

Try to be knowledgeable about the collection. A phone call to the HA, a brochure or inquiry at the local library can tell you what the collection may focus on. For example, Cornell University published what is nicknamed the Red Book Guide, a series which lists historical resources by county throughout New York State. Studying documents like these ahead of time might give you new leads to explore—or may steer you away from collections that might not be profitable to your project.

Understand that most historical associations today collect only those items that help interpret the life and times of that specific region. The more familiar you are with the region, the more efficient your searching will be.

FOCUS YOUR SEARCH

Advance notice can be useful. If you're traveling a distance to the HA, you might want to write a letter to the research librarian before you go. Tell what your project is about and list the key information you wish to research. This gives the HA time (if possible) to consider materials before you arrive. However, since some researchers never follow up on their requests, staff members usually don't begin the search until you come and sign in. Your letter will serve as a useful guide at that time.

Know that retrieval systems vary. Typically, you won't be allowed to browse the stacks like you can in a library. Staff will pull only what you request. Most HAs have their own unique

system of filing materials, so you'll be expected to use their card files, indexes and coding systems to locate appropriate topics. You'll fill out a request form and a staff member will retrieve the material. Some materials may require a day or two to locate, so be prepared. All materials must be used on-site.

Prioritize your wish list. Request the most important materials first. Then look for those gems in the more obscure sources.

Use tools of the trade. Pens are poison to historical documents, so you will be asked to take notes in pencil. (The Bic or Scripto plastic mechanical pencils are great: points always stay sharp.) Oils from your hands make permanent marks. So, if you are handling original documents, artifacts, or photographs, you will probably be asked to wear white gloves. (Usually, HAs have a supply of these thin cotton coverings.) I have been in a few places that don't require pencils and gloves, but believe me, once you understand why they're so important, you'll want to use them. These precautions keep items from being damaged, ruined or worn out over time.

Be a defensive note-taker. Remember those "unique" classifications systems each HA has? Whether you use note cards or sheets of paper, make a habit of documenting each source of information carefully. Besides the regular bibliographic data, I record the current date, where I am, and all the HA information I need to locate that specific item again. This might include the title on a file folder, the painted number on an artifact, the drawer from which it came—anything useful. This habit has paid off for me more than once.

Bring money for fees. Some HAs charge non-members to use their research facilities, others appreciate a donation. All HAs I've worked with charge a fee for photocopying material. Steel yourself: there's usually a policy about what can be copied. Old books with fragile bindings are out; prepare to take notes. Photocopying is usually done by staff members as time permits. I have waited up to a week for some copies, but generally I receive them at the end of that day or the next.

About photographs: usually, if you want a copy just for reference, it will be done on the copier. However, if you want a duplicate photo on photographic paper, it will be sent to a specialist and will take time. The price of the photo is determined by how the researcher plans to use it. (There's a higher fee if it is to be used in a book.) Ask for the HAs policy when you arrive.

APPLY PROPER RESEARCH ETIQUETTE

Don't be a hit-and-run researcher. I've worked with HAs on both coasts. The worst nightmare consists of the "RV Raiders" who "drop by" and say, "Give me everything you have on the

Smith family. Now.” Hurried researchers also do desperate things—like tear pages out of irreplaceable books or slipping photographs into their notebooks. This is criminal. People who do this are stealing history.

Be sensitive. Your research project is only one among thousands staff members address each year. Don’t expect them to chat about it with you. Don’t worry if they aren’t as excited as you are about what you find. Resist the temptation to share what you discover, no matter how juicy. It interrupts others in their work and takes staff away from other duties. They’ll read it in your book, anyway!

Give due credit and share the results. Always acknowledge HAs in your book for information and photos you use. And, if you can, send them a complimentary copy of your book. It will be a reference for future researchers. ☺

TIPS FOR RESEARCHING A CULTURE DIFFERENT FROM YOUR OWN

by Sherry Garland

Immerse yourself in the culture.

- » If possible, travel to the setting of your book to learn the weather, plants, animals, smells, sounds, colors, etc. of the country.
- » If you cannot travel to the country itself, visit American subcultures. For example, if you cannot travel to China, then travel to San Francisco’s Chinatown to observe sights, sounds, and smells.
- » Attend festivals, religious ceremonies, weddings, parties, etc.
- » Eat at restaurants from that culture; shop at their grocery stores; learn how their foods look, smell, taste, and feel. Try to cook some of their more popular recipes.
- » Watch their movies at theaters or rent movies at specialty stores; listen to their music; learn some of their language.

Get to know members of the culture; develop genuine friendships.

- » Visit their homes. Eat their foods, obey their customs. Show respect and never mock their beliefs. Ask millions of questions about their homeland, customs, foods, clothes, languages, occupations, plants, animals, famous sights, etc.
- » Ask them to explain certain activities, costumes, etc. at festivals, ceremonies, parties, or other functions.
- » Learn their superstitions and beliefs.
- » Learn their holidays—how and why they are celebrated.
- » Have a basic understanding of their religion.
- » Get to know children of this culture—are they treated differently than American children? Observe family interactions, attitudes, mores.

- » Locate members of the culture who lived in the same locale as your novel’s setting, and also members of the culture who have or had the same occupations as the characters in your novel.
- » Read autobiographies or novels written by members of the culture, especially those set in the home country.

Understand the culture’s history.

- » Your people’s history influences your life, whether you are a descendant from African slaves, Aztec farmers, or Irish immigrants. Read several books about the culture until you have a basic knowledge of its history, both ancient and modern.
- » Ask members of the culture who their historical heroes are.

Understand the culture’s literature.

- » Learn the culture’s legends and folktales. If you cannot find them in books, then ask members of the culture to tell you some popular legends and folktales.
- » Read English translations of their country’s most famous poetry, sagas, ballads, novels, or other literature.

Obtain physical descriptions of your setting if you can’t travel there yourself.

- » Consult travel guides, especially those with photos and street maps.
- » Consult photo-journalist books.
- » Study videos or slides taken by visitors to the locale.
- » Watch movies set in that locale.
- » Interview people who once lived in your novel’s setting or tourists who have traveled there. ☺



ESSENTIAL REFERENCE BOOKS ON WRITING & ILLUSTRATING FOR CHILDREN & TEENS

by Lee Wind

I imagine you're at a dinner party. The food? Your favorites. The guests? Some of the top authors, illustrators, and author/illustrators working in children's literature today. We're joined by a book seller, an agent, an art director, a lawyer, a few poets, and an editor. The conversation? Not their National Book Awards and Honors, SCBWI Golden Kite Awards, or Sid Fleischman Humor Awards; not their Caldecott Honors, or Geisel Medals, or *New York Times* best sellers; not even the moment when one of them published his three hundredth book for children.

What these more than twenty-five experts* are talking about are the books on craft that inspire them, that are must-reads, and that they recommend. You're scrambling for a pen and paper, but relax—I'm your note-taker, and I've made some fantastic lists of their favorites.

It was fascinating to see so much crossover: books for writers recommended by illustrators, and books for illustrators that writers found essential. As Jane Yolen said, "If you can get into the head of an illustrator, you will write a more illustratable book."

So sit back, sip your favorite drink, and picture yourself so much richer for all the information in these remarkable resources.

The Top Nine Recommended Books on Writing

These are the books that were on more than one short list. In fact, *Bird by Bird* won the race, with eight total recommendations!

Bird by Bird: Some Instructions on Writing and Life, by Anne Lamott (Anchor Books, 1995)

"Smart and fun. She gives permission to write badly."

"Lamott uses laughter, tears, and practical advice (write shitty first drafts) to persuade readers they're not alone in an admittedly crazy art/business."

"I recommend this book to anyone who is involved in a creative process of any kind because it allows us to believe that we aren't alone and that we aren't crazy."

"Tender and hilarious and sharp-edged all at once. This is the book to read when you get a rejection and think maybe you'll give up. And then you won't."

"She talks about telling the truth—your truth, which I believe is the most important thing I can teach my students."

"Invaluable and inspiring."

On Writing: A Memoir of the Craft, by Stephen King (Scribner, 2000)

"Offers tough love, and he pulls no punches about the hard work and joys of writing."

"The grown-up map to writing for . . . adults. YA writers are writing for adults-in-waiting, after all."

"Smart and eye-opening."

Dear Genius: The Letters of Ursula Nordstrom, collected and edited by Leonard S. Marcus (HarperCollins, 1988)

"Meet an old-school editor who supported writers and helped them through the revision process, filled with gems about the creative process."

"It is reassuring to know that even the best authors struggled in the process of creating books that are now classics."

"Ursula Nordstrom was a wicked-funny letter writer."

The Complete Idiot's Guide to Publishing Children's Books, by Harold Underdown (Alpha Books/Penguin, 2008)

"I'm constantly opening Harold's book and gasping, 'So, *that's* how it works!' For me, it's essential."

"Because it's so clearly laid out and because I know Harold, and he knows whereof he speaks . . . and he is continually updating this book to keep current in this quickly changing landscape."

* Please know that any omissions to these lists are mine and mine alone. Having said that, my thanks to the experts who so kindly shared their recommendations: M. T. Anderson, Peter Brown, Priscilla Burris, Kathleen Duey, Terri Farley, Candace Fleming, Marla Frazee, Esther Hershenhorn, Bonnie Berry LaMon, David LaRochelle, Aileen Leijten, Alvina Ling, Katherine Linka, Laurent Linn, Mac McCool, Kate Messner, Ann Whitford Paul, Dan Santat, Ruta Sepety, Melissa Sweet, Richard Jesse Watson, April Halprin Wayland, Tina Wexler, Mo Willems, Dan Yaccarino, and Jane Yolen.

Children's Books and Their Creators: An Invitation to the Feast of Twentieth Century Children's Literature, by Anita Silvey (Houghton Mifflin Harcourt, 1995)

"Belongs on every children's book writer's shelf. Readers meet the best of the best, especially of the last fifty years of the twentieth century—authors, illustrators, editors, formats, genres, in more than eight hundred well-written entries."

The Forest for the Trees: An Editor's Advice to Writers, by Betsy Lerner (Riverhead Trade, 2010)

"Useful, practical ways to understand and use various writing skills—and writing in general. I loved her clarity."

Story: Substance, Structure, Style and the Principles of Screenwriting, by Robert McKee (ReganBooks, 1997)

"What he has to say about the way that character should influence plot is useful even to those who aren't writing screenplays."

The Writer's Journey: Mythic Structure for Writers, by Christopher Vogler (3rd edition, Michael Wiese Productions, 2007; audio version: *Using Myth to Power Your Story*, Writer's AudioShop, 2002)

"Young protagonists are all on a journey to change and grow and leave their old selves behind."

Writing Fiction: A Guide to Narrative Craft, by Janet Burroway, Elizabeth Stuckey-French, and Ned Stuckey-French (8th edition, Longman, 2010)

"Clear and comprehensive with an excellent discussion of characterization."

The Top Seven Recommended Books on Illustrating

These are the books that were on more than one short list. *Writing with Pictures* won the overall race, with a total of ten recommendations!

Writing with Pictures: How to Write and Illustrate Children's Books, by Uri Shulevitz (Watson-Guptill, 1997)

"It's great for stepping back and pondering the anatomy of a picture book and why we do what we do. The printing techniques and technologies have evolved quite a lot since this was written and illustrated, but the main elements of visual storytelling he covers apply to all books of any decade."

"A must-have for anyone who is serious about developing their craft."

"An indispensable guide to picture book illustration. Shulevitz covers most aspects of the craft from concept to publication; including character development, sequencing, rhythm, storyboard, book dummy, spatial relationships, composition, technique, and style."

"He looks at everything, the whole book cover to cover, layout, page turns, emotional effect, etc."

"Breaks down the process of telling stories with pictures into easy-to-understand steps and exercises. Invaluable. And from a master."

Children's Writer's & Illustrator's Market Book (Writer's Digest Books, annual)

"A vitally important resource book, updated annually . . . Relevant articles inform, educate, advise, challenge, and inspire."

"A comprehensive marketing resource, which includes current listings of publishers, magazines, agents and art reps, and more. (Earlier *CWIM* annuals should not be overlooked, as they are packed with timeless

interviews with publishing pros.)"

"The best and most up-to-date source for information about the whole children's book industry."

Picture This: Perception and Composition, by Molly Bang (Bulfinch Press, 1991; retitled as *Picture This: How Pictures Work*, Chronicle Books, 2000)

"Provides fun, dynamic teaching throughout, from using simple forms we know well, such as triangles and horizontals, to the effect color can have on those forms and shapes. A great book for helping us see through artists' eyes what can make for extraordinary images and compositions."

"It makes us aware of intuitive principles of making pictures, many of which we already maybe do but have never consciously thought about before."

Show and Tell: Exploring the Fine Art of Children's Book Illustration, by Dilys Evans (Chronicle Books, 2008)

"This anthology features twelve contemporary illustrators, focusing on their work while examining the deeper currents . . . An enlightening look into the effective use of illustration."

"It's like a master class in how to look at art, learn from the best, and think about your own storytelling in new ways."

Bird by Bird, by Anne Lamott (as on previous page)

How to Draw Comics the Marvel Way, by Stan Lee and John Buscema (Touchstone, 1984)

"It gives most artists all the essential tools they need to study composition, design, and basic figure drawing."

The Elements of Style, by William Strunk & E. B. White (4th edition, Longman, 1999)

"There are at least five copies around my house and studio. I look at it not only as a bible for writing, but apply its wisdom to making art—say what you need to say as simply as possible."

More Recommended Books on Writing

100 Best Books for Children: A Parent's Guide to Making the Right Choices for Your Young Reader, Toddler to Preteen, by Anita Silvey (Mariner, 2005)

"The books that every children's author and illustrator should know," (including anecdotes about their creation).

The Artist's Way: A Spiritual Path to Higher Creativity, by Julia Cameron with Mark Bryan (G. P. Putnam's Sons, 1992)

A twelve-week program to recover your creativity from a variety of blocks, replacing them with artistic confidence and productivity. From morning pages to artist dates to the importance of "filling the well," this book is full of tools, exercises, and inspiration.

Alone with All That Could Happen: Rethinking Conventional Wisdom About the Craft of Fiction Writing, by David Jauss (Writer's Digest Books, 2008)

"My all-time favorite craft book for so many reasons, just because David Jauss is brilliant and writes in a way that explains, details, amuses, and resonates."

The Anatomy of Story: 22 Steps to Becoming a Master Storyteller, by John Truby (Faber & Faber, 2007)

"It's a great one for considering how your characters relate to one another and how their desires, flaws, and actions all intersect."

Anatomy of Nonfiction: Writing True Stories for Children, by Margery Facklam and Peggy Thomas (Writer's Institute Publications, 2011)

Step-by-step instructions for developing nonfiction articles and books, covering resources, ways to organize your research, markets, and nonfiction techniques used in history, biography, science and nature, how-to, and self-help.

Art and Fear: Observations on the Perils (and Rewards) of Artmaking, by David Bayles and Ted Orland (Image Continuum Press, 2001)

"Bottom line: It's okay to be afraid. That's part of making art. You just have to be brave, too."

Biography: A User's Guide, by Carl Rollyson (Ivan R Dee, 2008)

Written in an encyclopedic fashion to "show that biography has many . . . dimensions."

By Cunning and Craft: Sound Advice and Practical Wisdom for Fiction Writers, by Peter Selgin (Writer's Digest Books, 2007)

"Selgin clearly presents the elements of narrative—character, plot, point of view, voice, theme, and dialogue—as well as revision, offering easily understandable explanations and examples."

Characters and Viewpoint (Elements of Fiction Writing), by Orson Scott Card (Writer's Digest Books, 2011)

"Some great visuals that really helped with distance (close-in/limited vs. distant) as well as pros/cons to POV choices."

Characters, Emotion & Viewpoint: Techniques and Exercises for Crafting Dynamic Characters and Effective Viewpoints (Write Great Fiction), by Nancy Kress (Writer's Digest Books, 2005)

"Practical and useful for understanding omniscient POV issues."

Children's Writer's Word Book, by Alijandra Mogilner (Writer's Digest Books, 2006)

"To check the grade level of every word."

From Where You Dream: The Process of Writing Fiction, by Robert Olen Butler (Grove Press, 2006)

"What does your character want? I struggled with this question, feeling that often characters themselves don't know what they want. Butler's chapter on longing answers this question by showing writers that characters can be motivated by ambiguous feelings or hungers they are *only now* discovering."

Made to Stick: Why Some Ideas Survive and Others Die, by Chip Heath and Dan Heath (Random House, 2007)

"Mark Twain said, 'A lie can get halfway around the world before the truth can even get its boots on.' This book explores creating concepts, ideas, and fiction that 'sticks' in a way that readers and the public will remember them forever."

Old Friend from Far Away: The Practice of Writing Memoir, by Natalie Goldberg (Free Press, 2009)

"This book is geared toward writing memoir, but I found it extremely helpful for tapping into emotional and attentive states of thought . . . [It] contains a series of associative writing prompts that are particularly useful for capturing emotions and tactile detail."

Poem Making: Ways to Begin Writing Poetry, by Myra Cohn Livingston (HarperCollins, 1991)

"Written for children, but is a must for anyone wanting to write poetry for young people. She covers sound, rhyme, rhythm, poetic techniques, and poetic forms clearly and simply."

Random House Webster's Word Menu, by Stephen Glazier (Ballantine Books, 1997)

"A thesaurus/reverse dictionary/almanac with genius categories. Writing a scene in a restaurant? Turn to *eating verbs* (*savor, gorge, nosh* . . .), and a few pages on you'll see *cutting techniques*, and pretty soon you're deciding if assault with a *trivet, trussing needle, or Spork* best suits your story. This is my new favorite because you don't have to know what you're looking for to find it."

Real Revision, by Kate Messner (Stenhouse Publishers, 2011)

Revision strategies from Kate and forty other children's authors, with exercises and sections on character development, pacing, returning to research, word choice, and cutting.

S Is for Story: A Writer's Alphabet, by Esther Hershenhorn (Sleeping Bear Press, 2009)

An abecedarian (ABC) book on how to create good stories. Written for kids, but with lots of inspiration, advice, and tools for adult writers as well.

Save the Cat: The Last Book on Screenwriting You'll Ever Need and *Save the Cat Strikes Back: More Trouble for Screenwriters to Get Into . . . and Out Of*, by Blake Snyder (Michael Wiese Productions, 2005, and Save the Cat! Press, 2009)

"These are actually books about screenwriting . . . but the same things that play into a great film are also essential in great novels. Lots of practical, try-it-right-now activities for plotting, conflict, and pacing."

Second Sight: An Editor's Talks on Writing, Revising & Publishing Books for Children and Young Adults, by Cheryl B. Klein (Asterisk Books, 2011)

Self-professed "narrative nerd," continuity editor on the last two Harry Potter books, and executive editor at Arthur A. Levine Books (Scholastic), Cheryl Klein compiles her conference talks and blog posts. This Kickstarter-funded and self-published book culminates in essays on point, character, plot, voice and "25 Revision Techniques."

The Spying Heart: More Thoughts on Reading and Writing Books for Children, by Katherine Paterson (Puffin, 1990)

"Whenever I need to be reminded of the true, deep, and real reasons I write for children, I pull out this book and open it to any page."

Steering the Craft: Exercises and Discussions on Story Writing for the Lone Navigator or the Mutinous Crew, by Ursula K. Le Guin (The Eighth Mountain Press, 1998)

"Great chapter with examples for each POV based on the same

scene/characters but from different POVs.”

Take Joy: A Writer's Guide to Loving the Craft, by Jane Yolen (Writer's Digest Books, 2006)

A guide to dealing with what writers struggle with: voice, beginnings and endings, rejection, the technical aspects of writing, and coming up with an idea. As Jane explains, “Save the blood and pain for real life, where tourniquets and ibuprofen can have some chance of helping. Do not be afraid to grab hold of the experience with both hands and take joy.”

The Teachers & Writers Handbook of Poetic Forms, edited by Ron Padgett (Teachers and Writers Collaborative, 2000)

Defines and gives examples of poetic terms and forms.

What's Your Story? A Young Person's Guide to Writing Fiction, by Marian Dane Bauer (Sandpiper, 1992)

“Newbery Medalist Bauer wrote this book for middle-schoolers . . . Fiction writers see instantly: *who* our character is, *what* he wants/needs, and *why* must drive our stories.”

Writing & Critique Group Survival Guide: How to Give and Receive Feedback, Self-Edit, and Make Revisions, by Becky Levine (Writer's Digest Books, 2009)

Tools to hone your editing skills and deepen your understanding of how to revise your own work as well as someone else's. With worksheets, sample critiques, and examples.

Writing Changes Everything: The 627 Best Things Anyone Ever Said About Writing, edited by Deborah Brodie (St. Martin's Press, 1997)

“Whenever you're in a funk about your work, this book, full of wonderful quotes about writing and the creative life, will surely have something that will lift your spirits and help you through difficult times.”

Writing It Right! How Successful Children's Authors Revise and Sell Their Stories, by Sandy Asher (Writer's Institute Publications, 2009)

Behind-the-scenes look at how twenty accomplished children's authors tackled actual revisions on their own stories. Includes the nine essential questions that editors use to evaluate manuscripts every day.

The Writing Life, by Ellen Gilchrist (University Press of Mississippi, 2005)

The National Book Award Winner's essays on writing, teaching, and other writers who inspired her (from Shakespeare to Eudora Welty). “Her wit, intelligence, and candor are wildly inspiring.”

Writing the Breakout Novel and *Writing the Breakout Novel Workbook*, by Donald Maass (Writer's Digest Books, 2002, and Writer's Digest Books, 2004)

Details the elements that all breakout novels share—regardless of genre—and shows writing techniques to make your own books stand out. Covering time and place, subplots, characters, themes, narrative tension, and developing an inspiring premise. (The workbook is loaded with great exercises.)

Writing the Natural Way, by Gabriele Rico (Tarcher, 2000)

“Explores left-right brain science, and then gives step-by-step directions and illustrations on its application for students, authors, and anyone else who writes. I use her techniques daily because they work

like butterfly nets to catch fleeting thoughts.”

The Writer's Guide to Crafting Stories for Children, by Nancy Lamb (Writer's Digest Books, 2001)

“Explains structure, plotting, characterization, and everything you need to know about writing for children . . . with exercises at the end of each chapter.”

The Nuts and Bolts Guide to Writing Picture Books, by Linda Ashman (Linda Ashman, 2013)

“A practical, “nuts and bolts” handbook for new writers based on everything I've learned over the years.”

“Clearly written, well-organized, and loaded with practical information, the guide would make an excellent textbook for creative writing classes and for the do-it-yourselfer.”

More Recommended Books on Illustrating

Angel in the Parlor: Five Stories and Eight Essays and *Telling Time: Angels, Ancestors, and Stories*, by Nancy Willard (Bookthrift Co, 1983, and Mariner Books, 1993)

“Pure genius. Nancy shares rich insights into the creative process. Both copies of her books are held together by a thread because I've read them countless times. They sit on my nightstand where I can refer to them whenever I need inspiration.”

Artist to Artist (Philomel Books, 2007)

“An anthology of twenty-three major illustrators talking about their work. Each contributor has included an unusual self-portrait, a childhood photograph and early drawing, sketches, their work shown in stages, and a photo of their work space.”

Caldecott & Co.: Notes on Books & Pictures, by Maurice Sendak (Farrar, Straus and Giroux, 1988)

The legendary illustrator's essays and musings on writing and illustrating for children, exploring both his critiques of other illustrators' work and an autobiographical section on his own contributions to the art of the children's book.

The Carrot Seed, by Ruth Krauss and Crockett Johnson (first published in 1945; 60th Anniversary Edition by HarperCollins, 2004)

“It is handy to keep this profound little picture book around for the days when you feel like things aren't going well and you need to bolster your confidence.”

Children's Book Illustration and Design, edited by Julie Cummins (PBC Library of Applied Design, 1992)

“Insightful look into the lives and work of eighty-plus acclaimed children's book illustrators. I love reading about other illustrators, how they solve visual problems, and what sparks them.”

Children's Picturebooks: The Art of Visual Storytelling, by Martin Salisbury and Morag Styles (Lawrence King Publishers, 2012)

“An historic overview of picture books through the ages.”

Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist, by Will Eisner (W. W. Norton & Company, 2008)

Based on Will's course at New York's School of Visual Arts, this book

reveals the basic building blocks and principles of comics, including imagery, the frame, and the application of time, space, and visual forms.

Drawing Words and Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond: A Definitive Course from Concept to Comic in 15 Lessons, by Jessica Abel and Matt Madden (First Second, 2008)

A course on comic creation centered on storytelling, with chapters on lettering, story structure, and panel layout, culminating in making a finished comic.

Framed Ink: Drawing and Composition for Visual Storytellers, by Marcos Mateu-Mestre (Design Studio Press, 2010)

Using lessons learned from working in the comic and movie industries, Mateu-Mestre shares his step-by-step system for how to make the audience *feel* the story while they are *reading* the story.

How to Make Webcomics, by Scott Kurtz, Kris Straub, Dave Kellet, and Brad Guigar (Image Comics, 2008)

Advice on how to create compelling characters, develop a solid comic strip, build a website, forge a community, and start earning money from your webcomic . . . without having to sell your soul.

How to Write and Illustrate Children's Books and Get Them Published, edited by Treld Pelkey and Felicity Trotman (Writer's Digest Books, 2000)

"Lots of great general information about the industry and about submitting work to publishers."

Illustrating Children's Books: Creating Pictures for Publication, by Martin Salisbury (Barron's Educational Series, 2004)

From media and materials to composition and typography, this book "covers a lot of territory" and includes artwork examples.

Interaction of Color, by Josef Albers (Yale University Press, 1963)

Color studies demonstrating the principles of color relativity, intensity, and temperature, vibrating and vanishing boundaries, and the illusions of transparency and reversed grounds.

The Original Art Catalog (The Society of Illustrators, annual)

The exhibition catalog of the annual show of the best children's book illustration at the Society of Illustrators. "The best way to see what books, art styles, subjects, and mediums are currently being published. Also, it credits the artist, publisher, art director, editor, and author of each book—a great research tool!"

Talking with Artists, Volumes I, II, and III, by Pat Cummings (Simon & Schuster, 1992, Simon & Schuster, 1995, and Clarion Books, 1999)

Pat's conversations with more than forty luminaries of children's book illustration, with "childhood photos and drawings, pictures of their studios, and sample illustrations from published books. At the back of the book, each artist shares their secret techniques."

Understanding Comics, by Scott McCloud (William Morrow Paperbacks, 1994)

Looks at the history, meaning, and art of comics and cartooning.

Writing Picture Books: A Hands-On Guide from Story Creation to Publication, by Ann Whitford Paul (Writer's Digest Books, 2009)

"It's as important for an illustrator to understand the writing process for a picture book as it is for a writer to understand the value and dynamics of picture in a picture book. This is an excellent resource. Ann walks you through the picture book process with experience, perception, and practical advice."

Recommended Biographies

A number of our experts spoke about biographies of other children's book authors and illustrators as sources of inspiration. Here are the ones they mentioned:

Beatrix Potter's Art, by Anne Stevenson Hobbs (Frederick Warne, 1989)

Margaret Wise Brown: Awakened by the Moon, by Leonard S. Marcus (Harper Paperbacks, 1999)

The Pooh Sketchbook: Drawings by Ernest H. Shepard for the Pooh Stories by A.A. Milne, edited by Brian Sibley (E. P. Dutton, 1982)

Self-Portrait: Trina Schart Hyman, by Trina Schart Hyman (HarperCollins, 1981)

Tomie dePaola: His Art & His Stories, by Barbara Elleman (Putnam, 1999)

If you have a favorite book on the craft of writing and/or illustrating for children and teens that isn't mentioned, please let me know at iamleewind@gmail.com. Include why it's your favorite, and I'll post them on SCBWI: The Blog (scbwi.blogspot.com). Thanks!

GRANTS, FELLOWSHIPS, RESIDENCIES, & RETREATS

by Melissa Stewart

SCBWI



DIRECTORIES
& RESOURCES

GENERAL U.S. GRANTS & FELLOWSHIPS

Creative Capitol
creative-capital.org/

McKnight Artist Fellowships for Writers of
Children's Literature
<https://www.loft.org/for-writers/contests-and-awards/103-loft-contests-grants-a-awards/216-mcknight-artist-fellowships-for-writers>

National Endowment for the Arts Literature
Fellowships
www.nea.gov/grants/apply/Lit/index.html

SCBWI/Book Launch Award
www.scbwi.org/Pages.aspx/Book-Launch-Award

SCBWI/Don Freeman Grant
www.scbwi.org/Pages.aspx/Don-Freeman-Grant

SCBWI/Work-in-Progress Grants
www.scbwi.org/Pages.aspx/Work-In-Progress-Grants

SCBWI/Jane Yolen Mid-list Author Grant
www.scbwi.org/Pages.aspx/Jane-Yolen-Mid-list-Author-Grant

SCBWI/Martha Weston Grant
www.scbwi.org/Pages.aspx/Martha-Weston-Grant

STATE AND REGIONAL GRANTS & FELLOWSHIPS

Most of the programs listed below are awarded by state Arts councils and funded by state governments. Many local cultural councils also award grants to artists. Check with Arts and

cultural organizations in your area to find out what is available.

Alabama Arts
www.arts.alabama.gov/grants/index-grants.html

Alaska State Council on the Arts, Career Opportunity Grants
www.eed.state.ak.us/aksca/grants3.htm#fellow
Arizona Commission on the Arts Artist Project Grants
www.azarts.gov/grants/artists/#APG
Arkansas Arts Council Individual Artist Fellowships
www.arkansasarts.org/grants/iaf.aspx

Arkansas Arts Council Sally A. Williams Artist Fund
www.arkansasarts.org/grants/williamsfund.aspx

North Little Rock, Arkansas, Laman Library Writers Fellowship
www.lamanlibrary.org/page/42/laman-library-writers-fellowship

Arts Council Silicon Valley, California Artist Laureate Program
www.artscouncil.org/page/grants_artist_laureate

San Francisco, California Arts Commission
www.sfartscommission.org/programs/cultural_equity_grants.htm

Colorado Council on the Arts Artist Fellowships
www.colorarts.state.co.us./grants/apply/artists/index.htm

Connecticut Commission on Culture and Tourism
www.cultureandtourism.org/cct/cwp/view

asp?a=3933&q=293740

Delaware Division of the Arts Individual Artist Fellowships
www.artsdel.org/grants/IAFinfo13_DE.pdf

Idaho Commission on the Arts QuickFund Grants
www.arts.idaho.gov/grants/indoverview.aspx

Idaho Commission on the Arts Fellowships
www.arts.idaho.gov/grants/indoverview.aspx

Illinois Arts Council Individual Artist Support
www.arts.illinois.gov/Individual%20Artist%20Support

Indiana Arts Commission Individual Artist Fellowships
www.in.gov/arts/individualartistprogram.htm

Kentucky Arts Council Individual Artist Fellowship Program
artscouncil.ky.gov/Grants/ASF/asf_gdl.pdf

Maine Community Foundation's Martin Dibner Fellowship
www.mainecef.org/Default.aspx?tabid=616

A Louisiana Division of the Arts *Artist Career Advancement* Grants
www.crt.state.la.us/arts/guidelines2012-ca.aspx

Maine Arts Commission Individual Artist Fellowship
mainearts.maine.gov/grant_individualfellowship.aspx

Maryland State Arts Council
www.msac.org/grantsforartists

Massachusetts Cultural Council Artist Fellowships
www.massculturalcouncil.org/programs/

artistfellows.asp

Kansas Arts Commission Artist Innovation Grant

arts.ks.gov/fy11grants/artists/innovation/index.shtml

Kresge Arts in Detroit, Michigan
kresge.collegeforcreativestudies.edu

Mid-Atlantic Arts Foundation Individual Artist Grants

www.midatlanticarts.org/funding/artists_programs/index.html

Minnesota Five Wings Art Council
www.fwac.org

Minnesota State Arts Board Artist Initiative Grants

www.arts.state.ms.us/grants/artist-fellowship.php

Mississippi Arts Commission Literary Artist Fellowships

www.arts.state.ms.us/grants/artist-fellowship.php

Missouri—Kansas City Arts Council Inspiration Grants

www.artskc.org/inspirationgrants.aspx

Montana Arts Council Artist's Innovations Grant
art.mt.gov/artists/artists_innovation.asp

New Hampshire State Council on the Arts Individual Artist Fellowships

www.pw.org/writing_contests/individual_artist_fellowships_1

Nevada Arts Council Artist Fellowships

nac.nevadaculture.org/?option=com_content&task=view&id=1043&Itemid=367

Nevada Arts Council Professional Development Grant

nac.nevadaculture.org/?option=com_content&task=view&id=1043&Itemid=367

New York Foundation for the Arts Artists' Fellowships

www.nyfa.org/level2.asp?id=1&fid=1

New York--Lower Adirondack Regional Arts Council Individual Artist Grants

www.larac.org/Artist_Grants.html

North Carolina Arts Council
www.ncarts.org/elements/docs/FellowshipWritersFAQ.pdf

North Dakota Council on the Arts Individual Artist Fellowship
www.nd.gov/arts/grants/grant.html

North Dakota Council on the Arts Professional Development
www.nd.gov/arts/grants/grant.html

Ohio Arts Council Funding for Artists
www.oac.state.oh.us/grantsprogs/guidelines/GrantProcessArtists.asp

Ohio Arts Council Funding for Artists Individual Excellence Awards

www.oac.state.oh.us/grantsprogs/guidelines/IndividualExcellenceAwards.asp

Oregon Arts Commission Individual Artist Fellowships

www.oregonartscommission.org/grants/grants-for-individual-artists

Oregon Arts Commission Career Opportunity Grants

www.oregonartscommission.org/grants/grants-for-individual-artists

Oregon Literary Fellowships

www.literary-arts.org/oba-home/fellowships/

Rhode Island Foundation Robert & Margaret MacColl Johnson Fellowships

www.rifoundation.org/Nonprofits/GrantOpportunities/MacCollJohnsonFellowship/tabid/362/Default.aspx

Rhode Island State Council on the Arts Individual Fellowships

www.arts.ri.gov/individuals/fellowships09.php

South Carolina Arts Commission Artist Fellowships

www.southcarolinaarts.com/grants/artists/fellowships.shtml

South Dakota Arts Council Artist Fellowship Grant

artscouncil.sd.gov/grants/grantartist.aspx

South Dakota Arts Council Artist Artist Project Grant

artscouncil.sd.gov/grants/grantartist.aspx

Tennessee Arts Commission Individual Artist Fellowship

www.tn.gov/arts/grant_categories.htm

Texas—Houston Arts Alliance Individual Artist Grant Program

www.houstonartsalliance.com/grants/individual-artists/

Texas—Houston Arts Alliance New Works Fellowship

www.houstonartsalliance.com/grants/individual-artists/

Vermont Arts Council Artist Development Grant

www.vermontartscouncil.org/Grants/tabid/65/Default.aspx

Vermont Arts Council Creation Grant

www.vermontartscouncil.org/Grants/tabid/65/Default.aspx

Virginia Commission for the Arts Artists Fellowships

www.arts.virginia.gov/grants/Artistfellowships.html

Washington Artist Trust

artisttrust.org/index.php/for-artists/money

Wisconsin Artist Fellowships

artsboard.wisconsin.gov/subcategory.asp?links_ubcatid=3324&linkcatid=3398&linkid=1653&lo_cid=171

Wyoming Arts Council Literature Fellowship

wyoarts.state.wy.us/Artists/Literature.aspx

INTERNATIONAL GRANTS & FELLOWSHIPS

Canada Council on the Arts

www.canadacouncil.ca/writing/

Arts Council England

www.artscouncil.org.uk/funding/apply-for-funding/grants-for-the-arts/

U.S. RESIDENCIES

All of the programs listed below include free workspace and housing as well as the opportunity to spend time interacting with other creative people. In most cases, food is provided or participants receive a stipend to cover the cost of food. A few programs cover travel expenses. Most of the others offer need-based scholarships to cover the cost of travel.

The Anderson Center
www.andersoncenter.org/index.html
 Red Wing, MN

Atlantic Center for the Arts
www.aca35.org/artist-residence-program
 New Smyrna Beach, FL

Blue Mountain Center
www.bluemountaincenter.org/whatsnew
 Highly regarded, rustic, rural, beautiful
 Blue Mountain Lake, NY

Boston Public Library
 Children's Writer-in-Residence Program
www.bpl.org/general/associates/childrensres.htm

Byrdcliffe Artist in Residence Program
www.woodstockguild.org/artist-in-residence
 Woodstock, NY

Djerassi Resident Artists Program
www.djerassi.org/index.html
 Woodside, CA
 Dorland Mountain Arts Colony
dorlandartscolony.org/index.php/about-dorland/artist-residencies
 Temecula, CA

Edward F. Albee Foundation
www.albeefoundation.org/Mission.html
 Montauk, Long Island, NY

Fine Arts Work Center
www.fawc.org/fellowships/index.php
 Provincetown, MA

Headlands Center for the Arts
www.headlands.org/program/air/
 Fort Barry, CA

Hedgebrook
www.hedgebrook.org/
 Women only
 Whidbey Island, Puget Sound, adjacent to
 Seattle, Washington

Jentel Artist Residency Program
www.jentelarts.org/sitepages/application03.htm
 Banner, WY

Kimmel Harding Nelson Center for the Arts
www.khncenterforthearts.org/residency.html#resfee
 Nebraska City, NE

Marguerite and Lamar Fellowship for Writers
www.mccullerscenter.org/fellowships.php
 Columbus, Georgia

MacDowell Colony
www.macdowellcolony.org/
 Very prestigious, very competitive.
 Peterborough, NH

Millay Colony for the Arts
www.millaycolony.org/residencies
 Austerlitz, NY
 Norton Island Residency Program
www.easternfrontier.com/about.html
 Extremely rustic, isolated
 Norton Island, ME

Sitka Center for Art & Ecology
www.sitkacenter.org/10-0.html
 Otis, OR

Thurber House
thurberhouse.org/childrens-writer-in-residence.html
 Reserves a slot especially for children's writers
 Columbus OH

Ucross Residency Program
www.ucrossfoundation.org/residency-program/
 Sheridan, Wyoming

Virginia Center for the Creative Arts
www.vcca.com/main/index.php
 Amherst, VA

Yaddo
yaddo.org/
 Very prestigious, very competitive.
 Saratoga Springs, NY

RETREATS

Many SCBWI regions offer retreats. Check with your Regional Advisor to find out what is available in your area. The programs listed below are highly regarded and are intended for children's authors and illustrators from all over North America.

Highlights Foundation Workshop Retreats
www.highlightsfoundation.org/

Kindling Words
kindlingwords.org/

SCBWI

**PUBLICIZING
YOUR PUBLISHED
WORK**



1,000+ WAYS TO PROMOTE YOURSELF AND YOUR CHILDREN'S BOOKS

by Susan Salzman Raab

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

Is it just me, or have you noticed that there are at least a dozen new ideas coming at you each day? New apps for iPhone and for Twitter, new groups on Facebook, new blogs to follow, and always new technologies to try. Hard to choose what to look at, impossible to get a handle on all the options, and frustrating to know that somewhere in all those outlets are things that may really be beneficial, if only you had the time to uncover them and still do your day job.

What to do? Well, as Douglas Adams advised in *The Hitchhiker's Guide to the Galaxy*, don't panic. Stay grounded and be strategic. What works for a colleague who tells you he knows the latest and greatest about how to use Twitter, Facebook, YouTube, and Flickr might not work for you—there's more available than anyone can try, or anyone can know.

The real question is, what is out there, and how does that relate to what you're trying to accomplish? Even that's not easily answered, because the information is evolving daily. But if you recognize that, you'll be more prepared to experiment and move forward.

There are lots of ways to go about it, but one is to let someone else do the research for you. And voilà! Below are a variety of sites to help you with what you need. For example, a recent article showcased "100 Inspiring Ways to Use Social Media in the Classroom." On that list are writing projects using the short Twitter format and research ideas that could be used by authors with student groups. Other items are not as much of a fit, but you can quickly peruse the list to figure out which can be of interest and then adapt them. Another thing to consider is which mechanisms have been proven to offer the best results. Look for that in "100 Ways to Measure Social Media." There are similar lists for using Twitter and Flickr, doing website marketing, and for audience building. On other sites you can get good advice for organizing and conducting your work, and you can explore ways to market your career—here related to sports, but you'll find a good amount that apply to our work as well.

Of course, the main objective is to market children's books, so inspired by these, I've provided a new list of "100 Ways to Promote Your Children's Books." But be sure to take note of the last few items there, which are to recognize that this will take perseverance, time, and patience—and know, too, that we can't expect to do it all.

100 Inspiring Ways to Use Social Media in the Classroom
bit.ly/alnyIq

100 Ways to Measure Social Media
bit.ly/yAsm9

100 Ways to Use Twitter in Your Library
bit.ly/buX3H

100+ Flickr Resources
bit.ly/cSgDGt

100+ Ways to Market Your Website
bit.ly/atlDAY

100 Ways to Get More Traffic
bit.ly/bQVfvh

Top 100 Ways to Build Your Sports Career Using Social Media
bit.ly/W8ZA

The Top 100 Ways a Home Office Warrior Can Utilize a Virtual Assistant
bit.ly/cZxH7v

100+ Ways to Organize Your Life
bit.ly/iVUJ

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1,000 WAYS TO PROMOTE YOUR CHILDREN'S BOOKS

by Susan Salzman Raab

1. Prepare a query letter that includes marketing ideas.
2. Research what authors of similar books have done.
3. Get an agent.
4. Ask your editor for tips on what's been effective.
5. Get to know the in-house marketing team.
6. Keep in touch with the PR department.
7. Find out what social networking is done from in-house.
8. Ask what publicity will be done for your book.
9. Suggest marketing outlets and angles to the publisher.
10. Keep your online profiles updated.
11. Get a good author photo.
12. Have photos taken at appearances to post online.
13. Join a writer's group, have marketing brainstorming sessions.
14. Join the SCBWI and use online resources and attend events.
15. Participate in Listservs.
16. Read reviews of similar books.
17. Talk with kids about your ideas.
18. Follow key bloggers.
19. Keep a to-do list of marketing plans.
20. Learn the acronyms—BEA, ALA, NCTE, CBC.
21. Google key media outlets.
22. Read Publishers Weekly.
23. Read American Libraries Direct.
24. Read the New York Times and the NYT Book Review.
25. Read Booklist, School Library Journal, and Horn Book blogs.
26. Research awards.
27. Submit your book for awards.
28. Design a bookmark.
29. Run a contest.
30. Design an e-card.
31. Prepare your elevator speech.
32. Get comfortable with networking at events and online.
33. Prepare a school program.
34. Sit in on other authors' programs.
35. Listen to author podcasts to hone your interview skills.
36. Attend workshops and webinars.
37. Visit schools.
38. Send out postcards and e-cards on new books.
39. Prepare an e-blast list.
40. Have a contract for school visits.
41. Conduct workshops.
42. Propose to speak at regional school and library conferences.
43. Do bookstore appearances on your own or with a group of colleagues.
44. Invite people to attend your store and library events.
45. Send event announcements to media.
46. Leave bookstores with autographed copies to sell.
47. Attend national conferences—BookExpo, ALA, IRA.
48. Attend and speak at book festivals.
49. Reach out to the home school market.
50. Build a contact database.
51. Build a website.
52. Make your site an information destination showcasing your expertise.
53. Create a book trailer.
54. Do social networking.
55. Set up a Facebook page.
56. Use LinkedIn.
57. Join Twitter.
58. Write a teacher's guide.
59. Apply for a grant.
60. Draft a set of good pitches for media outreach.
61. Plan a book tour.
62. Schedule a blog tour.
63. Stay engaged with your readers.
64. Hire a marketing agency or an assistant.

65. Get media training.
66. Take a speaking course.
67. Become a self-promoter.
68. Prepare a PowerPoint presentation.
69. Get videotapes of your TV appearances.
70. Post video clips on your website.
71. Issue topical press releases.
72. Publish articles on related topics.
73. Get a booth at a conference.
74. Pitch local news outlets.
75. Remember to follow up with media.
76. Become an expert on your book topic.
77. Do niche marketing.
78. Read Newbery and Caldecott Medal and key award books.
79. Get your book nominated for the Cybils (blogger) Awards.
80. Build an Amazon list.
81. Research awards for your books.
82. Promote your backlist.
83. Don't be shy about marketing.
84. Add feature sections to your website.
85. Try out new technology.
86. Update your mailing list.
87. Research new marketing opportunities.
88. Explore sales to book fairs and book clubs.
89. Get the help you need to succeed.
90. Develop a five-year plan.
91. Explore foreign rights.
92. Approach an audiobook company.
93. Develop an iPhone app.
94. Pursue licensing.
95. Make sure rights revert to you when books go out of print.
96. Be persistent and enthusiastic.
97. Be patient—marketing takes time.
98. Make time for yourself.
99. Set manageable goals.
100. Celebrate your success.



GRASSROOTS BOOK PUBLICITY

by Kerry Madden

An author was once overhead saying, “Usually, a new book comes out like cat paws: very soft, barely heard; and then it goes away.”

Regardless of how well a book is written, critical praise doesn’t always translate into sales, and often even well-reviewed books disappear, out-of-print within a couple of years. No matter how much publicity and support your publisher offers, you are the best advocate for your book, and there are actions you can take to prolong its life in print.

Perhaps you’re about to publish a first book and have no idea what to expect. Maybe you’re a seasoned pro looking for new ideas on promoting your books. Here are 25 surefire ways to keep your book selling.

1. Begin laying the groundwork for your book promotion six months before your book is published. Write a press release and e-mail it to newspapers and TV stations closer to the publication date along with a review or two if you have them. Bookpromotion101 (www.bookpromotion101.com) is a good workshop, as is Author Buzz (www.authorbuzz.com), run by MJ Rose.

2. Hire a publicist. If you can’t do that: barter. Find a friend or a student and you offer to edit their stories and novels for free (forever) in exchange for helping you do publicity. This may sound extreme, but book publicity can be grueling work and it helps so much to have a friend with a sense of humor who “gets it.”

3. Check out websites like Winding Oak at www.windingoak.com and the Children’s Literature Network. They are incredibly knowledgeable at helping authors set up events, creating fliers, and doing regular website updates. They charge, of course, but they do a great job. Little Willow is also great for website design.

4. Make postcards and/or bookmarks. Start with a printing of 5,000 copies. You can leave stacks in bookstores, restaurants and libraries. Hand them out on school visits.

5. Set up a website where kids can write to you and learn more about the world of the book and what you do as an author. Peruse other author sites to give you ideas.

6. Update your website regularly. Offer creative writing ideas, story prompts, etc.

7. Send out e-mail blasts as often as you feel comfortable, but don’t overdo it; three or four times a year is a good rule of thumb, and

only if there are real updates. Be wary of e-mailing in bulk too often.

8. Join a YA and middle-grade fiction writers or picture book listserv. The Child_Lit Serve out of Rutgers is another great listserv of authors, professors, librarians. Richie Parrington has started an excellent listserv for middle school books for librarians, teachers, and authors. Also, Cynthia Leitich Smith (www.cynthialeitichsmith.com), and Alice Pope (www.cwim.blogspot.com) both maintain excellent blogs about the world of children’s literature. There are many great children’s and YA book blogs. Clicking on one will lead you to many more. Children’s and young adult book bloggers are the ones who keep your books alive. Thank them. Send them your books to review, but only devote a little time each day to these blogs; you want to be protective of your writing time.

9. Create your own book tour! Stay with friends and family. Rent the cheapest rental car and purchase airline tickets through inexpensive online travel sites. Visit bookstores before your book comes out—six months is a good rule of thumb. Set up e-mail correspondence with the store manager, or the person in charge of scheduling their author visits or promotions. Over the next few months, set up dates for the book signings/writing workshops. If you just have a handful of galleys, make photocopies and get them out to select book reviewers. This especially works well for regional newspapers. The bigger markets are so glutted, but the smaller papers do a great job of author profiles and reviews if you let them know in time.

10. E-mail bookstores with your information (book, website, jacket quotes) and follow up those e-mails with store-visits or phone calls. Explain how you are able to offer writing workshops for kids instead of traditional readings. Hint: Be upbeat and professional even when clerks can and will be indifferent. You will find the ones who get you, and as for the ones who don’t, move on with grace. Try to focus on the independent bookstores because they are the ones who will hand-sell your book.

11. Set up writing workshops for kids in schools, libraries, and bookstores. Lead a guaranteed audience of kids in writing their own stories and poems. Make sure art supplies are on hand so the kids can illustrate their creations, and offer to publish any stories that they

e-mail you in a special section of your blog or website. The fee for attendance? Have the bookstore require the purchase of one of your books to participate in the writing workshop. Talk to the parents and teachers who attend. Networking can lead to “artist-in-residencies” at schools and more school visits.

Keep writing workshops high-energy: MORE participation. Get kids excited through sincere praise, and encouragement, then up on their feet to read their poems or stories. With older kids and teen groups, smaller circles work best. Get them writing about favorite secret places or magic powers or fishing—whatever relates to them. Bring in the five senses. Tell them funny stories about your childhood: the bus bully in fourth grade, the nun in sixth grade, your father’s driving. Kids will identify with stories about how you survived childhood and be encouraged to write their own stories.

For the writing workshops with young readers, bring in a suitcase of props that inspired your book. In other words, what do your characters love and collect? I bring in special agate stones, peacock feather, books, pictures, music, old cow bones, paintings, drawings, journals in my characters’ voices, fairy books, and *The Synonym Finder*. The kids can see how messy writing is before a book is a book. They will love to explore the table of props and it will inspire the shyer kids to ask questions... Oftentimes, librarians or teachers will contact local media to cover your school visit and announce your next signing or even do a story.

Tell the kids they are also “storycatchers”! Tell them to interview their parents and grandparents; encourage them to be “storycatchers” in their family. In one of my workshops a boy said, “I am not a writer.”

“What do you like to do?” I replied.

He said, “Fish.”

“Well, write about fishing,” I told him. “Tell me about night crawlers. How much does a can of night crawlers cost?”

“About a \$1.25 a can,” he said. “I can write about fishing?”

I said, “You may write about anything you want!” He wound up writing a great story about how he loves to brag when he catches a big bass.

12. Consider having a reading/book signing at a place other than a bookstore. Go to the pancake house, a bar, a tea house or some other nontraditional place. A friend’s backyard or your own if you like. An independent bookseller will love to sell books, and you’ll be able to woo more friends into coming and bringing their friends. If you have kids, your kids can run around and celebrate too. Hire a musician; a left-handed banjo player was a hit at my most recent reading.

13. Do as many free writing workshops as you feel you can at first. Do them for foster kids, kids in juvenile hall—kids who don’t have a chance to meet with writers. Publish their stories on your blog if they want you to do so.

14. 826 Valencia, a San Francisco–based organization, is a great place to do free writing workshops for kids, and they will announce your visit on their website which reaches people across the country. They are opening more places in more cities. Check out their site: www.826valencia.org.

15. Pitch workshops or classes to MediaBistro, UCLA online or at a university near you. It’s free advertising for you and your book and your class. You also get to meet wonderful students in your workshop.

16. Set up a six- or ten-week writing workshop at a local bookstore for teens or adults wanting to write children’s stories. You will be able to charge, of course, and the bookstore will advertise the class and your book on its website and in its newsletter.

17. Go support other authors. Show up at their signings and

readings and buy their books. Host them in interviews on your website or blog, or simply mention their books in a short review. We’re all in this together, and the more we can reach out and support each other, the more we’ll get back.

18. Send your press release to your old grade school, high school, or college. Offer to meet with students from your alma mater to talk to them about writing.

19. Write an essay for your alumni magazine about writing for kids, or about how you became a writer. You’ll get readers; universities like to hear about their graduates and their adventures. If a rural library asks you to donate books, say yes. Say yes as much as you can. Just do it. If you can’t do it all the time, that’s okay, but say yes whenever possible.

20. Write an essay/op. ed. piece for a newspaper with a large readership. This will get your name out to more readers.

21. Record your book at your local Braille Institute and offer to do a workshop at its summer reading program. You’ll meet amazing kids who are budding storytellers.

22. Go to ALA, Book Expo, SCBWI events or book festivals on your own dime at least once if you have a book coming out that season. Ask your publisher to “badge” you in to ALA and Book Expo if they cannot offer you a signing during the conventions. Go meet people. It’s worth it. You will make connections you cannot make e-mailing from home. Tight budget? Stay with friends and family to save money, or contact the SCBWI regional advisor in your area to see if a nearby member might have a guest room available.

23. Find a local chapter of the SCBWI and offer to do a workshop on setting, plot, voice.

24. Write thank-you notes to everyone: librarians, teachers, booksellers. Be appreciative. Don’t whine. Say “thank you.”

25. Get a GPS navigation device. It really helps out there on the road.

Remember, the more you give of yourself as an author, the more you will connect with your readers at every level. But also give yourself a break and time to be alone to write and just be, so you can gather the stamina needed to get out there again. 🙏



KEEPING YOUR BOOK ALIVE

by Frances A. Miller | edited & revised by Harold Underdown

The publishing process, from manuscript to publication to out-of-print, is long and can be intimidating. Many things will happen to your book over which you have no or only limited control. But as an author, you do have some rights and responsibilities. They fall into two categories: those spelled out in the publisher's contract, and those to your books, to give them the longest life possible. What follows is a list of decisions to be made and steps to be taken by the author throughout the publishing process to help your book stay alive. If you have an agent, he/she will help with this process, and actually handle some of these items themselves, but the ultimate responsibility is yours.

You have a right to be concerned about what happens to it. Never be shy about looking after its interests when the end result will be higher sales, which will please the publisher; more readers reached, which will please you; and the satisfaction of knowing you didn't let it die an untimely death.

PRE-ACCEPTANCE

- » **Should you go for hardcover or paperback?** The kind of book you want to write may determine that. But if your writing could work in either market, keep the differences in mind. The hardcover market is more prestigious, but difficult to break into. Most hardcover books will be reviewed in all or almost all of the major review publications. They will sell in modest numbers but may stay in print longer than paperbacks do. Paperback publishers often want writers for existing or proposed series, so your artistic freedom may be limited. Paperback originals do have their own review sources, but their sales are strongly affected by the publisher's promotional efforts and early reactions in the marketplace. Paperback series, in particular, can be lucrative, but do not stay in print long.
- » **Timing:** Plan to follow your first published book with a second and a third at regular intervals. At least one a year is a good schedule, if you can achieve it. Be sure to leave time for writing. You want to build an audience for your books who will be waiting impatiently for your next one. (Think of Dick Francis and Sue Grafton. Think of Patricia Polacco and Eve Bunting!) Don't let two or three years go by between books. You will be quickly forgotten. Your readers will also grow up and move on to other authors.
- » **How many publishers should you publish with?** If you are committed to writing in one genre, such as picture books for pre-

schoolers, and you are reasonably happy with your publisher and editor, you will want to stay with them. Your editor will help you develop your writing and career, and your publisher may support your growing backlist as well as your new titles. If you are writing in a variety of genres, you will want to try to find two or more publishing houses. Do not overdo this. Flitting lightly from genre to genre and publisher to publisher will not win you or your books the friends and advocates you need in the publishing world. (See "Your editor leaves . . ." below.) In the early stages of your career, establish yourself in the genre you do best. At some point you may want to branch out or move on, and by then you will have a professional track record.

- » **Contract negotiations:** During contract negotiations, maintain a cordial and professional tone at all times. Especially early in your career, you may not be able to get many changes made, and being overly demanding may damage your relationship with your editor. According to Brad Bunnin, coauthor of *The Writer's Legal Companion*, you need to understand four crucial points about negotiations. The first point is that they are negotiations. Some things are not negotiable, but you will be surprised at how many things can be changed. Know what you want—what is really important to you—and it's more likely that you will get it. Don't ask for things that are not important. The second is don't agree to anything, including the advance, over the phone. When the publisher calls to offer you a contract, ask to see the offer in writing first so you can think it over. Contracts are complicated legal documents. You need time to understand what it is you are signing. The third point—don't sign it until you understand everything in it. This is not as impossible as it sounds. The SCBWI

publishes, and regularly updates, the “SCBWI Sample Children’s Book Contract” for members to use (page 265). If you are still in the dark after taking a tour through your own contract with it as a guide, ask your editor for clarification. As a last resort, consider paying a publishing lawyer to explain what the contract says and even to do your negotiating for you. The fourth point incorporates all the others—if any point is important to you, get it written into the contract. Anything agreed to over the phone is not legally binding.

POST-ACCEPTANCE/PRE-PUBLICATION

As with contract negotiations, a polite and professional approach will work best as you interact with your editor and other publishing staff during the pre-publication period.

- » **The copyedited manuscript and advance reader copies:** Hardcover publishers usually send the copyedited manuscript and then the advance reader copies (ARCs) to authors as a matter of routine. Be sure to ask early on in the process about what you’ll be receiving, and make your expectations clear. Even publishers that do not routinely send ARCs to authors may be willing to do so if you promise and provide a quick review. Don’t forget to check everything, including the copyright information, for accuracy.
- » **Checking illustrations for accuracy:** If you have written a book in which the text is scrupulously researched and accurate to the last detail, you want the illustrations to be equally accurate. Negotiate the right to see them and request changes. Put this right in the contract, if you can: ask for “consultation, not approval” on the illustrations. Generally, this is important only in nonfiction.
- » **Cover copy:** Copy on the jacket of your book is intended to help sell it, but still should be accurate. Ask to see and edit (if necessary) the front flap and back cover copy. Otherwise you may find the copy giving readers a first impression you don’t want them to have, or information about you that is incorrect. Avoid asking for changes for stylistic reasons, however.
- » **Inclusion in the publisher’s catalog:** Find out which catalog your book will be listed in and when the catalog will be mailed so you can maximize the effect of your visits to local bookstores and libraries. If the ordering information (or the book) is not available to them the day you visit, by the time it does come they may have forgotten you and your book.
- » **Books in Print (BIP) and online bookstores:** It’s the publisher’s job to see that your book is listed in *BIP* and at online booksellers. Most take care of this as a matter of routine. Find out which edition your book will be listed in—children’s, the general edition, or paperbacks. The more places it is listed, the better. Given a choice of only one, it’s preferable to have your books listed in the general edition rather than the children’s because many booksellers and smaller libraries take only the general edition. When *BIP* comes out, check that your book is listed and immediately tell your publisher if not, so that it can be included in the next edition. Your book should also appear, with a jacket image, at Amazon and other online bookstores a month or more before its publication date. If it does not, or if any information about it is incorrect, tell your publisher; do not ask the bookstore to make the corrections yourself.

MARKETING

When working with a publisher’s marketing staff, keep in mind that they most likely are very busy and responsible for dozens of titles in addition to yours. They will appreciate help, but not constant monitoring. Try to cultivate one person as your contact.

- » **Marketing your book:** Hardcover publishers rely on reviews to do their selling. Your publisher will put your title in the catalog, tell the sales reps about it, and generally include it in a list ad in professional journals. The rest is up to you, and there is a lot you can do. Look in your local library for books such as Susan Raab’s *An Author’s Guide to Children’s Book Promotion* and John Kremer’s *1001 Ways to Market Your Book*, for ideas on how to promote your book through schools, libraries, bookstores, websites, special interest groups, geographic areas, telephone conferencing, etc. Do your homework, and then do the footwork. It makes a difference.
- » **Reaching reviewers:** Publishers generally can be relied upon to send out review copies to important review sources such as *School Library Journal*, *Booklist*, and *Publishers Weekly*. Nothing you can do will guarantee your book will be reviewed positively or be reviewed at all. You can and should check that copies are sent to these reviewers, and you should suggest other review sources you know of, in your author’s questionnaire if you are sent one. At the very least, find out who writes reviews in your area and make sure your book is sent to them. A note saying that you are a local author may help get it some attention, and if there is something unique, timely, or fascinating about it, say so in a single sentence. Resist the urge to persuade them to read your wonderful book by giving a detailed plot summary or listing the advance readers who loved it. If you have friends in high places or if your book appeals to a special segment of the reading public with its own publications, make a list of these people and publications and send it to your publisher. If you have the time and personal contacts for your own campaign, you can also ask to have review copies sent to you, although not all publishers will do this, and you will need to coordinate with the marketing department to avoid duplication of effort.
- » **Eligibility for awards:** Check lists of competitions and awards such as those published by the Children’s Book Council and by Gale Research. These are available at your public library or online. Be sure your publisher knows which ones your book may be eligible to enter and sends the correct number of copies to the right address. Publishers do send out books for award consideration, but may not have thought of your book for a particular award.

YOUR BOOK’S LIFE AFTER PUBLICATION

- » **Is your book available?** You can keep track of the current availability of your book by periodically asking your local independent bookseller to check the wholesalers’ lists. If your book isn’t on any of them, or is listed as OS or OSI, call your publisher’s ordering department at once, or check its status with your editor. “OS” usually means “out of stock temporarily.” The publisher should be able to give you a reprint date. The “I” in OSI means “indefinitely.” It has sold out the current printing and there may or may not be plans to reprint. If you can do anything at this point to stimulate demand and orders for your book—DO IT! Orders coming in will, occasionally, tip the balance in favor of reprinting.
- » **Paperback rights:** Most publishers keep paperback rights in-house

nowadays, but you or your agent need to keep tabs if rights are sold to another publisher. Ask for a copy of the contract or a clear summary of the terms. Once the paperback royalties have exceeded the advance, they will be paid to your hardback publisher, who puts half of them in your account. There they stay until your publisher's royalty payment date, which can be six months later. There is nothing you can do about this. What you can do, however, is stipulate that copies of the paperback publisher's statement be sent to you (or your agent) as well as to the hardback publisher. Make sure that once the paperback advance has earned out, royalty payments are in fact being made to the hardback publisher and that you are getting your share. If payments are not being made, call your publisher or agent. Keep track of what happens after paperback rights are sold. In the unlikely event that the hardback publisher sells reprint rights to a paperback publisher who doesn't exercise the option, you'll know, and can call your publisher. You keep the advance on royalties, and your publisher can now resell reprint rights to another paperback publisher.

- » **Your editor leaves or is laid off:** When the editor who has been working closely with you on your book (thereby making it his/her book in the eyes of the publisher) abruptly departs, your book may become an orphan. Unless it's an award-winner, no one at the original publisher will feel as strongly as your editor did about its survival and success. You have two options here. You can stay with that publisher, sending them your next manuscript and acquiring a new editor, who will then take on responsibility for all of your books, or you can stay with your editor, sending your next manuscripts to his/her new publishing house. (This is only an option if your editor will still be publishing the kind of books you are writing, which is not always the case.) If you do follow your editor, accept that the book you both left behind may be short-lived unless you want to write a sequel.
- » **Your book goes out-of-print:** Increasingly, many books are put out-of-print within a year or two of publication. Do not take it personally. When your publisher notifies you that your book is going out-of-print, it is most likely too late for you to be able to do anything to stop this from happening. It may be out-of-print already, since OP decisions are not made by the editor, who may only be told after the fact. Don't fight, but do look to the future. If you are offered copies of your book at a steep discount, buy as many as you can afford and can store. You will be able to sell them at school visits and through your website, and to give them away as samples or prizes. Find out about getting the digital file or film. Be sure to get a "reversion of rights" letter from the publisher. Though it's difficult to resell publication rights to an OP book, it's not impossible. Keeping it in print yourself as an ebook or print-on-demand title (or both) is more likely, and authors do follow this strategy, promoting these resuscitated books along with their in-print titles. But don't put time into supporting a book this way instead of into writing the next one. Books die, for many reasons. When one does, the best remedy is to write the next. ☹

RESOURCES FOR PUBLISHED AUTHORS & ILLUSTRATORS

by Melissa Stewart

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

WEB DESIGN, BOOK TRAILERS, & MARKETING MATERIALS

AIMEE E. SUEN

5625 Crescent Park West #335
Playa Vista, CA 90094
310-691-6474
www.ascwpartnership.com
aimee@accentaigu.com
www.accentaigu.com

Fee: \$50.00/hour; for large projects, may establish a project fee after discussing a client's needs

Description: Web design

Testimonial: "Aimee Suen redesigned and updated my children's author website. I asked for a tailored, sleek look and she met every request I made. The site works beautifully and I am so pleased with the quality of work, her quick response, and fair pricing." — Shirley Smith Duke, www.shirleysmithduke.com

BILAN, INC.

1344 Chalmette Drive
Atlanta, GA 30306
404-607-1735

Contact: Shelli Johannes-Wells
sjohannes@bilaninc.com
www.bilaninc.com

Fee: No hourly rate; establishes a project fee after discussing a client's needs

Description: Web design, logos, marketing materials.

Testimonial: "Shelli Johannes-Wells has been a tremendous asset to the Southern Breeze region (AL, GA, MS) of SCBWI. She beautifully redesigned our website, created an impressive logo and other attractive marketing materials. Her work has always been professional and timely." — Jo Kittinger, Regional Advisor, SCBWI Southern Breeze

CURIIOUS CITY

118 Emery Street
Portland, Maine 04102
207-699-2755

Contact: Kirsten Cappy
kirsten@curiouscity.net
visitcuriouscity.wordpress.com

Fee: \$75.00/hour; for large projects, may establish a project fee discussing a client's needs

Description: Web design, book trailers, photography, marketing materials.

Testimonial: "Kirsten has knowledge of the children's book market, technological know-how, realistic expectations, integrity, boundless creative energy, connections in the library and publishing field . . . and a desire to make my book "sparkle" for the right readers at the right time. Using her fount of knowledge and skills, Kirsten transformed my website, designed a book trailer for my upcoming picture book (that the publisher loved so much, they used on their website too), and helped me design an outstanding classroom activity guide. I look forward to working with her on my two upcoming books." — Kathleen T. Pelley, www.kathleentpelley.com

JKS COMMUNICATIONS

511 Avenue of the Americas #317
New York, NY 10011
646-318-1193
6132 Hillsboro Pike #101
Nashville, TN 37215
615-476-1367

Contacts: Julie Schoerke and Marissa DeCuir
julie@jkscommunications.com
marissa@jkscommunications.com
www.jkscommunications.com

Fee: No hourly rate; establishes a project fee after discussing a client's needs

Description: Websites, book trailers.

Testimonial: "Julie and Marissa made producing a trailer seem so easy. I told them what I had in mind and they took it from there. Marissa is a delight to work with and she's incredibly creative and gifted at what she does. She took an idea and turned it into an adorable trailer that people gushed over! In fact, it was "Trailer of the Day" on Shelf Awareness. I couldn't have been more pleased." — Sarah Sullivan, www.youtube.com/watch?v=ZvprKsvfD5s

JOHN BALD

10 Columbia Avenue
Brunswick, Maine 04011
(207) 729-7531
john@johnbald.net
www.johnbald.net

Fee: Establishes a project fee after discussing a client's needs; typically \$400 to \$1000

Description: Web design, photography.

Testimonial: "I heartily recommend my web designer, John Bald. John is quick to respond, flexible, creative, and highly professional. It's a pleasure to work with him, and he does great work." — Charlotte Agell, www.charlotteagell.com

RAAB ASSOCIATES

345 Millwood Road
Chappaqua, NY 10514
914-241-2117

Contact: Susan Raab
info@raabassociates.com
www.raabassociates.com

Fee: No hourly fee, charges for a suite of services over a period of time

Description: Web design, book trailers.

Testimonial: "Raab Associates gave shape and style to my website, unifying a widely diverse collection of titles. Identifying the

common thread that runs through my work and then planning a publicity campaign around it was fun to watch--and it was great to be on the receiving end of it, too! Many thanks to Susan and her team." —Jennifer Armstrong, www.jennifer-armstrong.com

WINDING OAK

6985 Crest Dr.
Maple Grove, MN 55311-3542
763-416-5385

Contact: Vicki Palmquist
inquiry@windingoak.com
www.windingoak.com

Fee: \$60/hour; for large projects, establishes a project fee after discussing a client's needs

Description: Web design, marketing materials, videos, book trailers.

Testimonial: "Steve and Vicki Palmquist offer the perfect marriage of hi-tech savvy, creativity, and a broad-based understanding of the children's book market and what makes it tick. While translating the ideas of their clients, they consistently demonstrate a special gift for enhancing those ideas while remaining true to the creative vision of the client. What I appreciate about them most, though, is their unstinting integrity. They do what they say they're going to do. Follow-through is everything to me, and it's something I've come to count on from Winding Oak." — Nikki Grimes, www.nikkigrimes.com

Publicity, Promotion, & Presentations

BILAN, INC.

1344 Chalmette Drive
Atlanta, GA 30306
404-607-1735

Contact: Shelli Johannes-Wells
sjohannes@bilaninc.com
www.bilaninc.com

Fee: No hourly rate; establishes a project fee after discussing a client's needs

Description: Author branding, social networking consulting, designs websites and a wide range of marketing materials. Twenty percent discount to SCBWI members.

Testimonial: "I get a lot of comments about how awesome my blog, website, and twitter [background] look and it's all thanks to Shelli. She completely "got" how I needed an identity that worked among the different kinds of books I write. Best of all, I feel proud and confident about how I am represented in the e-world thanks to her beautiful work." — Vicky Alvear Shecter, vickyalvearshecter.com

CURIOUS CITY

118 Emery Street
Portland, Maine 04102
207-699-2755

Contact: Kirsten Cappy
kirsten@curiouscity.net
visitcuriouscity.wordpress.com

Fee: \$75.00/hour for large projects, may establish a project fee after discussing a client's needs

Description: Activities and lesson plans, book trailers, giveaways, event kits, book launch event planning, mailing lists, photography, web design.

Testimonial: "Kirsten Cappy is a genius with a brilliant, quirky, creative mind, an extensive knowledge of all phases of the book world (creating, publishing, selling, and reading), and a passion for children's literature, all of which she can put at your service to develop a promotion plan to supplement your publisher's efforts, plan and produce an event, get school visits, and/or develop curriculum guides, to help your books find the readers who are waiting for them." —Anne Sibley O'Brien, author

DEBORAH SLOAN AND COMPANY

Box 2095
Andover, MA 01810
978.684.5005

Contact: Deborah Sloan
info@deborahsloanandcompany.com
deborahsloanandcompany.com

Fee: \$125/hour; for large projects, establishes a project fee after discussing a client's needs

Description: Networking among key industry contacts; national campaigns to retail, educational, specialty and consumer markets; online marketing; social media consultations; blog ad campaigns; tour booking and coordination; event design and coordination; coaching for media appearances; school visits and special interest events; development, design, and production of promotion materials, KidsBuzz and TeacherBuzz programs.

Testimonial: "Working with Deborah has been a delight and she really got my book 'out there'. The ripple effect even reached my publisher. Seeing how committed I was to giving SAVING SKY a stellar launch raised the energy level in their marketing department, getting everybody excited and working together for an even bigger marketing buzz." —Diane Stanley, author

DONNA MCDINE

334 Washington Street
Tappan, NY 10983
845-359-6646
dmcidine@optonline.net
dynamictimcine.com/dynamicmediareleases.html

Fee: \$30.00-\$120.00, see website for details

Description: Press releases, writing and media placement

Testimonial: "If you are too busy to write and distribute a press release about your book, or simply aren't sure how to go about it, I can whole-heartedly recommend Donna McDine's publicity service. She writes excellent press releases. Best of all, she's fast!" —Mayra Calvani, author

JKS COMMUNICATIONS

511 Avenue of the Americas #317
New York, NY 10011
646-318-1193
6132 Hillsboro Pike #101
Nashville, TN 37215
615-476-1367

Contacts: Julie Schoerke and Marissa DeCuir
julie@jkscommunications.com
marissa@jkscommunications.com
www.jkscommunications.com

Fee: No hourly rate, establishes a project fee after discussing a client's needs

Description: Promotional campaigns, media appearances and live and virtual book tours, websites, book trailers, and social media training.

Testimonial: "Julie is an energetic ball of fire who ignites the best in every one lucky enough to bask in her glow. She handles book promotion with such joy, grace, charm and aplomb. She is a professional in every aspect of the business, a friendly workaholic wizard who turns challenges into celebrations. Simply put, Julie is a publisher's, bookseller's, and author's best friend." —Charles Ghigna, author

MAX COMMUNICATIONS

2865 N. Lenox Road, Suite 302
Atlanta, GA 30324
404-447-6242

Contact: Mimi Schroeder
mimi@maxbookpr.com
maxbookpr.com

Fee: \$100/hour; for large projects, establishes a project fee after discussing a client's needs

Description: Publicity plans; media lists; press releases; press kits; trade and review mailings; target mailings to niche markets;

proposals to book festivals, conferences, trade shows; book signings; media tracking; book award nominations.

Testimonial: "Mimi is savvy, experienced, effective and a delight to work with—always upbeat and encouraging, always on the ball, always looking for the right combination of activities to maximize public awareness and demand for my books." —Grady Thrasher, author

RAAB ASSOCIATES

345 Millwood Road
Chappaqua, NY 10514
914-241-2117

Contact: Susan Raab
info@raabassociates.com
www.raabassociates.com

Fee: No hourly fee, charges for a suite of services over a period of time

Description: National media campaigns, author tours, blog tours, marketing consulting, website design and web consulting, library market outreach, media training, teacher's guides.

Testimonial: "I have worked with Susan Raab for well over fifteen years. And in that time, the number of my interviews, reviews, book tours—and just plain book sales—has risen dramatically. She has always been enthusiastic, supportive, knowledgeable, inventive, and certainly very attentive. I can't see going on toward the future without having her as part of my team." —Jane Yolen, author

SCHOOLVISITEXPERTS.COM

1001 Hillview Lane
Simi Valley, CA 93065
(805) 581-1906

Contact: Alexis O'Neill
Info2@schoolvisitexperts.com
www.schoolvisitexperts.com

Fee: No fee to access information on the website; consulting services will be added soon.

Description: Advice on designing programs for schools, libraries, bookstores, and conferences; assistance managing the business side of appearances.

Testimonial: "SchoolVisitExperts is my go-to site for expertise about school visits. The writing style is clear and concise, and the range of topics covered is all-inclusive, wide-ranging, and unique, everything from the latest technology with regards to equipment and computer programs, to the psychology of school presentations, to business matters.

I have learned so much from this site! It is a comfort knowing that everything I need for an effective school visit is there waiting for me in one place—to return to again and again." —Joanne Rocklin, author

WINDING OAK

6985 Crest Dr.
Maple Grove, MN 55311-3542
763-416-5385

Contact: Vicki Palmquist
inquiry@windingoak.com
www.windingoak.com

Fee: \$60/hour; for large projects, establishes a project fee after discussing a client's needs

Description: Promotional planning, press kits, social networking and advanced technology consultation, marketing materials, press releases, teachers guides, presentation development, video production, website design and maintenance, career planning.

Testimonial: "When I signed on to work with Vicki and Steve at Winding Oak, I did not realize that I would be joining a kind of "dream team" for wandering authors and illustrators! They are supremely knowledgeable about the field and fearless in the face of the new 21st Century demands on writers. This combination of knowledge and courage is fortified by a willingness to learn anything that a challenge requires. In addition, they are cheerful, witty, and seem to know everyone everywhere. They have a passion for connecting people, interests and skills, so working with them immediately makes your own world larger. They are just the best." —Debra Frasier, author-illustrator

CURRICULUM & BOOK CLUB GUIDES

CASSANDRA REIGEL WHETSTONE

159 Red Ridge Court,
Folsom, CA 95630
916-989-9499
casscraig@earthlink.net
www.cassandrareigelwhetstone.com

Fee: \$125-\$250

Testimonial: "Cass is an amazingly gifted writer, teacher, and mom. Her teacher's guides are developed from her rich experiences as an educator, and I've never known anyone with a greater passion for educating children." —Katy Duffield, author

JENNIFER RICHARD JACOBSON

89 Tuttle Rd
Cumberland Center, ME
207-829-8373
jjacobs2@maine.rr.com
www.jenniferjacobson.com

Fee: Please contact Jennifer for rates.

Testimonial: "Jennifer Jacobson wrote the wonderful discussion guide for my novel, *Extraordinary* (Dial/Penguin 2010). The questions she developed showed her understanding of how the book could be used by reading groups and in schools that went beyond anything I had imagined; she was prompt and professional; and her work required no editing whatsoever and was a pleasure to read. My publisher was thrilled. I'd recommend her work to anyone." —Nancy Werlin, author

KATE PALACES NARITA

227 Mountain Road
Princeton, MA 01541
(603) 401-8144
kate_tom@verizon.net
katenarita.blogspot.com

Fee: \$200-\$250, depending on the length of the guide

Testimonial: "I am so pleased that I partnered with Kate Narita to develop curriculum guides based on my books. Her teaching experience and insight helped develop curriculum guides that peak interest and benefit students. I often hear from teachers who have used these materials, and they tell me that the curriculum guides are creative, helpful, and fun." —Rose Kent, author

SHIRLEY SMITH DUKE

2801 Apple Valley Dr.
Garland, Texas 75043
972-840-0204 or 575-834-0503
slduke@prodigy.net
www.shirleysmithduke.com

Fee: \$175-\$225, depending on the length of the guide

Testimonial: "Shirley Smith Duke is a terrific Teacher's Guide writer. Easy to work with and a great researcher with a creative mind for the types of activities and information useful in the classroom setting. Highly recommended!" —Kenyette Kilpatrick, School Marketing Manager/Peachtree Publishers

TEACHINGSEASONS.COM

P.O. Box 83581
San Diego, CA 92138

Contact: Grace Nall

teachingseasons@gmail.com

Visit: *www.teachingseasons.com*

Fee: Please contact Grace for rates.

Description: Reviews, consults, and creates Educator Guides aligned to the Common Core Standards. Grace Nall is a National Board Certified Teacher and has served as a California Department of Education Adoption Reviewer for Common Core Curriculum materials. She has created Educator Guides for Children's Book Author Bruce Hale, Salina Yoon, Carolina Hatton, Randy Morrison, Cindy Schuricht, and Lynda Pflueger's biography series.

TRACIE VAUGHN ZIMMER.....

5795 Furlong Way

Liberty Township, OH 45011

tvzimmer@mac.com

www.TracieVaughnZimmer.com

wildgeeseguides.blogspot.com

Fee: Please contact Tracie for rates.

Testimonial: "I can recommend heartily Tracie Vaughn Zimmer for the creation of curriculum guides. She's fast, insightful (she's a successful children's book author herself), and professional." —Sarah Lamstein, author

PRINCIPLES FOR USING SOCIAL MEDIA EFFECTIVELY

by Alice Pope

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

To tweet or not to tweet; that is the question. Or to Facebook. Or to blog. Or to Pinterest. Or whatever's next. By now everyone's aware of social media, and it's becoming more and more a staple for promotion of authors and illustrators. Even renowned, award-winning author Richard Peck—who a few years ago, with a great deal of conviction, declared to a packed ballroom at an SCBWI Summer Conference that “*friend* is not a verb”—now tweets (@RichardPeckAuth). He joins the ranks of Judy Blume (@judyblume), Bruce Coville (@brucecoville), Laurie Halse Anderson (@halseanderson), Libba Bray (@libbabray), and other children's publishing luminaries. That speaks volumes about the importance of not just an online presence, but a social online presence, for authors and illustrators. And this applies to both the published and the aspiring.

Contrary to popular belief, social media isn't just about learning what everyone had for lunch. It's also not about hard selling. Your friends and followers won't be around for long if you do nothing but ask them for things (“read my blog post,” “attend my event,” “buy my book”). As a writer or illustrator, the purpose of social media is to create a network, make connections, and share things of value with like-minded fans and followers. If you haven't yet joined the conversation, or if you're currently engaged in social media, here are some things to keep in mind so you can use Facebook and Twitter to your best advantage.

Invest Time

When it comes to social media, if you're not willing to invest time to participate in them, they will not be much of a help to you. Social networking is about building relationships. Relationships that start online may often be solidified offline, just as relationships that start offline can blossom via social media. Think about a friend you met at a conference who you now interact with regularly on Facebook, or that writing group you found online who you now meet with in person.

And just like with any other relationship, there's a trust-building process, and you have to be committed for the long term. Creating a network is a slow build; it happens over time.

It takes patience and perseverance. Note also that you're not going to see results overnight, whether that's gaining thousands of followers or seeing an increase in book sales. Using social media as an author or illustrator is all about building long-term awareness, developing an audience, and general networking. You're building a network that will ultimately help you market your books (which, really, you can't do on your own these days). And in that capacity, social media should be part of your overall plan as you create your identity and build yourself as a brand.

Reach Out and Participate

When you engage in social media, it's all about expanding your group of friends, not just talking to the same ones. Don't be cliquish, but instead judiciously broaden your base, increase your circle, and be open to new friendships and contacts. You never know when a small moment of reaching out via social media (retweeting someone or sharing their book trailer on Facebook) could turn into something positive for your career down the line. If you've cultivated a network of fans, friends, and followers before you have a book to promote, that can only have a positive impact when you *do* have work available. Users of social media notice when they're noticed, and if you're helping them expand their reach, they will likely respond in kind when the opportunity presents itself.

Social media like Facebook and Twitter are just that: social. Social networking is about talking, but it's also about listening. You can't engage with people if you don't know what they're interested in. Respond to Tweets. Comment on Facebook updates and blog posts your friends link to. Engage in discussions. Show people you're listening and you're interested in them. And remember that when it comes to social media, you can't control other people and how they respond to your efforts. You can't make people buy your book or read your blog. You can only control your level of participation and how active you are. The rest is out of your hands.

Just try to be consistent with your posting and participation. Popping in once a week isn't going to help you much in terms of gaining a following. Try your best to be both visible and consistent.

Be Yourself, but Be Professional

It's okay—ideal, even—to show your personality and be yourself online. Readers and potential readers want to know you, not a persona you try to project (unless you're, say, Stephen Colbert). Don't be a jerk. Don't complain. Don't be a salesman. Be an authentic you. Focus on being genuine, sincere, and meaningful. And keep in mind that social media is informal, so it's okay to relax and be yourself. But always remember that the Internet is public, and things you say can come back to haunt you, so always use your best judgment. If you're at all hesitant about posting something, you probably shouldn't. And it's not necessarily about how skilled you are at writing an update or a Tweet. It's more about your passion for the things you're talking about. Passion is compelling—get that across.

Presenting a professional self is about your words, but it's also about your appearance. Your photos should be professional, but that doesn't mean stuffy and no fun. If you have a great headshot, use it. A photo of you tipsy in your Halloween costume is a no; a shot of you in your themed outfit at the SCBWI Summer Conference pool party is a yes. Showcase your work (a shelf of your books, your latest book jacket) or something related to your work (an illustration from your portfolio) in your Facebook cover photo and Twitter background. It's also great to carry the design theme of your website/blog through to social media so users easily recognize you as they move between platforms.

Learn and Share; Don't Sell

Facebook and Twitter are rich sources of information and make it easy to keep up with industry news and headlines. Writers, illustrators, editors, and agents offer tips and advice, link to helpful blog posts, articles, and news bits, answer questions, share knowledge and insights, and engage in discussions. This is all part of the community-building that happens on online social networks. There's a generosity present among like-minded users of social media.

Retweet and share the links and posts of others. If you read something that's valuable to you, it will likely be valuable to your friends and followers. They will be grateful, and those whom you retweeted or reposted will remember and likely return the favor. Supporting the community will result in the community supporting you—social networking is reciprocal.

By participating in the discussion and being generous yourself (sharing links, recommending blog posts, retweeting), you may gain the attention of gatekeepers (book review bloggers, publishing professionals) who can ultimately help you grow your network and readership in the long run.

It's great to promote what you're doing via social media (your latest blog post, your upcoming bookstore appearance, a conference in which you're participating), but spend the majority of your time supporting, encouraging, promoting, or sharing, and thus participating in and building community. Focus on socializing, not selling. Social media sites are communities.

Posting Dos and Don'ts

When it comes to seeing your posts and your Tweets, the majority of your friends and followers will find them via their newsfeeds rather than by visiting your pages. Avoid updating too often on Facebook, as that can annoy friends/followers/subscribers. If you like to update frequently, Twitter is a better platform. Six posts a day on Facebook is too many. Six posts a day on Twitter is just fine (and some users post even more than that daily).

As far as what to say, straightforward "what I'm doing" posts are fine so long as they will be interesting to, and likely elicit responses from, some of your friends. And, honestly, it is okay to talk about what you're having for lunch—people love and respond to food, and these kinds of posts help your network get to know you. Just don't do it all the time, and don't make it boring. "Munching on leftover turducken on grilled sourdough as I catch up on publishing industry blogs" is kind of interesting and reveals a little about you. "Time for my oatmeal" is as dull as . . . oatmeal.

Photos, videos, and links stand out in a Facebook feed, so it's a good idea to get visual now and again. Comment on what you find interesting/funny/outrageous/important about what you're posting. This allows friends to learn about you, and they may relate to what you're posting and start/participate in a discussion about it via comments. All your photos, videos, and links need not be publishing/book-related. While these types of posts are certainly useful and of interest to your network, it's good to offer a balance of industry and personal, thus being both useful to your network and allowing them to get to know you.

Social media is a great way to remind people you have a blog or a website as long as that's not the only thing you post about. The reality is that unless you're well-known (and even if you're well-known), with so much online content out there, it's essential to remind readers to visit your blog, because otherwise they probably won't make a habit of it. And not only will your Facebook and Twitter friends and followers likely be the majority of your audience, they will also repost/retweet about content that they found valuable and thus spread the word further than you could on your own.

On Facebook, take advantage of features like lists and subscriptions. Lists allow you to provide certain content to certain specific groups of friends. For example, you can invite a list of local friends to a book signing, or post links to publishing news to only a list of writer friends. Using lists helps you focus

your efforts and keeps you from offering certain information to those who will not be interested. It also allows you to disseminate personal information to your inner circle rather than to your entire network of personal and professional contacts. The Facebook subscription feature allows people to follow your posts rather than be your friend—that way they get to see what you have to say, but their posts won't show up on your newsfeed. For authors with personal (rather than fan) pages, lists and subscriptions can be invaluable. (Check Facebook's help pages or Google for instructions on setting up these features.)

Enjoy

Social networks are places where writers and illustrators can hang out, vent, commiserate, share, and get refreshed. Engaging in social media can be fun. If it feels like a chore, something you dread, then either it's not right for you or you're doing it wrong. If it's not working for you, reassess, consider the above advice, and give it another shot. Social media can certainly play a role in the success of an author or illustrator, and you don't want to miss out on the opportunity to have it work for you. 🌐

AVOIDING THE TIME SUCK

While it's essential to invest time engaging in social media, beware: If you're not careful, it can become a huge time waster—it's fun and can be a little addictive. Take a self-disciplined approach so social networking doesn't infringe on your creative time.

Consider giving yourself a time limit—say, thirty minutes in the morning, with a couple of five-minute check-ins during the day (or whatever works for you)—and stick to it.

It's perfectly acceptable to temporarily disconnect when you find it necessary. Tell your friends and followers you'll be offline for a week (or a month) so you can concentrate on work. When you come back to check in, you'll likely have plenty to share.

Don't follow everyone who follows you, and don't accept every friend request that comes your way. Weeding through an endlessly noisy Twitter or Facebook newsfeed can be annoying and just plain daunting. With fewer posts to deal with, the time you do devote to keeping up with your network will be more focused and more valuable.

It's absolutely okay to unfollow or unfriend those from whom you are getting no value (and "value" could be anything from a daily chuckle to links to consistently helpful blog posts). Become a good judge of what's interesting/relevant/quirky, as opposed to what's inane/inappropriate/vague/cryptic/TMI. Seek out the former and unfriend the latter.

OTHER PLACES TO CONNECT

Beyond Facebook (*facebook.com*) and Twitter (*twitter.com*), here are a few other social networks where bookish types congregate:

Pinterest (*pinterest.com*): A site allowing users to "pin" images and videos to "boards". It's a great way to visually share things, like book covers and trailers, and see what others are looking at in various categories (like "Books Worth Reading.") It's easy to accumulate followers by signing in with your Facebook account.

YouTube (*youtube.com*): Upload book trailers and other promotional or fun videos that can be embedded in blogs and websites, loaded onto Facebook and Google+, linked to from Twitter, and pinned on Pinterest. Users can create their own YouTube "channels."

Google+ (*plus.google.com*): Just as with Facebook, users can share updates, videos, and photos and easily create "circles," allowing for focused social networking. Plus, you can upload a video plug-in and create "hangouts," where you can video chat with, say, a writers group or book club.

LinkedIn (*linkedin.com*): A more professional social network, LinkedIn users list job experience and skills and can leave recommendations for others in their network. You'll find a wealth of publishing types here.

Tumblr (*tumblr.com*): This is a blogging platform that allows users to easily upload text, images, quotes, links, chat, music, and video. It's a great platform for those who wish to integrate media to blogs but don't have extensive programming knowledge. You can follow other users to see their posts.

Goodreads (*goodreads.com*): This is a social network all about reading. Users share their reviews of books with friends in their networks. Reviews are searchable by author, title, ISBN, and genre. Goodreads also features an author program to help authors reach their audience.

7 STEPS TO BLOGGING SUCCESS

by Lee Wind

SCBWI



PUBLISHING YOUR
PUBLISHED
WORK

So you want to start a blog. Or, maybe someone (like an editor or an agent) has told you that you need a blog. Or, you've seen other authors and illustrators' blogs and thought, I can do that.

Well, you can. But the web is crowded and loud, and to break through you need a plan. Here are seven steps to build that plan:

STEP 1: BE AUTHENTIC

You don't need "a" blog – you need your blog, one that's unique, content-rich and effective. In a word: Authentic.

"What is your unique voice?"

This is something that editors and agents are talking about all the time. They're asking authors and illustrators, are you telling your story in a way that only you – and no one else – could?

Imagine you want to do a picture book about The Boy Who Cried Wolf. You're going to need to figure out what makes your take on the story unique, right? Are you telling it from a different point of view? Is there an unexpected twist? What about your retelling makes it uniquely yours?

Look at John Rocco's "Wolf! Wolf!" [link here: <http://roccoart.com/wolf-wolf/>]

It's a retelling of that Boy Who Cried Wolf fable, but told from the wolf's point of view, in China, and with a great twist at the end that makes it the version that only John could have written and illustrated.

"Wolf! Wolf!" has its own voice, and that makes it stand out and be successful.

Now you need to ask yourself these questions about your blog:
What is my blog voice?

What's going to make my blog post on something 300, or 3,000, or 30,000 other people are also blogging about stand out? (hint: the only thing you have that no one else has is you!)

How is my blog uniquely authentic – a genuine expression of me?

Action Plan for Step 1:

- » Make a list of the three blog posts you're most proud of (or the three posts you'd most like to write.)
- » What is the common element that makes them stand out? What makes them uniquely you?
- » Defining this is the first step to finding your authentic blogging voice!

STEP 2: CLAIM YOUR POWER

Blogging is publishing 2.0

There are no gatekeepers (for good and bad – make sure you proofread before hitting 'publish!') and it's pretty much free. There is some hardware involved, though internet time and computers are available in many libraries.

Blogger, Wordpress, YouTube, Twitter, Facebook*, Squarespace, Tumblr, Pinterest... the list of blogging platforms is constantly changing, and as of this writing a quick search turned up more than 20 available options. There are people out there who will be interested in what you have to say... But what are you going to say?

Blogging is your opportunity to create content, filter content and share content.

Want to write your own poems? Share your illustration process? Conduct an interview? That's all content you create.

Want to let your blog readers know about your favorite movies that relate to your blog's theme? Discuss how a book or TV show works or doesn't work from your perspective? Want to rant about the latest

Disney kid's App? That's all content you filter. (Think of filtering content as a mix of someone else's content and your contribution to the conversation about that.)

Seen a great clip on YouTube? Or an insightful article more people need to read? Or a fascinating blog post on craft? That's all content you share.

Create. Filter. Share. Blogging is powerful!

Action Plan For Step 2:

Try to answer these questions:

- » What content do you want to create?
- » What content do you want to filter?
- » What content do you want to share?

*A note on Facebook: technically, things you post on Facebook become Facebook's. Blogging at your own site (through Blogger or Wordpress or another platform) keeps your material yours, and you're not giving up right of usage. A lot of people are on Facebook, but I'd recommend against making it your only platform. Better to blog somewhere else and post about it on Facebook. That gets you the traffic from your Facebook friends but you stay in charge of the content you've created.

STEP 3: SHOW RESPECT

How personal do you want to go?

Some people post photos of their kids. Others refer to their family members by category, like "Teen" or "Husband." Make some decisions for yourself.

Remember that you shouldn't blog anything you wouldn't want your mother, your kid's kindergarten teacher, and any possible future employer to see on the front page of the New York Times or the local news!

Respect yourself and others will respect you, too.

How safe a space is your blog?

Do you have a controversial topic? How much dissent do you want at your virtual dinner party? How are you going to control your blog? Will you moderate every comment? Will you allow anonymous comments?

It's your blog and you are in charge. If a comment offends you, or seems off-topic, go ahead and delete it. Your blog is self-publishing, and you're the publisher. You decide what gets in and what doesn't.

Similarly, you must monitor for spam. There's a lot of it that will be coming your way, and nothing turns off readers quicker than threads full of spammy, inappropriate, unrelated comments. They're going to think, 'If the blog owner doesn't care enough to keep this place nice, why would I come back?'

Action Plan for Step 3:

- » Be polite. When commenting anywhere online, don't blatantly self-promote. Stay on-topic and contribute to their conversation. It's good Karma, and over time, sharing great comments will have readers wondering 'Just who is that insightful commenter?' and they'll start clicking back to you.

STEP 4: LEAD WITH PASSION

Writers tend to work around similar themes in the content they create. Often this revolves around some personal passion for a cause or value.

You need to figure out, what are your passions? What is your thematic message?

To help you put it into words, see if you can answer this question:

What is the point of you having a blog?

(Note that 'selling books' is not a helpful answer. Everyone wants to sell more of their books. Dig deeper.)

Define this passion. Write it down. Say it out loud. Defining your passion will help you stay on theme.

Sticking to your passion will imbue everything you post with the sense that it's important. It will seem like you care about it, because you do care about it – it's your passion! And you caring about what you're posting will have your readers caring, too.

Knowing your passion you'll be able to create, filter and share content with an eye to how it all fits together synergistically.

Think of your passion as your blogging compass. It will help you get where you want to go.

Action Plan for Step 4:

- » Use Google alerts and twitter # searches to find out not just who is talking about you, but who is talking about your subject, your passion. Join in the conversation where it's already happening, and contribute meaningfully. Over time, you can become a leading voice on your theme.

STEP 5: BE DILIGENT

Short Term/Long Term

Recognize that an audience builds over time. Don't start a blog without a six-month plan for sustaining your posting. Allow yourself to roll out content over time. Be careful of unrealistic expectations that will deflate you if they're not met. Focus on short term steps that will get you to long term goals.

Set yourself up for success

A regular blogging schedule (like posting once a week, or once a month) on a regular day is better (for readers, search engines and the longevity of your blog) than seven posts one week and nothing for three months after.

Explore the ‘scheduling’ function on many blog platforms to pre-publish (or publish in advance) your posts. That way you can create posts in a clump, but have them go up on your blog on a regular schedule.

Note: There are no rules with blogging, and it’s all under your control. There are bloggers who don’t blog consistently, but once in a while have a brilliant idea, make it happen and get tons of traffic and attention, and then they focus on other things until their next amazing idea... A great example is how author/illustrator Jim Averbeck decided to create a ‘red carpet’ for the Newbery and Caldecott awards. [link to <http://www.kidlitredcarpet.com/>] Jim got dressed up and shot video of himself interviewing famous authors and illustrators standing on a red bath mat before they went in for the ceremony! He did it for a number of years, and each time it got lots of well-deserved attention.

Consider Solo Blogging Versus Group Blogging

With a solo blog, it’s all yours. Your voice, your passion, your content, your control and your promotional vehicle. What’s also all yours is the responsibility for regularly creating, filtering and sharing content, and you are on your own dealing with comments, changes, archiving, link updating, spam and other ‘blog business.’ You’re also on your own in terms of getting people to come to your blog.

With a group blog, the responsibilities are vastly less, but you don’t get the control or the same promotional/branding value. For a group blog, having a clear theme is critical! Also, consider how many more people will come to a blog when there are multiple people who are passionate about promoting it!

Action Plan For Step 5:

- Don’t overwhelm yourself. You don’t have to do it all right now.
- » Narrow down your to-do list to the top three things you want to do with your blog.
 - » Pace yourself. Setting realistic goals – and meeting them – will feel great!

STEP 6: DEFINE YOUR CIRCLES OF INFLUENCE

Most blogs have less than 20 unique visitors a day, because their circle of influence is limited to their friends and family.

What you need to do is find the people and groups out there who share your passions and affiliations. Who else is your audience? Working moms? Queer teens? School counselors? Independent booksellers? Sport camps? Pre-school teachers? Knitters? Girl Scout troop leaders?

Whatever you’re writing about, whoever you are, your values/ issues/identities hold opportunity: You care passionately, and you’re not trying to sell them your books. You’re trying to engage them about your passion, which maybe they share...

Note: While the children’s book community is super-supportive, beware of the echo chamber. You want to speak to your fellow writers and illustrators, sure, but you want your books and stories to go beyond that audience as well.

Action Plan for Step 6:

- » Take a blank piece of paper, and draw an egg-sized circle in the middle of it. Write the name of your blog there. Around it, in circles that touch the first, add in those additional audiences and groups.

I spent five minutes doing this for my personal blog, I’m Here. I’m Queer. What The Hell Do I Read?



This brainstorming exercise doesn’t have to be neat, it’s just for you.

This helps you see where you can go to connect and hook into your communities. What’s extra-cool is that it’s also the secret to generating content ideas.

For each circle, ask yourself ‘What can I offer this group?’

When the #WeNeedDiverseBooks movement took off (after I’d been blogging at I’m Here. I’m Queer. What the Hell Do I Read? for seven years), I wanted to do something more on my blog to support it but I wasn’t sure what. This exercise helped me discover the connection between “other authors and illustrators who include LGBTQ characters and themes,” “Ally for other diversity in Kid Lit” and the “#WeNeedDiverseBooks” circles. What could I offer other children’s content creators to help get more diverse books out there in the world? That’s how my “Agents Looking For Diversity” series [link to: <http://www.leewind.org/search/label/Agents%20Looking%20For%20Diversity>] came about, and one or more of those interviews are consistently in the top ten most popular posts for my blog. I didn’t do them because they’d be popular, I did them because I wanted to contribute. But it’s a nice perk.

STEP 7: BLOG WITH JOY

Lee & Low Books’ Marketing and Publicity Director Hannah Ehrlich said this in her post Marketing 101: The Best Social Media Platforms For Authors [link: <http://blog.leeandlow.com/2015/09/03/marketing-101-best-social-media-platforms-for-authors/#more-11304>] “One of the questions I get most often from authors – both new and experienced – is, “Which social media platforms do I have to be on?” There are a lot of ways to answer this question but I want to start by addressing the question itself, which is often phrased in exactly this way. The answer is: you don’t have to be on any social media platforms you don’t want to be on. ...the number one thing you should ask yourself is whether a particular platform will be enjoyable and sustainable to you.”

It's great advice. If you don't enjoy blogging, you're not going to be good at it. You won't bring your passion. And it won't offer you the results you want.

Think about what makes you laugh. What changes your emotional temperature. What makes you want to share? What have you shared with your friends and colleagues in the last month?

Where do you want to spend your online reading time? What conversations do you want to join?

Not every blog needs to have an audience like "The Huffington Post" to be successful. Success can mean many different things, but ultimately, if you're not enjoying blogging, you're not doing it right.

The world doesn't need another blog post about what you had for lunch, no matter how popular food photos seem to be. (Unless the food is somehow expressive of your passion. Or you're a celebrity. And even then...)

What would you care to read about on the blog of a stranger? It should be interesting, inspired, intriguing and passionate. It should be written in a way that makes you feel that the author cared, or why should you care? Make people care about what you write.

When you're doing something you love, it shows. Show your passion, and show your joy.

Action Plan for Step 7:

- » Consider that if you're truly blogging your passion, you won't have to find your joy. It will have found you.

Work through the above steps and action plans, and you'll have your roadmap to blogging success. See you online! ☺

Lee Lee Wind has been blogging since 2007, tallying up millions of pageviews for his award-winning personal blog, I'm Here. I'm Queer. What the Hell Do I Read? www.leewind.org, and the two SCBWI blogs, SCBWI: The Blog scbwi.blogspot.com and The Official SCBWI Conference Blog scbwiconference.blogspot.com. In 2015 he was recognized as SCBWI Member of the Year. By day he works as Director of Marketing and Programming for the Independent Book Publishers Association, and the rest of the time he can be found writing and blogging!

INTERNATIONAL BLOGGERS:

WHAT THEY CAN DO FOR YOUR BOOK

by Angela Morrison

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

It's late. You're sitting in bed with your laptop, catching up on e-mail. A blogger from Brazil requests an ARC (advance review copy). Her English isn't perfect. Suspicious, you move to delete it. Your publisher won't send books out of the country anyway.

Hang on. Check out her blog. Whoa, this young Brazilian woman has 10,000+ followers, close to a million pageviews, reviews posted for the season's hottest YA novels, and relationships with a long list of Brazilian publishers. Write her back!

About four months after my novel *Sing Me to Sleep* (Penguin/Razorbill, 2009) released, I received such a request. I didn't delete it. I had a few ARCs left. Why not take a chance? I sent one to Brazil and answered interview questions. After the initial review went up, I received more and more requests. Deciding it was worth the investment, I sent several more, and several bloggers created book tours, sending my books from one blogger to another. I did interview after interview. They translated my answers—and usually posted them in both English and Portuguese.

Because I enjoyed existing relationships with international blogger reviewers, shipping ARCs to Brazil wasn't out of the norm for me. Having lived abroad, I knew how hungry readers around the world are. English is the universal language of business. Students everywhere study English. They watch American television and movies. Reading a foreign language is easier than speaking or writing it. Further exposure in an up-and-coming market could yield a foreign rights deal.

And even if that didn't happen, I understood that more and more books published in the United States are finding international readers. Services from Amazon to the Book Depository reach readers around the globe, especially with ebooks and devices like the new international Kindle. Websites like Goodreads have readers worldwide posting reviews. The YA blogging craze doesn't stop at your border. There are no boundaries in cyberspace.

And maybe, if you bug your publisher enough with updates of reviews and interviews, they'll shoot an e-mail to their agent in the target country in question. I ended up being featured on about thirty YA review blogs in Brazil. Six months later, Penguin signed a contract for *Sing Me to Sleep* to be published in Brazil.

Some of my favorite international bloggers include:

- » Bee at talkmusebanter.blogspot.com in India
- » Jo at onceuponabookcase.blogspot.com in the UK

- » Raila at booksoutofthebookshelves.blogspot.com in Brazil
- » Regie at theundercoverbooklover.blogspot.com in the Philippines
- » Amber at serenehours.blogspot.com in Vietnam
- » Iris at www.literalmentefalando.com.br in Brazil
- » Eloisa at www.mientraslees.com in Spain
- » Lucia at the-itzel-library.blogspot.com in Mexico
- » Jess at sheknownasjess.blogspot.com in Australia
- » Aik at aik-friendsnfamily.blogspot.com in Malaysia

I always:

1. investigate the blog and make sure it's legitimate. If the blogger doesn't include a link to their blog, ask for it.
2. sincerely compliment the blogger's English. They're usually nervous about it and always better at English than I am at any foreign language.
3. ask international bloggers to share my review books with other bloggers—either casually with acquaintances or via a book tour they organize. This can bloom into something quite amazing. Lucia at Itzel Library put together a huge tour of Hispanic blogs featuring both my YA books—and translated all the interview questions and my answers.
4. happily grant requests for an interview. I'm very selective regarding the bloggers I mail books to. When I have to say no, I always offer to answer interview questions.
5. double-check the address. International mailings cost between \$10 and \$18, so you don't want to make mistakes. Check the Book Depository. Even with free or discounted review copies from your publisher, it might be less expensive to use.
6. ask them to send a link when the post is up so I can blog, tweet, and FB it up.
7. refuse to send electronic copies. If you have access to safeguarded ebooks and permission from your publisher or can get your publisher to send them, this might be a viable, inexpensive option, but it ups the risks of pirating. I have heard suspicions of black marketers posing as international bloggers, but have no evidence of this personally. Be careful, though.

I'm confident you'll find the international blogging community as welcoming and enthusiastic as I did. Sit back, relax, and enjoy a book tour around the world—without ever leaving your bedroom. ☺

Angela Morrison is the author of Sing Me to Sleep, USA Best Books 2011 YA Winner and a 2010 Goodreads Choice Award nominee for YA fiction, and Taken by Storm (Books 1–3). She holds an MFA from Vermont College of Fine Arts and a BA from BYU. Sing Me to Sleep's Portuguese translation released in Brazil in 2011. Visit her online at www.angela-morrison.com.

RIP FOR THE PRESS RELEASE?? NOT SO FAST!

by Susan Salzman Raab

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

We know media has undergone massive change in recent years. Print has been giving way to online, the blogosphere fostered an explosion of citizen journalists, and social media changed our notion of timeliness as Twitter brings global news in real time.

Along with that have been reports about the demise of the press release. News releases are definitely still with us, but require new thinking to be effective.

Today, releasing news is about sharing, creating conversation, and using links, keywords, and multimedia to engage your audience. Of course there are tools to help present your story in a more dynamic way. PitchEngine is one designed to create social media releases, and I asked founder Jason Kintzler for his thoughts.

1. What need was PitchEngine created to address, and how has it evolved over time?

It was built as an alternative to the traditional press release and push distribution process. Instead of sending documents via e-mail or newswires, for the first time, PR pros could easily package up their own branded content into a single Web page. Before PitchEngine, press releases were for journalists almost exclusively, and PDFs and image e-mail attachments were the norm. It has evolved into a tool for businesses and organizations of all sizes to get the word out to their customers, fans, and other online influencers. It's one part content creation, two parts storytelling.

2. What do you think is most important in effective promotion today?

Authenticity. People are savvy to the traditional "push" marketing methods. People follow people, not businesses. Be real, be conversational, and interact with consumers and fans in authentic ways. Then, when you do have the need to "pitch," it isn't unexpected or annoying to your audience. They follow YOU and realize YOU are your business. The saying holds true for social media as well: Do unto others as you would have done to you. ;)

3. What tools do you recommend for authors and illustrators who may not have a big budget, but are willing to put in the time to promote their books?

Facebook is number one. It's where more than half of every Internet user already is. Make sure you are there and interacting with your friends and fans.

YouTube, Vimeo, and a Flip camera are priceless. It doesn't cost much to create a quick video. Again, people follow people, not businesses or books. Let people make a connection with you and they'll come back for more, again and again.

PitchEngine provides a great way to tell your story or summarize your book. Websites are good, but hard to create, and even harder to optimize for search engines, etc. Social networks are great for cultivating and sharing with your audience, but they aren't for storytelling. PitchEngine fills this role. Package up your content and share it on your site, social networks, search, and more.

4. What emerging trends do you see as key for marketing?

Mobile and tablet devices are big. Other countries are somewhat ahead of us in this arena—mostly because they didn't have the PC adoption that we did in previous decades. The more relevant and easily accessible your content can be, the better. Look for ways to help your audience connect. (When I'm at a public place for dinner with my kids, there's nothing better for us than to find an interesting cartoon for our two-year-old to watch on YouTube via iPhone for a distraction when things are getting a little crazy. Be a solution and a resource at the same time.)

5. What about the press release specifically? Do you think that's still a key publicity tool, and what other formats do you think are effective?

Well, I think the days of the traditional press release are long gone. Black-and-white, AP format copy just isn't engaging anymore. Content consumers (which include journalists as well as consumers) like to be engaged. Images, video, illustrations, whatever. What is still cool about the press release is the utility. Make your content accessible and sharable so that bloggers, journalists, and fans can evangelize for you. That's when the word will get out. 🗣️

FIFTY-THREE KIDLIT BLOGS TO VISIT BEFORE YOU DIE

by Joni Sensal

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

Everything you could possibly need to know to create books for children is on the Web, a lot of it in blogs. But with blogs being published by everyone from anonymous editors to MFA programs, where do you begin?

We're taking a tip from the bucket lists and must-see travel guides. Here are fifty-two kidlit blogs you'll want to check out at least once—explore one a week for a year, perhaps—along with tips for using your surfing time effectively.

Prioritize what you want. Blogs exist for different reasons, and their readers reap different rewards. Are you after how-to tips? Moral support? Industry news? Lively debate? Shared deadlines? Friends? Almost anything you're after can be found in a blog, at least part of the time.

"Sometimes it's just the experience of reading something beautiful," says Mirka Breen, author of *The Voice of Thunder*. "But the surprise revelation of my dip into the blogosphere is that blogs become company and remind me of pulsating hearts out there."

While that connection is important to many, you'll enjoy blogs most efficiently if you identify what you most want but can't get elsewhere (such as your in-person critique group). Click first to those blogs that reliably provide it, create your own don't-miss list, and leave the "also fun" blogs for spare time.

Participate. The community that develops among readers who comment is a key benefit of many blogs. Discussions keep things lively, so add your perspective, too.

Watch the procrastination factor. You literally could read kidlit blogs all day long—especially if you use them as an anxiety crutch, as described in an insightful post by The Intern (bit.ly/JbMKD2). Don't let them cut into your own creation time. One good strategy is to set aside a finite time, such as thirty minutes a day or an hour on Sundays, to read and comment. Then get to work.

Subscribe to favorites. Although the distinction between a blog and a website is blurring, most blogs have RSS feeds or similar methods of getting new posts by e-mail or in a reader.

Don't be afraid to move on. Most blogs wax and wane with the blogger's interest level, life events, and career demands, and each year's debut authors often start new ones. If a fabulous blog fades or ends, don't despair. Just move on. There's always another great blog (or Yahoo group or Twitterchat or NewFangledThang) to discover. ☺

FROM THE LIBRARY (MOSTLY)

Bookshelves of Doom

Book news, reviews, and fun tidbits

www.bookshelvesofdoom.blogspot.com/bookshelves_of_doom

A Chair, a Fireplace & a Tea Cozy

Reviews and commentary from New Jersey librarian Lizzy Burns; currently hosted by School Library Journal

blog.schoollibraryjournal.com/teacozy

Charlotte's Library

Reviews of mostly fantasy and sci-fi for young readers

charlotteslibrary.blogspot.com

A Fuse #8 Production

Reviews and industry commentary from Manhattan librarian Betsy Bird; currently hosted by School Library Journal

blog.schoollibraryjournal.com/afuse8production

Ms. Yingling Reads

A teacher reviews books for middle-schoolers, especially boys

msyinglingreads.blogspot.com

Seven Impossible Things Before Breakfast

Reviews and interviews, mostly about illustrated books

blaine.org/sevenimpossiblethings

Stacked

Reviews and library perspectives, including a special interest in cover art www.stackedbooks.org

INDUSTRY VETS BLOGGING**Brooklyn Arden**

Manuscript analysis and revision tips by Cheryl Klein at Arthur A. Levine Books
chavelaque.blogspot.com

Editorial Anonymous

Apparently in hiatus, if not retirement, but has valuable archives
editorialanonymous.blogspot.com

Kidlit.com

Movable Type agent Mary Kole
kidlit.com

PW ShelfTalker

Vermont children's booksellers on the business
blogs.publishersweekly.com/blogs/shelftalker

The Purple Crayon Blog

Industry news and insights from Harold Underdown
www.underdown.org/blog.htm

Read Roger

Rants and raves from *Horn Book* editor Roger Sutton
www.hbook.com/category/blogs/read-roger

Writer's Digest Guide to Literary Agents

Interviews and tips by Chuck Sambuchino
www.writersdigest.com/editor-blogs/guide-to-literary-agents

GANG EFFORTS**SCBWI: The Blog**

Need we say it? Interviews, conference scoop, and more
scbwi.blogspot.com

Book Dads

Reviews and news from daddy readers
bookdads.com

The Bookshelf Muse

Writing thoughts and tools, including *The Emotion Thesaurus*
thebookshelfmuse.blogspot.com

Blue Rose Girls

Several illustrators, authors, and an editor
blurosegirls.blogspot.com

The Brown Bookshelf

Celebrating African-American voices in kidlit
thebrownbookshelf.com

The Enchanted Inkpot

Fantasy folks
enchantedinkpot.blogspot.com

First Second Books: Doodles and Dailies

Cool graphic novel stuff
firstsecondbooks.typepad.com/mainblog

From the Mixed-Up Files . . . of Middle Grade Authors

The name pretty much says it!
www.fromthemixedupfiles.com

Guys Lit Wire

Book news and reviews for teen boys
guyslitwire.blogspot.com

I.N.K.

Interesting Nonfiction for Kids
inkrethink.blogspot.com

Kidlit Artists

Tips, news, and resources from the recipients of the SCBWI Illustration Portfolio Mentorship Program.
kidlitartists.blogspot.com

Literary Rambles

Zillions of agent interviews
www.literaryrambles.com

The Picture Book Junkies Blog

Illustrators and art
www.pbjunkies.blogspot.com

Readergirlz

Teen literacy, interviews, and hip interactions
readergirlz.blogspot.com

Teaching Authors

Teaching, writing, and teaching writing
www.teachingauthors.com

Through the Tollbooth

A bunch of Vermont College of Fine Arts MFA graduates with great writing tips
thru-the-booth.livejournal.com

Viva Scriva

Thoughts particularly on critique and revision
vivascriva.com

YA Highway

Great links on Field Trip Fridays
www.yahighway.com

YA Outside the Lines

Teen angst and authors
yaoutsidethelines.blogspot.com

INDIVIDUAL CREATORS WITH CONTENT TO SPARE**A Children's Author's Eye View of Writing and Life**

Help for picture-book creators by Susanna Leonard Hill
susannahill.blogspot.com

Cynsations

Interviews and more from Cynthia Leitich Smith
cynthialeitichsmith.blogspot.com

I'm Here. I'm Queer. What the Hell Do I Read?

GLBTQ books and views from Team Blogger Lee Wind
www.leewind.org

The Happy Accident

Social media tips from Greg Pincus
www.thehappyaccident.net

Inkygirl

Fun writer/illustrator comics from Debbi Ridpath Ohi
inkygirl.com

Jen Robinson's Book Page

Possibly the longest kidlit blogroll you'll find, in case this list isn't enough
jkrbooks.typepad.com

Middle Grade Ninja

Reviews and seven-question interviews with agents and authors
middlegradeninja.blogspot.com

No Water River

Kid's poetry from Renée LaTulipee and friends
www.nowaterriver.com

The World According to Maggie

Novelists: Don't miss the "From Rough to Final" revision peeks (*bit.ly/zotypA*)
maggiestiefvater.blogspot.com

Writing for Kids (While Raising Them)

Author Tara Lazar and PiBoIdMo
taralazar.wordpress.com

NOT EXCLUSIVELY KIDLIT, BUT TOO GOOD TO MISS**Buzz, Balls & Hype**

A best-selling author's marketing tips and ideas
mjroseblog.typepad.com/buzz_balls_hype

Cartoon Snap!

Cartooning, character, and animation resources from Sherm Cohen
cartoonsnap.blogspot.com

Drawn

Daily art inspiration
blog.drawn.ca

Evil Editor

Maybe even better for laughs than query tips
evileditor.blogspot.com

GalleyCat

Industry scoop from MediaBistro
mediabistro.com/galleycat

The Intern

Publishing insights from (now unveiled) Hilary Smith
internspills.blogspot.com

Nathan Bransford, Author

And former agent
blog.nathanbransford.com

Pub Rants

Tips from Nelson Literary agent Kristin Nelson
pubrants.blogspot.com

Query Shark

Agent Janet Reid gets tough on queries
queryshark.blogspot.com

And check out her archives as Miss Snark:
misssnark.blogspot.com

Writer Beware® Blogs

Warnings, gotchas, and industry watchdogging
www.accrispin.blogspot.com

Joni Sensel is a former co-regional advisor for SCBWI Western Washington and the author of middle-grade fantasies, including The Farwalker Trilogy (Bloomsbury). Don't blame her if your favorite blog's not on this list—just compile and post your own!

ALL ABOUT BOOK TRAILERS

by Sara Wilson Etienne

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

A book trailer has the same function as a movie trailer. It's a short film that introduces an audience to a story, generating excitement and building anticipation. Book trailers can vary widely, from movie-style live-action trailers, to an author talking about their book, to pictures and text that give a brief synopsis.

Though making trailers is a popular marketing trend for authors and publishers, book trailers can be an expensive and complicated endeavor. This publishing guide will help you decide if you need a trailer for your book and, if so, how to go about creating one.

Do I need one?

This is the first and most important question you must ask yourself when considering a book trailer. Trailers must be thought about as one piece of a larger promotional picture. Authors and publishers have a finite amount of resources when it comes to marketing, and there can be a lot to do: website design, printing bookmarks, swag, funding a book tour, etc. A book trailer might be a wonderful use of marketing resources, creating buzz about your book. Or you might find another way to create this buzz and a different use for your time and money.

The goal of a book trailer is the same as putting a best-selling author's blurb on your front cover or a gripping synopsis on the jacket flap: to get people to pick up and read your book. Therefore, just like your book, **your trailer must have a hook**. Something that will set it apart from other trailers. Something that will get it shared and reshared with potential readers across the Internet. If you don't have the resources or interest in creating a trailer that will captivate potential readers and buyers, consider skipping it. There are many other compelling ways to spend marketing money.

After all, having *no* book trailer is better than having a *bad* book trailer.

Who pays for a book trailer?

That depends. Most book trailers are paid for by the author, out of their own pocket. Occasionally, publishing houses will both pay for and create trailers for their books. Make sure to have a conversation with your editor about this so that you are on the same page when it comes to trailers.

Who is my audience?

If you are writing **middle grade** or **picture books**, much of the

audience for your book trailer will be parents, teachers, and librarians. Consider what these people look for when they are picking out books for children. Author interviews can be a good choice for these genres.

If you are writing **young adult** fiction, then your target audience is your readers. Think about how to captivate teens and get them excited about your story. Book bloggers, librarians, and parents might also watch your book trailer, but they are not your target audience.

What are my resources?

If you need to fund your own book promotion, think about what your resources are and build your marketing plan around them, rather than the other way around. In terms of a trailer, make a list of your resources in each area.

- » **Money:** A book trailer can cost anywhere from \$50 to over \$10,000. Think about what you want to spend for your total book promotion. What portion of that can you spend on making a trailer?
- » **Skills:** Do you write music? Know how to shoot or edit movies? Are you an artist who can animate? Be honest with yourself when thinking about your abilities. Can you do these things in a way that will feel professional?
- » **Friends, family, and community:** What skills do your friends have? Do these skills lend themselves to book trailers? Are there film schools nearby where students might be able to help with your endeavor?
- » **Locations:** Do you have any locations for filming at your disposal that would fit your book?

Once you've taken a look at your resources, think about how you might be able to build a trailer around your strengths.

- » Have a friend who composes music? Make the sound track do the work, letting the music carry the tension, drama, or romance of your story.

- » Have a stunning location that works for your book? Spend your money getting great footage of the setting and let it tell your story.
- » If you've discovered resources that would fit a different promotion better, consider taking that path.

So! You want to make a book trailer? Then let's get started!

1. Dreaming Up a Concept

Planning is free! Since creating trailers can be time- and money-intensive, it's important to maximize the planning stage. There are an endless variety of book trailers you can create (live-action, animated, text and pictures, author interview etc.), and these planning techniques can be helpful for all of them.

Ask yourself these questions to get started.

- » What is the tone of your trailer?
- » What scenes/moments from your book do you want to convey? Think visually. Think about critical moments of your plot. Think about moments that tell a lot about your characters.
- » What is it about your book that you want to get across to your readers? That it's a thriller or a romance or funny? Introduce your main character? Introduce the setting?
- » What is your book's hook? Can it be the hook for your trailer, too?
- » How much time do you have to create the trailer? Keep in mind that most trailers come out at least a month before their books. Also, talk to your editor: If you want your publisher to help your trailer get exposure or put it up on Amazon, they may want it two months in advance of your release date.
- » What is the scope and ambition of your trailer? Create A, B, and C scenarios for your trailer: A—if you had all the time and money you needed; B—if you had a more modest budget and time frame; and C—the bare minimum of what you want to create. This way you can dream big, but still be flexible based on your resources.

2. Making a Plan You Can Share

Most people don't have the skills to create a great trailer on their own, and that's okay! This second planning stage can give you a clear idea of what you want to create and give you a way to get other people interested in your project. It will also allow you to be sure that you and anyone you're working with are on the same page.

- » **Create a Lookbook:** Collect images from movies, magazines, online, and real life that communicate the feel of your book. Think about specific moments, what your characters wear, what they look like, what their world looks like. These images can bring your concept to life. These pictures are only for inspiration, not to be used in the actual trailer, so you don't need to worry about copyrights at this point.
- » **Music:** Music is vital to your trailer, but is easy to overlook. Who would Darth Vader be without "The Imperial March"? What would *Jaws* be without that insistent, menacing sound track? Listen for music that communicates the feel and tone of your story and start there.
- » **Write a Rough Draft of Your Trailer:** Remember, a trailer is a bit like a picture book. Let the visuals do at least half of the work. Don't let the script repeat information you will be seeing on the screen. Use short, direct phrases; type up scripts from movie trailers you like to get a feel for the style. Read your scripts out loud to check for pacing

and tone. Keep the whole trailer short: Ideally, your trailer should range from thirty seconds to two minutes. Think of communicating the idea of your book, not the story itself. It's important not to get caught up in the details.

- » **Create a Shotlist/List of Scenes:** A shotlist is an ordered list of shots to be filmed, including camera angles. While you probably don't need to get this detailed, creating a list of scenes/images/visuals to accompany the script is helpful.
- » **Watch Out!** Don't get obsessed with getting the story details exact. The trailer is *not* your book, it's merely a taste of it. Allow yourself to combine scenes and change times of day or what someone is wearing if it means creating a better trailer.

Also, some things can make creating a trailer exponentially more complicated: multiple locations/scenes/montages, using kids, and using animals. You don't have to avoid these completely, just be aware of what you are getting into when planning your trailer.

3. Approaching Other People

Now that you have a concept you can share, it's time to get other people involved and excited! Remember, if you ask people to volunteer their time and talents, then your trailer becomes a collaboration. Be flexible, open, and attentive to other people's ideas. There is a reason you are coming to them for help!

- » **Friends:** Approach friends with your lookbook and see if they would be interested in helping. They might surprise you with ideas and resources of their own!
- » **Film and Theater Schools:** Know a film student or actor? Students can be a source of innovative ideas and talent. Remember to be open to collaboration.
- » **Production Companies:** Using a production company will significantly increase the cost of a book trailer, but can also get professional results. If you go this route, be careful that the trailer doesn't look too much like a commercial.
- » **Online:** Happily, you can find people online to **do voiceovers** and **create visual effects** and **music**. You can listen to and look at work samples in order to choose someone who fits your vision. There also are many online resources for **pictures**. With all of these, be *very careful* to get permission to use anything in your trailer. If you purchase pictures, be aware that prices can vary based on size and terms of use. (See Online Resources sidebar.)

4. Getting Your Trailer Out in the World

Now that you've made a book trailer, what do you do with it?

- » **Releasing Your Trailer:** First, talk to your editor. Book trailers can debut in many places, from traditional media sites like Entertainment Weekly or Seventeen to book websites and blogs. In rare cases, they can even be shown in movie theaters. Even if you paid for and created the book trailer yourself, your publisher might have good ideas and contacts to get your trailer shown in interesting places. On the other hand, you as the author can always approach book bloggers or other websites and ask them to debut your trailer. Keep in mind that some websites will want exclusivity for the first few days the trailer is released.
- » **Where Else?** YouTube and Vimeo are easy and expected places for people to find your book trailer. Once you've uploaded your trailer to

YouTube or Vimeo, you can add that link on your own website, your Goodreads page, and your e-mail signature, share it on Facebook and Twitter, and give it to any bloggers who interview or feature you. You can also add the video to your own author page on Amazon, and your publisher can add the video to your book's Amazon page as well. ☺

ONLINE RESOURCES

TECHNICAL RESOURCES

Mandy.com (www.mandy.com)

A website that connects you with film professionals all over the world. Voiceovers, make-up artists, actors, etc.

Flickr (Creative Commons) (www.flickr.com/creativecommons/)

- » Only use pictures from Flickr that have a **Creative Commons license** that allows for **commercial use**.
- » Always **give attribution** if specified.
- » **Using a person's likeness without their permission is illegal**, so never use pictures of people from Flickr, even if they have a Creative Commons license.
- » Understand and follow the law when using any picture found online.

Getty Images (www.gettyimages.com)

A website where you can purchase a whole array of images, film clips, and music. Expensive, but expansive. A good place to brainstorm.

YouTube (www.youtube.com)

This help page (bit.ly/rZZli8) will explain how to set up a YouTube account and upload videos.

BOOK TRAILER EXAMPLES

Book trailers are evolving quickly, so if you're looking for examples, make sure you look at recent ones.

Watch. Connect. Read. (mrschureads.blogspot.com)

A great blog about children's literature and book trailers.

Entertainment Weekly's Shelf Life (shelf-life.ew.com/tag/book-trailers)

A good source for catching new book trailers.

CINEMATIC BOOK TRAILERS

Harbinger by Sara Wilson Etienne (youtu.be/EPLHl1Urjnk)

Struck by Jennifer Bosworth (youtu.be/hkce1uCzlk8)

BOOK TRAILERS WITH A HOOK

Bittersweet by Sarah Ockler (youtu.be/CppKq1-j2jc)

Oh No! written by Mac Barnett and illustrated by Dan Santat (youtu.be/nDTyTtsKzvo)

AUTHOR INTERVIEW BOOK TRAILERS

Warp Speed by Lisa Yee (youtu.be/qCgg3Zwdtxw)

Wonderstruck by Brian Selznick (youtu.be/9K2YaVxeTiM)

CRAFTING YOUR BOOK MARKETING PLAN

by Susan Salzman Raab

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

The road to success can be a speedway or a long, winding country lane, depending on the route you take and the tools you use to map your way. Whether you intend to or not, your marketing journey begins as you make your first decisions about what and how you will publish.

You need to evolve a strategic plan that capitalizes on your strengths, engages consumers, and has sufficient flexibility to evolve with a marketplace that is constantly changing. Each follows logically from the other, once you have a clear picture of the role you want to play.

The first step is to consider the industry as it pertains to you and your work. Ask yourself why you've chosen to come into the market now. Are you pursuing a passion to publish a particular kind of work, or for a particular kind of reader? Did you recognize a need in the marketplace that you're particularly qualified to fill? Are you entering an underserved or overcrowded part of the market in terms of type of consumer, genre, or format? How are you entering the market—will you self-publish, start your own publishing entity, or publish with a small or large publisher, and will you publish a print book or go directly to digital? Once you have the answers to those questions, it's time to consider how that will affect your timing, presentation, and strategy.

Define your platform. This is a core issue and incorporates both why you've chosen to publish now and what need you intend to fulfill. Start by researching what has been published previously on the same topic or similar to your book. Set up Google Alerts to get notified of new and forthcoming books that relate to what you're doing. Look for similarities and points of differentiation. Also compare timing. Is your book for a different type of consumer? Is the perspective fresh or original in a way you can demonstrate? Can you benefit from timing, either because there hasn't been anything like yours in a while or because there is current interest in something related to your project?

Outline your objectives. You need to think about your objectives for each book and how they fit with your career as a whole. Does the book represent a key step in your publishing career? Is it a first book, the beginning of a series, one that will introduce you to a different type of consumer? This will help determine the type and extent of the marketing you'll want to do. If it is a book that serves your core or existing customer base, consider what has worked well for others working in that space, or if you have a track record, what you can do

to engage with them in a new or creative way. Consider your strengths and weaknesses. Are you tied in with the school market? Are you a good public speaker or journalist? Are you active in social media and set up to do traditional media outreach? Do you see yourself connecting via gatekeepers—parents, teachers, librarians—or going directly to your end consumer—readers?

Identify your opportunities. Now you're ready to look at what can be done to move forward with your goals. Start by looking at the tools you have and the processes you can easily put in place. Do you have a good contact database, media list, and e-mail system (e.g. Constant Contact, Mail Chimp) that you can use for regular outreach? Are you set up with Facebook, Twitter, and LinkedIn accounts? What about Pinterest and Google+? Look at what others in your space have done to generate interest and excitement. Do they do giveaways and contests? Are they positioning themselves as experts or news makers, or trying to become popular with their fan base (which is often the case with the teen market)? Can you speak at conferences, do public events, or be brought in to teach on a topic?

Consider your resources. There's a lot of ground to cover, so it's helpful to have others who will play a role in the marketing process. If you have a publisher, they will certainly play a role, but what that will be will vary depending on a variety of factors. If you've published with the company before, then it will depend on your track record and status with the publisher. If not, then it will depend on the potential they see for your book and what they're set up to do to promote it. The more information you can find out about this, the better, but know that it's only one aspect of what you need to do to promote your work. The big difference here is that the publisher will focus on the books you publish with them, while your work needs to focus on evolving your reputation and career as a whole and over the long term.

Ask yourself what alliances and connections you can make that can provide you with more resources and capabilities than you might have on your own. There are many answers to this, including working in peer groups with other authors or illustrators who have

shared goals, looking at services and tools you can use to make the work easier and quicker. This can include buying advertising or paid placement on newswires (PRWeb, PRNewswire, Marketwire), using social media aggregators (HootSuite, TweetDeck), and contracting with agencies for publicity services, blog tours, or to generate content (to blog, tweet, or post) for you.

Craft your message. You need an overarching idea and consistent messaging to help the gatekeepers and consumers understand your brand. The more you can identify and convey what you represent in the marketplace, the better chance you'll have of evolving a following for your work. This should carry over from one platform to the next—in your promotional copy, your publicity, your social media outreach, and the speaking you do. It's also important to have your publisher and anyone else who is involved with your marketing have a clear understanding of the larger concept you want to convey.

Define and execute your plan. Now that you've identified your objectives, know the kind of outreach you want to do, and have your messaging in place, it's time to prioritize and execute your campaign. For the best results, consider testing some of your ideas on a small sampling of contacts. You may find that while the idea is good, the timing isn't advantageous; or that there's less response to a given mechanism than you thought there might be. You can always start small and then expand marketing in a given area once you get a read on what's most effective. Timing is important, so you should know when early and finished copies of your book will be available—this is true with both print and digital—and when it should be sampled to different segments of the market. In pitching for events, you want to give potential hosts as much lead time as possible to fit you into their schedules. With publicity outreach, your timing will vary by the type of outlet (long lead for print and broadcast, short for online and social). Know that follow-up will be a big part of the equation and that you should be prepared to do strategic advance outreach to contacts to ensure good results. Make sure that you've established a presence with a website and with social media and are prepared to update and engage on a regular schedule. This doesn't mean that you have to do each one-by-one or with a calendar in hand. You can certainly set up to post simultaneously to multiple platforms and can preschedule your posts to be written at your convenience. Think in terms of multimedia, with book trailers, YouTube, podcasting, Pinterest, and even games. People like when material is presented in visual and audio media and love interactivity.

Evaluate your results. Each situation is different. What works for one book at a particular stage of your career will not be the same as what may work for another. Certainly conditions in the market will change as well. What's the economy like? Which parts of the market have a budget to spend? Is there competition that can help or hurt you? What genre or age bracket is trending? With the lead time required to write and produce a book, you can't know these things in advance. So you need to be prepared to recognize these realities when the time comes and adjust your plans accordingly.

Be confident that your efforts will make a difference. Marketing is a long-term process that needs to evolve. It takes dedication and persistence to succeed. There is no crystal ball to tell you exactly what will happen, but you can succeed if you're prepared to work strategically and creatively. 📖

As a YA writer, you have special marketing considerations. Your readership is somewhere between ages nine and eighteen. You must be careful in how you interact with them; you're a grown-up, and your access to unknown kids has limits. You certainly can't be collecting their e-mail addresses or chatting with them on social networking sites. Both the Federal Communications Commission (FCC) and the Federal Trade Commission (FTC) enforce laws protecting kids from adults who use the Internet for inappropriate or downright nefarious purposes. The Children's Online Privacy Protection Act (COPPA), for example, requires websites to obtain parental permission before collecting the personal information of children under age thirteen. Instead of targeting young readers as direct customers, you market primarily to parents, teachers, librarians, reviewers, and booksellers—collectively referred to as gatekeepers. Every YA book must pass through at least one of these folks before landing in a kid's hands. In a nod to your teen audience, though, you can present your website and the materials on it in a teen-friendly manner so that after young readers get your books, they can go to your site, feel at home, and become fans.

PAL SPEAKING OPPORTUNITIES

by Nancy Castaldo

SCBWI



PUBLICIZING YOUR
PUBLISHED
WORK

Check out these great festivals and conferences to share your books with readers all over the country. These not only offer you the chance to promote your books, but they also serve to connect you with other speaking opportunities. Book festivals are the perfect place to connect with local teachers, librarians and reviewers. They can also introduce you to readers in the parts of the country. You might even want to schedule your next vacation around attending one. Keep in mind, though, that they often have their authors lined up months before the event. Make contact early!

www.scbwi.org/pal-speaking-opportunities

Nancy Castaldo is the author of many notable nonfiction titles, including Crystal Kite winner *Sniffer Dogs: How Dogs (and Their Noses) Save the World*.

SCBWI

**SCHOOL
VISITS**



DOING SCHOOL VISITS IN THE UNITED STATES

by Alexis O'Neill

SCBWI



SCHOOL
TOOL
VISITS

What's exciting about being a published children's author or illustrator is having opportunities to connect with young readers, teachers, librarians, parents, and booksellers to share the joy of reading, writing, and drawing. Making appearances can create lifelong fans, sell books, and supplement your royalty income so that you can continue to thrive as a book creator. School visits are one of the best ways for authors and illustrators to meet desired audiences. These visits are where authors and illustrators meet students right at school sites to present assemblies, workshops, and/or classroom sessions.

As you prepare to do school visits, you'll need to know how to plan and shape your presentation, explore venues that are gateways to obtaining school visits, set fees, prepare contracts and agreements, promote your availability, follow up with clients, deal with common concerns, and reinforce the value of school visits.

PLANNING AND SHAPING YOUR PRESENTATION

The most common question authors ask about school visits is "How do I get a school to hire me?" But the most important question is "What will I do when I get there that will make a difference in the lives of audience members?" In other words, school visits are not just about reading a story aloud to a group of children.

Your book is published. The next step is to plan your presentation and promote the ideas that your book represents. A quality presentation creates buzz that motivates others to hire you to do school visits.

Observe Other Presenters

The first step in planning any presentation is observing other authors and illustrators in action at a variety of venues. For example, ask SCBWI PAL members who have written in the same genres as your books—picture books, novels, nonfiction—if you can shadow them at a school. Take notes on what works, what doesn't. When are the audiences restless? When are they most attentive? How do presenters involve audiences in meaningful ways? Picture yourself in the spotlight and what you would do with an audience. Consider setting up a buddy system with other authors to exchange observations and ideas related to presentations.

Understanding How School Assemblies Work

In-person school visits are more common in elementary schools than in middle schools or high schools. Because of scheduling challenges, middle school and high school visits can be virtual (Skype), targeted to smaller groups (content area classes), or a single class.

Most schools expect the greatest number of students to benefit from your visit, so large assemblies are common. Elementary school assemblies are usually divided by grade levels: primary (kindergarten through grade 3) and intermediate (grade 4 through grade 6). Most authors create one kind of presentation for the primary grade students and a different one for the intermediate grade students. Typical assemblies are thirty to forty minutes for grades K-3 and forty-five to sixty minutes for grades 4-6.

Content

Decide what your big-picture presentation goal is. What do you want the audience to be able to do as a result of having heard you? For example, do you want them to be able to apply a specific writing skill in the classroom? Write letters related to a cause? Draw a special item or character? Identify a specific aspect of your own writer's journey and process that they can apply to their own creative endeavors?

Divide your presentation into three parts: Beginning, middle, and end. It helps if you map out an attention-getting opening and a solid closing. The middle, then, can be adjusted to suit time limits, venues, or the age of the audiences. If you choose to incorporate a formal question-and-answer segment, consider placing it at the end of your middle segment so that you can close on a unifying high note with the whole group.

Choose visuals that complement your assembly story (e.g., family photographs, your book, drafts and revisions, props, artifacts, costumes) and make sure that they can be seen clearly at the back of the room.

Projecting PowerPoint slides of smaller items you bring along helps enormously.

Interaction

Include ways to involve the audience in your presentation (e.g., calling on students to assist with equipment, props, acting out parts of your book, being a model for a drawing). Interactions that involve student volunteers are not only ego-boosting to the volunteers, but a source of pride for the students in the volunteers' classes.

Elementary schools with high populations of students who are second-language learners especially appreciate whole-group interaction (e.g., employing rhythmic activities such as clapping, finger-snapping, arm motions, or reciting poems and singing songs).

Presentation Tools

Decide what kinds of equipment or props you will need for your presentation (e.g., PowerPoint slide sequence, LCD projector, flash drive, newsprint pad, microphone, audio speakers). Determine what you will bring with you and what you need your host to provide.

Workshops

You may decide to offer workshops on an aspect of writing, researching, or illustrating. Usually these run between forty-five and sixty minutes. Some authors limit workshops to older students; some offer different ones according to grade levels. Because a school representative has to accompany you when you work with students, you can use them to assist you with handing out materials and crowd control.

Practice

Don't expect to be fabulous (or to charge a fee) right out of the gate. Enlist the assistance of a local teacher or librarian and practice your presentation with small groups in classrooms and libraries, working your way up to larger ones. During these "rehearsals," ask a teacher, librarian, or SCBWI colleague to give you feedback on your program. Based on feedback from others and from your own take on your experience, modify your presentation until you come up with programs that work best.

TYPES OF VENUES

Here are some common venues for author and illustrator presentations, including venues that offer gateways to school visit hosts:

Students (the primary audience for author and illustrator visits)

- » Schools (public and private, for assemblies, workshops, residencies)
- » Libraries (public and school for large group programs, workshops)

Adults and children together (usually all ages)

- » Libraries (public story times, summer reading programs, family events)
- » Schools (family nights, young author fairs)
- » Bookstores (independent and chain for author programs, educator nights, and book signings)
- » Book festivals or literacy festivals (school, city, or regional)

Adults (where contacts for school and library visits are often made)

- » Professional conferences (local, state, and national associations for

reading, library, and specific school subject areas; organizations for writers and illustrators)

- » Service clubs (Rotary, Lions, Kiwanis, Zonta, Assistance League)

SETTING FEES

You are a professional, not a professional volunteer. Professionals charge a fee for their services. But how much should you charge for your school visits and other presentations? Here are some guidelines.

- » Research local markets: What are others in your region with similar experience (number of books, background) charging for in-person school visits? Honoraria often fall within these three categories:
 - » \$500–\$1,000
 - » \$1,000–\$2,000
 - » \$2,000 and up
- » Most authors charge for expenses (travel, lodging, food) on top of the fee; others charge a flat, inclusive fee.
- » Research national markets: Your publisher is likely to have an author visit section on its website or employ an author visit coordinator. See what others with similar experience charge and position yourself accordingly.
- » Bookstore visits are generally free as a courtesy to the booksellers.
- » Author festivals and book festivals range from free to low fee, unless you are a main-stage attraction.
- » Professional conferences range from free to low fee or in-kind payment (i.e., admission to the conference), unless you deliver a keynote address.
- » Virtual school visits (by Skype, etc.) generally range from free to \$500, depending on the length of the visit.

Some authors offer a menu of options with fees for:

- » full-day bookings
- » half-day bookings
- » each separate assembly or presentation
- » keynote addresses
- » virtual school visits

Many offer discounts for:

- » multiple-day bookings in the same region
- » visits to two separate schools within close proximity in the same day

CONTRACTS & AGREEMENTS

It is to everyone's benefit to spell out *in writing* the terms and conditions of your appearance (i.e., schedule, setup, compensation, book sales, cancellation policy). This can be done via e-mail, through a letter of agreement, or as a formal contract. (This SCBWI Publication Guide includes a Sample Lecture Contract on page 255 that you can adopt or adapt.) The more you iron out in advance, the fewer surprises will greet you.

PROMOTING YOUR AVAILABILITY

Most people who request an author visit are doing so based on the author's or illustrator's body of work, locality (travel fees are a consideration), and presentation fee. But in the end, word-of-mouth recommendations from trusted sources trump everything. So how do you let teachers, librarians, parents, and booksellers know that you are available to do school visits and other appearances?

Create an author or illustrator website. Be visible on social media sites where your work can be seen by potential hosts.

Be active in your own community and become known locally as a published author or illustrator. Introduce yourself to your SCBWI regional advisor, booksellers, librarians, and community news

reporters. Participate in local literacy organizations.

Distribute brochures, postcards, bookmarks, or business cards at events in which you participate.

Join speakers' lists maintained by professional organizations to which you belong, such as the SCBWI, the Authors Guild, the Children's Book Council, and local literacy groups. Make sure that you are included on your publisher's author visit list as well.

Offer to be a luncheon speaker for local service clubs (Rotary, Kiwanis, Lions, etc.).

Do performance showcases with other local authors and illustrators (typically three or more per showcase) for local booksellers, libraries, county education offices, art galleries, or PTA/PTO councils.

Participate in book fairs, festivals, literary events, bookstore educator nights, and library summer reading programs. Contact the event organizer to see how you can assist.

Propose a workshop or session, on your own or with colleagues, for your state's regional or state conferences for reading teachers, school library/media specialists, or subject matter specialists. Professional conferences provide excellent gateways to meeting potential hosts.

Send an e-mail to local booksellers—including contact information, basic information about your book(s), ideas for a bookstore event, and availability—about three to six months in advance of a proposed program.

Before the close of the school year, send a brochure to local PTA/PTO program chairpersons telling of your availability to do assemblies during the following school year.

FOLLOW UP

If you want to gather testimonials about your school visits, provide your hosts with a simple evaluation form or link to an online questionnaire to distribute to teachers after your visit. And if you want to cement your reputation as a thoughtful presenter, follow up your visit with a handwritten thank-you note to the host. Building relationships is important!

COMMON CONCERNS AND SOLUTIONS

Negotiating a Fee

You may be asked in person or by e-mail, "What do you charge?" Follow up by sending your price list via e-mail. Another tactic is to ask the potential client, "What's your budget?" and then be prepared to say "I can work with that," negotiate a fee, or turn the offer down. If you do have to turn down an event, refer the client to a colleague who might be within their range. When you show concern for a client's needs, they are more likely to keep you in mind for a future event.

Equipment Failure

Expect the unexpected and be prepared! Can you do your presentation without images? With props only? If not, consider carrying along backup equipment, including your own computer, a flash drive containing your PowerPoint presentation, an extension cord, and, if possible, your own LCD projector. If this is difficult to do, print your PowerPoint show images on paper and display them on a document camera that projects images, commonly called an Elmo, which most schools have in classrooms today. (FYI: Matte paper projects better than glossy.)

Controlling the Crowd

Schools love it when you can handle a group on your own and teachers don't have to intervene. Here are some ways to keep the

audience focused on your presentation.

Set up the room so that everyone can see and hear you. If the group is large, it helps to make an aisle in the middle and use a portable microphone—or one with a long cord—so that you can move closer to form a bond with the audience and address issues quickly.

Say hello to students at the door as they walk into the room.

Demonstrate what your silent "quiet down" signal is. (e.g., two hands in the air, a peace sign) as it becomes necessary.

To resettle students, be clear about the behavior you require. For example, say, "Okay, everyone—crisscross applesauce," or "Let me see all of you sit on your pockets!" or "One-two-three, eyes on me!"

If you ask for student volunteers, be clear about how you will choose kids. For example, "I'll be calling on kids who are crisscross applesauce, hands raised, who show me with their face, and not with their words, that they'd like to help me." Or perhaps explain, "First I'll be calling on girls and then on some boys." Clarity helps.

If students (or teachers) are chatting, move closer and look at them. If they don't stop, you might cover your microphone and with great concern ask, "Is everything okay?" This usually ends their conversation.

If the audience becomes excited during a lively part of your presentation, wait for them to settle before you continue.

The best way to head off crowd control issues in the first place is to have a riveting presentation!

Selling Books

Not all schools will want to sell your book. Often this is because the host doesn't have experience or volunteer-power to do so. While schools can order books directly from publishers, independent booksellers will offer the best support, especially if you have books published at more than one house. Pass the bookseller's contact information to your host and have them work together. Alert the bookseller to the date of your visit. Create a book order form and send it to your host to use or adapt. Send along summaries of your books. If the host still doesn't want to do a sale, bring order forms with you so that teachers can place orders after your event.

THE VALUE OF SCHOOL VISITS

Staying in front of audiences keeps your books alive and your publishers happy. But becoming skillful at the craft and business of doing school visits doesn't happen overnight, so take the advice in this article in small doses.

It's difficult to quantify the exact effect and reach resulting from authors and illustrators interacting with students in schools. Yet you will receive fan letters throughout your career testifying to the life-changing impact you have had on young audiences. An author's in-person meeting with students percolates for years—in a dawning of the type of books children choose, in the volume of books children read, in the validation of children's own creativity as writers and artists, in the choosing of future careers. And this is why children's authors and illustrators are dedicated to meeting young readers face-to-face, sharing a love of books. 📖

*For more information on school visits and other presentations, go to the column *The Truth About School Visits* in issues of the SCBWI Bulletin from 2006 to the present, as well as to the website www.SchoolVisitExperts.com.*

GUIDE TO INTERNATIONAL SCHOOL VISITS

edited by Holly Thompson

SCBWI



SCHOOL
TOOL
VISITS

If you are a published author or illustrator, consider combining some world travel with visits to international schools. This Guide to International School Visits provides helpful information, and the companion Directory of International Schools (see www.scbwi.org under “Resource Library”) provides a list of schools around the world that schedule author and illustrator visits, as well as contact information and details of the number of visits and time of year preferred. The following tips will help you plan successful international school visits.

Are you qualified?

Qualification depends on several factors. Large schools in the more populated cities around the world may invite big-name, award-winning authors. However, schools in more remote areas and those with smaller budgets may be eager to invite lesser known authors. To determine whether you are qualified or not, besides notoriety, consider the following: Are you a PAL (Published and Listed) member of SCBWI? (Note that many librarians are reluctant to consider visits by authors or illustrators of self-published books.) Do your books have universal appeal? Are you experienced? Have you done plenty of school visits before? Do you have something unique to offer? Do you have a website? You should be able to answer “yes” to all of these questions.

Planning a visit

If you feel you are qualified, after consulting the SCBWI Directory of International Schools and other listings and viewing the schools’ websites and calendars, contact the schools in the area you plan to visit. Some schools are flexible with regard to timing, but many schools schedule author visits during spring and fall. Most schools wish to be contacted 3–9 months in advance. In addition to sending the librarian or contact person an e-mail with a link to your website and details about the contents of your school programs, be sure to specify what your visit will bring to the students. Will your presentations focus on the process of writing a story, or creating poems, or making illustrations? Is the presentation interactive? Will you include a storytelling performance? Do your presentations tie in to particular study units? Indicate what age groups your presentations are geared toward, and remember that the wider the range, the better your chances of being invited. However, also keep in mind the school’s organization; some schools share a librarian and author visit funding across grades,

but other schools have separate elementary, middle school and high school librarians.

Let the librarian or contact person know well in advance if you will require any particular physical arrangements in a room or special equipment. Most, but not all, international schools have projectors, screens, and computers readily available.

If you hope to sell books or to have students read your books before the visit, discuss this with the librarian far in advance of your visit. Not all schools will handle book sales. If the school is willing to handle book sales, give the librarian the contact details of your publisher, but keep in mind that online sales may be easier and cheaper than overseas shipping by the publisher. Many schools offer students a book order form and purchase the pre-ordered books prior to the author visit. Whatever the arrangement, it is extremely important to discuss clearly with the organizing librarian well in advance of your visit.

If you will visit several schools in a region, ask if one librarian can act as a coordinator to handle the details of local transportation, meals, accommodation, etc. If this is not possible, be sure to gather this information yourself, as schools may not always communicate with each other to get you from one place to another.

Guidelines for fees

Many international schools receive funding for author/illustrator visits from Parent Teacher Associations. There are huge differences in what schools can offer for fees. Minimum daily fees for four sessions per day vary from author to author, and what you charge should be in line with your experience and your notoriety. Schools pay more for well-published, award-winning authors who are known to give outstanding presentations or workshops. In addition to the daily fee,

many, but not all, schools offer hotel accommodations, or a portion of these costs. Lunch is usually provided by the school, and dinner with the librarian and some teachers may be covered by the school. Economy class, roundtrip airfare is sometimes paid for or shared by several schools in the same region. In some cases, however, airfare is not included at all. Some schools provide only local transportation. Average daily fees for four sessions per day for a well-published author seem to be about \$500–\$700 USD (\$125–\$175 USD per session). An award-winning Caldecott or Newbery author might charge \$2,000 USD per day, but very few international schools can afford this. Note that payment is generally made in the local currency on the day of the visit.

Contract

Although it may be common in some cultures to prepare a formal contract for a school visit, not all cultures or schools follow this practice. However, after negotiations, an e-mail letter of agreement that includes the overall content of the program, date of visit, schedule, book sale arrangements, your fee and any expenses to be covered such as transportation, food, and accommodation, as well as contact phone numbers, should certainly be exchanged to confirm arrangements.

Guidelines for your school presentation

Most international schools are composed of teachers and children from many different countries, cultures and belief systems. Be prepared to speak to an international audience of children whose collective experiences and roots may span many cultures.

Closely review your books and determine whether there are topics, words, or concepts with which the children might not be familiar. Be prepared to explain whatever content may be unique to your culture. Determine in advance if there might be any culturally sensitive material in your books. Be considerate and respectful of the various cultures represented in the school. Do not assume that all children will be familiar with North American culture.

Ask in advance about the English abilities of the children you will address. If you will have many non-native speakers of English in the audience, plan to use clear, simple English.

Extras

If you are willing to critique sample writings or illustrations by students, let the librarians and teachers know this. Be sure to communicate how many stories or illustrations you are willing to read and comment on (perhaps a select number of pieces by older students who are interested in writing or a select number of illustrations by serious art students). This may be appreciated by teachers and librarians and a thrill for students.

If there is an SCBWI chapter in the country you will visit, contact the Regional Advisor well in advance (3–9 months). SCBWI regional chapters may wish to invite you to give a presentation or conduct a workshop for local authors and illustrators.

Dos and Don'ts

Don't expect a librarian or the school to act as a personal guide to the country. A local tour is sometimes included as an extra, but should not be expected.

Don't expect the SCBWI Regional Advisor of the country you will visit to act as your personal travel agent. Do your own homework on the area you will visit.

Do familiarize yourself with the school via its website before your first contact and again before your visit.

Do try to be flexible as you communicate your expectations with the school librarians.

Do be professional from initial contact to your final thank you note.

Do have a positive and adventurous spirit! 😊



SAMPLE LECTURE CONTRACT

contract by Sheri Cooper Sinykin | edited by Aaron Hartzler

In response to the many member requests that were received for a Sample Lecture Contract for school speaking engagements, member Sheri Cooper Sinykin sent us what she developed for her own use. We have adapted her contract for you. You may wish to use the entire document, or part of it. Feel free to adapt it to your needs/situation; it is meant as a guide, not an absolute. You will need to negotiate any contract with the sponsoring institution. **PLEASE NOTE:** For clarity, in some cases we have used the word “Author” rather than “Author or Illustrator.”

LECTURE CONTRACT

AGREEMENT, dated this _____ day of _____, 20_____, **BETWEEN** _____ (Author/Illustrator),

whose address is _____

_____, Phone _____, **AND** _____

_____ School (Sponsor) located at _____

_____. School representative: _____ School Phone: _____

Home Phone: _____

WHEREAS, the Sponsor is familiar with the work of the Author and requests that the Author personally visit the Sponsor to enhance the opportunities for its students to have contact with working professional authors; and

WHEREAS, the Author wishes to lecture with respect to (her) work and perform other such services as this contract may call for;

NOW, THEREFORE, in consideration of the foregoing and the mutual covenants set forth herein, the parties hereto agree as follows:

1. AUTHOR TO LECTURE. The Author hereby agrees to travel to the Sponsor’s location on the following date, _____ and speak on (date/s), _____ to _____ (#) audiences of approximately _____ (#) students each. Grades to be addressed are _____ for _____ (length of speaking time). The focus of the presentations shall be:

2. WORK OF AUTHOR. The Sponsor agrees to familiarize the students with the published work of the Author prior to the Author’s appearance.

3. PAYMENT. The Sponsor agrees to pay as full compensation, in addition to expenses, for the Author’s services rendered under Paragraph One the sum of \$ _____ per day of speaking. This sum shall be payable to the Author immediately upon completion of services.

4. EXPENSES. In addition, the Sponsor agrees to be responsible for the following expenses:

- » Roundtrip travel. (If by the Author's own car, reimbursement in the amount of 29 cents per mile; if by air or train, the Sponsor shall provide the tickets; if by rental car or other modes of transportation, the Sponsor shall make arrangements with the Author for payment of these expenses).
- » Food and lodging. (Sponsor will provide the following meals: If meals are on a per diem basis, the Sponsor shall inform the Author in advance; otherwise the Sponsor agrees to accept and reimburse the Author for food and lodging receipts presented).
- » Other specifics. The reimbursement for food, lodging, and other expenses shall be made no later than one week following Author's visit, unless otherwise agreed to in writing in advance.

5. INABILITY TO PERFORM. If the Author is unable to appear on the dates scheduled in Paragraph One due to illness the Sponsor shall have no obligation to make any payments under Paragraphs Three and Four, but shall attempt to reschedule the Author's appearance at a mutually acceptable future date. If the Sponsor is prevented from having the Author appear by Acts of God, governmental order, or other cause beyond its control, the Sponsor shall be responsible only for the payment of such expenses under Paragraph Four as the Author shall actually have incurred. The Sponsor agrees in such cases to attempt to reschedule the Author's appearance at a mutually acceptable future date.

6. CANCELLATION FEE. If Sponsor cancels appearance by Author for any other reason than an act of God, Sponsor agrees to pay Author the full fee agreed upon in Paragraph Three above, in addition to such expenses under Paragraph Four as the Author shall actually have incurred.

7. LATE PAYMENT. The Sponsor agrees that, in the event that it is late in making payments due the Author under Paragraphs Three and Four, it will pay as additional damages 15% in interest on the amounts owing to the Author, said interest to run from the dates stipulated in Paragraphs Three or Four, until such time as payment is made.

8. RECORDINGS. No recording shall be made by the Sponsor without written consent of the Author. In the event Author grants permission to record, Sponsor agrees that the Author shall retain all rights; including copyrights, in "relation to recordings of any kind made of the appearance or any works shown in the course thereof. The term "recording" as used herein shall include any recording made by electrical transcription, wire recording, film, videotape, or other similar or dissimilar method of recording, whether now known or here after developed. No use of any such recording shall be made by the sponsor without the written consent of the Author and, if stipulated therein, additional compensation for such use.

9. BOOK SALE AND AUTOGRAPHING. If Sponsor desires the availability of Author's books for sale and autographing on the date outlined in Paragraph 1, Sponsor shall be responsible for ordering, collecting money for, distributing and returning unsold books. Author agrees to be available for autographing at the time and place specified above after _____ (time of day).

If Sponsor wishes to order books directly from the publisher, it must do so approximately eight weeks prior to the Author's appearance to ensure their arrival in time for the appearance. Book ordering information for the following books is included (below/on separate page).

10. AUDIO-VISUAL AND PHYSICAL ARRANGEMENTS. (Specify everything that you will need, i.e. slide projector and screen, table and chair, etc.) Sponsor will check to make sure that all required equipment is in place and working property.

11. MODIFICATION. This contract contains the full understanding between the parties hereto and may only be modified in a written instrument signed by both parties.

12. GOVERNING LAW. This contract shall be governed by the laws of the State of _____.

IN WITNESS WHEREOF, the parties hereto have signed this Agreement as of the date first set forth above.

AUTHOR/ILLUSTRATOR

SIGNATURE _____

SCHOOL REPRESENTATIVE SIGNATURE _____

PUBLIC SPEAKING PRIMER

by Susan Salzman Raab

SCBWI



SCHOOL
VISITS

You may not expect to do much public speaking as part of your writing or illustrating career, but it's likely to be part of how you promote your books. Even if you've mastered speaking at school visits, presenting to adults at conferences and public programs is another matter.

For many, the prospect of addressing an audience of peers is daunting. In fact, according to surveys of top fears, public speaking is ranked at or near the top. Why? Because the speaker is not sure how his message will be received and is afraid of being embarrassed. Doing well requires good preparation and presentation skills, and also understanding your audience.

Start by focusing on your audience. In "Speaking Is a Team Sport" (bit.ly/NHRhL1), author and consultant Stefania Lucchetti points out that "most speakers approach their presentation as if they were the star actors in a theater play" whom the audience is excited to see. Instead, "speakers need to take on a perspective that is intensely audience-focused." So ask for information ahead of time about who is likely to attend and consider what they'd most like to learn from you.

As a double-check, and to share that intent, start your program with an opportunity for the audience to provide direct input. In a small group, that might mean letting them say something about themselves and why they've come to hear you. A larger group could fill out cards with questions that you could incorporate as appropriate. If you do take written questions, invite your audience to include their e-mail address so you can reply to those you don't get to. This will also let you get in touch afterward to invite them to visit your website and link to you on Twitter and Facebook.

When crafting your presentation, know that audiences today have short attention spans. In a recent seminar I attended, the speaker said you could expect a person's mind to wander off topic in less than fifteen seconds. You'll also face the added challenge of engaging audience members who are texting, tweeting, or otherwise multitasking. Counteract this by building your presentation around quick sound bites that they can easily remember. Think in terms of "sticky ideas," defined in Chip and Dan Heath's book *Made to Stick* as having six key attributes: simplicity, unexpectedness, concreteness, credibility, emotions, and stories.

During the presentation, change the dynamics periodically, using a variety of visuals and styles of delivery. Avoid common pitfalls, like "I

want to tell you everything," "grab bag," "shopping list," and others outlined by Olivia Mitchell in "Speaking about Presenting" (bit.ly/LME6bc). Focus on making the experience memorable, repeat key points, and include action items to encourage the audience to stay connected with you afterward.

Preparation includes not just rehearsal, but materials to encourage further interaction. Provide handouts directing the audience to your website, blog, or newsletter, as well as information sheets or postcards with book information. If the audience is appropriate, have a flier about booking you for school visits and events. For people who speak with you directly, give out a business card listing your website, Twitter, and Facebook information. Offer them something special, such as a discount on a school visit or talk if they contact you and say they attended your presentation. 🌐

SCBWI

**LEGAL
QUESTIONS**



COPYRIGHT FOR WRITERS AND ILLUSTRATORS

by Mark J. Davis, Esq.

SCBWI



LEGAL QUESTIONS

Why is copyright important?

We live in a media rich society. Anyone who hopes to communicate in this environment must be familiar with the legal concepts involved in the creation of their work. Needless to say, if an author or illustrator wishes to earn a living from their efforts, they must understand how copyright allows them to profit from their work.

What is copyright?

Copyright is a set of exclusive rights granted to authors, illustrators and copyright owners for limited times. Under Section 106 of the Copyright Act, copyright owners have these exclusive rights and the exclusive monopoly to authorize others to:

- §106(1) Reproduce the work;
- §106(2) Make derivatives based upon the work;
- §106(3) Distribute copies of the work to the public by sale;
- §106(4) Perform the work publicly;
- §106(5) Display the work publicly;
- §106(6) To publicly perform sound recordings by digital audio transmission.

Copyright is just that: the right to make copies. This exclusive right is given in §106(1). But what good is the exclusive right to make a copy if the author or owner can't distribute and sell those copies? Those rights are granted in §106(3). Section 106(2) is the exclusive right to make derivatives based on the original work. For authors, this covers the right to translation of their works into foreign languages, audiobooks and adaptations for the stage and screen. For illustrators, derivative works include posters, graphics, videos and even t-shirts using their original art.

Public performance §106(4) and public display rights §106(5), should be considered as twins. You can perform a play or movie, but you can only display a painting or sculpture. The final right of public performance by digital audio transmission §106(6), applies only to sound recordings broadcast on the Internet, digital cable TV or satellite radio.

What can be protected?

Copyright protection covers more than expected. Any original work of an author or artist's expression, which has been fixed in a tangible form, is protected under the Copyright Act. Although the Act has a list

of types of works it shields, it is not an exclusive list. Copyrightable works include, but aren't limited to the following:

- Literary works;
- Musical works, including any accompanying words;
- Dramatic works, including any accompanying music;
- Pantomimes and choreographic works;
- Pictorial, graphic and sculptural works;
- Motion pictures and other audiovisual works;
- Sound recordings;
- Architectural works.

When does a copyright start?

For works created after 1/1/1978, copyright protection begins the moment the original expression of an author or illustrator's idea is created and fixed in a tangible form that it is perceptible either directly or with the aid of a machine or device. In other words, copyright starts when the ink is dry on the paper, the artist has put down the brush or the computer file is saved.

There's no need to file a registration or publish the work to have a copyright, as long as it is in a form that is perceptible either directly or with the aid of a device like a computer or CD player. The general rule is that the person who creates the work owns its copyright from the moment of creation.

What doesn't copyright protect?

Ideas are not protected, only the tangible expression of those ideas. You may have a great idea for a book, but there's no protection available for that alone; you have to write the book. Facts are not protected by copyright either, because they're not original. Titles and short phrases are not copyrightable. They too fail the originality requirement.

Common things are not protected by copyright. You can't get

exclusive rights on a name, short phrase, familiar symbol, list of ingredients or a color. For copyright purposes, originality requires that the author show creativity and independent creation of the work.

Intangibles are not protected by copyright because they are unfixated. If the work hasn't been fixed in a tangible form (written down, tape recorded or burned to a CD-ROM), then it is not eligible for protection.

Other non-copyright forms of protection

Domain names are registered through the Internet Corporation for Assigned Names and Numbers (ICANN) or through your web hosting service. There is an annual renewal fee.

Patents give exclusive rights to an inventor for an invention, discovery or process. To illustrate the difference, H.G. Wells could have obtained a patent on the time machine he invented and a copyright on his book *The Time Machine*.

Trademarks (or service marks) identify the source of goods or services to prevent public confusion. The trademark Coca-Cola® assures the public that the can contains Coke® not Pepsi® even though you can't see inside. For information on patents and trademarks, visit the U.S. Patent and Trademark Office at <https://www.uspto.gov>

Trade Secrets are protected by being kept secret. For example, only Colonel Sanders knows the 11 herbs and spices. Copyrights, patents and trademarks are public records; trade secrets can never be revealed to the public.

Copyright Notice

Although optional, it is good practice to put the © symbol on your works with the year of creation and the copyright owner's name. For example: © 2017 Mark J. Davis. Place the symbol where it would "give reasonable notice of the claim of copyright."

Joint Authorship

Joint works are prepared by two or more persons with the intention that their contributions be merged into inseparable or interdependent parts of a unitary whole. Each portion must be independently copyrightable; that is, each part must be an original fixed expression. A writer and artist may agree to create a joint work, one supplying the text, the other the illustrations. The text is independently copyrightable, as is the art.

The author and illustrator are equal owners of the copyright in the joint work from the moment of its creation. A Joint Author Agreement should be signed especially if the ownership is not evenly split. It will also spell out the duties and interests of the heirs of the writer and artist. Please see the sample JOINT AUTHOR AGREEMENT.

Works-for-Hire

This is an exception to the general rule that the person who creates the work owns the copyright. If a work is made by an employee within the scope of their employment or if it was a specially commissioned contribution to a collective work, a part of a motion picture or audiovisual work, a translation, a supplementary work, a compilation, an instructional text, an atlas, test or test answer material, it may be a work-for-hire. The employer or hiring party is considered to be the author and thus the copyright owner. A work-for-hire agreement must be signed by both parties before the creation of the commissioned work. Please see the sample WORK FOR HIRE AGREEMENT.

How long does a copyright last?

That depends on how long you live. If the work was created after January 1, 1978, then the copyright lasts for the life of the author plus 70 years. For joint works (two or more authors or illustrators contributed), the copyright lasts for the life of the last surviving joint author plus 70 years. There is no renewal of copyright.

For works-for-hire (creations of an employee or contractor), copyright lasts in the name of the employer or hiring party for 95 years after publication or 120 years after creation, whichever is shorter. The same formula (shorter of 95 or 120) applies to anonymous and pseudonymous works, unless the author's identity is revealed.

Why should I register if protection is automatic?

Registration is a legal formality intended to make a public record of the basic facts of a particular copyright. However, registration is not a requirement for protection. There are several excellent reasons to register your claim to copyright:

Registrations are public records identifying the copyright claimant; Registration is mandatory before an infringement suit can be filed in court;

For lawsuits, registration creates a presumption that the ownership claim is valid;

If registration is made within three (3) months after publication or before an infringement, additional damages and attorney's fees are available;

Registration is necessary to obtain certain compulsory royalties; and Registration protects against the importation of infringing copies.

International Copyright

The United States has reciprocal copyright relations with 171 countries throughout the world. Under these treaties, each nation honors the other's citizens' copyrights. There is no need to file a duplicate registration in most foreign countries.

When do I file the registration?

A registration may be filed at any time within the life of the copyright, but in order to guarantee the strongest protection, file the registration within three months of the first publication of the work. The effective date of registration is the date that the Copyright Office first receives the application, payment and deposit copies in proper form, no matter how long it takes to process the claim and issue a registration certificate.

If registration is made within three months after the first publication of the work, the effective date of protection becomes retroactive to the date of publication. A registration filed prior to an infringement of the work gives the copyright owner the option for asking for an injunction and additional infringement penalties.

How long does it take?

The Copyright Office gets over 600,000 applications a year – give them some time. Even if you've filled out the form correctly, sent your deposit copies and proper fee, it might take nine months to receive your registration certificate. Don't let that stop you from showing your work to prospective agents or publishers.

How do I file my registration?

Online registration through the electronic Copyright Office (eCO) is the preferred way to register. Advantages of online filing include lower

filing fees, faster processing, credit card payment and direct upload of electronic files. Paper filing is also available.

For applicable forms, please visit <https://www.copyright.gov/forms/> Download detailed information on fees, registrations and general copyright questions from <https://www.copyright.gov/circs/>

Can't I use the "poor man's copyright" and just mail it to myself?

Obtaining copyright protection by mailing your work to yourself and not opening the envelope is an urban myth. Although it may have a postmark showing the date of mailing, that is not a substitute for registration. It will still be necessary to file for registration in the Copyright Office before a lawsuit. The postmarked envelope is not a public record or proof in court. It's a waste of time and money because it has no legal benefits for infringement lawsuits.

What is infringement?

Infringement is the unauthorized use of any of the six §106 rights granted exclusively to the copyright owner. In an infringement lawsuit, the owner must hold a valid copyright, prove that the infringer had access to the original work, that the defendant violated the owner's §106 rights and that the infringing work is substantially similar to the original.

Penalties for infringement include the actual damages suffered by the copyright owner plus the infringer's profits. In certain acts of willful infringement, they can go up to \$150,000.

Public Domain

There is no such thing as perpetual copyright under U.S. law; all rights granted under §106 expire at the end of copyright. What the copyright owner once controlled is now free for all to use. At the end of copyright protection, anyone may alter, translate, copy and sell the work.

Works first published in the U.S. before January 1, 1923 are in public domain. U.S. works from that date to 12/31/1977 are probably still protected the 1909 Copyright Act. Cornell University has a chart explaining Public Domain in the U.S. <http://copyright.cornell.edu/resources/publicdomain.cfm>

Transfer of a copyright

Copyrights are assets that can be bought, sold, inherited and given away. It is a personal property right subject to state laws that govern divorce, community property, inheritance, contracts and transfer of personal property. Please see the sample ASSIGNMENT OF COPYRIGHT.

Copyright licensing and publication

Writers and illustrators earn income through issuing licenses to their §106 rights (copying, distribution, derivatives, serialization, translation, etc.). Only the copyright owner has the authority to publish a work by offering copies for sale to the public. Section 106 rights can be granted exclusively, non-exclusively, and for limited times, territories, formats and purposes. The essence of a publishing contract is the grant of rights held by the author and illustrator to a publisher.

Termination of licenses

For copyrights assigned after 1/1/1978, the law grants an opportunity to terminate the assignment after 35 years. Termination by an author or heirs and the form and time periods for notices of termination are technical and require a copyright attorney.

Sale of a copy is not a transfer of the copyright

The sale of a physical item that is protected by copyright is not the same as the transfer of the copyright itself. Buying a book is not equivalent to purchasing the §106 rights to copy, distribute, sell and make derivatives of that book.

Creative Commons

Creative Commons is a licensing framework within copyright, not a substitute for it. Instead of reserving all §106 rights, the copyright owner releases the work with some rights granted. The purpose of CC is to establish a standardized regime of permissions. This structure relies on a single set of definitions and rights that are applicable worldwide under each nation's copyright laws.

CC licenses contain combinations of these four concepts:

Attribution of the work to the original author,

No Derivatives of the original are permitted,

Share Alike – Others may distribute derivatives based on the original, but only under a license identical to the author's original CC license.

Non Commercial Use – Others may copy, distribute, display and perform the work and its derivatives, but for non-commercial purposes only. This prevents a third party from profiting from an author's original work.

A license cannot feature both the Share Alike and No Derivatives options because Share Alike only applies to derivatives. Creative Commons licenses are regularly revised and updated. For the latest information please visit: <http://us.creativecommons.org>

§107 Fair Use

Perhaps the most important limitation on copyright under U.S. law is that of Fair Use. Anyone can use a copyrighted work for the purposes of criticism, comment, news reporting, teaching, scholarship or research. However, it is not blanket permission for all purposes. Whether Fair Use shields a particular situation requires the analysis and application of these four factors:


Purpose and character of the use

Nature of the original work

Amount taken from the original work

Effect on the market for the original work

More information

Circulars, regulations, application forms and other materials are available from the Copyright Office website at www.copyright.gov. 

An attorney since 1978 specializing in music and entertainment law, Mark J. Davis is a nationally recognized expert on copyright; having been an arbitrator for the U.S. Copyright Office. He has taught copyright to over a thousand students at Loyola University and Northeastern University; and has spoken to K-12 and college faculties about Fair Use, Creative Commons and TEACH Act guidelines for classroom and distance learning. His publications include Legal Issues in the Music Industry and The Teacher's Guide to Copyright, now in its 3rd edition. For more information, please visit www.buzzgig.com and the SCBWI website.



SCBWI SAMPLE CHILDREN'S BOOK CONTRACT

by Mary Flower | updated by Sara Rutenberg

Contracts! A dirty word to some, intimidating to most. Can you negotiate them and if not, what do the whereins and wherefores and perpetuity clauses all mean to you?

You might not always be able to negotiate for what you want, but you need to have an overall understanding of the meaning of key clauses. Remember, you can always ask. The worst that happens is that the publisher says no. Always put your change requests in writing and send to your editor (who will forward it to the contracts department) or, if the cover letter that came with the contract contains a person's name to respond to, send it to that person. If you are a first-time book author or illustrator, do not be intimidated and feel you should accept a contract without negotiating. While there are some parts of any contract that are not negotiable, other parts are indeed negotiable even by first-time authors or illustrators. We have made notations in **bold** which indicate possible negotiation points but obviously there are many other permutations too numerous to include here.

The below agreement is not an idealized contract; rather, it contains provisions similar to standard boilerplate provisions in the contract

you will receive from your publisher. It is based on standard boilerplate from many publishing houses. Note that as the industry is changing with respect to electronic media, some of these clauses may change as well, and new ones will be added. As each publisher has its own standard boilerplate, the sections here may be in a different order and/or have different as the ones in the contract you receive, but they are all provisions that you will find somewhere in that contract..

We also include some clarifications, explanations, or suggestions for additions or negotiable changes have been noted. While the word *Author* has been used throughout, it stands for *Illustrator* also. Where provisions differ, however, that is indicated.

Finally, after the contract, there are a few general notes about important contract issues. You should also refer to the legal section on our website for additional information and forms.

SAMPLE BOOK CONTRACT

HIS AGREEMENT made this _____ day of [month], [year] between _____ (“Author”) [author or illustrator’s name] residing at _____

[street address, city, state, zip code, country] and XYZ Children’s Books, an imprint of Books for Young Readers, a division of BigBookCorp, Inc., whose principal office is located at 205 Lexington Avenue, New York, New York 10086 (“Publisher”).

WHEREAS the Author is the proprietor of the following work (the “Work”)

Title: [working title of the book]

Subject matter description: [genre of book and one-sentence synopsis] [*The publisher may want a longer synopsis of the book—this should be attached to the contract.*]

AND WHEREAS the Author desires to have the Publisher publish, and the Publisher desires to publish the Work on the terms and conditions and in consideration of the covenants set forth herein

Grant of Rights

[*The Grant of Rights sets forth the territories and formats in which the publisher can publish and/or license the work and the length of time that this contract is in force.*]

AUTHOR AND PUBLISHER AGREE:

1. The Author hereby grants to the Publisher during the full term of copyright [*you want to try to limit this to a shorter term; 20–35*]

years is fairly standard] and any renewals and extensions thereof, **[try to get renewals and extensions deleted]** in the following countries and territories:

(a) The exclusive right to print, publish, and sell the Work, in whole or in part, in book form in the English language in the United States of America, its territories and possessions, the Philippine Republic, Puerto Rico, and Canada

(b) The exclusive right to print, publish, sell the Work, and license the Work, in whole or in part, for publication, in book form in the English language in all other countries of the world; **[This language is very critical with ebook rights, as some publishers are arguing that “book form” means ebooks, and authors/illustrators are arguing against that; you might want to say “tangible, physical form”; additionally, you may want to hold back other territories and rights or give the publisher a limited term—say 18 months—within which to exploit them or they revert to you, and if they do license, make sure you get copies of each translation and ebook. Also applies to c below].**

(c) The exclusive right to print, publish, and sell the Work, and to license the Work, in whole or in part, for publication throughout the world in all languages other than English;

(d) The exclusive right to license the Work, in whole or in part, for publication in the English language in the following editions: (i) mass market paperback, (ii) trade paperback, (iii) original hardcover, and (iv) hardcover reprint;

(e) The exclusive right to license the Work, in whole or in part, for publication by book clubs and in magazine condensations, newspaper syndications, serializations, and all other subsidiary rights as provided in paragraph 9 **[subject to Author's approval]**;

f) The exclusive right to print, publish, and sell the Work and to license the Work, in whole or in part, for publication in textbook editions, large print editions, anthologies, picture book editions, photonovels; premium, direct mail, coupon advertising; mechanical audio recordings, and mechanical audiovisual recordings**[subject to Author's approval]**;

[Items—g), h), (i) (j), and ij) (ii)—should be subject to consultation with the Author; this phrase can be added to the contract]

(g) The exclusive right to license or otherwise exploit the Work throughout the world in respect to all forms of commercial tie-ins and adaptations, including (but not limited to) the exclusive right to use and license others to use the Work, or the title of the Work, in whole or in part for (i) trademarks or trade names for other products; (ii) toys or games, and (iii) otherwise reproducing the Work, its cover **[Ask to add a statement here or elsewhere in the contract that says that you may use the cover of the book, interactivity, and all other elements for publicity purposes—on your website, on postcards, in trailers, etc.; sample language has been included in this agreement in paragraph 29]**, or associated artwork on any material or in any medium;

(h) The exclusive right to license or otherwise exploit motion picture, dramatic, television, radio, lyric, and all other forms of performance rights to the Work throughout the world **[try to hold this back—publishers are not movie or TV producers]**; and

(i)(i) The exclusive right to display the Work in any manner designed to be read and to license the display of the Work in any manner designed to be read, in whole or in part, by any means, method, device, or process now known or later developed **[now known or hereafter developed is a dangerous phrase—delete if possible and if they insist on ebook rights get a reversion if they have not been exploited within 12 months]**, and whether the images of the Work are shown sequentially or nonsequentially **[this means whether the text appears in the order in which it does in the book or whether it is taken out of order]** (“Display Rights”), including without limitation online or offline electronic displays, mechanical visual recordings, or reproductions (together with accompanying sounds, if any, including a mechanical reading of the Work), microfilm, microfiche, data retrieval and storage systems, computer software systems, and all other forms of copying, recording, or transmitting of Author's words and/or illustrations in any manner designed to be read, which are not either granted to the Publisher elsewhere in this Agreement or reserved to the Author;

(i)(ii) The exclusive right to produce, publish, sell, and license the Work in Interactive Multimedia Form. “Interactive Multimedia Form” shall mean any electronic magnetic, optical, digital, laser-based, or related form now known or later developed in which the Work, or any interactive adaptation, condensation, or abridgment thereof **[this sentence is what makes (i) (ii) different from ij) (i)—it gives the publisher the right to change the work as described; this is something you may wish to consider very carefully before agreeing to any such license]** may be, in whole or in part, captured, stored, published, displayed, transmitted, broadcast, downloaded, or distributed, in a manner designed to be viewed and interacted with, sequentially or nonsequentially (together with accompanying sounds and images from the Work or other works, including a reading of the Work), including without limitation by magnetic tape, floppy disk, interactive CD, CD-ROM, laser disc, optical disc, integrated circuit card or chip, and any other human or machine-readable medium, and by transmission or broadcast, whether online, wireless, or by broadband, narrow band, coaxial cable, twisted pair, fiber optic, or satellite. **[You should retain any enhanced rights, images, texts, etc., that may be added to create interactivity or other changes to the material necessary to the new media.]**

[Note that many publishers are now separating out the language and defining physical versions in one area and electronic/digital in another.]

DELIVERY OF MANUSCRIPT AND CORRECTIONS

[For the Author]

2. (a) The Author shall deliver to the Publisher on or before **[a specified date]** one (1) digital copy that complies with Publishers production requirements and upon request, one hard copy. **[Requirements should be included with contract]**

[For the illustrator]

2. (a) The Illustrator shall deliver to the Publisher on or before **[a specified date]** complete sketches for the Work, including sketches for jacket art, and shall deliver to the Publisher on or before **[a specified date]** the complete, final artwork from the approved sketches of the Work. **[Specify number requested and any other details required by Publisher.]**

(b) If the Author fails to deliver the manuscript by that date, the Publisher shall have the right to terminate this Agreement upon written notice to the Author, in which event the Author shall promptly repay to the Publisher any and all sums paid to the Author. Any extension of the delivery date must be agreed to in writing by the Publisher. **[It would be advisable to negotiate some language similar to this to allow you to revise the manuscript or artwork if necessary before the agreement can be terminated: "Should the manuscript as submitted not be acceptable to the Publisher for editorial reasons, the Publisher will provide the Author the opportunity to make the Work acceptable before exercising its option to terminate the Agreement." It is advisable to negotiate several periods for revisions before the manuscript or artwork is considered unacceptable. Try to keep some or all of the paid advance, though this ability will depend enormously on the negotiating power of the Author. Another option is to repay if it is sold to another publisher-make it a condition of the new deal]**

(c) If the Publisher should terminate this Agreement due to nondelivery of the manuscript, the Author shall not publish or permit the publication of the Work or any other work of a substantially similar nature or subject matter by any other publisher without first offering the manuscript for any such work to the Publisher upon the terms set forth in this Agreement. **[This provision is totally unacceptable. If the rights are terminated—and of course the Publisher must notify the Author of this—then they should revert immediately back to the Author upon repayment of the portion of the Advance paid prior to the notice.]**

(d) If the Publisher exercises its option to terminate this Agreement, the Author shall use his best efforts to sell the Work elsewhere and shall repay any and all sums paid to him under this Agreement out of the first payments due him when and if another publisher accepts the Work for publication. (Such payments from another publisher, up to the total amount of any and all sums paid to the Author under this Agreement, being First Proceeds. **[This means if the Author/Illustrator sells the book to a third party, money payable by that third party first goes to repay the initial publisher if the Author has not yet repaid the advance. Another point is to limit this repayment to proceeds from the sale of the book only—not from subsidiary rights, such as movies, etc.]**

(e) Simultaneously with the delivery of the manuscript, the Author shall deliver to the Publisher, at the Author's sole cost and expense, all photographs, drawings, captions, maps, charts, tables, appendixes, notes, bibliography, and other matters required by this Agreement. If the Author fails to do so, the Publisher shall have the option to supply such materials itself, if necessary employing outside editorial and artistic assistance, and to charge the cost thereof to the Author against the Work. **[The latter sentence should be deleted and the Publisher should pay all costs]** (h) If copyrighted material is included in the Work (other than that for which the Author is the lawful proprietor), the Author, at his sole expense, shall secure from the copyright proprietor and deliver to the Publisher written permission, in a form satisfactory to the Publisher, to reproduce such materials in the Work and in all editions, adaptations, and media and in the territory and during the entire term permitted in this Agreement. **[This permission form should be provided by the Publisher up front.]**

(i) The Author shall read, revise, correct, and return to the Publisher all proofs of the Work submitted to him by the Publisher within 60 days of receipt of a written statement from Publisher detailing the changes. The Author shall pay for all alterations in the proof made at the Author's request exclusive of the cost of correcting typesetter errors or making publisher alterations), to the extent that such alterations exceed ten percent (10%) of the cost of composition. The Author shall pay for all alterations (exclusive of the cost of correcting typesetter errors or making Publisher alterations) that he requests after page proofs have been made or typesetting of the Work has been corrected in conformity with the Author's corrected galley proof. **[If Publisher fails to comment within 10 days, it is deemed accepted-this is important because portions of the advance are tied to acceptance]**

3. (a) The Publisher will, within eighteen (18) months after acceptance of the Work, publish or cause publication of the Work in such editions, imprints, style, and manner and at such prices as it deems suitable. The Publisher shall be authorized to exercise the usual editorial privileges in the course of preparing the Work for composition and to make the manuscript conform to its standard style of punctuation, spelling, capitalization, and usage. **[This applies to text-only manuscripts—which basically means novels. The publication time for picture books and nonfiction that requires author-supplied photographs or other material will depend on when the artwork, photographs, or other material is received, in which case the language will read: "The publisher shall, except for circumstances beyond its control, publish the work no more than eighteen (18) months after receipt of such artwork, photographs, or other material."]**

(b) The failure of the Publisher to publish or cause publication of the Work within the time period set forth above shall not be deemed to be a violation of this Agreement if such failure to publish is caused by restrictions of governmental agencies, labor disputes, inability to have the book manufactured or to obtain the materials necessary for its manufacture, or by any delay occasioned by the assertion of any claim, or warranties contained in paragraph 13, or for any other cause beyond the control of the Publisher. In the event of a delay resulting from any cause referred to in this paragraph, the publication date may, at the Publisher's option, be postponed accordingly, provided, however, that if the delay is occasioned by the assertion of any claim, action, or proceeding covered, and such claim, action, or proceeding is not resolved by settlement or final judgment within six (6) months, the Publisher shall have the option to terminate this Agreement and the Author shall thereupon repay any advance paid to him.

(c) If the Publisher fails to publish the Work within the agreed time period, the Author may, at his option, by written notice to the Publisher demand that the Publisher, publish the Work. In the event the Publisher has not published within six (6) months of such notice, the Author may terminate this Agreement. If, however, the Publisher's failure to publish is the result of delays in delivery and acceptance of the text and/or artwork for the Work, the Publisher's time to publish shall be extended accordingly. In such event the only damages recoverable by the Author shall be limited to the total advance payable under this Agreement.

(d) Nothing herein shall require the Publisher to publish or license each and every edition permitted to be published or licensed hereunder. Furthermore, the Publisher shall not be required to continue publication of the Work if, in its opinion, it violates the right of privacy or any property or personal right of any person, or contains any libelous, scandalous, or other unlawful matter, or presents a substantial risk of liability

or injury to third persons or of governmental action against the Work. If in the good faith opinion of Publisher's legal counsel, the Publisher is unable to publish the Work for the reasons set forth in this paragraph, the Publisher shall have the right to terminate this Agreement, and the Author shall thereupon repay any advance paid to him.

(e) The Publisher may elect to have the Work reviewed by its counsel prior to publication, in which event the Author shall cooperate in the vetting process and shall make such changes in the Work as are requested by the Publisher's counsel. Such vetting and review made as a result of the vetting shall not diminish the Author's representations, warranties, and indemnities under paragraph 13 of this Agreement.

ADVANCES AND ROYALTIES

4. The Publisher shall pay to the Author as an advance against all royalties and other sums accruing to the Author under this Agreement, the sum of **[total amount of the advance to be agreed upon by Author and Publisher]** to be paid as follows:

One-half upon execution of this Agreement; and One-half upon the Publisher's receipt and acceptance of the final complete manuscript.

[This is the usual way that the advance is paid. It may, however, be paid in full on signing (when the final manuscript has already been accepted), or it may be split into three payments (this is the usual schedule for illustrators, who will receive one-third on signing, one-third on delivery of sketches, and one-third on final acceptance of artwork). Some publishing houses have instituted a three-tiered schedule for payment of the advance—1/3 on signing, 1/3 on delivery of acceptable manuscript, and 1/3 on publication. Usually, this is applied to large advances; however, it may be found in other contracts as well. The third tier—payment on publication—is the most objectionable. Though you may not be able to eliminate the third tier, you may be able to negotiate the payout schedule. Try to get 75% or more of the advance paid on signing and delivery with only 25% or less to be paid on publication.]

[If you are an established author or illustrator and/or your publisher is enthusiastic about the book, you may be able to negotiate an additional advance should the book win or be named an honor book for either the Caldecott or Newbery Awards with such payment shall be made within thirty (30) days of the announcement of the award.]

Note: Royalties are only paid after the publisher recoups the advance. Once they are payable, however, you want them based on list or selling price rather than on net sales. Net is the amount the publisher actually receives on all sales; it is usually about half the retail price.

Hardcover

5. The Publisher shall pay to the Author, or credit to the Author's account, the following royalties on copies sold of any trade hardcover edition of the Work published by the Publisher, less credited returns and less a reasonable reserve for estimated returns:

(a) Except as otherwise provided below, the following percentages of the Publisher's suggested retail price of each copy sold in the United States through normal channels:

10% on the first 20,000 copies of the Work sold **[where there are two people involved—author and illustrator or coauthors—the 10% will be split between them. Most often it is an equal split, but there are a number of circumstances in which it may be unequal; e.g., when an unknown author or illustrator is paired with a well-known illustrator or author, or when illustrations make up less than half the book];** and
12.5% on all copies of the Work sold thereafter **[this is a common escalation—if the publisher will agree to an escalation at all].**

b) Where the discount to jobbers or to wholesale distributors or booksellers on copies of any edition published by the Publisher is fifty-two percent (52%) or more, the Publisher shall pay to the Author one-half the prevailing royalty rate under paragraph 5(a);

[Where two people are involved, royalties marked with an asterisk below will be split between them in accordance with the agreement they have reached with the publisher.]

*(c) A royalty of ten percent (10%) of the amount in excess of the Publisher's manufacturing cost received by the Publisher on sales of overstock and damaged copies that the Publisher deems expedient to sell at a discount of sixty percent (60%) or more. No sale of overstock shall take place within the first year after publication of the Work in book form, except upon the written consent of Author (or the Author's agent); such consent shall not be unreasonably withheld;

*(d) A royalty of ten percent (10%) of the amount received by the Publisher for copies, bound or in sheets, sold for export, for copies, bound or in sheets, sold in bulk to book clubs, or for copies sold at a special discount of sixty percent (60%) or more of the Publisher's suggested retail price;

(e) A royalty of twelve and one-half percent (12.5%) of the amount received by the Publisher on all sales in Canada on copies of any edition published by the Publisher;

*(f) A royalty of five percent (5%) of the actual selling price on copies sold directly to commercial purchasers as a premium or to the consumer through the medium of mail-order coupon advertising, direct by-mail circularization or solicitation by radio or television;

*(g) A royalty of ten percent (10%) of the Publisher's suggested retail price or a royalty equal to the initial royalty rate, whichever is lower, on all copies sold from a reprinting of two thousand five hundred (2,500) copies or less made within the first two years after publication;

(h) A royalty of one-half the prevailing royalty rate on all copies sold from a reprinting of two thousand five hundred (2,500) copies or less made two (2) years or more after first publication, provided that sales in the six (6)-month period immediately preceding such reprinting do not exceed five hundred (500) copies, it is understood that there shall be no more than one (1) printing per calendar year;

*(i) A royalty of five percent (5%) of the Publisher's suggested retail price of each copy sold within the United States of any hardcover reprint edition issued by the Publisher at a suggested retail price of not more than two-thirds (2/3) the original suggested retail price.

*(j) A pro-rata share of five percent (5%) of the suggested retail price of any omnibus edition in which the Work appears.

[The above stipulation is to keep the book in print. This will be discussed more in detail below.]

Trade Paperback

6. The Publisher shall pay to the Author, or credit to the Author's account, the following royalties on copies sold of any trade paperback edition of the Work published by the Publisher, less credited returns and less a reasonable reserve for estimated returns:

(a) Except as otherwise provided in this paragraph 6, the following percentages of the Publisher's suggested retail price of each copy sold in the United States through normal channels:

6% on all copies of the Work sold.

(b) A royalty of two-thirds (2/3) of the above royalty rate based upon the amount received by the Publisher, on all copies sold for export, or outside the United States;

* (c) A royalty of five percent (5%) of the amount received by the Publisher on sales of overstock and damaged copies, and on all copies sold to a governmental agency, or through the medium of mail order;

* (d) A royalty of five percent (5%) of the amount received by the Publisher on special sales, to commercial purchasers as a premium, in bulk to book clubs, and outside normal wholesale and retail channels⁸ and for each copy sold at a discount of fifty percent (50%) or more from the Publisher's suggested retail price of the trade paperback edition of the Work.

Mass Market Paperback

7. The Publisher shall pay to the Author, or credit to the Author's account, the following royalties on copies sold of any mass-market paperback edition of the Work published by the Publisher, less credited returns and less a reasonable reserve for estimated returns:

(a) Except as otherwise provided in this paragraph the following percentages of the Publisher's suggested retail price of each copy sold in the United States through normal channels:

6% on all copies of the Work sold. **[This is fairly standard but can vary.]**

* (b) A royalty of three percent (3%) of the Publisher's suggested retail price on all copies sold for export, or outside the United States;

* (c) A royalty of five percent (5%) of the amount received by the Publisher on sales of overstock and damaged copies, and on all copies sold to a government agency, to a book club, or through the medium of mail order;

* (d) A royalty of five percent (5%) on special sales, to commercial purchasers as a premium, in bulk outside normal (wholesale and retail) channels **[this refers to outlets such as Walmart, Costco, and other companies whose primary business is not selling books]**, and for each copy sold at a discount of fifty-five percent (55%) or more from the Publisher's suggested retail price of the mass-market edition of the Work.

Royalties for Other Editions

8. * (a) The Publisher shall pay to the Author, or credit to the Author's account, the following royalties on copies sold by the Publisher of any audio cassette (or other sound recording) of the Work, less credited returns and less a reasonable reserve for estimated returns, a royalty of eight percent (8%) of the net amount received by the Publisher. **[You may want to try to make this the suggested retail price rather than net received.]**

(b) The Publisher shall pay to the Author or credit the Author's account, the following royalties on copies sold by the Publisher of any versions of the Work resulting from Publisher's exercise of Display Rights (as defined in paragraph 1(j)), less any credited returns and a reasonable reserve for estimated returns (i) on copies sold priced comparatively to the hardcover edition, the prevailing royalty rate under paragraph 5(a); or (ii) on copies sold priced comparatively to the trade paperback edition, the prevailing royalty rate under paragraph 6(a).

Irrespective of price, in the event the Publisher receives less than forty percent (40%) of the suggested retail price for such edition, the royalty rate shall be reduced by one-half the difference between forty percent (40%) and the amount received by the Publisher for such edition, but in no event shall the royalty exceed one-half the amount received by the Publisher.

* (c) The Publisher shall pay to the Author, or credit to the Author's account, the following royalties on copies sold by the Publisher of any board book (or other similar edition) of the Work, less credited returns and less a reasonable reserve for estimated returns, a royalty of three percent (3%) of the retail amount received by the Publisher.

Royalties from Licensing

9. The Publisher shall pay to the Author, or credit to the Author's account, the specified percentage of the net proceeds received by the Publisher from the licensing of the following rights:

Royalties due to Author for Publisher's Physical and Digital Versions

On regular sales and sales made directly to consumers from Publisher's e-commerce website the following percentages of Suggested Retail Price **[this is critical—many publishers will try to get royalties based upon amounts received (net), which you want to avoid]:**

Hardcover 5% to 25,000 copies, 6.25% thereafter

Paperback 3%

Other (big book, board book, etc.) 3%

Mass market on net paperback 50%

Trade paperback 50%

Hardcover reprint 50%

Book club 50%

Syndication 50%

First periodical rights (prior to first book publication) 70%

Second periodical rights (after first book publication): serialization, digest, abridgment, condensation, excerpt 50%

Anthology and other selection reprint, in whole or in part: in complete, condensed, adapted or abridged versions 50%

Textbook edition, large print edition, picture book edition, photonovel 50%

Premium, direct mail, coupon advertising 50%

Display rights 50%

Mechanical audiovisual rights 50%

Mechanical audio recordings 50%

*Interactive multimedia form 50%

Publication in the English language outside of the United States 70%

Publication in other languages 70%

*Motion picture, television, radio, lyric and dramatic rights 70%

*Commercial adaptations and tie-ins 50%

On sales of digital version, 12.5% of amounts received **[this is quickly changing]**

(c) The Publisher shall pay to the Author, or credit to the Author's account, the following royalties on copies sold by the Publisher of any board book (or other similar edition) of the Work, less credited returns and less a reasonable reserve for estimated returns **[try to cap the returns to a very low percentage]** a royalty of three percent (3%) of the retail amount received by the Publisher.

[The following section will only appear in a contract if there is a separate contract with another party—such as an author or an illustrator.]

10. All sums of money due the Author shall be paid at the rate of **[a percentage previously negotiated]** of the royalties stipulated in the above paragraphs as printed, provided said sums are related to the use of both text and artwork. If said sums relate only to the use of text, no payments shall be due the Illustrator. If said receipts relate only to the use of artwork, no payments shall be due the Author.

No Royalties

11. No royalty, fee, or other charge shall be payable to the Author for the following, applicable to all editions of the Work published or caused to be published pursuant to this Agreement:

(a) Sales made at or below Manufacturing Cost, copies destroyed, copies furnished gratis to the Author, editorial review copies, or copies otherwise used to promote the sale of the Work;

(b) Licensing publication of the Work without fee, in Braille (or similar tactile symbols), or by mechanical audio recordings or visual recordings, solely for the blind and other physically handicapped persons; and publishing or permitting others to publish or broadcast or transmit by radio, television, or online selections from the Work, for publicity and promotion purposes only.

Statements and Payments

12. (a) The Publisher shall render semiannual statements of account no later than May 1 for the period ending December 31 and November 1 for the period ending June 30, except that the first statement shall not be rendered until at least six (6) months after publication date. Such statements shall be submitted to the Author, together with payment for all amounts due for each period so long as any payments are due.

All payments made by the Publisher to or for the account of the Author pursuant to this Agreement shall be chargeable against and recoverable by the Publisher from any and all moneys accruing to the Author under this Agreement with the Publisher **[money that is recoverable from this agreement should be recoverable ONLY from this agreement and not from another contract with this publisher; it is highly recommended that this change be made to the contract]**, and all sums owing by the Author to the Publisher under this Agreement may be deducted from payments accruing to the Author under this Agreement with the Publisher. State, federal, and foreign taxes on the Author's earnings, when required by law to be withheld and paid by the Publisher, shall be proper charges against the Author's earnings hereunder **[this is when there is a tax or other lien against the earnings of the author]**. When the balance to the credit of the Author at the end of any statement period shall be less than fifty dollars (\$50) **[this amount varies from publisher to publisher—the standard range is \$10 to \$50]**, no statement shall be rendered **[however, you can request, in writing, to have a statement rendered]**, and the amount due shall be carried forward. The Author or his duly authorized representative shall have the right, upon written request, to examine the Publisher's records that relate to the Work; such examination shall be at the cost of the Author unless errors of accounting amounting to five percent (5%) or more of the total sum paid to the Author during the period covered by such request shall be found to his disadvantage, in which case the cost shall be borne by the Publisher.

Author's Representations, Warranties, and Indemnities

13. The Author hereby represents and warrants to the Publisher, any seller or distributor of the Work, and to the Publisher's successors, licensees, and assigns, and any officers, agents, and employees of the foregoing: (i) that he is the sole Author of the Work; (ii) that he is the sole and exclusive owner of all rights granted to the Publisher in this Agreement and has not assigned, pledged, or otherwise encumbered the same; (iii) that the Work is original, has not been published in book form, and is not in the public domain; (iv) that he has full power to enter into this Agreement and to make the grants herein contained; (v) that the Work does not, in whole or in part, infringe any copyright or violate any right of privacy or other personal or property right whatsoever.

[This section is for your protection. Publishers take out insurance which covers most situations. The following specifies the way in which the situations will be dealt with.]

In the event of the assertion of any claim, action, or proceeding inconsistent with any of the foregoing representations and warranties, (a) the Publisher shall have the right to defend the same through counsel of its own choosing, and (b) the Author shall fully cooperate in the Publisher's defense and shall indemnify and hold harmless the Publisher, any seller or distributor of the Work, and the Publisher's successors, licensees, and assigns, and any officers, agents, and employees of the foregoing, from and against any and all liability, damage, loss, expense

(including attorneys' fees to the extent provided below), and settlement costs, resulting from any such claim, action or proceeding, provided that no settlement covered by this indemnity shall be effected by the Publisher without the prior written consent of the Author, which consent shall not be unreasonably withheld.

If such claim, action, or proceeding is successfully defended, or settled as provided above, the Author and the Publisher will share the Publisher's attorneys' fees equally; if such claim, action, or proceeding results in a final judgment or decree against the Publisher, the Author will be responsible for the entire amount of such fees. If the Author desires to settle such claim, action, or proceeding and the Publisher desires to continue the defense thereof, the Author's liability under the foregoing indemnity shall be limited to the bona fide settlement amount (evidenced in writing) in respect to such claim, action, or proceeding against the Publisher plus one-half the Publisher's reasonable outside attorneys' fees up to the time that the claimant and the Author agreed upon the amount. If any such claim, action, or proceeding is threatened or instituted, the Publisher shall promptly notify the Author and, in the Publisher's sole discretion, may withhold payments due the Author under this or any other previously executed agreement between the Publisher and the Author **[this is what is called a cross default clause—it is critical that this be deleted, as it means the Publisher can withhold payments under any agreements they may have with you, not just the one which is subject to the litigations]** subject to the Author's right to draw on such sums to defray expenses of the Publisher in defending such claim, action, or proceeding (to the extent covered by this indemnity) and to satisfy and discharge any judgment or decree rendered. In the event that a judgment or decree shall be entered in any court based upon any such claim, action, or proceeding and the Author shall desire to appeal, the Author shall indemnify and hold harmless the Publisher, any seller or distributor of the Work, and the Publisher's successors, licensees, and assigns, and any officers, agents and employees of the foregoing, from and against any and all liability, damage, loss, and expense (including all **[reasonable, outside]** attorneys' fees) of such appeal and shall furnish and file all bonds necessary to perfect said appeal and to stay execution of any such judgment or decree. If a final adverse judgment or decree is rendered in such action or proceeding and is not promptly paid, bonded, or stayed by the Author, or if costs and expenses (including reasonable, outside attorneys' fees) covered by the foregoing indemnity are not promptly paid by the Author, the Publisher may apply the payments so withheld to the satisfaction and discharge of such judgment or decree and to the payment of such costs and expenses. Irrespective of the foregoing, the Publisher shall have the right at any time on its own behalf and expense to settle any such claim, action, or proceeding without the Author's consent. **[It is important that they come to the author for consent, as any settlement can be taken out of the royalties due to the author.]** The representations, warranties, and indemnities contained herein are continuing representations, warranties, and indemnities, and will remain in effect even upon expiration of this agreement.

Copyright

14. (a) The Publisher shall print in each edition of the work published by it a proper United States copyright notice in the name of **[name of claimant]** sufficient to secure United States copyright and Universal Copyright Convention protection in the Work. The Author hereby appoints the Publisher as his attorney-in-fact, and in such capacity the Publisher shall duly register a claim for United States copyright in the Work in such person's name within ninety (90) days of publication and for any renewals **[provided the Publisher still has the rights]**, extensions, or continuations thereof if necessary, and shall deposit the required number of copies of the Work with the Library of Congress. The Publisher shall use its best efforts to see that every license granted by it to publish, reproduce, or otherwise use the Work, in whole or in part, shall contain a specific requirement that the licensee will print a proper copyright notice in each edition of the Work published by such licensee. The Publisher's failure to carry out the obligations in this subparagraph shall not be deemed a breach of this Agreement unless the Publisher shall not use its best efforts to cure such failure after notice from the Author.

(b) The Author, his heirs, executors, administrators, successors, and assigns shall render such cooperation and assistance as the Publisher may reasonably request to protect the rights granted hereunder, including (but not limited to) delivering to Publisher appropriate transfers of copyright and other documents, in legally recordable form, in respect to all or any portion of the Work or any edition thereof. In addition, the Author shall promptly notify the Publisher of any arrangement he makes for the publication of the Work, in whole or in part, by any person other than the Publisher, as to any rights reserved to the Author hereunder.

(c) If the Work contains a substantial portion of material taken from documents prepared and published by the United States Government and therefore not subject to copyright, the Author shall notify the Publisher in writing of the existence and location of all such material in the Work.

Copyright Infringement

15. In the event that the copyright of the Work shall be infringed, and if no mutually satisfactory arrangement shall be arrived at for joint action in regard thereto, either the Author or the Publisher, jointly or separately, shall have the right to bring an action to enjoin such infringement and to recover damages. If they shall proceed jointly, the expenses and recoveries, if any, shall be shared equally; if they cannot agree to proceed jointly, any party going forward with such action shall bear his or its own expenses, and any recoveries obtained therein shall belong to such party. If the party bringing action does not hold the record title of copyright, the other party will transfer and permit the recordation of such copyright ownership as will permit the former to bring the action in his or its own name. **[In order to bring a copyright infringement case to court, the suing party has to be the owner of the copyright. This would be an unusual situation; in most cases such a case would be brought jointly by the author and the publisher.]**

Author's Property

16. The Publisher shall not be responsible for loss or damage to any property of the Author. In the absence of a written request from the Author made prior to publication, the Publisher, after publication of the Work, may dispose of the original manuscript and proofs.

Illustrator's Property

16. The original artwork is the property of the Illustrator and is to be returned to the Illustrator within six (6) months following publication of the Work. In the event the Author's original artwork, while in the Publisher's possession and control and due to the Publisher's own negligence is lost or damaged so as to render such artwork unsaleable, it is agreed that the Publisher shall reimburse the Author for the value of the lost or damaged artwork, and that such artwork is valued at \$500 per full-color spread, jacket, or full individual page and \$100 per piece of spot art (black/white or color) or black/white full page. It is agreed that the Publisher shall not be responsible for normal wear and tear. ***[If you are an illustrator, you may have to ask to have this language inserted. Not all publishers include it automatically in illustrators' agreements. If the Illustrator feels that these figures don't represent the actual value of the artwork, the Illustrator must provide documentation that it is worth more.]***

Author's Copies

17. The Author shall be entitled to receive on publication ten (10) free copies of the Work published by the Publisher, and shall have the right to purchase further copies for personal use and not for resale at a discount of forty percent (40%) from the Publisher's suggested retail price. ***[40% is fairly standard throughout the industry. This discount is not a negotiable item. While permissions are not covered by this statement, it is possible and advisable to request a copy of any permission granted by the Publisher. It is also advisable to request that you receive a copy of any print edition in which your work appears. The reason for this being in the contract is so that you have a way to track use of your work or an excerpt and any payments for it.]***

Contracts with Others

18. The Publisher shall notify the Author of the terms of any contract or agreement entered into by the Publisher for any grant or license permitted under this Agreement where the Author's share of the proceeds or royalty is or is likely to amount to five hundred dollars (\$500) or more and, upon the Author's request ***[you should add language requiring the Publisher to do this so that the burden is not on you to ask for it]***, shall furnish the Author with a copy of each such contract or agreement.

Use of Author's Name and Likeness

19. The Publisher, in its sole discretion, may use and authorize the use of the Author's ***[approved]*** name, likeness, photograph, and biographical data in ***[make sure the Publisher is required to use only pictures, bios, etc., that you approve in advance]*** connection with advertising, publicizing, licensing, and promoting the Work, and any commercial adaptation thereof.

No Competing Work

20. The Author agrees that during the term of this Agreement he will not, without the written permission of the Publisher, publish or authorize to be published any work substantially similar to the Work or which is reasonably likely to injure its sale of the merchandising or the other rights granted herein. ***[This is a very burdensome and difficult clause. If you cannot get it stricken, try to add language that more clearly defines "substantially similar." While this language is fairly standard throughout the industry, it is really too broad for the author's protection. We suggest that the Author consider revising the language in this section to include limitations—for instance, to limit it to "a work featuring the same character"—and to ensure that if the Publisher rejects a work containing that same character that the author is then free to sell that work elsewhere without penalty.]***

TERMINATION**Out-of-Print Provisions**

[Note that these provisions are critical, especially with digital distribution. Suggested language for this will appear below. There is also a short article on this in the appendix.]

21. If the Work shall be out-of-print and if, after written request from the Author to put the Work back into print, the Publisher shall fail to place the Work in print, or license publication of a reprint edition by another publisher as permitted herein within a period of six (6) months ***[try to get this reduced to 2–3 months maximum]*** after the date of such notice (subject, however, to delay from causes beyond the control of the Publisher), this Agreement shall thereupon terminate subject to the terms in paragraph 24. The Work shall not be deemed to be out-of-print so long as it is under contract for publication or on sale in any edition in the United States, whether under the imprint of the Publisher or a licensee. ***[This is a clause you want modified to reflect either a certain number must be sold—300 is reasonable—or you must have received a certain amount of revenue.]*** The existence of an individual print on demand edition or an electronic edition shall not constitute the Work being in print unless there are total sales of 300 copies or more per year. ***[Make sure you receive documentation of this. Some publishers are beginning to allow a revenue amount. It may be possible to negotiate to raise the number of copies.]***

Termination by Publisher

22. If the Publisher shall determine that there is not sufficient sale of the work to enable the Publisher to continue the Work's publication and sale, the Publisher may give written notice of the termination of this Agreement to the Author, with such effect as provided in paragraph 24 below. ***[It is highly unlikely that the Publisher will, in fact, notify the Author that the book is going out-of-print. The Author should keep himself/herself aware of the sales of the book, recognizing that sales of fewer than 500 copies a year will not normally be enough to keep a book in print. With respect to digital publishing, again, make sure there is a certain revenue amount, which if achieved, does not allow the Publisher to terminate.]***

Bankruptcy and Liquidation

23. If the Publisher is adjudicated a bankrupt or makes a general assignment for the benefit of creditors or liquidates its business, this Agreement, to the extent permitted by law, shall terminate. ***[The trustee in bankruptcy makes all decisions regarding disposition of the work,***

regardless of any language in the agreement.]

Rights on Termination

24. Upon termination of this Agreement for any cause, all rights granted to the Publisher shall revert to the Author, subject to the Publisher's continued participation, to the extent provided, in any licenses previously granted by the Publisher. **[You should ask to have language added that states that if there are any such previously granted licenses, the Publisher may not renew them upon their expiration and the rights will revert to you.]**

The Publisher may dispose of any or all of the copies of the Work remaining on hand as it deems best, subject to the payment of royalties as provided. However, for a period of thirty (30) days after termination the Author shall have the right to purchase any remaining stock at the estimated remainder price plus shipping and handling charges. **[This should be at cost or below.]**

Revision

25. If the Publisher, in its sole discretion, determines that a revision of the Work is desirable, the Author shall have thirty (30) days after receipt of a request from the Publisher to notify the Publisher that he will make the revision himself within **[a period to be mutually agreed]**. If the Author fails to deliver such notice, or having delivered such notice he shall fail to deliver a revision satisfactory to the Publisher in style, content, length, and form within that period, the Publisher shall have the right, with the agreement of the Author, to make the revision, charging any outside editorial fee or other fee or royalty to the Author against the Work. It is further agreed that for the purposes of royalty computation, the revised edition shall be considered a new work, and the same scale of royalties shall apply to it as applied to the original edition hereunder. **[If a royalty escalation has gone into effect, this will eliminate the escalation and the royalty rate will go back to the original rate as set forth in the contract.]**

Option on Next Work

[This provision is in some but not all contracts. It is best to delete it completely. If the Publisher refuses, some suggested modifications appear below.]

26. The Author hereby grants to the Publisher the exclusive right and option to publish his next book-length work, subject to the terms and conditions hereinafter set forth. The Author shall submit the completed manuscript of such work to the Publisher before offering or submitting it to any other party. The Publisher shall have a period of ninety (90) days after submission within which to notify the Author whether it desires to publish the work. If within such period the Publisher notifies the Author of its desire to publish such work, the parties shall negotiate in good faith with respect to the terms of an agreement to publish such work. For ninety (90) days the Author shall not submit or offer such work to any other party or negotiate with any other party with respect to such work. After ninety (90) days, or if the Author and the Publisher are unable to reach an agreement, the Author may offer such work to other parties, provided, however, that he shall not enter into an agreement for the publication of such work with any other publisher upon terms equal to or less favorable than those offered by the Publisher. **[If you can't delete this, make the option as specific as possible—, for example, a book featuring the same characters, next book in a series, or a book in the same genre as the contracted work. Many publishers want to have the right to wait until publication of the contracted work before responding to the submission of the next work. This is blatantly unfair, since publication may take three years or more. In the event the Author and the Publisher cannot come to an agreement on this option work, the Publisher may want to continue the option. This is unacceptable.]**

Agency Clause

27. **[If you have an agent, there will be an agency clause, inserted by your agent, to authorize the collection and receipt by the agent of all sums of money payable to you under the terms of this agreement. This clause will also empower your agent to act on your behalf in all matters in any way arising out of this agreement. If you and your agent terminate your relationship, you both must notify the publisher in writing. The publisher may consider the agent's notification valid without hearing from the author, but the reverse will never be true.]**

Notices

28. Any notices required or permitted to be given shall be in writing and shall be delivered personally or sent by registered or certified mail, postage prepaid, return receipt requested, to the Publisher or the Author (or his agent) at the respective addresses given above, or at such other addresses as the parties may from time to time designate by written notice given in the manner provided herein.

Reservation of Rights to Author

29. All rights in the Work not granted to the Publisher are reserved to the Author and may be exercised or disposed of by him at any time during the term of this Agreement.

[It is recommended that you ask for the following paragraph to be included in your contract, as it is not likely that most contracts will have this provision:

"The Publisher acknowledges that the Author has the right to use the cover, any pictures, and all text of the Work for the sole purpose of promotion of the Author on the Author's own website and in any publicity material the Author may distribute for any self-promotional purposes, including but not limited to flyers, postcards, trailers, social networking, and bookmarks. Additionally the Author may use of the cover of the Work or illustrations or text for use in any presentation the Author may make about his work. The Author agrees to acknowledge the Publisher as the publisher of the Work and to provide ordering information for the Work should the Publisher so desire."

Assignment of Publication Under Affiliated Imprint

30. This Agreement shall be binding upon and shall inure to the benefit of the parties and their respective heirs, executors, administrators, successors, and assigns. Notwithstanding anything to the contrary contained in this Agreement, the Publisher may assign this Agreement to any parent, subsidiary, or affiliated company that expressly assumes all the obligations of the Publisher or that acquires all or a substantial portion of

the business of the Publisher. *[In the event that the Publisher merges with or is purchased by another company, this allows the Publisher to continue publishing titles it has accepted—provided that it continues publishing the genre of the book licensed hereunder. If that is not the case, you should have the option to terminate and get the rights back.]* Any other assignment, whether voluntary or by operation of law, shall be null and void unless the assigning party has obtained the written approval of the other party.

Entire Agreement

31. This Agreement constitutes the entire agreement between the parties and supersedes all prior agreements, understandings, and proposals (whether written or oral) in respect to the matters specified. No waiver or modification of any of these provisions shall be valid unless done in writing and signed by or on behalf of the party granting such waiver or modification. No waiver of any breach or default shall be deemed a waiver of any subsequent breach or default or in any way affect any of the other terms or conditions contained in this Agreement. *[This means only points in writing are valid].*

Severability

32. If any provision of this Agreement is judicially declared to be invalid, unenforceable, or void by a court, such decision shall not have the effect of invalidating or voiding the remainder of this Agreement, and the part or parts of this Agreement held to be invalid, unenforceable, or void shall be deemed to have been deleted from this Agreement, and the remainder of this Agreement shall have the same force and effect as if such part or parts had never been included.

Interpretation, Venue, and Service of Process

33. This Agreement shall be interpreted and construed in accordance with the laws of the State of [state or country in which the publisher is located], applicable to contracts made and to be entirely performed therein. Any suit, action, claim, or proceeding arising out of or in any way relating to this Agreement or its breach may be brought only in a court of record in the State of [the state or country in which the publisher is located], and the parties hereby consent to jurisdiction of the said courts and to service of process upon them either personally or by certified or registered mail, postage prepaid, return receipt requested. Service of process made by certified or registered mail as herein provided shall be deemed complete three (3) days after the mailing thereof.

Definition of "Author"; Joint Authors

34. The word "Author" shall include male, female, or a firm or corporation, and the plural. In the case of more than one author, their rights and duties shall be joint and several, and each author is hereby designated as agent for the other for purposes of service of process in any action or proceeding brought by the Publisher against either or both authors arising out of or in any way relating to this Agreement or its breach. In the event this Agreement is with more than one author and a dispute arises between the authors that threatens to involve the Publisher in litigation, the Publisher shall have the right to cancel this Agreement if such dispute is not settled or finally determined by court order within ninety (90) days, and, in that event, any advances paid to or for the account of the authors shall be repaid to the Publisher.

Definition of terms

35. As used in this Agreement:

- (a) "Suggested retail price" will mean the price on the jacket or cover of the applicable edition of the Work or, in the absence of a cover price, the retail list price for the edition suggested by the Publisher in its catalogs, order forms, or promotional material;
- b) "Amount received" will mean amounts actually received by the Publisher, after allowances and return credits, and excluding postage and shipping costs or other similar charges, and sales, excise, or similar taxes, if any; and
- (c) "Manufacturing cost" will mean the per-unit cost of plant, paper, printing, and binding of the applicable edition, but any copy sold at a discount of eighty-five percent (85%) or more from the suggested retail price shall be deemed sold below manufacturing cost.

Effect of Headings

36. Descriptive words and general statements used in the paragraph headings of this Agreement to summarize the contents of the paragraphs are not to be considered a legal part of this Agreement.

JOINT AUTHOR AGREEMENT

The parties listed below desire to collaborate in the creation of a literary work entitled _____.

The parties undertake to create the literary work jointly. It is their intention that their individual contributions merge into inseparable or interdependent parts of a unitary whole. The copyright in the literary work shall be secured and held jointly by the co-authors in the percentages listed below.

All income, licensing fees, and royalties from the literary work, as well as from any and all subsidiary rights of every kind, shall be divided as follows:

To	_____	____%	(_____ percent)
To	_____	____%	(_____ percent)
To	_____	____%	(_____ percent)
To	_____	____%	(_____ percent)

total 100% (One hundred percent)

Each party shall keep the others fully informed of the progress of all negotiations had in connection with licensing, and the disposition of any subsidiary rights therein. No license for the use or publication of the literary work, or for the disposition of any subsidiary rights therein, shall be valid without the approval of all joint authors/owners.

All moneys shall be paid directly to the joint authors/owners at their respective addresses herein stated below.

In all credits, advertisements, posters, or other printed matter used in connection with the literary work, the names of the parties shall be listed as joint authors. In no event shall any name appear without the others.

All expenses, which may reasonably be incurred under this agreement, shall be mutually agreed upon in advance, and shall be shared according to the percentage of interest of the parties.

Nothing contained herein creates a partnership between the joint authors. Their relation shall be one of collaboration on a single literary work.

The term of this agreement shall be the life of the copyright in the literary work and any renewals thereof.

After the death of a joint author, the survivor(s) shall cause to be paid to the estate of the decedent the decedent's share of the proceeds of the literary work and of subsidiary rights therein, and furnish to the deceased joint authors' estate a true copy of all agreements pertaining thereto.

This agreement shall be to the benefit of, and shall be binding upon and oblige the heirs, executors, administrators, and assigns of the parties.

Thus agreed and signed this _____ day of _____, 20____.

 name
 address

 name
 address

 name
 address

 name
 address

WORK FOR HIRE AGREEMENT

Between _____ (the Hiring Party)
and _____ (the Contractor)

This document confirms that a copyrightable work of intellectual property commissioned by Hiring Party is a "work-made-for-hire" as specified under §101 of the 1976 Copyright Act of the United States.

Description of the commissioned work for hire:

It is expressly understood by Contractor that their efforts are specially ordered and commissioned, that copyright in the commissioned work shall remain the property of Hiring Party, that all copyright forms will list Hiring Party as an author of a work-made-for-hire, and that Hiring Party has the sole and exclusive use of the commissioned work and any derivative works made therefrom.

It is further understood that all materials, data, property, and other items used in the creation of this commissioned work remain the property of Hiring Party, and that Hiring Party retains all rights in these materials, and that Contractor may use these materials only for the creation of the commissioned work.

Any unauthorized copying or other use of these materials or the commissioned work by anyone other than Contractor for this specific commission will be considered an infringement of Hiring Party's copyright.

In the event that the commissioned work is not considered a work-made-for-hire, then it shall be deemed that Contractor has assigned to Hiring Party any and all existing copyrights therein throughout the United States and the world, and any and all rights of every kind, nature or description attaching to or which may attach to said work and/or embraced by or included in the copyright and any renewal and/or extension thereof, and any actions that may accrue from the date of creation thereof; in the United States and the world.

Thus agreed and signed this _____ day of _____, 20__.

Hiring Party
name
address

Contractor
name
address

ASSIGNMENT OF COPYRIGHT

KNOW BY THESE PRESENTS, the undersigned copyright owner:

Name: _____
 Address: _____
 Telephone: _____
 Tax ID #: _____
 d/o/b: _____

For and in consideration of the sum of \$ _____ (\$ _____.00) and other valuable consideration, receipt of which is hereby acknowledged, does hereby assign, transfer and set over to the Assignee:

Name: _____
 Address: _____
 Telephone: _____
 Tax ID #: _____

Description of the assigned work:

Which work was solely created and authored by Assignor together with any and all Assignor's existing copyrights in the work throughout the United States and the world, and any and all Assignor's rights of every kind, nature or description attaching to or which may attach to said work and/or embraced by or included in the copyright and any renewal and/or extension thereof, and any actions that may accrue from the date of creation thereof; in the United States and the world.

(If applicable) Which said work the Assignor registered with the Copyright Office of the United States of America on _____, 20__ on Form _____, Registration Number _____.

Thus agreed and signed this _____ day of _____, 20__.

 Assignor
 name
 address

 Assignee
 name
 address

PREPARING & SUBMITTING

MARKET SURVEYS

DIRECTORIES & RESOURCES

PUBLICIZING YOUR PUBLISHED WORK

SCHOOL VISITS

LEGAL QUESTIONS

MISCELLANEOUS NOTES

1. Red Flag Words There are words that, when found in an agreement that is not a work-for-hire document, should be deleted, as they are to the author's detriment. They are *perpetuity*, *forever*, and *universe*.

There are other words/phrases that often exist in an agreement that are troublesome, but that can be modified by placing conditions on them. Some contracts, when stating the rights that the publishing house has, and referring to technological changes and inventions (such as CD-ROM, DVD, etc.), include the phrase “now and hereinafter devised.” This is called a future technologies clause. This is acceptable only if (1) the author is assured, in the agreement, of royalties being paid on whatever is devised or on the derivative works and (2) is consulted on and has approval of any new format.

2. Reversion of Rights: When is a book out of print?

A reversion of rights refers to the time at which the publisher no longer owns the rights to your book. When the rights revert to you, the author, you're free to sell them again or do whatever you want with your book. However, this is more complicated than it seems. Take a look at this sample out-of print clause:

“In the event the Work is at any time out of print, the Author may give notice thereof to the Publisher and in such event the Publisher shall declare within 60 days, in writing, whether it intends to keep the Work available for sale. The term “out of print” is defined as being unavailable in any of the formats specified previously in this Agreement. If the Publisher declares its intention to return the book to print, it shall act not later than six (6) months from the date of such notice. If within 60 days the Publisher does not declare in writing that it intends to keep the Work available for sale, then this Agreement shall terminate and all rights granted hereunder shall revert to the Author by way of a written reversion letter, together with any existing property originally furnished by the Author.”

There are a number of problematic issues. First, you are required to give notice to the publisher stating that you want the rights to revert to you. The publisher then has sixty days to respond as to whether they are going to continue selling the book. This takes on new meaning when looked at in the context of the print on demand (POD) controversy addressed below, as the publisher could receive the letter, state that they are setting up the book for POD sales, and then have another six months

to accomplish that goal without any requirement of sales actually being made. Second, you should determine, with legal counsel if necessary, which rights you actually licensed to the publisher. The interpretation of rights has increased in complexity because of the advent of ebooks, POD, etc. Ideally, your contract should have specified that a book is only considered in print when copies are available for sale in the United States in an English language hardcover or paperback edition issued by the publisher and listed in its catalog. Most likely this is not the case, and in general publishers are now taking the position that if a book is available as POD, the requirement that the book is still for sale has been met, and therefore you are not entitled to exercise your termination rights.

There is quite a bit of controversy on that last point. The issue centers on the question of a POD book really a “book” as historically understood and by the definition just presented. The SCBWI and other authors' groups are taking the position that a POD book is not a traditional book, but publishers are taking the position that because the material is capable of being printed, it falls within the definition of a book and therefore is considered in print. Until this definitional issue is resolved, you should, at the very least, attempt to negotiate a contract that specifies a minimum amount of sales are required in order for the publisher to maintain the rights to the book. In addition to the above, make sure that you obtain written acknowledgement from the publisher that your book is out of print—otherwise you could run into trouble if you want to sell it to a third party or license ebooks.

There is one other way to obtain rights back to your book, and that is the termination right granted under section 203 of the Copyright Act. This is too complex to discuss here, but this provision basically gives you the ability to get your rights back under certain conditions and if specific actions are taken. You can read the provision at the following link: 1.usa.gov/Zq7NQ.

As the industry precedents change, the SCBWI will continue to keep its members informed as well as providing guidelines on how best to protect your rights.

3. Did Your Publisher Go Out Of Business

In what manner did the publisher go out of business? The three primary possibilities are as follows:

The publisher files for bankruptcy (voluntary

bankruptcy). Once bankruptcy has been filed, the bankruptcy court has control over the publisher and the assets. In this case, the copyrights of the books (we are assuming the publisher holds the copyright) become assets of the bankrupt estate. This means that the trustee of the bankrupt corporation can either assign the assets to a third party or continue to sell them to pay off debts. It is extremely difficult to get the rights back for a product that has been published by a company that goes bankrupt. Clauses stating that the rights revert to you in case of bankruptcy have been found invalid; however, they are worth fighting for because they may give some basis for a reversion, particularly if advances have not yet been paid.

Creditors file for bankruptcy against the publisher (involuntary bankruptcy). The method of this bankruptcy is different in that creditors file for the bankruptcy rather than the publisher itself, but the implications are the same as above.

The publisher simply dissolves. First, what does your contract say? The out of print clause may be useful here. Even if there isn't, take the position that the publisher will be unable to fulfill its obligations and is thus in breach. Technically in this case, the copyright holder no longer exists in law and so the rights would revert. You can do your best to protect yourself by having a clause that states if the publisher is no longer actively marketing your book, the rights revert immediately. Tying this clause to sales of the book can be dangerous, particularly in the era of POD and ebooks.

However, if the publisher was sold or assigned the rights to a third party before it dissolves, then unless the contract specifically has wording to the contrary; the copyrights would belong to the assignees or the purchaser. The wording in most contracts does allow such assignments, but sometimes specifically requires the author's/illustrator's consent, so look carefully at your agreement. Normally, if it is assigned or purchased, then the assignee/purchaser remains obligated to all the terms of the contract.

ARCHIVING YOUR WORK: WHAT YOU SHOULD KNOW NOW

by Susan Salzman Raab

SCBWI



LEGAL
QUESTIONS

You may not think about archiving your work unless you've won an award or are far along in your career. Yet curators of major archives of children's books, including the Arnie Nixon Center (CSU Fresno), the de Grummond Children's Literature Collection (USouthern Mississippi), the Kerlan Collection (UMinnesota), the Mazza Museum (UFindlay, Ohio), and the Northeast Children's Literature Collection (UConn), say it's never too early to learn about archival care.

"Authors and illustrators can contact archivists for advice at any point in their career, but earlier is better," says NCLC curator Terri Goldich. "Archivists can give advice about home storage and organization prior to donating materials, which can make the donation process smoother and help preserve materials before they leave home." Arne Nixon Center librarian Jennifer Crow adds, "There are a number of reasons why authors might donate papers early in their career. Proper storage and preservation should be done before damage might occur. Home storage space and conditions are often problematic for optimal upkeep of materials." "In fact," says Ellen Ruffin, curator of the de Grummond Children's Literature Collection, "many of our donors find it a relief to pack up boxes and send them to a place that will organize, preserve, and protect their work."

Key factors to consider when choosing where to place your work are your comfort level with the facility's ability to care for it, your accessibility to the material once donated, if your work is a good fit, and how you will relate to the curator who will advise on the process.


You should also ask the facility about how your material would be used by scholars, students, and others, what its current acquisition goals are, and what it will do to promote your work within the collection. "Many archives have active online presences (website, blog, Facebook page) announcing new contributions and generally making a splash," says Ruffin. "The de Grummond also has a newsletter in which we recognize new contributors and a gallery in which we exhibit the original works." The Arne Nixon Center issues a press release and announcement about donations and tells visiting classes. The NCLC has a similar setup, and Goldich says their material also travels quite a bit to exhibitions and to publishers for the purposes of reprinting.

"Activity can vary quite a bit," Mazza Museum director Ben Sapp explains, "so it's important to find out in advance what'll be done. Some institutions exist to house and protect the material and are not concerned with making it available to the public; others are concerned

more with viewing material than with archival care."

As to benefits, Tomie dePaola says, "When I started out in the early sixties, there were horror stories floating around about original art from well-known books disappearing into unknown hands only to turn up for sale on the open market without the knowledge of the illustrators who created it, about original art being lost forever, and even just thrown away. These types of abuses were more common when illustration was work-for-hire, being paid a flat fee instead of royalties."

But even now, material that's not protected can be damaged or lost. "Emotionally, it makes me *very* content to know that my work is safe, well cared for in a protective environment, available to researchers and especially schoolchildren, who are welcome to visit and see original art and manuscripts and will be long after I'm gone and books are out of print," says dePaola, whose work is at NCLC.

For more about children's archives, including collecting digital material, see raabassociat.es/Kly6tU. 

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