

# Kite Tales

Society of Children's Book Writers & Illustrators  
Rocky Mountain Chapter



## 2009 LETTERS & LINES FALL CONFERENCE

*by Jennifer Bertman*

This year's Letters & Lines fall conference was held at the Sheraton Denver West in Lakewood. With around 175 attendees on Saturday and 130 on Sunday, the rooms were buzzing with writers and illustrators eager to improve their craft and immerse themselves in publishing talk for the weekend. Attendees ranged from newcomers to the children's publishing field to seasoned and well-published veterans, first-time conference attendees to I've-lost-track-I've-attended-so-many. Writer and member Leni Checkas said, "This was my fifth attendance of the fall conference, and I only have positive things to say. I loved the new venue. I enjoyed the welcoming keynote speech. I always enjoy first pages. I, as an author, even snuck into the pre-conference session on creating mock-up picture books with Bobbi Collier-Morales and learned heaps."

Saturday was kicked off with a keynote talk between Allyn Johnston, VP and Publisher of Beach Lane Books, and Marla Frazee, award-winning author and illustrator, who had the audience alternating between laughter and moments of enlightenment. Together they walked us through the writing, illustrating, and revising process of some of the picture books they've created together. They stressed that every word, illustration, and page turn matters, and how very important it is to get the picture book ending *just* right. "Endings should disarm us," Marla Frazee said. Allyn Johnston said she always asks three questions of a picture book: Is the ending working yet? Is it doing enough? Is the pacing right? Multiple attendees commented that this opening keynote alone was worth the price of the entire conference.

Saturday night was capped off with a special banquet dinner featuring National Book Award finalist Julie Anne Peters, who spoke with humor and profound insight on her twenty years and counting as an author in the children's publishing industry.

The majority of the conference hours on both Saturday and Sunday were devoted to breakout sessions, allowing attendees to pick and choose from the diverse and talented faculty. Two editors—Christy Webster, Assistant Editor at Random House, and Kate Sullivan, Assistant Editor at Little, Brown Books for Young Readers—offered first pages sessions where the opening paragraphs of attendees' picture book or novel submissions were read aloud and the editors offered constructive feedback. Literary agent and founder of Upstart Crow Literary,



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## LETTER FROM THE RA...



Todd Tuell  
RMC-SCBWI Co-RA

If anyone knows me, they know I like to talk about my kids. I just became a father for the third time this summer. So far with my four-month-old daughter, we've discovered she's stubborn. My oldest is nearly ten. She's quiet, studious, and thoughtful. But

in between is my son, Max, who—to put it kindly—is not. He's loud. He's mischievous. He's funny and has this personality that so many are drawn to.

Max's grandfather is not immune to his charms. He was up to visit us over the summer and those two—my son and my father—were as thick as thieves. Grandpa is a real old-time cowboy and in his 70s is still raising horses. For the entire visit Max was always quizzing him. "How many do you have? What colors are they? Are there any my size? When can I ride them?"

"Aye, laddy. You've got some growing to do. You're a wee bit on the short side." Grandpa doesn't really have an accent. Just when I'm telling a story my son insists old men have Irish accents.

Well, Grandpa—he's not really the type that knows how to take care of kids, so he was careful in finishing his response. He puts his hand a couple inches above Max's head. "When you're this tall I think you'll be big enough to come spend a week with me and ride horses."

Max's eyes got as big as hubcaps. His first response was to brag and tease his older sister. "I get to go to Grandpa's," he chanted in a sing-song voice while turning in a circle, swaying his little bottom side-to-side.

With victory dance in full swing, I could see there was this one gear in his mind still working. It's saying, "Wait a minute. How long is this going to take to grow those two inches?" Max stops, evidently gears still whirling. A smile creeps from ear to ear, and you've surely guessed it. He rises up on his tiptoes.

Max's unwillingness to wait for things to come to him reminded me of what I saw with our most recent conference. Almost 180 authors, illustrators, volunteers, and faculty members came together this past September for our individual reasons. One reason we had in common is that we were each at one level trying so hard to reach up to the next. It was so encouraging to see this community of children's writers and illustrators up on our tiptoes, stretching ourselves to reach that next level just beyond our grasp as creators of works for children.

Whether it's at a conference, a local area workshop, in a critique group, or a networking and social event, sometimes it takes just those few inches to get where we want to be. Look for opportunities to stretch those extra inches by gleaning from a wonderful workshop session, by introducing oneself to an agent or editor, or most importantly by reaching out to make connections to our fellow members. Authors, illustrators—we're the lifeblood of this industry and the greatest resource to one another in our pursuits in this remarkable business. And please share with me those *tip-toe* experiences you have in the coming year.

*Todd Tuell is the RMC-SCBWI Co-Regional Advisor. He is a freelance journalist and stay-at-home father of two elementary age children and a 4-month-old. They keep Todd busy with lots of outdoors activities. He is currently working on a contemporary YA mystery and his boy-focused book blog at [books4boyz.blogspot.com](http://books4boyz.blogspot.com).*

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## JOIN THE INTERNATIONAL ONLINE SCBWI COMMUNITY

by Todd Tuell, Co-Regional Advisor, RMC-SCBWI

The Society of Children's Book Writers & Illustrators is excited about the new and improved website at [www.scbwi.org](http://www.scbwi.org). The updated site retains all the goodies you've come to love, from the resource library and discussion boards to the award and grant applications, plus more resources and interactive tools are now offered for SCBWI members.

From the website, you can find updated information for our Rocky Mountain chapter along with any other chapter you might be interested in. The chapter pages include contact information, regional news, local member good news, and our area's upcoming events and conferences, as well as a link to our chapter website for more details. Here you can also find and subscribe to newsletters from a variety of chapters around the world.

Additionally, you have the ability to update your personal information in your profile page to ensure that we are able to contact you with news and upcoming events. Your profile includes your contact information, personal information (birthday, website, publishing credits), and a brief biography. You can upload a photo and even renew your membership online. If you are a P.A.L. level member (see page 11 for more information), you can register yourself on your profile page to be listed in the searchable Find a Speaker database for library and school visits and events.

Finally, we are thrilled to offer a social networking aspect to this site. You can locate friends or someone you may have met at a conference and want to contact. The site allows you to send other members messages and add them to your list of friends.

The objectives of these website updates are to create a greater sense of community where you can connect individually with one another, and to allow members to be up-to-date with the events and resources of our organization, internationally and regionally.

Please start by updating your personal profile page by logging on at [www.scbwi.org](http://www.scbwi.org). If you have forgotten your password, you can have it emailed to you. Once you're successfully logged on, click "Manage Profile" in the navigation bar on the left, or on the Manage My Profile graphic below the welcome message. Here you can verify and update your personal information and select what

information you'd like displayed for others to view. A full set of instructions is available at: [www.scbwi.org/Pages.aspx/Current-News?Update-Your-SCBWI-Member-Profile-](http://www.scbwi.org/Pages.aspx/Current-News?Update-Your-SCBWI-Member-Profile-).

We're very excited about these updates and features at [www.scbwi.org](http://www.scbwi.org), and know that you will be too!



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# MEMBER PROFILE

## JEAN REIDY

by Jeannie Mobley

When asked about career paths, many writers tell of childhood literary endeavors, of writing for as long as they can remember. Not Jean Reidy. "I haven't been a writer my whole life," she admits with a smile. She is undeniably a writer now, however, with four picture books sold and awaiting publication (*Too Purpley!*, due out from Bloomsbury January 2010; *Too Pickley!*, also Bloomsbury, due summer 2010; *My Own Little Piece of the Universe* scheduled for release by Hyperion, summer 2011; and *There's a Corner in My House*, Hyperion, release date TBD), freelance parenting articles in national magazines, and even a few middle grade novels under-going revision.



Jean Reidy

While Reidy's writing career may not date to her own childhood, children have played a big role in its development. "As a mom, I religiously read *Family Fun* magazine, and I became a regular contributor to that publication," she says. Her experiences with her own kids, her foster kids, and loads of nieces and nephews, gave her ample material for parenting articles. Being a mom also reintroduced her to children's literature and the joy a child experiences from a good book.

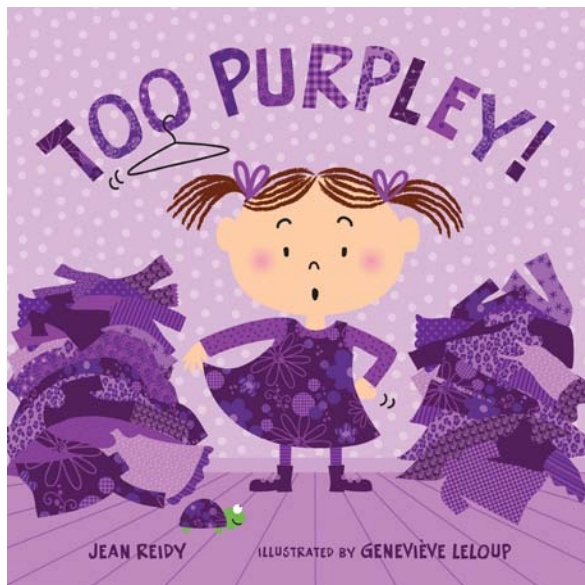
Her fiction-writing career began in an unlikely place, the driver's seat of her minivan, on the interstate, on the way home from Chicago. "I was listening to a book on tape with my kids, a Sharon Creech book, and I loved the voice. That voice gave me the desire and interest to write fiction." Next thing she knew, the basic elements of a middle-grade novel were forming in her mind. "I was so inspired, I had to get it down. So there I was on I-80, dictating it to my eight-year-old, who was writing it down in the margins of our map!" That novel (presumably not still written on the map) gained her a contract with literary agent, Erin Murphy.



So far, however, it is her simple, humorous picture books that have brought her the most publishing success. Though her picture books are short (*Too Purpley!* started as fifty words, then grew to sixty-five, then shrank back to a mere forty-seven in its published form), Reidy captures something warm and honest about childhood in the telling. Reidy credits this, again, to her role as a mother.

"Books were always in our lives," Reidy says. "My mom gives books to her grandkids as her gift of choice, and I found it fun to rediscover literature with my kids. The picture book age is so honest and funny. With a picture book, you can take off your parenting hat and connect with the childness of it. I love the innocent naughtiness of that age, and the truth that comes out of that naughtiness. That's what inspired *Too Purpley!*, and what I think appeals to children." And appealing to children is the highest priority on Reidy's list as a writer. "There are so many books out there to choose from," she observes. "I want to write books that excite kids to read more, and to do that, they have to be authentic. I think it is more important that kids have books they want to read—that they will pick out themselves for bedtime every night—than that they have the kinds of books adults feel they 'should' read. Kids sniff out when we try to get too clever with our characters. They want characters that feel real."

*Too Purpley!*, the story of a “picky dresser”, will give readers the first chance to enjoy Reidy’s simple humor with its release this coming January. Reidy enjoyed the process of blending her creative vision with that of illustrator Geneviève Leloup. Since the text is so brief, the illustrations played a huge role in shaping the book. “We were not in direct contact, but



we spoke to each other through our editor. We’re now in contact over the creation of the associated teacher’s guide. And it’s been so fun going back and forth with her, since it’s a debut for both of us.”

“Seeing the pictures for the first time was very cool,” Reidy continues. “Leloup is also a textile designer, which is a perfect fit for this book. I had originally envisioned it as a back and forth between a mother and child, but the illustrations put a wonderful focus on the little girl.” *Too Pickley!*, the sequel to *Too Purpley!*, will be out in the summer, also illustrated by Leloup.

In addition to her picture books, Reidy continues to write and revise her middle grade manuscripts, and to write occasional freelance pieces for parenting magazines. Clearly, she has found her dream job in writing. “Writing is the kind of job that doesn’t always feel like work,” Reidy says. “I have so much fun with it, and I don’t mind getting to it all-day, every day—but the flexibility still leaves me plenty of time to focus on my family and the other interests that give me inspiration.”

While Reidy’s picture books shine with fun, it is just as clear that she takes the business of publishing seriously. She has already amassed a following on her blog and website, which was a top ten finalist for the *Writer’s Digest* list of “Best Writer’s Websites of 2008.” She actively follows blogs and discussion groups that focus on industry issues, and she is thankful for the insight and vision that her critique partners, editors, and agent have brought to her work. A believer in paying it forward, she offers periodic free critiques of picture books through her “Peek Weeks” on her blog. “I know that all writers can benefit from having a fresh pair of eyes reading their work from time to time,” she says.

Ultimately, though, for Jean Reidy, it all comes back to the kids. When asked about where she sees her career going from here, her answer is simple, and without hesitation. “I want to write books that excite kids. That would make me very happy,” she says.

For more about Jean Reidy, visit her website at [www.jeanreidy.com](http://www.jeanreidy.com) or her blog, [jeanreidy.blogspot.com](http://jeanreidy.blogspot.com).

*Jeannie Mobley writes fiction for middle grade and young adult readers. Her short stories and essays have appeared in Prairie Times, Espresso Fiction, and various anthologies. She teaches anthropology at Front Range Community College in Fort Collins and lives with her family and an ever-shifting menagerie of pets in Longmont, Colorado.*





## WHAT YOU CAN LEARN ONLINE: A TRIP TO A PUBLISHER'S WEBSITE

by Suzanna E. Henshon, Ph.D.

What if you can't make it to a SCBWI Conference? And if the nearest Barnes & Noble is a hundred miles away? Can you learn the principles of publishing online?

While attending events and visits to bookstores will keep you informed about the publishing world, you'll soon discover it's not enough to have general knowledge; you need specific knowledge. It's not enough to know what's new in the world of children's books; you need to develop an understanding of which publishing house will be the best fit for your book, and where you have the best chance to pitch your proposal.

So, pick a publishing house and go to their website. As an example, I looked at Cottonwood Press, an educational publishing company located in Colorado. Skimming through the website, I discovered two main headings on the left side of the screen. In the Information section, I was able to get a sense of their recent hit (*How to Handle Difficult Parents*), learn about their authors, and even find writer's guidelines. This is invaluable information, should you consider a submission at some point. I also discovered that Cottonwood specializes in innovative products; they aren't looking for "work-sheet" books that might sell at more conventional publishing houses.

However, when I directed my attention to the section titled "Browse Products," I found that a quick view of the titles gave me an even better understanding of their needs. When I looked at their writing products, I discovered titles like *Hot Fudge Monday*, *Language is Served*, *My Personal Yearbook*, *Rock & Rap Middle School*, and other fun titles that certainly hit the spot for teachers and students. Would this company be interested in my title, *Diagramming Sentences*? Probably not. But if I could jazz it up to *Diagramming Desserts*, maybe I could make a sale.

So, what did I learn? A company that publishes *Unjournaling* and *Wild Ink: How to Write Fiction for Young Adults*, is looking for exciting titles. If I'm writing a conventional English composition book, I need to look elsewhere. But if I'm willing to add creativity and spunk, this might be the right publishing house for me. It's all about matching your writing taste with the publishing house's agenda,

and seeing if your idea adds a bit of sparkle to their overall offerings. In 15 minutes, I developed a much better sense of Cottonwood Press than I could have attained by flipping through *Writer's Market*; you can do the same with a publishing house of your choice.

Publishing websites are also a great place to see current products and bestselling books. Exploring the website is a wonderful way to gain a better understanding of the house's niche in the marketplace. Before you do a submission, take a look at the website. Here are a few points to consider.

1. What do they publish?
2. Does your submission fit their needs? Is it appropriate?
3. Do they already have a similar product?
4. Is the publishing house taking a new direction with current titles? Are they developing a new niche?
5. Will your book help them broaden their base in the marketplace of children's books?
6. Do they have specific needs? Are there any hints about what the publishing house is looking for in today's mail?
7. Are you at the right place at the right time?

Studying a publishing house online is a great way to find out if you fit their author list, if your product fits their tone and style, and if your submission will fit the bill. So, let your fingers do the walking and have fun exploring the world of books just a click away!

Suzanna E. Henshon, Ph.D. is the author of seven published books for young readers, including *Mildew on the Wall* (2004) and *Haunted House: Descriptive and Narrative Writing Exercises* (2007). Email [suzannahenshon@yahoo.com](mailto:suzannahenshon@yahoo.com).



# BLOG SPOTLIGHT ON...

## PAM MINGLE

Pam writes middle grade and YA novels, with four completed and a new one underway. She likes to place her characters in the context of major historical events and see how they react when confronted with adversity and often with tragic situations.

Joining SCBWI and finding a great critique group have been key in helping her grow as a writer.

### **Why did you decide to start a blog?**

When I first started the blog, I had just finished a manuscript called *Pandemic*. I thought it would be interesting to share some of the amazing facts I'd learned while researching the book. One example—the 1918 influenza pandemic was and remains the deadliest epidemic in history. I also wanted to post some excerpts from my writing, although I've since come to believe that a blog is not the best forum for my fiction.

Later, I began to include book reviews, posts about my critique group, bits and pieces of research for other books, and general thoughts about writing and reading. Occasionally I post something about Jane Austen, because I'm a dedicated Janeite!

### **Why is blogging important to you?**

Primarily, because it's a connection to other readers and writers. It is also a great resource. I'm preparing to teach a class on YA fiction, past and present. I asked my blog readers to share their favorite books. The one most often mentioned: *Are You There, God? It's Me, Margaret*.

### **Advice or tips to share about blogging?**

Just about everything I've learned about blogging has come from Bethany Siegler, of UniqueThink. If you want to get started and aren't sure how to begin, seek help from a professional.

Try to get readers involved in a dialogue about your posts. It helps to use Facebook or another social networking site to invite people to your blog.

Write about what is important to you, what you're passionate about.

Just as with a social networking site, steer clear of anything that might embarrass you down the road.

Don't post anything you wouldn't want an agent or editor to read!

Post on a regular basis, even if it's not that often. At our RMC-SCBWI fall conference, the agent Michael Stearns from Upstart Crow Literary cautioned us not to mention a blog in a query letter unless it's up-to-date.

Give it a distinctive look and a title. For my blog, my daughter Katie thought it would be a great idea to have a distinctive banner—one that reflected me and my love of reading and writing. It so happened that she has a friend who's a cartoonist. As a Christmas present last year, she commissioned Corinne (the cartoonist) to design a header for me. When she came home for Christmas, she brought a rough draft, and then I worked with Corinne, through e-mail, to add the final touches.

It was also Katie's idea to have a title rather than just PamMingle.com. Between Katie and myself (and input from my husband!), we finally came up with "My Life in Books." Giving the blog a whole new look and title was very motivating, and I'm really happy with the way it looks.

### **Favorite blogs?**

- *Nathan Bransford - Literary Agent* —Nathan Bransford. Nathan is an agent with Curtis Brown. He's an astute observer of the publishing scene. Each week he includes a wrap-up of events in the publishing world, with links to everything mentioned. Mainly, I read his blog for the thoughtful and practical advice he gives on everything to do with writing. He also holds contests—a recent one was "best first paragraph." <http://blog.nathanbransford.com>
- *Cynsations*—Cynthia Leitich Smith. <http://cynthialeitichsmith.blogspot.com>



Pam Mingle

- *Shaken and Stirred*—Gwenda Bond.  
<http://gwendabond.typepad.com/bondgirl>
- *Query Shark*—Janet Reid.  
Send her a query and she'll critique it—maybe. I'm trying to work up the nerve to send her one.  
<http://queryshark.blogspot.com>
- *Pub Rants*—Kristin Nelson, literary agent.  
I started reading her blog because she spoke at the Pikes Peak Writers Conference and was a local agent—I continued reading because she, too, provides thoughtful insights on everything to do with writing and publishing.  
<http://pubrants.blogspot.com>
- *Reading, Writing, Working, Playing*—Jane Greensmith. This one satisfies my craving for all things Regency, Victorian, Shakespearean.  
<http://janegs.blogspot.com>

And I drop by the blogs of my writing friends as often as possible, too! You can link to them from my blog.

**Blog excerpt:**

This excerpt is from the October 16, 2009, post "Pam's Manuscript Critique":

*My heart pounds out an irregular rhythm. I try but fail to suck in one of those deep, cleansing breaths that are supposed to be so calming. Short gulps of air are all I can manage. Sweat breaks out on my forehead. My limbs feel heavy and immobile. Job interview? Nightmare? Am I being chased by zombies, werewolves, or vampires? No to all of the above. It's only the critique of my new manuscript, about to begin any second. I'm waiting for that one person to say, "I'll start."*

*It's so difficult to send a manuscript out into the world. I always fall in love with the characters and think the story is perfect. Well, maybe not perfect. Bound to be a few flaws here and there, but nothing that won't be a quick fix. I steel myself, waiting to hear what everyone thinks. I'm grateful that the critique is taking place at a gorgeous home in the mountains above Boulder. We're seated in a spacious room, the last golden light of fall streaming in from the French doors.*

*And so it begins.*

To read more, visit Pam's blog, "My Life in Books", at <http://www.pammingle.com>.





# INSIDE THE STUDIO WITH...

ROBERTA COLLIER-MORALES



Roberta started her illustration career while living in New York City where she was privileged to study the art of illustrating children's books with Robert Quackenbush, Simon Dinnerstein, and got sage advice from Leo and Diane Dillon. She took classes with various master teachers at The Graphic Artists Guild, Parsons New School, and the The School of Visual Arts in New York City. Living in New York City helped her hone her craft and learn about the business of publishing. In 1980, she signed with her first agent—she's now with her fifth agent, and couldn't be happier!

She's done work for the educational, mass market, religious, and trade book markets for over 30 years. Her participation in SCBWI both in New York and Colorado, has been one of the best networking and professional organizations in her career, and has been a tremendous influence on her craft.

For the past five years, she has taken steps to license her work and participated in the Surtex Show, International Licensing, and the Craft and Hobby Association trade shows. She designs fabrics for Andover Fabrics in New York and continues refining her various collections for licensing. The field of illustration has changed considerably in the past seven years, but her lifelong dream is to write and illustrate her own picture books.

## ***Describe a typical workday.***

Work starts around nine in the morning with organizing the various projects I'm working on and starting with the project that is due first. When I don't have paying freelance work, my time is used to create new collections for licensing, working on story ideas and illustrations, or working on art that is unfinished. My time without jobs is used to build new portfolio pieces or projects that I hope to get work with later. Sooner than later is better!

## ***Describe your workspace.***

I have an upstairs bedroom with a bathroom and a wonderful view of the mountains that is so inspiring that I feel totally grateful when I'm up here working. I have shelves and shelves of books and research material from doing so much work for the educational market. I'm really a book junkie—and yet I use books for inspiration when my creative juices need firing up. I have two huge flat files for special papers, two closets—one for supplies and one I store artwork, business cards, and materials in. My computer and drafting table are side by side so I can move easily from one work table to the other. I've found having a good chair is very important—as well as good lighting. I use a Mac computer—which many publishers and professionals in our business use. I can't work without my printer, scanner, and computer! These are essential tools of the trade these days.

(continued, page 10)

**List three of your most favorite things in your workspace and why they are meaningful.**

My computer, desk, and books—as I mentioned earlier. Having a spot where I work every day, set up and organized to help me create art in the most optimal way is really important.

**Do you have any rituals? If so, describe them.**

When I'm stuck, I clean. It's kind of a joke, but it changes my stuck energy and helps me think. I also go on walks—getting outside and seeing the trees, sky, mountains, and beauty that's around me, helps me get into a different mind-set.

**What do you listen to while you work?**

Unlike all those people who say they never watch television—I love to listen to the History channel, HGTV, and interview shows as well as watching old movies. I tend to listen to books on tape, or classical or new age music when I want music rather than words.

**What is your drink and/or snack of choice while you're working?**

Coffee or water. Popcorn or strawberries with yogurt! Yum—that's when I'm being good, I won't mention all the other favorites that I'd RATHER eat!

**What keeps you focused while you're working?**

Deadlines—either real or my own. Projects that I'm in love with. I don't have trouble staying focused, I have trouble getting back into the "real world" after a day of being so focused that I barely know what time it is.

**Do you write longhand, on a computer, or another way?**

Both. I like to write out stories in long hand first, then type them and edit as I go.

**How do you develop your story ideas? Do you use an outline, let the muse lead you, or another technique?**

I make lists of characteristics, draw lots of pictures of the character(s) and try to get acquainted with them, because if I'm illustrating a book these characters become new children in my life—at least for the duration of the time it takes to illustrate the book. I let the characters speak to me. It's pretty intuitive.

**If you were forced to share your workspace but could share it with anyone of your choosing, who would it be?**

My daughter and son—we inspire one another.



© Joyce Mihran Turley

**How do you stay organized?**

On some levels I'm very organized—but for the past six years, my sense of time has shifted and I'm just terrible with time now. I know that sounds silly, but I feel like I'm trying to hold time BACK it's going by so swiftly! I'm on point with jobs, but not other things—what can I say?

**What is the best piece of advice you've heard or received?**

An art director once said to me "if you have to explain it, it doesn't work." As an illustrator, I have to make sure my work tells the story I intend the viewer to understand.

## A BRIEF EXPLANATION OF THE WHAT, WHY, AND HOW OF THE NEW SCBWI MEMBERSHIP TIER: WHAT IS THIS P.A.L. THING?

*by Denise Vega, Co-Regional Advisor, RMC-SCBWI*

### ***What is P.A.L.?***

In August 2008, the SCBWI board created a new membership tier called P.A.L., which stands for “Published and Listed.” This level of membership is open to those whose books, articles, poems, stories, illustrations, photographs, films, television or electronic media for children have been commercially published by one of the organizations listed in the SCBWI Market Surveys. Self-published, vanity published, and print-on-demand do not qualify for P.A.L. status, but do qualify as Full members.

### ***Why was P.A.L. created?***

In an effort to return to its original mission, the SCBWI board wanted to create a tier that acknowledged those authors who had pursued publishing their work through traditional channels. P.A.L. is a way to maintain uniform and fair professional standards. However, SCBWI still supports those who have chosen to self-publish or publish via vanity press and print-on-demand and of course, those who are working hard at their craft and are still yet-to-be-published!

### ***What are some of the benefits for P.A.L. members?***

The P.A.L. members will be given extra privileges, including the right to display or sell their books at certain SCBWI regional or international events, join the SCBWI speaker’s bureau, and other privileges. Here in the Rocky Mountain Chapter, some of the benefits are:

- Having a listing on the RMC-SCBWI School and Library Visits web page
- Having a listing on the RMC-SCBWI Panel program web page
- Offering your books for sale at our Fall Conference if you are attending
- Eligible to serve as a mentor in our Mentor Program
- Priority when we are looking for authors to speak at our events
- Priority when we are looking for authors to critique at our Fall Conference
- Exposure at area conferences in which our chapter exhibits, including the Teen Literature Conference, CCIRA, Colorado Language Arts Society Spring Conference, Colorado Library Association Conference and more.

### ***How do I know if I’m qualified for the P.A.L. tier?***

The easiest way to find out if you are eligible for the P.A.L. level is to log in to the SCBWI website, choose **Member Home** near the top of the page, and then choose **Manage My Profile**. Scroll down until you see *If you are published in the children’s literature market . . .* and click the arrows next to the name of the publisher that most closely fits your publication (Traditional Press, Small Press, etc).

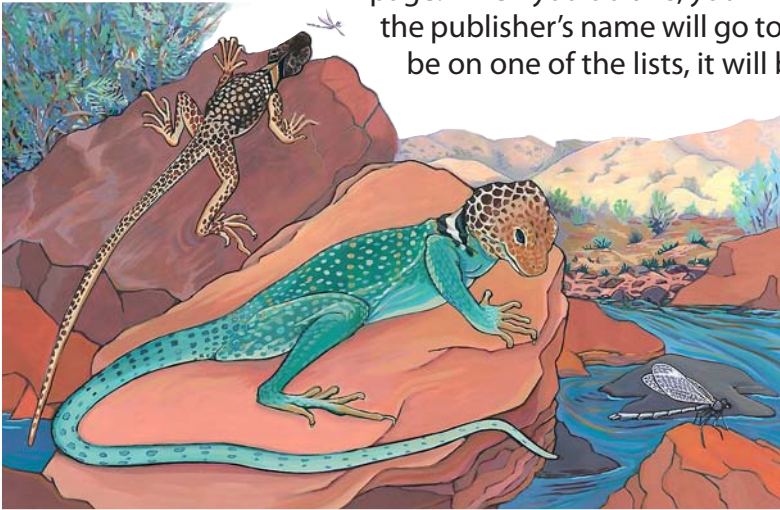
*Note that those published in magazines and other media are also eligible for P.A.L. status, not just those who have published a book.*

Another way to check is to choose **Member Home**, and then choose **Resource Library**. On the left side, choose **SCBWI Publication Guide Online**, then choose **SCBWI Market Surveys**. Depending on the type of publication you’ve written, you can open the guide that best fits your work. However, the Member Profile listing is the more up-to-date listing.



**What if my publisher is not listed anywhere?**

If your publisher is not listed, you can enter it in the **Other** box under all the publisher lists on your profile page. When you do this, you will automatically be designated a FULL member and the publisher's name will go to the Committee for vetting. If they decide it should be on one of the lists, it will be added.



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**What if a previous publisher was on one of the lists, thus designating my status as P.A.L., but my current publisher is not on the list. Will I still be a P.A.L. member?**

As of this writing, if you select **Other** and enter your publisher's name, your membership status will become FULL. The development team is aware of this issue and is working to resolve it. For now, to keep your status as P.A.L. but to have your publisher reviewed, go ahead and enter your new publisher in **Other** and save your profile. This ensures that the publisher's

name will be sent to the committee for review and possible inclusion on one of the lists. Next, change your title back to a P.A.L.-listed title and consider adding your new title to your bio so others will know about it. Once the web team has fixed this issue and your status doesn't change along with your newest book, we will let members know.

**How does a publisher qualify as a P.A.L. publisher?**

Though the committee reviews a number of qualifications when determining status, some of the questions the committee will ask are: (1) Does the publishing company put out a publishing list and catalogues of its books? If so, are these catalogs accessible to bookstores, the public, and to brick and mortar stores, not just online? (2) Is its distributor national or at least regional—is the publisher distributing beyond just online sales such as Amazon (which has no brick and mortar storefront)? (3) Have books published by the publisher been reviewed in nationally recognized review journals (e.g., *Booklist*, *Publishers Weekly*, or *School Library Journal*). (4) What are the contract terms for authors? These are just a few of the questions they may ask as they determine whether the publisher is P.A.L. qualified.

If you have additional questions, you may contact one of the Co-Regional Advisors.

*Denise Vega is the Co-Regional Advisor of the Rocky Mountain Chapter and the author of five books for young people, from toddler through teen.*

***Make sure you update your profile at [www.scbwi.org](http://www.scbwi.org) so that your membership status remains current!***

**SCHOOL & LIBRARY VISITS**

If you are a P.A.L.-tier member of RMC-SCBWI, you can be listed as a speaker for school and library events on our website—just fill out the online form on the School & Library Visits page!

**RMC-SCBWI listserv**

Don't miss out! Join the RMC-SCBWI listserv today! It's the fastest way to learn about upcoming events, including reminders about critique opportunities and scholarships.. It's not a chat listserv, but rather a way to receive occasional late-breaking news and happenings of interest. To sign up, write to Lisa Roberts at [listserv@rmcscbwi.org](mailto:listserv@rmcscbwi.org).



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Michael Stearns, offered a spin on the first pages sessions as he shared the first pages of published books both old and new and why he thought they worked. All three editors led their own additional session where they went even more in depth with their editorial tastes and each shared their expertise on a certain facet of the publishing process: Allyn Johnston shared more about her picture book revising process, Kate Sullivan illuminated listeners on the similarities and differences between stand-alones and series, and Christy Webster touched on developing picture book characters. In his break-

out session on plot, agent Michael Stearns defined plot as complication and then follow through and gave 13 complicating factors to ask yourself of your plot in order to heighten the tension and strengthen the emotional depth. All four of these industry professionals met together for a question and answer panel on the state of the industry and their submission desires and distastes.

Illustrators in attendance were treated to presentations by James Gurney who discussed everything involved in the making of his bestselling *Dinotopia* book series ranging from research to world-building to step-by-step sequences. He gathered listeners once again as he gave a talk on the history and technique of plein air painting. Marla Frazee spoke about how to deliver emotional impact through the words, pictures, and page turns of a picture book. Amy Reeder Hadley, a professional comics artist, gave two presentations: one on her day-to-day process and how she broke into the manga industry, and one detailing her tips and techniques for drawing faces of different types and from different angles. Similar to the editorial first pages sessions, Allyn Johnston and Marla Frazee also offered an illustrator's critique session where they evaluated anonymous illustrations that were submitted by attendees and projected onto a screen for the audience to see.

(continued, page 14)

## ABOUT THE ILLUSTRATOR

Award-winning illustrator Joyce Mihran Turley specializes in presenting images of nature with a painterly style and colorful palette, engaging readers of all ages. Her upcoming and recent works for children focus on the national parks including the Grand Canyon, Glacier National Park, Yellowstone, and the Everglades. Her loon and osprey illustrations are featured in non-fiction books which have received recognition from *Skipping Stones* magazine and the Mom's Choice Awards. Joyce's other books for children include an illustrated chapter book set in medieval times, a picture book for preschoolers, and several projects in the educational market.

While earning her B.S. in Mathematics at Case Western Reserve University, Joyce studied painting and life drawing at the Cleveland Institute of Art and later continued her art studies at Colorado State University. Joyce retired from engineering over 25 years ago to pursue her interest in illustration and graphic design, yet her technical education has enabled her to embrace the computer-aided graphic tools available for art production, and aids her rendering of technical subjects. Joyce's aesthetic yet analytic interpretation of nature and other topics is reflected in much of her distinctive artwork that may be viewed at [www.dixoncovedesign.com](http://www.dixoncovedesign.com).

Raised in upstate New York, Joyce has lived with her husband in the foothills of the Colorado Rockies for 30 years. Her studio, located in their now empty nest, permits convenient observation of deer, coyotes, lizards, eagles, snakes, and hawks—just outside the picture windows!



Joyce M. Turley



(Letters & Lines, continued from page 13)

For attendees looking for workshops on craft or insight from some of the illustrious authors in our field, they were not disappointed. Terri Clark, young adult author and librarian, spoke on the paranormal fiction trend and gave tips for how to make the impossible seem plausible. Young adult author Amy Kathleen Ryan discussed writing for reluctant readers and whether it's beneficial to write with them in mind. Picture book author Debra Shirley shared some of the marketing tips and tricks she has learned along her publishing journey. Victoria Hanley offered two presentations, one on finding your speaking voice for presenting your writing, and another on sharpening your dialogue. Julie Anne Peters and regional advisor Denise Vega co-presented a session on revising your work and how to incorporate reader feedback into your revising process. Authors and illustrators were both represented in the first-time panel featuring Terri Clark, Debra Shirley, and illustrator Gerald Kelley, who shared their experiences of having their first books come into print.

Throughout the weekend the lobby was filled with a festive, creative spirit as people mingled and networked. Besides the informative and motivating panels and workshops, there was inspiration to be found around every corner with regional member's artwork on display and member's books fanned out on tables available for sale. An illustrator portfolio exhibit was set up for Saturday afternoon. Even walking to the bathroom you passed attendees seated in their one-on-one discussions with an editor, agent, or author, deep in conversation about the craft of writing.

In her session on revision, Julie Anne Peters described revising as seeing your work through new eyes. For many attendees of the Letters & Lines fall conference this is how they felt upon leaving the weekend: seeing their craft, their work, their passion with a fresh perspective, newfound inspiration, and new eyes.

*Jennifer Bertman has an MFA in Creative Writing and has worked in the publishing industry in various editorial roles for the past fifteen years. Currently, she works as a freelance proofreader and copy-editor. Writing-wise, she keeps herself busy revising her middle grade mystery, shopping around several picture books, and sporadically updating her blog at [writerjenn.blogspot.com](http://writerjenn.blogspot.com).*



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## SUBMISSIONS TO KITE TALES

If you are interested in submitting an article for Kite Tales, have a question about the newsletter, or would like to give us feedback, please email Jennifer Bertman at [kteditor@rmcscbwi.org](mailto:kteditor@rmcscbwi.org). For article proposals, we are interested in all topics that would be of interest to children's writers and illustrators but have a particular need for how-to articles for illustrators.

Would you like to be the Featured Illustrator in an upcoming issue of Kite Tales? If so, please contact Joyce Turley at [scbwi@dixoncovedesign.com](mailto:scbwi@dixoncovedesign.com). You should have 8-12 portfolio-quality illustrations for children available in a digital format (JPEG, screen resolution). Please do not send art with initial inquiry.



# CHAPTER NEWS

## UPCOMING EVENTS

**January 29–31, 2010**

**National SCBWI Winter Conference** - New York City

The 11th Annual SCBWI International Winter Conference begins with a day of optional pre-conference intensives for writers & illustrators on January 29th, followed by 2 days chock-full of agents, editors, publishers, workshops and networking designed to rocket your writing and illustration to the next level.

Published or pre-published, you can't afford to miss this opportunity! Get the latest information on the market from the industry leaders in publishing for young people, and be inspired by some of the most well-known authors and illustrators working in children's literature today.

Visit [www.scbwi.org](http://www.scbwi.org) for registration information. Early registration ends January 4, 2010.

**May 14 – 16, 2010**

**Big Sur in the Rockies** - Chatauqua Park, Boulder, CO

For the past thirteen years, writers have gone to Big Sur, California, for an intensive and exhilarating weekend workshop designed for those who have a passion for children's book writing, have a finished or near-finished manuscript, and need expert advice. Last year, Andrea Brown and RMC-SCBWI brought Big Sur to the Rockies. The success of that first Big Sur in the Rockies inspired the second annual Big Sur in the Rockies in 2010. Andrea Brown is president of the Andrea Brown Literary Agency (rated number 1 in juvenile sales in 2007 by Publisher's Marketplace) and executive director of the Big Sur Writing Workshops.

Our workshop is not a conference; it is uniquely designed specifically to help writers polish and fine-tune their manuscripts in progress, or those that are finished but need some help. We combine exceptional faculty, who enjoy aiding writers, with the beauty and magic of Chautauqua Park at the foot of the Rocky Mountains, to provide an ideal retreat for children's book writers.

Visit [www.rmcsbwi.org](http://www.rmcsbwi.org) for more information and to register.

### ***In Your Neighborhood. . .***

Check the website for details on:

- an evening with two local agents
- an evening with bestselling YA author Ellen Hopkins
- a rhyming picture book workshop

(Don't forget to sign up for the listserv to make sure you hear about these and other events right away!)

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## ANNOUNCEMENTS

### ***SCBWI Rocky Mountain Chapter Seeks Workshop Presenters and Speakers on an Ongoing Basis***

Do you have special expertise that would enhance the career of a children's writer or illustrator? Have you gotten rave reviews for presentations or workshops you've given elsewhere?

The Rocky Mountain Chapter is looking for workshop presenters and banquet speakers on a continuous basis for our large chapter events. For information, requirements, and/or an application, visit our website at [www.rmcsbwi.org](http://www.rmcsbwi.org) or contact Event Speaker Coordinator Lindsay Eland at [speakers@rmcsbwi.org](mailto:speakers@rmcsbwi.org) or (970) 547-8336. create a panel for them. Look for more information on the website.

### ***Show Your RMC-SCBWI Hospitality!***

In an effort to further our sense of community and help attendees who must travel great distances to attend our larger events, the Rocky Mountain Chapter offers hosts who are willing to open their homes to an attendee for one or two nights to help defer the costs of attending a workshop or conference.

Filling out a Host Form will enable you to provide preferences or requirements for an attendee you may host and help us pair the right attendee with the right host. NOTE: You do not need to be attending the event to host an out-of-towner; just be willing to offer a place for them to stay.

You will always be contacted in advance to confirm your availability to be a host for a particular event.

If you are willing to host a conference or workshop attendee in your home, contact Lisa Brown-Roberts at [listserv@rmcsbwi.org](mailto:listserv@rmcsbwi.org) or (303) 691-0210 to receive a Host Form.

### ***The Vickie Ferguson Memorial Children's Writer Scholarship***

Long-time RMC-SCBWI member Vickie Ferguson was trying to find the strength and time to get back to her writing right up to the time of her death in May 2005. She is a testament to the adage, "Never give up!"

Due to the generosity of her husband, Bob, her critique group, and her many friends, the Rocky Mountain Chapter continues to provide scholarships to one or more writers for the fall conference through the Vickie Ferguson Memorial Children's Writer Fund. Beginning in 2009, a scholarship will also be awarded to an illustrator. Information about the scholarships will be available around fall conference, but donations are always accepted.

If you would like to make a donation, send it to:

Vickie Ferguson Memorial Fund  
c/o Caroline Stutson  
7288 S. Sundown Circle  
Littleton, CO 80120

*Please note that because the fund is not classified as a charity, your donation cannot be considered a charitable donation for tax purposes. Check with your accountant to see if it qualifies for any other deduction.*

Thank you for keeping Vickie's memory alive and for supporting writers of children's literature.



Vickie Ferguson

## CONTESTS

### Highlights Fiction Contest

#### Criteria:

Stories may be any length up to 800 words. Stories for beginning readers should not exceed 500 words. Indicate the word count in the upper right-hand corner of the first page of your manuscript. No crime, violence, or derogatory humor.

Three prizes of \$1000 each.

Please note our new deadline. All entries must be postmarked between January 1 and January 31, 2010.

Rules and details: <http://www.highlights.com/highlights-fiction-contest>

If you have trouble with the above link, follow these instructions:

1. Go to [www.highlights.com](http://www.highlights.com)
2. Type "fiction contest" in the search box
3. Click FICTION CONTEST

### Pockets Magazine Fiction Contest

1,000 to 1,600 words—1,400 word manuscripts are the best length for our purposes. Stories are disqualified if they are shorter or longer by even a few words. Note accurate word count on the cover sheet.

Deadline: postmarked between March 1 and August 15

More details at: <http://pockets.upperroom.org/themes/>

### Delacorte Press Books for Young Readers/Delacorte Dell Yearling Contest for a First Middle-Grade Novel

The prize of a book contract (on the Publisher's standard form) for a hardcover and a paperback edition, including an advance and royalties, will be awarded annually to encourage the writing of contemporary or historical fiction set in North America, for readers age 9–12. The award consists of \$1,500 in cash and a \$7,500 advance against royalties.

Deadline: postmarked between April 1 and June 30

More details at: <http://www.randomhouse.com/kids/writingcontests/>

### Martha Weston Grant

SCBWI Martha Weston Grant  
c/o Elizabeth Partridge  
2130 Derby St.  
Berkeley, CA 94705

The Hairston Family wishes to honor and remember Martha (Hairston) Weston. After publishing more than 50 picture books and easy-readers as an illustrator and/or author, Martha published her first middle-grade novel shortly before her death. Martha always took time to encourage others, and it's the intention of the Martha Weston Grant to carry forward her generous spirit.

**Eligibility:** Applicants must be SCBWI writer or illustrator members who have previously been published in book format and would like to work in a different genre of children's literature other than that in which they have previously been published. For example: a picture book illustrator might like to write a middle-grade novel or picture-book text, or a young-adult author might like to write or illustrate a picture book.

**Grant Amount:** One grant of \$1,500 will be awarded annually. Most of the grant is expected to fund the tuition, transportation, and hotel expenses incurred by attending the SCBWI Annual Conference in Los Angeles.

#### GOT WEBSITE?

If you are a member of RMC-SCBWI, you can have your website listed on the Rocky Mountain Chapter site—just fill out the online form on the Member Websites page!



**Requirements:** Applicants must send three (3) copies of a one-page letter, consisting of all of the following: a brief summary of their publishing career, the new genre they hope to pursue, and why they would find it helpful to attend the SCBWI Annual Conference in Los Angeles.

**Deadline:** Letters must be postmarked on or after May 1st until or on June 10th.

**Details:** [www.scbwi.org/Pages.aspx/Martha-Weston-Grant](http://www.scbwi.org/Pages.aspx/Martha-Weston-Grant)

The winner will be notified by July 1st, and must plan to attend the SCBWI Annual Conference that August. The winner will be determined by a committee of published SCBWI members. Announcements about the grant recipient will be made at the Los Angeles conference, and published in the SCBWI Bulletin and on the SCBWI website.

### **SCBWI Work-In-Progress Grants**

SCBWI Publications  
8271 Beverly Blvd.  
Los Angeles, CA 90048

SCBWI associate and full members may apply for grants for works in progress. Grants are available in the following categories: General Work-In-Progress, Contemporary Novel for Young People, Nonfiction Research, and Work Whose Author Has Never Had a Book Published. Four Grants of \$1,500 will be awarded annually, one in each category. Four Runner-Up Grants of \$500 will also be awarded, one in each category.

**Deadline:** between February 15 and March 15

**Rules and details:** [www.scbwi.org/Pages.aspx/WIP-Grant](http://www.scbwi.org/Pages.aspx/WIP-Grant)

### **SCBWI Magazine Merit Awards**

Awards for original magazine work for young people

SCBWI  
8271 Beverly Boulevard  
Los Angeles, CA 90048  
(323) 782-1010

SCBWI presents four plaques, one in each category of fiction, nonfiction, illustration, and poetry, each year to honor members' outstanding original magazine work published during that year. The works chosen are those that exhibit excellence in writing and illustration and genuinely appeal to the interests and concerns of young people. Honor Certificates in each category are also awarded.

**Deadline:** December 15

**Rules and details:** <http://www.scbwi.org/Pages.aspx/Magazine-Merit-Award>

### **SCBWI Ongoing Online Writer Contests**

Topics and instructions vary. All writing must be original and created for this contest (i.e., it must not be published or under contract. The SCBWI retains the right to post the winning writing on the Writer Contest main page for one month, at least. After such time, the writing will be moved to our Previous Contests section. Prize: There will be one (1) winner and at least one (1) runner-up. The winner will receive one free year of membership with the SCBWI, and the runner-up will receive an SCBWI t-shirt of their choice.

**Rules and details:** [www.scbwi.org/Pages.aspx/Writer-Contest](http://www.scbwi.org/Pages.aspx/Writer-Contest)



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**ILLUSTRATORS:****SCBWI Ongoing Online Illustrator Contests**

The artwork must be original artwork created for this contest (i.e., it must be from an unpublished, non-contracted children's book, or a freelance illustration that fits in with the contest theme). Any media can be used for the image—digital, paint, pencil, cross-stitch, paper, pastels, and so on. But it must be submitted electronically.

Prize: There will be one (1) winner and at least one (1) runner-up. The winner will receive one free year of membership with the SCBWI, and the runner-up will receive an SCBWI t-shirt of their choice.

Rules and details: <http://www.scbwi.org/Pages.aspx/Illustrator-Contest>.

**FLYING HIGH**

**Mary Bartek's** middle grade novel, *FUNERALS AND FLY FISHING*, was released in paperback in May 2009 by SquareFish, a division of Macmillan. First released by Holt in 2004, the book was honored with inclusion in Bank Street Best Children's Books of 2004 and on several state award lists.

**Cynthia S. Becker's** middle grade biography, *CHIPETA: UTE PEACEMAKER*, won the 2009 WILLA Finalist Award in Children's/YA Literature from Women Writing the West. This annual award recognizes the best published women's stories set in the American West. Cynthia also took first place in that organization's Laura Short Fiction contest with a story adapted from her middle grade historical work-in-progress.

**Charlotte Blessing's** first picture book, *NEW OLD SHOES*, was published in September by Pleasant Street Press.

**Craig Brown's** picture book, *MULE TRAIN MAIL*, was published July 1, 2009. Anthony Paya delivers mail from the south rim of the Grand Canyon to the town of Supai, located more than one mile below on the floor of the Grand Canyon.

**Mary Peace Finley's** *SOARING EAGLE*, first published by Simon & Schuster, 1993, re-published by Eakin Press, 1998, has been re-re-re-published by Filter Press Books, April, 2009, where it joins *WHITE GRIZZLY* and *MEADOW LARK*, the other two titles of Mary's award-winning "Santa Fe Trail Trilogy." Mary also received the Santa Fe Trail Association Award of Merit in recognition of her significant contributions to the Santa Fe Trail Association and the Santa Fe Trail with the publication of her Santa Fe Trail Trilogy of Children's Books.

**Nancy Bo Flood's** two-voice poem, "Whooooa, Goes the Spring Wind," sung out, literally and figuratively in the Spring issue of *CRICKET* magazine. The magazine now has an audio link and the reader can click and hear the two-voice poem song.

**Sue C. Hughey's** recently released adventure novel, *HERBY'S SECRET FORMULA*, has garnered three book awards in the juvenile category: The national Indie Excellence Book Awards, the state-sponsored Colorado Book Awards, and the EVVY Book Awards, sponsored by the Colorado Independent Publisher's Association. See [suehughey.com](http://suehughey.com)

**Ellen Javernick's** picture book, *THE BIRTHDAY PET*, was published by Marshall Cavendish. She's also signed a contract with them for the re-release of one of her earlier books, *WHAT IF EVERYBODY DID THAT*.



**Traci L. Jones's** second YA novel, *FINDING MY PLACE*, will be released by Farrar, Straus & Giroux April 2010. She recently received her third contract for the young adult novel, *SILHOUETTED BY THE BLUE*, from Farrar, Straus & Giroux. It is scheduled for a Fall 2011 release.

**Claudia Cangilla McAdam's** YA novel, *AWAKENING*, published by Sophia Institute Press, was released September 30, 2009. This work of Biblical historical fiction is the story of one girl's attempt to stop the crucifixion of Jesus. Claudia also signed a contract with Soto Publishing for her middle-grade novel, *RIDDLE AT THE RODEO*. When one young junior rodeo cowboy has his most prized possession stolen, thirteen-year-old amateur sleuth Kirsten Camarata sets her mind to solving the mystery, despite the danger in which she finds herself.

**Christine Liu Perkins'** article, "Remembering Our Ancestors," was in the April 2009 issue of *HIGHLIGHTS FOR CHILDREN*. It describes her family's visit to their ancestors' graves in China.

**Phyllis J. Perry** received two awards at the spring banquet of the Colorado Authors' League held at the Denver Press Club. Her book, *THE GHOST IN THE MUSIC ROOM*, was the winner in the children's fiction category, and she won the general adult nonfiction award for her book *IT HAPPENED IN ROCKY MOUNTAIN NATIONAL PARK*.

**Julie Anne Peters** has contracted with Little, Brown for a new YA novel, tentatively titled, *SHE LOVES YOU, SHE LOVES YOU NOT*. A publication date has not yet been set.

**Gary Raham's** book, *THE RESTLESS EARTH: FOSSILS* was released by Chelsea House on February 28, 2009. It's part of a geology series for middle school students published in conjunction with the Franklin Institute. Details at: [www.wipspc.com](http://www.wipspc.com)

**Jean Reidy** sold her fourth picture book *THERE'S A CORNER IN MY HOUSE*—a subversive look at what might happen when a kid with a big imagination is stuck in time out—to Disney Hyperion. Robert Neubecker will illustrate.

**Cheryl Reifsnyder** signed with literary agent Gary Heidt of Signature Literary Agency.

**Laura Resau's** YA novel *THE INDIGO NOTEBOOK*, the first book in a travel-adventure series, has been nominated as an ALA Best Book for Young Adults. Laura's book, *RED GLASS* was the featured book of [www.readergirlz.com](http://www.readergirlz.com) for the month of May, 2009. The feature involved an author interview, playlist, discussion questions, downloadable poster, party ideas, community outreach, and a month-long book discussion on the *readergirlz* blog. *RED GLASS* was also selected as this year's youth companion book to T.C. Boyles's *THE TORTILLA CURTAIN* for Fort Collins Reads, a one-city, one-book program. In addition, Laura will have a new YA book, tentatively called *THE QUEEN OF WATER*, coming out with Delacorte Press in Spring 2011. The book is co-authored with Maria Virginia Farinango, and tells the true story of her remarkable girlhood in the Ecuadorian Andes.

**Denise Vega's** picture book, *GRANDMOTHER, HAVE THE ANGELS COME?* will be translated into Korean. Denise's YA novel, *FACT OF LIFE #31*, tied with Wick Downing's *THE TRIALS OF KATE HOPE* for the Colorado Authors' League Top Hand Award for Middle Grade/YA literature. In addition, *FACT OF LIFE #31*, was released in paperback November 10, 2009.

The following RMC-SCBWI members were finalists for the Colorado Authors League Top Hand Awards:

**Nancy Bentley, Wick Downing, Victoria Hanley,  
Claudia Mills, Phyllis Perry (two categories!), Denise Vega**

The following RMC-SCBWI members are finalists for the Colorado Book Award:

**Linda Ashman, Wick Downing, Teresa Funke,  
Victoria Hanley, Sue Hughey, Claudia Mills, Denise Vega.**

(continued, page 21)



## COLORADO BOOK AWARD WINNERS:

RMC members swept the children's awards:

**M IS FOR MISCHIEF: AN A TO Z OF NAUGHTY CHILDREN** by **Linda Ashman**, illustrated by **Nancy Carpenter** (Children's Literature)

**THE TOTALLY MADE-UP CIVIL WAR DIARY OF AMANDA MACLEISH** by **Claudia Mills** (Juvenile Literature)

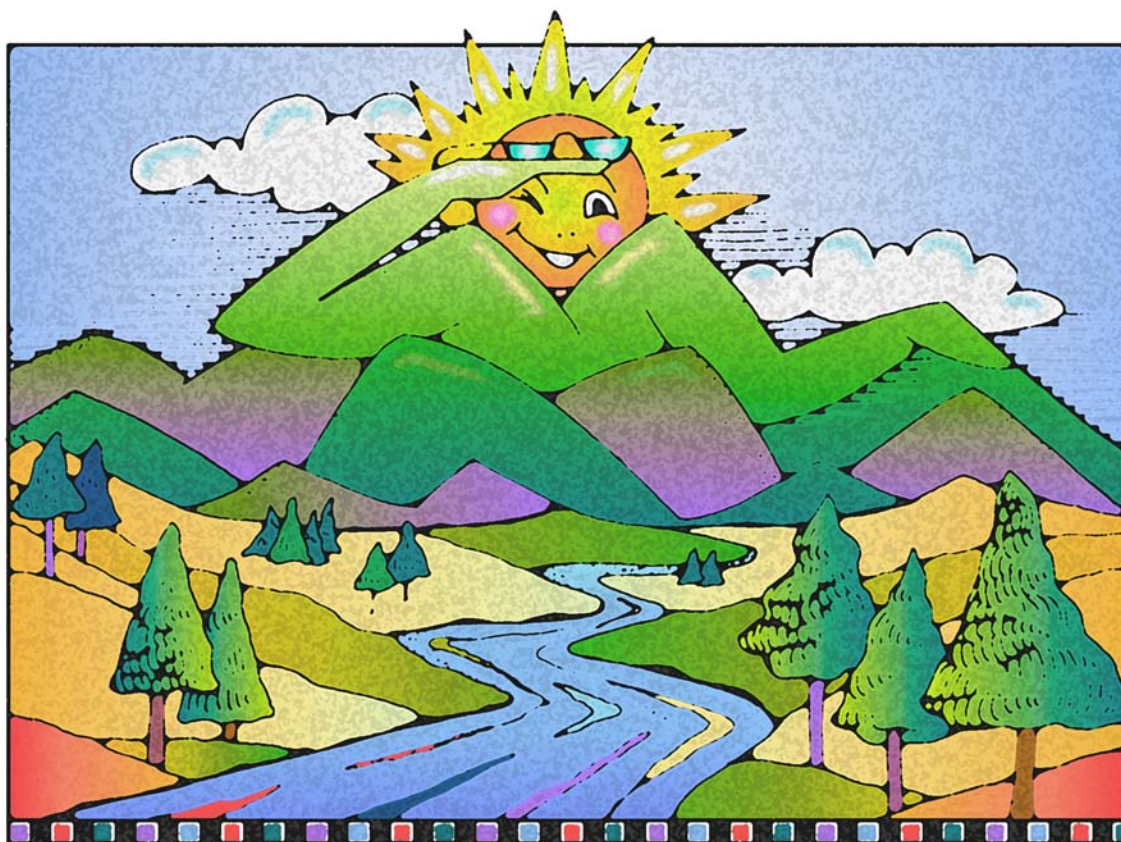
**FACT OF LIFE #31** by **Denise Vega** (Young Adult Literature).

Congratulations to all!

The fall conference was a huge success for our illustrators and author/illustrators alike. Editor Allyn Johnston requested work from three of our talented illustrators for possible projects. Congratulations to **Roberta Collier-Morales**, **Elisabeth Doyle**, and **Joyce Turley**—we wish them continued success.

### *Recent Sale in Children's Publishing?*

Flying High provides a showcase for SCBWI member achievements in writing and illustrating for children. Please mention any awards, publications, or sales in children's literature you've made since the last issue of Kite Tales. Include publisher's name, date of publication, and the type of work (short story, nonfiction, article, novel, etc.). You can also include a one-line description of the piece. Send it to A'ra Blair at [assted@rmcscbwi.org](mailto:assted@rmcscbwi.org) with the subject line Flying High.



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