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
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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. 😊
S o 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.

<table>
<thead>
<tr>
<th>Your Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your Address</td>
</tr>
<tr>
<td>City, State ZIP</td>
</tr>
<tr>
<td>Your Telephone Number</td>
</tr>
<tr>
<td>Your E-mail Address</td>
</tr>
</tbody>
</table>

**TITLE IN ALL CAPS** (halfway down page)

By Your Name

Your story begins here...

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**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.

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

*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.
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 know 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 archaeological dig would highlight her previous work at the 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.

Bothered by a new query letter? Contact us!

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.
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.

A GUIDE TO WRITING SYNOPSIS:

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 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! 😊
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

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!


SCBWI ILLUSTRATORS
GUIDE
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. Check back with the 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:

*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 it’s 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 equally 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 (SRO) 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.

• ABC’s of Writing for Children, by Elizabeth Koehler-Pentacoff, Quill Diver Books, 2002.
• Children’s Writers & Illustrators Market, by Alice Pope, Writers Digest Books, annual publication.
• Picture This, by Molly Bang, Seastar Books, 2000.
### WEBSITES

- Society of Children’s Books Writers and Illustrators  
  [www.scbwi.org](http://www.scbwi.org)
- Graphic Artists Guild  
  [www.gag.org](http://www.gag.org)
- Publishers Weekly online magazine  
  [www.publishersweekly.com](http://www.publishersweekly.com)
- The Horn Book magazine  
  [www.hbook.com](http://www.hbook.com)
- Listing of publishers’ catalogs  
  [www.lights.com/publisher](http://www.lights.com/publisher)
- Children’s Book Council  
  [www.cbcbooks.org](http://www.cbcbooks.org)
- US Copyright Office  
  [lcweb.loc.gov/copyright](http://lcweb.loc.gov/copyright)
- The Purple Crayon—editor Harold Underdown  
  [www.underdown.org](http://www.underdown.org)
- Artist agent’s site—look at Articles and Blog  
  [www.catugeau.com](http://www.catugeau.com)
- Book industry info and links  
  [www.bookwire.com](http://www.bookwire.com)
- American Booksellers Association  
  [www.bookweb.org/aba](http://www.bookweb.org/aba)
- Book reviews  
  [www.bookpage.com](http://www.bookpage.com)
- American Library Association  
  [www.ala.org](http://www.ala.org)
- Educational publisher list  
  [www.textbook.com](http://www.textbook.com)
- illustrationfriday.com

### BLOGS

- Agent’s tips  
  [catugeau.wordpress.com](http://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](http://kathytemean.wordpress.com)

*See the scbwi.org homepage for a monthly selection of member blogs.*
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 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!!! 😊

Katie Wools is an award winning illustrator living in St. Louis, Missouri. She is also a Creative Director at Washington University in St. Louis. Katie is the former Illustrator Coordinator of Missouri. Learn more about Katie at [www.katiewools.com]
PUTTING TOGETHER A PRIZE-WINNING PORTFOLIO
by Molly Idle

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 . . .


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 . . .

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

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.

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single sheets stapled at one end

paper folded in half and stapled in the middle
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
(repeating 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. ☺
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-copyedited 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!
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 Scribbling Siblings
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 critic 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.
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 synopsized 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
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:

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<th>Region</th>
<th>Contact/Coordinator</th>
<th>For Information</th>
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<tr>
<td>Austin</td>
<td>Shelley Jackson</td>
<td>Austin Avant-Garde Mentoring Program <a href="mailto:regionaladvisor@austinscbwi.com">regionaladvisor@austinscbwi.com</a></td>
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<tr>
<td>CA North/ Central</td>
<td>Patricia Newman or Catherine Meyer</td>
<td><a href="http://www.scbwi.org/Regional-Chapters.aspx?R=5&amp;sec=Events">www.scbwi.org/Regional-Chapters.aspx?R=5&amp;sec=Events</a></td>
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<td>Iowa</td>
<td>Connie Heckert</td>
<td><a href="mailto:ra@scbwi-iowa.org">ra@scbwi-iowa.org</a></td>
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<td>Michigan</td>
<td>Catherine Bieberich</td>
<td>kidsbooklink.org/id69.html</td>
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<td>Minnesota</td>
<td>Quinette Cook</td>
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<td>Missouri</td>
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<td>Nevada</td>
<td>Jenny Mackay</td>
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<tr>
<td>Northern Ohio</td>
<td>Victoria Selvaggio</td>
<td><a href="mailto:vselvaggio@windstream.net">vselvaggio@windstream.net</a></td>
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<tr>
<td>Oklahoma</td>
<td>Anna Myers</td>
<td><a href="mailto:amyers_author@yahoo.com">amyers_author@yahoo.com</a></td>
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<tr>
<td>San Diego</td>
<td>Janice Yuwiler</td>
<td><a href="http://www.sandiego-scbwi.org/mentorship.htm">www.sandiego-scbwi.org/mentorship.htm</a></td>
</tr>
<tr>
<td>Southern Breeze</td>
<td>Elizabeth O. Dulemba (Illustrator Coordinator for illustration mentorship)</td>
<td><a href="mailto:elizabethdulemba@mac.com">elizabethdulemba@mac.com</a></td>
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<tr>
<td>Wisconsin</td>
<td>Julie Shaull</td>
<td><a href="http://www.scbwi.org/Regional-Chapters.aspx?R=51&amp;sec=News">www.scbwi.org/Regional-Chapters.aspx?R=51&amp;sec=News</a> <a href="mailto:shaull@danenet.org">shaull@danenet.org</a></td>
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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-publishers 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-publishers 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](http://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 strategies 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.
**SELF-PUBLISHING: BEST PRACTICES**

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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.sfwa.org/for-authors/writer-beware/) and Preditors & Editors (www.preditors.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?).

**ISBs, etc.** Buy your own ISBs 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 ISBs in bulk and provide them to their customers—and thus those ISBs identify them as the publisher, not you. ISBs cannot be transferred or assigned to anyone else. To ensure that you are the sole owner of your book, buy your own ISBs 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/Pubrsellers.asp. Bowker also provides barcodes readable by store scanners for printed books that have your ISBN. Some author service companies offer a package in which they handle ISBs, 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/coppa/faqs.shtm.

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.
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.
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 on 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:
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 folktale.

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? 😊

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PUBLISHERS OF BOOKS
FOR YOUNG READERS
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PRESIDENT: 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 Abodo 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.

SPORTZONE 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 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.
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:** 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
**EXECUTIVE EDITOR:** Traci Todd
**SVP, 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
**ART DIRECTOR:** Alyssa Nasser
**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:**
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

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/

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

ARTWORK PAYMENT: Advance and royalties.
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 Brigham
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

ARBOREAL 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.
BBR Kids publishes books for grades K-5, and
BBR Teen publishes books for grades 6 and up.
QUERY LETTERS: Not accepting.
MULTIPLE SUBMISSIONS: Not accepting.
UNSOLICITED MANUSCRIPTS: Not accepting.
TITLES DEVELOPED: 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.akashichbooks.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.

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: Halli 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: Advance against royalties.
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
GROUP EDITORIAL DIRECTOR: Joan Powers
EDITORIAL DIRECTOR, DIRECTOR OF EDITORIAL OPERATIONS: Mary Lee Donovan
SENIOR EXECUTIVE EDITOR: Sarah Ketchersid
EXECUTIVE EDITOR: Hilary Van Dusen
SENIOR EDITOR: Kate Fletcher
SENIOR EDITOR: Andrea Tompa
SENIOR EDITOR: Kaylan Adair
EDITOR: Carter Hasegawa
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.
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 Kindsest-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.
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.charlesbridge.com
www.charlesbridgeteen.com
CHIEF CONTENT OFFICER: Michael Dahl
CREATIVE DIRECTOR, FICTION: Chris Dahl
CREATIVE CONCEPT DIRECTOR, FICTION: Karen Lotz
SENIOR EDITOR: John Greenberg
SENIOR EDITOR: Brenda Lichberg
SENIOR EDITOR: Katie Libby
SENIOR EDITOR: Amy Novesky
SENIOR EDITOR: Joel Paynes
SENIOR EDITOR: Kate Stimpel
SENIOR EDITOR: Hilary Van Dusen
SENIOR EDITOR: Andrea Tompa
SENIOR EDITOR: Kaylan Adair
EDITOR: Carter Hasegawa
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.
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.
submission-guidelines.
PAYMENT: Advance against royalty (usually) or flat fee.
ARTWORK PAYMENT: Advance against royalty (usually) or flat fee.

**CHARMZ**
(An imprint of Papercutz)

**PO BOX 9369**
**Berkeley, CA 94709**
**800-788-3123**

**www.papercutz.com**

**PUBLISHER & EDITOR:** Melissa Manlove

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

**ARTWORK PAYMENT:** Varies.

**CRESTON BOOKS**

**BOB AMBER**
**31 Beaginston Street**
**Oxford, OX1 2NP, United Kingdom**
**+44 (0) 1865 339000**

**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:** Flat fee; work-for-hire.

**DAVID FICKLING BOOKS**

**BEN HARRISON**
**31 Beaginston 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.
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:** Amanda Hurley  
**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 13 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)  
**ADDR.:** 345 Hudson Street  
**NEW YORK, NY 10014**  
**PHONE:** 646-674-4000  
**WEBSITE:** [www.dk.com/us/](http://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**  
**WEBSITE:** [www.elephantrockbooks.com](http://www.elephantrockbooks.com)  
**PUBLISHER:** Jotham Burrell  
**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](http://www.elephantrockbooks.com/ya.html)  
**PAYMENT:** N/a.  
**ARTWORK INTEREST:** N/a  
**ARTWORK PAYMENT:** N/a

**ENSLOW PUBLISHERS**  
(A Division of Rosen Publishing)  
**ADDR.:** 101 West 23rd Street, Suite #240  
**NEW YORK, NY 10011**  
**PHONE:** 800-398-2504; Fax 877-980-4454  
**WEBSITE:** [www.enslow.com](http://www.enslow.com)  
**EXECUTIVE EDITORIAL DIRECTOR:** Emily Meehan  
**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:**  
**DESCRIPTION:**  
**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](mailto:customerservice@enslow.com).  
**MULTIPLE SUBMISSIONS:** Accepting. Please indicate on query/cover letter.  
**UNSOLICITED MANUSCRIPTS:** 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.

**ENTANGLED PUBLISHING**  
(A Division of Infobase Publishing)  
**ADDR.:** 132 West 31st Street, 17th Floor  
**NEW YORK, NY 10001**  
**PHONE:** 800-322-8755; Fax 800-678-3633  
**WEBSITE:** [www.entangledpublishing.com](http://www.entangledpublishing.com)  
**EDITOR-IN-CHIEF:** Liz Pelleteri  
**EXECUTIVE EDITORIAL DIRECTOR, ENTANGLED TEEN, TEEN CRUSH/CRAVE:** Stacy C. Abrams  
**DESCRIPTION:**  
**TEEN CRUSH** 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 CRAVE** 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/](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)**  
**ADDR.:** 132 West 31st Street, 17th Floor  
**NEW YORK, NY 10001**  
**PHONE:** 800-322-8755; Fax 800-678-3633  
**WEBSITE:** [www.factsonfile.com](http://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.  
UN SOLICITED 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@factsongfile.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.  
UN SOLICITED 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@factsongfile.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  
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.  
UN SOLICITED 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  
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  
SENIOR EXECUTIVE EDITOR: Toni Markiet  
EXECUTIVE EDITOR: David Linker  
EXECUTIVE EDITOR, HARPERTEEN: Kristen Petttit  
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  
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 Donalty  
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.  
UN SOLICITED MANUSCRIPTS: Not accepting.
MARKET SURVEYS

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 D’Oullivan
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 Krones

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 Slcama

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

QUERY LETTERS: 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.hmhco.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.

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.

Katherine Tegen Books
(An Imprint of HarperCollins)
www.katherinetegen.com

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.
QUERY LETTERS: Accepting.

MULTIPLE SUBMISSIONS: 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 “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)
P.O. 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.


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


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 Cheeveria

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.

BEBOB 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
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.

LEARNER 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 jgps 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)

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.littlebeeebooks.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


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/

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

EXECUTIVE VP HACHETTE BOOK GROUP & PUBLISHER, LBYR: 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: Deidre Jones

DESCRIPTION: Little, Brown produces more than 100 new books each year across all ranges and formats, with a main interest in fiction and picture books.

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: Pam Gruber
SENIOR EDITOR, LITTLE, BIGFOOT PUBLISHING: Jenny Bak
EDITOR, JIMMY PATTERSON BOOKS: Aubrey Poole
EDITOR: Deidre Jones
ASSISTANT EDITOR: Nikki García
ASSOCIATE EDITOR FOR LICENSING, BRAND, AND MEDIA TIE-INS: Russell Busse
ASSOCIATE EDITOR: Allison Moore
ASSISTANT EDITOR: Kehren Callender
ASSISTANT EDITOR, BRAND, LICENSED, AND MEDIA TIE-IN PUBLISHING: Daniella Valladares
EDITOIRAL ASSISTANT: Hannah Milton
EDITOIRAL 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/

PRESIDENT & PUBLISHER: MARGARET FERGUSON BOOKS
JANET HOFF BOLT PUBLISHING GROUP: Jonathan Yaged
SENIOR VP & PUBLISHER: Jean Feiwel
VP, ASSOCIATE PUBLISHER: Angus Killick

Chris Ottaviano Books
An Imprint of Macmillan Children’s Publishing Group’s Henry Holt Books for Young Readers
PUBLISHER: Chisty 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 children.

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.

**Feiwel and Friends/Swoon Reads**
(An Imprint of Macmillan Children’s Publishing Group)

**SENIOR VP & PUBLISHER:** Jean Feiwel
**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 “Feiwel and Friends, c/o Art Department”; do not send original art.

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

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**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.

**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 Bailey

**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.

**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 Lane

**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.

**UNSUBMITTED 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. Wolverten

**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.

**UNSUBMITTED 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/ThorForge

**PRESIDENT & PUBLISHER, TOR/FORGE:** Tom Doherty
**PUBLISHER, FORGE:** Linda Quinton
**ASSOCIATE PUBLISHER, TOR:** Patrick Nielsen
**ASSOCIATE PUBLISHER, FORGE:** Devi Pillai
**SENIOR EDITOR, TOR TEEN:** Whitney Ross
**SENIOR EDITOR, TOR TEEN:** Melissa Frain
**SENIOR EDITOR, TOR, TOR STARCASE:** Susan Chang
**SENIOR EDITOR, TOR:** Miriam Weinberg
**EDITOR, TOR TEEN:** Bess Cozby
**EDITOR, TOR TEEN, TOR STARCASE:** Ali Fisher
**EDITOR, FORGE:** Amy Stapp
**ASSOCIATE EDITOR, TOR FORGE:** Elayne Beck

**PUBLISHING COORDINATOR:** Juliet Pederson

**SENIOR CREATIVE DIRECTOR:** Anne Diebu

**DESCRIPTION:** Tor Starchar publishes award-winning science fiction and fantasy for middle-grade readers ages 8 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.
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.

**UNSUBMITTED MANUSCRIPTS:** Accepting.

**PAYMENT:** 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.
**PAYMENT:** Advance against royalty.

**ARTWORK INTEREST:** Yes, for cover art consideration. Tearing sheets/copies only; no original art. See website for portfolio review in formation.

**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
612-655-0252; Fax 612-338-4817

**PUBLISHER, CREATIVE DIRECTOR:** Nancy Tuminelly
**PUBLISHING DIRECTOR:** Lauren Kukla

**DESCRIPTION:** 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.

**UNSUBMITTED MANUSCRIPTS:** Accepting submissions only during announced reading periods; see submission guidelines for dates.

**PAYMENT:** Advance against royalty.

**ARTWORK INTEREST:** Not accepting.

**ARTWORK PAYMENT:** N/A

**MUDY 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:** Muddy Boots, 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.

**UNSUBMITTED 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 4022864
Des Moines, IA 50340
877-873-6846
http://www.nationalgeographic.com/books/about-us/our-program/

**EXECUTIVE VP, PUBLISHER & CHIEF CREATIVE
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 Ed)  
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 Ed)  
3rd Floor  
New York, NY 10016  
917-210-5868  
www.lifbridgeed.com  
PUBLISHER: Beth Terrill  
ASSOCIATE PUBLISHER: Andrew Rushton  
MANAGING DIRECTOR: Heather Lennon  
EDITOR, PICTURE BOOKS: Beth Terrill  
DESCRIPTION: Middle-grade nonfiction imprint distributed by North Star Ed, 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.  
Pay all work for-hire. Interested authors should send a resume and publication list to jobs@redlineeditorial.com.  
QUERY LETTERS: Not accepting.  
MULTIPLE SUBMISSIONS: Accepting.  
UNSOLICITED MANUSCRIPTS: Accepting.  
Send 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.

JOLLY FISH PRESS  
(An Imprint of North Star Ed)  
c/o North Star Ed, 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.

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 childrens@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
**LAUNCHED SPRING 2016.**

**CHILDREN’S FICTION AND NONFICTION, INCLUDING PUBLISHER, PUBLISHING 30 TITLES ANNUALLY OF PEEKO PRESS**

- **ARTWORK PAYMENT:** By purchase or royalty as per agreement; depends on type of material and the format.
- **ARTWORK INTEREST:** Art Director. See samples and résumé to Art Director (if artwork accepted).
- **MULTIPLE SUBMISSIONS:** 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.
- **PAYMENT:** Advance against royalty.
- **ARTWORK INTEREST:** Send link to artwork interest.
- **MULTIPLE SUBMISSIONS:** Accepting.
- **UNSOLICITED MANUSCRIPTS:** Accepting but only respond if interested.
- **ARTWORK INTEREST:** Send nonreturnable samples through regular mail. No originals. Present as wide a variety of styles as possible. Show examples of children and animals. Include SASE (postcard) if you want a response.
- **ARTWORK PAYMENT:** Advance against royalty for picture books.

**DUTTON CHILDREN’S BOOKS**

- **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 adventurous; 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.
- **MULTIPLE SUBMISSIONS:** Not accepting.
- **UNSOLICITED MANUSCRIPTS:** Not accepting.
- **ARTWORK INTEREST:** By purchase or royalty as per agreement; depends on type of material and the format.
- **MULTIPLE SUBMISSIONS:** 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.
- **PAYMENT:** Advance against royalty.
- **ARTWORK INTEREST:** Send link to artwork interest.
- **MULTIPLE SUBMISSIONS:** Accepting.
- **UNSOLICITED MANUSCRIPTS:** Accepting but only respond if interested.
- **ARTWORK INTEREST:** Send nonreturnable samples through regular mail. No originals. Present as wide a variety of styles as possible. Show examples of children and animals. Include SASE (postcard) if you want a response.
- **ARTWORK PAYMENT:** Advance against royalty for picture books.
MARKET SURVEYS

The PSS!/Price Stern Sloan imprint publishes novelty ideas, some nonfiction up to age 12, and licenses. Interest in series, licensing and paperback series, leveled readers, brands, 135 titles per year and deals largely in original through sixth grade. Publishes approximately 60 titles annually.

**PAYMENT:** Advance against royalty. **ARTWORK INTEREST:** Yes, send to Art Director. **ARTWORK PAYMENT:** Flat fee, depending on project.

**Grosset & Dunlap/PSS!**
(A Division of Penguin Young Readers Group) www.penguin.com/publishers/grossetdunlap/
**PRESIDENT & PUBLISHER:** Sarah Fabiny **EDITORIAL DIRECTOR:** Daniel Moreton **VP & EDITOR-AT-LARGE:** Jane O’Connor **VP & ART DIRECTOR:** Rob Valois **VP & PUBLISHER:** Bob Van Laan **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 Ohioma **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:** Not accepting. **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. Do please 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**
(An Imprint 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**
(An Imprint of Penguin Young Readers Group) www.penguin.com/publishers/puffin/
**PRESIDENT & PUBLISHER:** Ellenen Bishop Kreitz **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. No original, please. **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 MARIS 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**
(An Imprint 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 original, 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.

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**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 Beillenson

**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.

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**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.


**MULTIPLE SUBMISSIONS:** No.

**UNSOLICITED MANUSCRIPTS:** Accepting.

**PAYMENT:** N/A

**ARTWORK INTEREST:** No.

**ARTWORK PAYMENT:** N/A

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**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 or flat fee.

**ARTWORK INTEREST:** Not accepting.

**ARTWORK PAYMENT:** N/A

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**MOON DANCE PRESS**

(An Imprint of Quarto USA)

6 Orchard Road, Suite 100
Lake Forest, CA 92630
949-380-7510; Fax 949-380-7575
www.quartous.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 or flat fee.

**ARTWORK INTEREST:** Not accepting.

**ARTWORK PAYMENT:** N/A

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**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.

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**QW! 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 “QW! 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.

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**QUARTO USA**

(An Imprint of Quarto USA)

6 Orchard, Suite 100
Lake Forest, CA 92630
949-380-7510; Fax 949-380-7575
www.quartous.com

**PUBLISHING DIRECTOR:** Craig Cohen

**EDITORIAL DIRECTOR:** Charles Humme

**DESCRIPTION:** Launched 2016. Publishing approximately 20 titles annually. Publishing original, educational-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/MoonDance-Press/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/Submission-Guidelines/.

**ARTWORK PAYMENT:** Advance against royalty or flat fee.
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.
PAYMENT: Advance against royalty or flat fee, depending on the project.
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.
PAYMENT: Advance against royalty or flat fee, depending on the project.
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
wideeyededitions.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.
PAYMENT: N/A
ARTWORK PAYMENT: N/A
words & pictures
(An Imprint of Quarto USA)
www.quartoknows.com/words-pictures
GROUP PUBLISHER: Zeta Jones
PUBLISHER: Maxime Boucknoohe
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 former England-only imprint launched Spring 2017.
QUERY LETTERS: Accepting.
MULTIPLE SUBMISSIONS: Not accepting.
PAYMENT: N/A
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.
PAYMENT: Advance against royalty.
ARTWORK INTEREST: Not accepting.
ARTWORK PAYMENT: N/A
RANDOM HOUSE CHILDREN’S BOOKS
(An Division of Random House, Inc.)
1745 Broadway
New York, NY 10019
212-782-9000
www.penguinrandomhouse.com
www.randomhousekids.com
www.randomhouse.com/teens
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. KNOFP, 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 Wortsche
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 base. Publishes 500–800 books a year, mostly picture books, as well as middle grade and young adult fiction, non-traditional nonfiction, and graphic novels. Not accepting.
QUERY LETTERS: Not accepting.
MULTIPLE SUBMISSIONS: 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.

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, EXECUTIVE-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/DOWNSIDE: 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: Rachael Poloski
ASSOCIATE EDITOR: Kristen Depken
ASSOCIATE EDITOR: Michael Joosten
ASSOCIATE EDITOR: Jennifer Letticce
ASSOCIATE EDITOR: Anna Membrino
EDITOR: Chelsea Eberly
EDITORIAL ASSISTANT: Rachel Chlebowski
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.

Schwartz & Wade Books
(An Imprint of Random House Children’s Books)
VP & PUBLISHER: Lee Wade
VP & PUBLISHER: Anne Schwartz
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. Not accepting.
QUERY LETTERS: Not accepting.
MULTIPLE SUBMISSIONS: Not accepting.
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.regnery.com
PRESIDENT & PUBLISHER: Marji Ross
VP & EXECUTIVE DIRECTOR: 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.

RODANE KIDS
(An imprint of Rodale Books)
733 Third Avenue
New York, NY 10017
www.rodenykids.com

VP, PUBLISHER: Gail Gonzalez
VP, EDITORIAL DIRECTOR: Jennifer Levesque
EDITOR: Rhea Lyons

CREATIVE AND EDITORIAL DIRECTOR, RODANE 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 Rodane's specialty: fitness, self-help, health, and career guidance. 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 the manuscript and a one-page synopsis. For other items, queries only, not manuscripts.

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)
New York Office: 1290 Avenue of the Americas, New York, NY 10104, 212-364-1100
www.runningpress.com/pkids

VP, PUBLISHER, PERSEUS BOOKS: Susan Weinberg
VP, PUBLISHER: Kristin Kiser
EDITORIAL DIRECTOR: Julie Matysik

ASSOCIATE EDITOR: Adrienne Szyryka

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.arthuralevinebooks.com

VP & PUBLISHER: Arthur A. Levine
EDITOR: Nicholas Thomas
ASSOCIATE EDITOR: Kait Feldman
ASSISTANT EDITOR: Weslie Turner

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 Rodane’s specialty: fitness, self-help, health, and career guidance. Launching Fall 2017; will eventually publish 30–45 titles per year.

QUERY LETTERS: Accepting. Send via regular mail only, addressed to “Submissions” and including the manuscript and a one-page synopsis. For other items, queries only, not manuscripts.

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
(An Imprint of Scholastic Trade)
www.runningpress.com/pkids

VP, PUBLISHER, PERSEUS BOOKS: Susan Weinberg
VP, PUBLISHER: Kristin Kiser
EDITORIAL DIRECTOR: Julie Matysik

ASSOCIATE EDITOR: Adrienne Szyryka

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.
ART DIRECTOR, ASSOCIATE TO CREATIVE DIRECTOR:

Caitlin Harpin

SCHOLASTIC PRESS:
VP, EXECUTIVE EDITORIAL DIRECTOR, NONFICTION:
Matt Ringler
SCHOLASTIC INC.:
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, & PUBLISHING: 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, PILEK PUBLISHING & SCHOLASTIC INC.: Anamika Bhatnagar
VP, EXECUTIVE EDITOR: Andrea Davis Pinkney
EDITIORAL DIRECTOR, CHICKEN HOUSE: Rachel Leyshon
EDITIORAL 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 Ringler
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 Eliopulos
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: Advance against royalty and some work-for-hire series projects.  
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: Lissa Abrams  
EDITORS: Karen Nagel, Alyson Heller, Amy Cloud  

ARTWORK INTEREST: 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.  

Atheune Books for Young Readers (An Imprint of Simon & Schuster)  
imprints.simonandchuster.biz/atheneum  
www.simonandschusterpublishing.com/atheneum  

VP & PUBLISHER: Justin Chanda  
VP & DEPUTY PUBLISHER: Anne Zaflan  
EDITORIAL DIRECTOR, RICHARD JACKSON BOOKS: Richard Jackson  
EXECUTIVE EDITOR: Reka Simonsen  
ASSISTANT EDITOR, S&S BFYR, ATHENEUM, MARGARET K. MCLEDDERY: Alexa Pastor  
EDITOR: Emma Ledbetter  

ARTWORK INTEREST: 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.simonandchuster.biz/beach-lane-books  
www.simonandschusterpublishing.com/beach-lane/  

VP & PUBLISHER: Allyn Johnston (La Jolla office)  
VP & DEPUTY PUBLISHER: Anne Zaflan (New York office, 1230 Avenue of the Americas, New York, NY 10020)  

EDITORIAL DIRECTOR: 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.  

Clayton Ditlow Books  
(An Imprint of Atheneum Books/Simon & Schuster)  
imprints.simonandchuster.biz/atheneum  
www.simonandschusterpublishing.com/atheneum/  

VP & EDITORIAL DIRECTOR: Clayton Ditlow  
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.simonandchuster.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.
PAGINATION: Flat fee or advance against royalty.
ARTWORK INTEREST: Yes, through agents only.
ARTWORK PAYMENT: Advance against royalty for picture books only; otherwise flat fee for jacket art.

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. MCELDERREY: 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.
PAGINATION: Flat fee or advance against royalty.
ARTWORK INTEREST: Yes, through agents only.
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.
0080 QUERY LETTERS: Not accepting.
MULTIPLE SUBMISSIONS: Not accepting.
UNSOLICITED MANUSCRIPTS: Not accepting.
PAGINATION: 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.sogopress.com

VP & 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.
PAGINATION: 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
imprints.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.
PAGINATION: 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. MCELDERREY: Alexa Pastor
EXECUTIVE ART DIRECTOR: Amanda Ramirez
EDITORIAL ASSISTANT: Mekisha Telfer
ART DIRECTOR: Laurens 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.
PAGINATION: 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 Anantas
VP & DEPUTY PUBLISHER: Mary Marotta
VP & EDITORIAL DIRECTOR, PULSE & ASSOCIATE EDITORIAL DIRECTOR, ALADDIN: Liesa Abrams
EDITOR: Jocelyn Davies
ASSOCIATE EDITOR: Nicole Ellul
ASSOCIATE EDITOR: Sarah McCabe
EDITORIAL ASSISTANT: Jessica Smith
EXECUTIVE ART DIRECTOR: Karin Poproci
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.
PAGINATION: 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
MARKET SURVEYS

and middle grade and young adult fiction. Picture books, educational books, novelty books, diverse interests. The growing list includes a broad range of subject matter to celebrate 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

EDITOR: Tony Lyons
GROUP EDITORIAL DIRECTOR: Mark Gompertz
EDITOR-IN-CHIEF: Alison Weiss
SENIOR EDITOR: Nicole Fraii-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 skyponypress@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 skyponypress@skyhorsepublishing.com. Attach art samples as a jpeg.
ARTWORK PAYMENT: Varies.

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 imprints 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/
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| 2017 SCBWI MARKET SURVEY PUBLISHERS OF BOOKS FOR YOUNG READERS
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.thestudiopll.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

ARTWORK PAYMENT: Advance against royalties or flat

of art.

fee.

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

2017 PUBLICATIONS GUIDE: THE BOOK | www.scbwi.org

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/trianglesquare
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.

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

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/uscpress/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 Carolinafocused 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/uscpress/
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 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
Aloy Entertainment
Skyscape
Two Lions

BLACK RABBIT BOOKS
BRB Kids
BRB Teens

BLOOMSBURY PUBLISHING PLC
Bloomsbury Children’s Books
Bloomsbury Spark

BOYDS MILLS PRESS
Boyd’s Mills Press
Calkins Creak
Highlights Press
WordSong

CANDLEWICK PRESS
Big Picture Press
Candlewick Press
Candlewick Studio

Noisy 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

ENSLOW 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
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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:

- 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.
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.

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212-206-7715

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» Camp Rolling Hills, Stacy Davidowitz
» The Boy with Seventeen Senses, Sheila Grau
» The Movie Version, Emma Wunsch
» The Last Thing You Said, Sara Biren

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» Firecracker, David Iserson

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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
- Pettelandia, 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 & Beatrix #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 Ronby
- 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 Taib
» I Love My Dinosaur and I Love My Puppy, Caroline Jayne Church
» Pirasaurus, Josh Funk, illustrated by Michael Slack
» Super Happy Magic Forest, Matty Long
» Papercuttables, David Landis
» Press Start! Series, Thomas Fintham

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, Sarvnaz Tash
» Lucky Few, Kathryn Ormsbee
» Hidden Girl, Shylma 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
» This is Not a Werewolf Story, Sandra Evans
» The Storyteller, Evan Turk
» Tell Me Something Real, Calia 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 Snurftch, 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
» I'm Mommy?, Victoria Chang, illustrated by Maria Frazee
» Rain Fish, Lois Ehler
» 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 Maria Frazee
» Deer Dancer, Mary Lyn Ray, illustrated by Laura Stringer
» The Scraps Book: Notes from a Colorful Life, Lois Ehler

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

SIMON PULSE
Lisa Abrams, VP & Editorial Director, Pulse
» Story Thieves, James Riley
» The Blackthorn Key, Kevin Sands
» The Unwanteds, 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. Sniegoski
» 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
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.

Here 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.

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

**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

**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=323a40a6d2a4e5a3237fd6f6be846ca

**MULTIPLE SUBMISSIONS:** No

**WILL RESPOND 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
lguerva99@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.appplays.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 Owls (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
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
Mooreville, NC 28117
charlotte@baylightpub.com
www.baylightpub.com
CONTACT PERSON: 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
MARKET SURVEYS

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PREPARING & SUBMITTING

DIRECTORIES & RESOURCES

PUBLICIZING YOUR PUBLISHED WORK

SCHOOL VISITS

LEGAL QUESTIONS

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: 60
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
BOOKS PUBLISHED YEARLY: 3

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, disease, difference, gender issues, bullying, and Multiculturalism for older children.

GENRE(S): Nonfiction only.

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 Riffs of Rime

CIdeR MiLL PrESS
PO Box 454
12 Spring Street
Kennebunkport, ME 04046
johnwhalen@cedermillpress.com
cedermillpress.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: cedermillpress.com/submissions.html

WILL REPLY IN: 4 weeks

MULTIPLE SUBMISSIONS: Yes

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 months ONLY if interested in acquiring your work

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
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.

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**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/submissionproposal.php

**WILL REPLY IN:** As soon as possible

**TITLES TO STUDY:** Who Pooped in Central Park?; A Cow’s Boy

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**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

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**FOUR CORNERS PUBLISHING**

45 West 10th Street, Suite 43
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

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**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

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**GIFTED EDUCATION PRESS**

10201 Yuma Court, P.O. Box 1586
Manassas, VA 20108
gifted@giftedpress.com
www.giftedpress.com

**CONTACT PERSON:** M. Fisher

**GENRE(S):** Nonfiction environmental sciences or educational 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

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**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: Melissa Kim, Editor
GENRE(S): Picture books, story books, middle grade chapter books, and young adult titles; books with New England sensibilities.
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

INTE?V?SUAL 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.
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
Yarmouth, ME 04096
lawells@tm.net
users.tm.net/sherwells/
CONTACT PERSON: Sherry A. Wells
GENRE(S): Middle-grade Creative Nonfiction; YA Biography
BOOKS PUBLISHEDYEARLY: 5
MARKET SURVEYS

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://leapbs.net/
leapbs@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 on 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://leapbs.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, What Does It Mean To Be Present? (July 2010)

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
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: $2.00 SASE. Enclose SASE with sufficient postage with your query. Please provide a complete query packet including bio of your work, address, phone number, and a nonreturnable copy of your manuscript. 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. We may ask to see more samples of your work before submitting a complete packet.
TITLES TO STUDY: What Does It Mean To Be Present? (July 2010)

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@mtnpress.com
www.mountain-press.com

CONTACT PERSON: Writers: Acquisitions
BOOKS PUBLISHED YEARLY: 15
MULTIPLE SUBMISSIONS: Yes with notice in cover
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 for more information.
METHOD OF PAYMENT: Flat fee or royalty/advance.
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 of 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 Seaward Lane
Suite C-250
Franklin, TN 37067
www.dalmatianpress.com
SUBMISSION GUIDELINES: Submit manuscript with full manuscript. ONLY ACCEPTS CANADIAN WRITERS. No Email.
WILL REPLY IN: 90 days
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
PAYMENT: Royalty
TITLES TO STUDY: Pepita Talks Twice; The Desert is my Mother

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: Submit manuscript through submission form. 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
MARKET SURVEYS

RAVEN TREE PRESS
1400 Miller Parkway
McHenry IL 60050-7030
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: No
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
Wheatfield, WA 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: 5-10 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 Scarlet 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
www.threebearspublishing.com

CONTACT PERSON: Acquisitions Editor
GENRE(S): Picture books for ages 5 and up.
BOOKS PUBLISHED YEARLY: 80
METHOD OF SUBMISSION: Cover letter and manuscript. Illustrators: send samples and cover letter. Send in post.
MULTIPLE SUBMISSIONS: Yes
TITLES TO STUDY: What do You Want to Be?: If I was Mayor

TURTLE BOOKS

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.

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
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, its buys certain rights. Be sure you understand what rights you are selling before you agree to the purchase.
you are rejected: it happens to the best of us!

your work published is not easy and takes persistence. Don’t give up if
along with an SASE asking the status of the work. Remember, getting
the editor in the time stated in its guidelines, write a courteous letter
that and try another suitable magazine. If you have not heard from
which editor, date). If your manuscript is returned, make a note of
whether 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].

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:

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!

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.
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

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.

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.
SECTICAL MAGAZINES

AIM (AMERICA'S INTERCULTURAL MAGAZINE) .................................................................
P.O. Box 390
Milton, WA 98354-0390
www.aimmagazine.org

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.

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 story, 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.com/submittable.com or cricketmag.submittable.com for themes and editorial calendar before submitting.

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
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 story, 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.com/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 rhythmical and rhyming poetry (poems may explore a baby’s day, or they may be more whimsical); 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. 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. Uninsolicited 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 preschoolers, 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@cricadamag.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: 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-CCLICK-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.

CORBLESTONE
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-ahead 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 ........................................................................ 114
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 ................................................................. 115
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 .................................................................................. 116
70 East Lake Street, Suite 800
Chicago, IL 60601
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 ........................................................... 118
Exploring World History Cobblestone Publishing
30 Grove St., Suite C
Peterborough, NH 03458
www.cobblestonepub.com
Email: askcalliope@meganet.net
Email: cfbakerii@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.

DRAMA .......................................................... 119
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

**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

**DESCRIPTION:** The magazine is designed to demonstrate an ability to illustrate for the theme list.

**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.”

**HIGHLIGHTS FOR CHILDREN**

803 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 and pays 5¢/word on publication for fiction

**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.humpfuydumptymag.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.

**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
**MARKET SURVEYS**

**CONTACT:** Submissions Editor
Guidelines: [www.cricketmag.com/submissions](http://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](http://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 $2.50 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, DC, 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, 8½x10”, 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 254 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.teennmag.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.
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.
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
Hagerstown, 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.
Religious
MAGAZINES

CADET QUEST (FORMERLY CRUSADER) ..................................................
P.O. Box 7259
Grand Rapids, MI 49510
www.calvinistcadets.org/legalsection.html
Email: editor@yesmag.ca
CONTACT: Chris Lutes, Editor
GUIDELINES: www.calvinistcadets.org/legalsection.html
DESCRIPTION: Teen-oriented magazine for
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 $4/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: Guidelines are available on the
website, under “Contact.”

IGNITE YOUR FAITH (FORMERLY CAMPUS LIFE). ...  
465 Gunderson Dr.
Carol Stream, IL 60188
www.christianitytoday.com/ify/
Email: ify@igniteyourfaith.com
CONTACT: Christopher Lutes, Editor
GUIDELINES: www.christianitytoday.com/ify/
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
Email: 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/writer4toc.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

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.

ON COURSE
1445 N. Boonville Ave.
Springfield, MO 65802-1894
www.oncourse.ag.org
Email: oncourse@ag.org
GUIDELINES: www.oncourse.ag.org/writer4toc.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: alisox@pacificpress.com

CONTACT: Aileen Andres Sox, Editor

GUIDELINES: www.pacificpress.com/index.php?pgName=newsOLFPTsub

DESCRIPTION: A Christian magazine for girls. View guidelines and theme list on website.

AGE GROUP: 6-9


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 for girls.

AGE GROUP: 4-9

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: Extensive guidelines available on website. Prefers complete manuscript. Not buying poetry, games, puzzles, or artwork at this time. Prefers electronic submissions.

SHINE BRIGHTLY
GEMS Girl’s Clubs
P.O. Box 7259
Grand Rapids, MI 49510

www.gemsgc.org

Email: sarahv@gemsgc.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.

STORY FRIENDS
616 Walnut Avenue
Scottsdale, 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.
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 booksub@augsburgfortress.org. Please see submission guidelines at www.augsburgfortress.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.

UN SOLICITED MANUSCRIPTS: Not accepting. Submissions accepted through agents and writers conferences attended by B&H Kids staff. You may submit your work to manuscriptssubmission@lifeeway.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

BASILICA PUBLISHING
P.O. Box 719, 1810 Barbour Drive
Uhrichsville, OH 44683
www.basilicapublishing.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, Blvdg. 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
MARKET SURVEYS

METHOD OF PAYMENT: 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 SUBMISSION: Varies with contract.

METHOD OF SUBMISSION: Send query letter, bio, table of contents, or entire manuscript by MAIL ONLY. No email submissions.

METHOD OF SUBMISSION: Send query 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.

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 full 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.

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
1251 Virginia Ave
Harrisonburg, VA 22802-2434
www.heraldpress.com

FAITH AFFILIATION: Mennonite Church (U.S. and Canada)

RESTRICTIONS OR TABOOS: Jewish

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 picture book manuscripts to Acquisitions Editor, Ideals Publications, both with SASE at above address. Simultaneous submissions accepted.

METHOD OF PAYMENT: Advance flat fee 200-500 Sterling Pounds.
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 nlorh@bju.edu or send with SASE to the above address.

**KAR-BEN PUBLISHING**

Lerner Publishing Group
261 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 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.

**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.
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.
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.

**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.

**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.
**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@qslearning.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**
132 West 31st St, 17th Floor
New York, NY 10008
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 fiction and nonfiction leveled readers and other materials that support literacy for grades K-2. We are particularly interested in specialized math, reading, and test preparation materials for grades K-12. 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.

**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**
2455 Tellar Road
Thousand Oaks, CA 91320
805-499-9734
www.seedlingpress.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:** 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

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 nonfiction books for the school and library market, grades 4-12. Actively seeking writers with strong research and writing skills to deliver assigned easy-to-read hi-lo 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 92647
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 submissioneditor@dpplays.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. 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.freespirit.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.

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...
MARKET SURVEYS

MAUPIN HOUSE PUBLISHING
2300 NW 71st Place
Gainesville, FL 32653
1-800-524-0634
www.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.

PUBLISHER: Julie Graddy, publisher@maupinhouse.com

MONEYSWORTH PUBLISHING
585 1st Ave South
Minneapolis, MN 55401
612-338-0032
www.moneysworth.com

DESCRIPTION: Publishes nonfiction, classroom supplements, teacher guides, and technology books for grades K-8. Authors should send a resume, list of publications, and proposal to orders@oliverpress.com. Include intended audience, competition, and what makes your book better than what is currently available.

PUBLISHER: Alex Kahan

ONTN PUBLISHING
16 Risler Street
Stockton, NJ 08559
1-866-356-6886
www.onthemarkpress.com

DESCRIPTION: Publishes curriculum-aligned reproducible activities and workbooks. Deadlines vary. Send ideas and inquiries to productdevelopment@onthemarkpress.com

PUBLISHER: Lisa Solski

OUTSIDE THE BOX PUBLISHING
133-980 Avenue of the Americas
New York, NY 10018
1-888-88-MONDO
www.mondopub.com

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.

PUBLISHER: Susan Eddy

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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%20_Guidelines.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
161 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 .jpegs 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,

SADDLEBACK EDUCATIONAL PUBLISHING
3120-A Pullman Street
Costa Mesa, CA 92626
(714) 884-1401
www.saddleback.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 TEACHING RESOURCES
555 Broadway, 5th Floor
New York NY 10012
1-800-724-6527
www.scholastic.com
EDITORIAL DIRECTOR: Elizabeth Ward
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. Submit 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
AR 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.sylvandelpublishing.com/
EDITOR: Donna German, donnagerman@sylvandelpublishing.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: Michael Baker
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
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.
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. ☺️
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 MGMT
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
andreab@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 Ascuiotto
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 colored 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 Hawn, 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 Buzzo, 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.fullcircletertiary.com.

**BOOKSTOP LITERARY AGENCY**  
67 Meadow View Road  
Orinda, CA 94663  
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 Lakosi, 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  
moli@thebrightagency.com

Established: 2001  
**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  
mol@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**  
P O 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, NAE

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.

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: 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.

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: Handle film, TV and foreign rights.

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.

EAST/WEST AGENCY
1158 26th Street, Suite 462
Santa Monica, CA 90403
www.publishersmarketplace.com/members/eastwestagency
dw Warren@eastwestliteraryagency.com
Established: 2000
Contact Name: Deborah Warren

Commission: 25%
Reading Fees: None
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, NAE

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.
EDEN STREET LLC ..............................................
PB Box 30
Billings, NY 12510
Fax: (845) 325-3969
www.edenstreetlit.com
Lvgos@edenstreetlit.com
Established: 2009
Contact Name: Liza Pulitzer Voges
Agent For: Alyssa Satin Capucilli, Lois Ehler, Dan Gutman, Joan Holub, Suzanne Williams, Gloria Whelan, Suece 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.

EDIT KROLL LITERARY AGENCY INC. ....................
20 Cross Street
Saco, ME 04072
ekroll@maine.net.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. 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 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
Multiple Submissions: Letters and manuscripts okay, but please let us know.
Submission Procedure: Letter of inquiry, project synopsis, and SASE
Other Comments: Prefer contact through regular mail only—no e-mail queries.

FLAUTHOR
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

Fletcher & Company
19 West 21st Street, Suite 201,
New York, NY 10010
Fax: (212) 317-8811
www.friedrichagency.com
lcarson@friedrichagency.com
Established: 2007
Contact Name: Lucy Carson
Agent For: Fiction, esp. YA and middle grade
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: Standard
Multiple Submissions: Acceptable
Submission Procedure: Query by e-mail or mail
Other Comments: Member of AAR
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@fullcircleliterary.com. Please note SCBWI Member submissions only sent to submissions@fullcircleliterary.com. For more information, please visit www.fullcircleliterary.com.

GILLIAN MACKENZIE AGENCY (GMA) ........................................
(212) 496-8064
www.gilliamackenzieagency.com
gmackenzie@gilliamackenzieagency.com
Established: 2005
Contact Name: Gillian MacKenzie
Agent For: Fiction, nonfiction
Reading Fees: None
Other Fees: None
Rep Agreements: Yes
Multiple Submissions: Yes
Submission Procedure: All queries should be sent via e-mail to Gillian MacKenzie at gmackenzie@gilliamackenzieagency.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.

HENBINK LITERARY STUDIO .....................................
La Désirée – Tavernour
04870 St Michel l’Observatoire, France
www.henandink.com
Contact Name: Erzsi 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

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of work we represent. I work with illustrators and author/artists for picture books. E-mail queries only.

HOWARD MORHAIM LITERARY AGENCY
30 Pierpont St. Brooklyn, NY 11201
www.morhaimliterary.com
info@morhaimliterary.com

CONTACT NAME: Howard Morhaim
ESTABLISHED: 1979
TITLE: President
SECONDARY CONTACT: Kate McKeen
AGENT FOR: Cathryne Valente, Amber Benson, Nancy Holder, Debbie Viguie, Tim Lebbon, Christopher Golden, Tom Sniegowski
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 McKeen, 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 Pellicioli
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

JANE ROTROSEN AGENCY
318 E. 51st Street
New York, NY 10022
Fax: (212) 593-4330
cweber@janerotrosen.com
www.janerotroson.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 Regal, 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.

JEAN V. NAGGAR LITERARY AGENCY, INC.
530 Fifth Avenue
New York, NY 10019
www.jvnla.com
jvnla@jvnla.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 Regal, 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.

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
(querykatsalazar@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: Yes
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.ldlainc.com
queries@ldlainc.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 150
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.

LEIVINE GREENBERG LITERARY AGENCY, INC.
307 Seventh Avenue Suite 2407
New York, NY 10001
(212) 337-0934
Fax: (212) 337-0948
www.leivingeenberg.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.

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: 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.

LINDGREN & SMITH / REDPAINTBOX.COM
676A Ninth Ave. #458
New York, NY 10036
(212) 397-7330
www.redpaintbox.com
E-mail: pat@redpaintbox.com
Contact Name: Pat Lindgren
Secondary Contact: Piper Smith
Agent For: Illustrators only
Preferred Clients: Established illustrators
Commission: 25%
Reading Fees: None
Other Fees: None
Rep Agreement: Yes
Multiple Submissions: Yes
Submission Procedure: If interested, 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.

LIZA DAWSON ASSOCIATES
350 Seventh Avenue, Suite 2003
New York, NY 10001
(212) 465-9077
www.lizadawsonassociates.com
MARKET SURVEYS

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.

LIZA ROYCE AGENCY LLC

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

Contact Name: Danielle Smith
Agent For: YA, middle grade, PB, illustrators
Preferred Clients: Published/unpublished
Commission: 30%
Reading Fees: None
Submission Procedure: Query first. Submit outline and sample chapters or full manuscript 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

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

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.

M. COURNEY BRIGGS
100 North Broadway Avenue, 26th 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
Saffron, NY 10901
www.mellisaturk.com
melissa@mellisaturk.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 Sawer 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%
Multiple Submissions: 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
MARKET SURVEYS

and picture books, authors of middle grade

Agent For:
Author-illustrators of board books
Anna Olswanger
Contact Name:
2014
anna@olswangerliterary.com
www.olswanger.com
Fair Lawn, NJ 07410-2715
16-60 Chandler Drive
OLSWANGER LITERARY LLC
com/submissions.cfm
set of guidelines, go here:
spaced pages in the body of the e-mail (for full
Query + 5 double-
Submission Procedure:
our submissions with one another.
Multiple Submissions:
Rep Agreement:
Yes
Other Fees:
None
we work with co-agents)
we work with co-agents), up to 25% foreign (if
15% domestic, up to 20% film (if
Commission:
Preferred Clients:
Published/unpublished
Puzzled by Pink
Readers),
(Viking/Penguin
and Ice
Ever Afters: Of Giants
Children's),
(Dial/
See a Heart, Share a Heart
The Seven Tales of Trinket
(FSG/Macmillan
Children's),
See a Heart, Share a Heart (Dial/
Penguin Young Readers),
Art: send good color
copies or printed samples (no slides). Must
include a SASE.
Other Comments:
Agent For: Children's, YA, PB, illustration

PREPARING & SUBMITTING
LEGAL QUESTIONS
PUBLICIZING YOUR PUBLISHED WORK
DIRECTORIES & RESOURCES
SCHOOL VISITS

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 that 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
paige@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 Grencik; 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.

REMEM-WILLIS DESIGN GROUP
1420 NW Lovejoy #516
Portland, OR 97209
(503) 954-1209
www.annremenwillis.com
remenwills@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
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
st.ny@verizon.net
scotttreimelny.com
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

SCOTT TREIMEL NY
129 Morro Avenue
Arcata, CA 95521
(707) 822-5500
Fax: (707) 825-6600
www.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

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.
SERENDIPITY LIT
1633 Broadway, 30th Fl,
NY, NY 10019
(718)230-7689
Fax: (718)230-7829
www.serendipitylit.com
rbooks@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

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 own marketing in specialized circumstances; works with book purchasers; offers editorial guidance; member of AAR.

TUJEAU 2
2231 Grandview Avenue
Cleveland Heights, OH 44106
(216) 707-0854
www.tujeau2.com
nicole@tugeau2.com
Established: 2002
Contact Name: Nicole Tujeau
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.

**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: 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: 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: 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 Helfitz, Daniel Lazar, Simon Lipskar, Steven Malk, Robin Rue, Jodi Reamer, Rebecca Sherman
Agent: 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, Stephanie Meyer, Christopher Paolini, Neil Gaiman, John Green, Ingrid Law, Jon Scieszka, Lane Smith
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 Graudin, THE WALLED CITY
Kristin Clark, FREAKBOY
Terry Farish, THE GOOD BRAIDER

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

YA
Megan Crewe, THE WAY WE FALL
Emily Kate Johnston, THE STORY OF OWEN

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

YA
Mira Lobe/Angelika Kaufmann, HOBBLEHOP!

Nonfiction
Anthony D. Fredericks, UNDER ONE ROCK
John Denver, The Music Is You series

LAUREN RENNERT
Picture Book
Tamara Ireland Stone, TIME BETWEEN US and TIME AFTER TIME (Disney*Hyperion)

Maggie Stiefvater, CRANK trilogy
Jay Asher, THIRTEEN REASONS WHY
Hilary Smith, WILD AWAKE

Andrea Brown Literary Agency

CARYN WISEMAN
Picture Book
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A highly sought-after speaker about craft and the digital landscape, Emma is on the permanent faculty of “Your Best Book,” an annual week-long writer's retreat for MG and YA authors; the leader of the Editorial Quality Panel for picture eBook platform uTales; and on the SCBWI Board of Advisors. Her blog, “Our Stories, Ourselves” explores intertwined themes of life and writing, and she shares information through and encourages connection in the social network. To learn more about the services drydenbks offers to authors and illustrators, reviews and references, submission guidelines and general pricing information, and complete contact information, please visit www.drydenbks.com.

Catherine Frank is the founder of Catherine Frank Editorial Services, LLC, which is an editorial consultancy specializing in children’s literature and publishing. She began her career as an editorial assistant at Viking Children's Books and eventually rose through the ranks to become Executive Editor there. After eleven years of working in Manhattan, she returned home to New Orleans with her family and created Catherine Frank Editorial Services in 2011.

Catherine is the editor of award-winning fiction and nonfiction children’s books ranging in format from picture books to novels in verse to narrative nonfiction. Books acquired and edited by her have received awards and honors including: The Boston Globe Horn Book Award, the Golden Kite Award, the Charlotte Zolotow Award, the New York Times Best Illustrated Award, the Jane Addams Children’s Book Award, and the Los Angeles Times Book Prize.

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 text, chapter books, nonfiction for older readers, and middle grade and YA novels.

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Writing Coach Esther Hershenhorn has worked one-on-one with children’s book writers since 2000, helping them discover, craft and market their stories. Esther works with writers of all formats and genres, no matter where they are in the writing or publishing process, utilizing her writing, teaching and Children’s Book World knowledge and experience. Esther’s titles include the picture book and Sydney Taylor Book Award winner Chicken Soup By Heart, the middle grade novel The Confessions and Secrets of Howard J. Fingerhut and Teacher’s Choice winner S is Story: A Writer’s Alphabet. A former classroom teacher, Esther has taught Writing for Children workshops in the University of Chicago’s Writer’s Studio since 2002 and at Chicago’s Newberry Library since 2001. She also proudly serves as the Regional Advisor Emeritus of the Illinois SCBWI Chapter and recently concluded her two elected terms of service on SCBWI’s Board of Advisors. Esther’s manuscript evaluations and editing suggestions reflect her teaching talents as well as her personal investment in each writer and his story. Her thoughtfully-worded comments focus on the story and telling’s audience and format suitability, the elements of narrative (especially character, plot, voice and scene creation), marketability and comparable literature. Extensive comprehensive notes precede and follow two-hour meet-ups via phone, Skype or in person (if in the Chicago area), ensuring the writer is able to move forward on his plotline informed, supported and smarter. In a successful picture book, the writer offers concrete details from which the reader draws life’s universal truths. Esther works hard so her comments do the same, so that from her specific remarks about a specific manuscript, the writer learns the tenets of writing for children in today’s marketplace. Esther especially enjoys coaching new writers, helping them ready their manuscripts for traditional or independent publishing while grounding them in today’s Children’s Book World. Line-editing is also available. Esther takes enormous pride in her clients’ writing strides and publishing successes. Visit www.estherhershenhorn.com/coach to read writers’ testimonials. Email esthersh@aol.com for a description of fees.

EILEEN HEYES

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A longtime member of the SCBWI, Eileen Heyes is the author of three young adult nonfiction books and two middle-grade mysteries, one of which was a finalist for a 2003 Edgar Award. Eileen has worked as a newspaper editor from 1979 to the present. She has been a freelance copy editor and content editor of books for Millbrook Press, Carolina Moon, and Crescent House. She reviewed children’s books from 1995 to 2002 for The News & Observer (Raleigh, NC) and served as a judge for the 2006 Juvenile Edgar Award. She conducts writing workshops and residencies for children and adults. Macro and micro services offered: comprehensive manuscript analysis and critique, copypediting in preparation for submission, and final polishing for self-publication. Rates are $50/hour, with $100 minimum. Clients may send a manuscript and get a free estimate of the total hours required (please contact by e-mail first). Clients can set a limit on what they wish to spend. See website for more details. References available upon request.

JACQUELINE HORSFALL

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Corning, NY 14830
jack@stny.rr.com

(Permission email for initial contact, describing project and intended audience)
www.amazon.com/author/jacquelinehorsfallbooks

Jacqueline Horsfall is a writing instructor for the Institute of Children’s Literature and the author of 20+ books and hundreds of magazine pieces for both children and adults. She has been freelance editing for over 15 years, specializing in middle-grade novels and early readers, rhyming picture books, memoirs, and general nonfiction, especially for writers who plan to self-publish. Jackie also gives honest yet gentle appraisals of manuscripts that have been repeatedly rejected by publishers. An initial $200 retainer covers 4 hours of appraisal/evaluation/critique. In-depth editing at $50/hour on a pay-as-you-go plan. Client may terminate at any point. Edited book samples available upon request.

PAM GLAUBER

(203) 556-3751
pam.glauber@gmail.com

Pam Glauber is a freelance editor, copyeditor, and proofreader. She was most recently an editor at Holiday House, where she spent six years acquiring and editing award-winning picture books, early readers, and middle-grade and young adult novels. She knows what it takes to work with an author to transform a well-conceived draft into a published book. While at Holiday House, she edited both fiction and nonfiction. Authors she has edited include Eric A. Kimmel, David Adler, Caroline Jayne Church, Eve Bunting, Sue Macy, Bobbi Miller, Lee Bennett Hopkins, Saci Lloyd, and Jane Cabrera. Her titles have earned the Bank Street Best Book of the Year award, the Taylor Honor, the ALA Notable Children’s Book selection, the IRA/CBC Children’s Choice award, various Booklist Top 10 selections, and many state awards. She also acquired and edited Holiday House’s first paranormal romance and first steampunk novels, and she particularly enjoys editing historical fiction, fantasy, contemporary fiction, and nonfiction. Pam has spoken at various SCBWI and regional writing conferences around the country. She holds a
2017 PUBLICATIONS GUIDE: THE BOOK | www.scbwi.org

G-REVISIONS: DAVID E. GOLDSCHMIDT, PHD
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Having edited dozens of manuscripts ranging from picture books to young adult, David excels at making good writing great. With an extensive technical background, David brings a keen analytical eye to both the low-level mechanics of writing (e.g. grammar, spelling, sentence/paragraph arrangement) and the high-level why-would-someone-want-to-read-this structure of writing (e.g. voice, style, story, characterization, consistency). More information, including rates and writing samples, are available on David’s website. Discounts offered to fellow SCBWI members. Further, David is happy to critique the first chapter or first few pages of a manuscript for free, to ensure a good writer-editor match. In a hurry? Contact David via e-mail with project details. Rush jobs are not a problem.

MARYA JANSEN-GRUBER
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Marya Jansen-Gruber has been reviewing children’s books for several years for a number of children’s book review websites. These include Children’s Literature, kidsreads.com, and Midwest Book Review. In the fall of 2003, she began editing and publishing her own online monthly children’s book review journal (www.lookingglassreview.com). In addition to reviews of children’s books of all genres, the journal includes features on many topics, author profiles, and more. Soon after launching her journal, Marya began to offer writers manuscript editing and evaluation services. In the last few years, Marya has written dozens of ebooks for children, and has edited a picture book for a European publisher. Ms. Jansen-Gruber has a degree from Oxford University and has had many years of writing experience. Ms. Jansen-Gruber critiques both fiction and nonfiction manuscripts. She also offers editing services, mentoring, and classes. For more information, please visit her website or contact her by e-mail.

MICHELLE KNUDSEN
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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.

SEMADAR MEGGED
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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
www.anagrameditorial.com
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-oriented 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
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 Lambda Literary Award finalist, a William C. Morris Young Adult Debut Award finalist, and a New York Times Best Illustrated Children’s Book.

WENDY WAX
www.wendywax.com
wendywaxx@gmail.com
Wendy Wax wears many hats in 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.

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.

FREELANCE EDITORS DIRECTORY | 165

PREPARING & SUBMITTING MARKET SURVEYS
DIRECTORIES & RESOURCES
PUBLICIZING YOUR PUBLISHED WORK
SCHOOL VISITS
LEGAL QUESTIONS
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
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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.

JUDITH ROSS ENDERLE/WRITERS INK
3646 Woodlake Road
Bellingham, WA 98226
360-306-5438
judink@aol.com *
www.writersinkville.com

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, Principessa! (Simon and Schuster/McElderry), Two Badd Babies (Boyd 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 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!

DEBRA MOSTOW ZAKARIN
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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.
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
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, 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.

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<th>11010 Northup Way Bellevue, WA 98005</th>
<th>NO</th>
<th>Yes</th>
<th>Novelty Non-fiction</th>
<th>Ages 0-6</th>
<th>Non-fiction only</th>
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<tr>
<td>BROWN WELLS &amp; JACOBS</td>
<td>Foresters Hall, 25-27 Westow Street London SE19 3RY, United Kingdom</td>
<td>NO</td>
<td>NO</td>
<td>Licensed Characters, Merchandising</td>
<td>All</td>
<td>Mostly Non-fiction</td>
<td>Yes</td>
<td>Email</td>
<td>Writing samples - art through e-mail or website</td>
<td>Usual Flat Fee</td>
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<tr>
<td>CADER BOOKS</td>
<td>2 Park Place, #4 Bronxville, NY 10708 Fax: 914-961-6946 <a href="http://www.caderbooks.com">www.caderbooks.com</a></td>
<td>NO</td>
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<td>Flat Fee</td>
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<td>Yes</td>
<td>Email</td>
<td>Writing samples - art through e-mail or website</td>
<td>Usual Flat Fee</td>
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**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 0-12

**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

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**DELFIUS BOOK PACKAGERS**

Peter Delfius Verlag GmbH & Co KG
Leibnizstrasse 33
D- 10625 Berlin
Germany
+49-30-31 51 77 0; Fax +49-30-31 51 77 23
pdelfius@delfius-books.de

**PROJECT SUBMISSIONS:** No.

**SPECIALTIES:** Fiction and non-fiction

**FICTION/NON-FICTION:** Both

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**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

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**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.

**PAYMENT:** Royalties or Flat Fee (by negotiation).

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**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

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**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).

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**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

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**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:** Yes

**SPECIALTIES:** Non-fiction, reference

**AGE-GROUP:** Ages 6-13

**FICTION/NON-FICTION:** Non-fiction Only

---

**NICOLA BAXTER**

PO Box 215
The Brew House
Framingham Earl Road Yelverton
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

**PAYMENT:** Flat Fee. Work will be acknowledged in the published work.
**ORPHEUS BOOKS LTD**
6 Church Green
(+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 SYD, 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
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.

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.

<table>
<thead>
<tr>
<th>REVIEWER NAME</th>
<th>ADDRESS</th>
<th>EMAIL</th>
<th>REVIEWS FOR</th>
<th>DURATION</th>
<th>TYPES OF BOOKS</th>
<th>REVIEWS EBOOKS</th>
<th>REVIEWS SELF-PUBLISHED MATERIAL</th>
<th>ADDITIONAL INFORMATION</th>
<th>REVIEW MATERIAL THE SEASON IT IS RELEASED</th>
<th>REVIEW MATERIAL SELF-PUBLISHED</th>
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<tr>
<td>JAN ADKINS</td>
<td>25 Wildwood Lane</td>
<td><a href="mailto:j.adkins@verizon.net">j.adkins@verizon.net</a></td>
<td>New York Times, Washington Post, Boston Globe, History &amp; Technology, CoEvolution Quarterly</td>
<td></td>
<td>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.</td>
<td>Yes</td>
<td>No</td>
<td>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.</td>
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REVIEWERS EBOOKS: Yes
REVIEWERS APPS: No
REVIEWERS 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 gobber 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
anamaria.anderson@gmail.com
REVIEWERS 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.
REVIEWERS SELF-PUBLISHED MATERIAL: No
REVIEWERS EBOOKS: No
REVIEWERS APPS: No
REVIEWERS 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
REVIEWERS 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.
REVIEWERS SELF-PUBLISHED MATERIAL: No
REVIEWERS EBOOKS: No
REVIEWERS APPS: No
REVIEWERS MATERIAL THE SEASON IT IS RELEASED: Within the first quarter of release
ADDITIONAL INFORMATION: Please 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
REVIEWERS FOR: www.justchildrensbooks.com
DURATION: Two years
TYPES OF BOOKS: Fiction, nonfiction, picture books, early readers
REVIEWERS SELF-PUBLISHED MATERIAL: No
REVIEWERS EBOOKS: No
REVIEWERS APPS: Yes
REVIEWERS MATERIAL THE SEASON IT IS RELEASED: Yes
LEAD TIME FOR PUBLICATION: Two to eight weeks

ALEX BAUGH
alexbaugh@gmail.com
www.ourtimeinjuvie.com
REVIEWERS 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.
REVIEWERS SELF-PUBLISHED MATERIAL: Yes
REVIEWERS EBOOKS: Yes
REVIEWERS APPS: No
REVIEWERS 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: literacylunchbox.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
jcastle316@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 CHILDESS, 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 round-up of readers remembering reading The Diary of Anne Frank, or last year’s children’s book author round-up 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 rural subject matter. Please send e-mail query prior to sending review items.

SHIRLEY DUKE
37 Pine Cone Drive
Jemez Springs, NM 87025
sl duke@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: If possible

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
sandy@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: 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.

KAREN ESTRADA
6429 Belleview Drive
Columbia, MD 21046
karen.b.estrada@gmail.com

REVIEWS FOR: Goodreadswithonna.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 consider books that 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.

KATIE FITZGERALD
714 Elmcroft Boulevard
Rockville, Maryland 20850
storytimesecrets@gmail.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 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:** Yes

**REVIEWS EBOOKS:** Yes

**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

**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
total 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
estersh@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, 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
amisega1@msn.com
REVIEWS FOR: amomsparet ime.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; 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

HILLARY HOMZIE
429 Montecito Boulevard
Napa, CA 94558
hhomzie@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

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
dianrenchen@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.

REVIEWERS SELF-PUBLISHED MATERIAL: Yes
REVIEWERS EBOOKS: Yes
REVIEWERS APPS: Yes
REVIEW 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
REVIEWERS SELF-PUBLISHED MATERIAL: No
REVIEWERS EBOOKS: No
REVIEW 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
REVIEWERS SELF-PUBLISHED MATERIAL: Yes
REVIEWERS EBOOKS: No
REVIEW MATERIAL THE SEASON IT IS RELEASED: Yes
MARGO LEMIEUX
22 Highland Avenue
Mansfield, MA 20048
mlemieux@lasell.edu
REVIEWS FOR: Sun Chronicle (circulation 25,000)
DURATION: Since 1997
TYPES OF BOOKS: All types of children’s books
REVIEWERS 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
camararje@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.
REVIEWERS SELF-PUBLISHED MATERIAL: Yes
REVIEWERS EBOOKS: No
REVIEWERS APPS: No
REVIEW MATERIAL THE SEASON IT IS RELEASED: No
ADDITIONAL INFORMATION: I donate the books I get to local school libraries. I review content as well as style.

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.
REVIEWERS SELF-PUBLISHED MATERIAL: Yes
REVIEWERS EBOOKS: No
REVIEWERS APPS: No
REVIEW 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.
REVIEWERS SELF-PUBLISHED MATERIAL: No
REVIEWERS EBOOKS: No
REVIEW 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 MACKULLOCH
4397 SE Glen Echo
Milwaukie, OR 97267
Maccrush53@yahoo.com
REVIEWS FOR: maclibrary.wordpress.com
DURATION: Six years
TYPES OF BOOKS: Nonfiction, middle grade; poetry and novels in verse
REVIEWERS SELF-PUBLISHED MATERIAL: Yes
<table>
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<tr>
<th>REVIEWER</th>
<th>CONTACT INFORMATION</th>
<th>REVIEW POLICIES</th>
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<tbody>
<tr>
<td><strong>RONNA MANDEL</strong></td>
<td>4813 Indianola Way, La Canada, CA 91011, <a href="mailto:Ronna.L.Mandel@gmail.com">Ronna.L.Mandel@gmail.com</a></td>
<td>REVIEW EBOOKS: Yes, REVIEW APPS: No, REVIEWS: Reviews seasonal material usually before Christmas and summer vacation.</td>
</tr>
<tr>
<td><strong>KAY MARNER</strong></td>
<td>5304 Cervantes Drive, Ames, IA 50014, <a href="mailto:kay@kaymanner.com">kay@kaymanner.com</a></td>
<td>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.</td>
</tr>
<tr>
<td><strong>JOAN WATSON MARTIN</strong></td>
<td>2407 Kilgore Road, Baytown, TX 77520, <a href="mailto:Joabook@mindspring.com">Joabook@mindspring.com</a>, <a href="http://www.joanwmartin.com">www.joanwmartin.com</a></td>
<td>REVIEWS FOR: The Baytown Sun, local daily paper; 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.</td>
</tr>
<tr>
<td><strong>TRACY GAMES MCCAFFERTY</strong></td>
<td>Keylwerthgasse 10, 1190 Vienna, Austria, <a href="mailto:t.mccafferty@ais.at">t.mccafferty@ais.at</a></td>
<td>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.</td>
</tr>
<tr>
<td><strong>SHERYL MCFARLANE</strong></td>
<td>2540 Trent Street, Victoria, BC—British Columbia V8R 4Z3, <a href="mailto:sheryl.books@gmail.com">sheryl.books@gmail.com</a></td>
<td>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; 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: 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.</td>
</tr>
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</table>
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@1amtodayswoman.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 REVIEW EBOOKS: Yes REVIEW APPS: No REVIEW 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 catnichols@gmail.com REVIEWS FOR: The Cat in the Hat blog (thecatinthehat.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 REVIEW EBOOKS: Yes REVIEW APPS: No REVIEW MATERIAL THE SEASON IT IS RELEASED: Yes ADDITIONAL INFORMATION: The best and rarest books for children and families ages toddler through junior high. We seek to review quality books that will appeal to diversified cultural and socioeconomic backgrounds.
BARBARA L. RAPER .................................................. 
Publisher, Editor, Library Journal  
LDV Communications, PO Box 46800  
Tucson, AZ 85704  
barbaralraper@netzero.com  
REVIEWS FOR: Library Journal, monthly  
DURATION: Over 15 years  
TYPES OF BOOKS: All types  
REVIEWS SELF-PUBLISHED MATERIAL: Yes  
REVIEWS EBOOKS: No  
REVIEWS MATERIAL THE SEASON IT IS RELEASED: Yes  
ADDITIONAL INFORMATION: I have been reviewing books for  
15 years, and I focus on books that  
are well-written, with a positive spin on  
all books. I have a strong background in  
writing and published photography,  
as well as international early childhood  
education training and working knowledge  
of both French and Spanish. I have  
reviewed books on topics ranging  
from parenting to health, from  
fiction to nonfiction, and I particularly  
love reviewing picture books. My reviews  
are written in a positive and informative  
fashion, and I always strive to  
provide helpful information for  
both readers and authors.  

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  
reviewed books on topics ranging  
from parenting to health, from  
fiction to nonfiction, and I particularly  
love reviewing picture books. My reviews  
are written in a positive and informative  
fashion, and I always strive to  
provide helpful information for  
both readers and authors.

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  
reviewed books on topics ranging  
from parenting to health, from  
fiction to nonfiction, and I particularly  
love reviewing picture books. My reviews  
are written in a positive and informative  
fashion, and I always strive to  
provide helpful information for  
both readers and authors.

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  
reviewed books on topics ranging  
from parenting to health, from  
fiction to nonfiction, and I particularly  
love reviewing picture books. My reviews  
are written in a positive and informative  
fashion, and I always strive to  
provide helpful information for  
both readers and authors.
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 experts 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. Pinagkaishan
Cubao, Quezon City 1111
Philippines
asiantheheart@yahoo.com
REVIEWS FOR: Into the Wardrobe, an international book 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

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.

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
<table>
<thead>
<tr>
<th>LU ANN BROBST STAHELI</th>
<th>804 East 1050 South</th>
<th>Spanish Fork, UT 84660</th>
<th><a href="mailto:luannstaheil@prodigy.net">luannstaheil@prodigy.net</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>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</td>
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<td>DURATION: Three years</td>
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<tr>
<td>TYPES OF BOOKS: Fiction, nonfiction, picture books, middle grade, and young adult novels; fiction, some nonfiction</td>
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<td>REVIEWS SELF-PUBLISHED MATERIAL: No</td>
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<td>REVIEWS EBOOKS: No</td>
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<tr>
<td>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</td>
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<td>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.</td>
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<thead>
<tr>
<th>WHITNEY STEWART</th>
<th>6030 Hurst Street</th>
<th>New Orleans, LA 70118</th>
<th><a href="mailto:kunzedolma@aol.com">kunzedolma@aol.com</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>REVIEWS FOR: Freelance for The Times-Picayune newspaper, Blueear.com, online journals</td>
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<tr>
<td>DURATION: Since 1991</td>
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<tr>
<td>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</td>
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<td>REVIEWS SELF-PUBLISHED MATERIAL: No</td>
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<td>REVIEWS EBOOKS: No</td>
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<td>REVIEWS MATERIAL THE SEASON IT IS RELEASED: Yes</td>
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<tr>
<td>ADDITIONAL INFORMATION: When the right book comes my way, I review it for a special interest publication.</td>
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<tr>
<th>JEANETTE STICKEL</th>
<th>45331 S. Caspar Drive</th>
<th>Mendocino, CA 95460</th>
<th><a href="mailto:jeanette_stickel@yahoo.com">jeanette_stickel@yahoo.com</a></th>
</tr>
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<tr>
<td>REVIEWS FOR: SpeakWell, ReadWell blog (speakwellreadwell.blogspot.com)</td>
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<td>DURATION: Six months</td>
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<tr>
<td>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</td>
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<td>REVIEWS SELF-PUBLISHED MATERIAL: No</td>
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<td>REVIEWS EBOOKS: No</td>
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<td>REVIEWS APPS: No</td>
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<td>REVIEWS MATERIAL THE SEASON IT IS RELEASED: Yes</td>
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<tr>
<td>ADDITIONAL INFORMATION: I don’t do any negative reviews. In my blog, I show how particular books can be used with my students.</td>
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<tr>
<th>CHARLOTTE TAYLOR</th>
<th>150 Benefit Street</th>
<th>Providence, RI 2903</th>
<th><a href="mailto:charlotteslibrary@gmail.com">charlotteslibrary@gmail.com</a></th>
</tr>
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<tr>
<td>REVIEWS FOR: My blog, Charlotte’s Library (charlotteslibrary.blogspot.com)</td>
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<td>DURATION: Five and a half years</td>
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<tr>
<td>TYPES OF BOOKS: Fiction, early readers, middle grade, young adult; primarily fantasy and science fiction for kids and teens</td>
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<td>REVIEWS SELF-PUBLISHED MATERIAL: No</td>
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<td>REVIEWS EBOOKS: No</td>
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<td>REVIEWS APPS: No</td>
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<td>REVIEWS MATERIAL THE SEASON IT IS RELEASED: Yes</td>
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<tr>
<th>LISA TAYLOR</th>
<th><a href="mailto:shelfemployed@gmail.com">shelfemployed@gmail.com</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>REVIEWS FOR: School Library Journal; Shelf-employed (<a href="http://www.shelf-employed.blogspot.com">www.shelf-employed.blogspot.com</a>) (5,000 visits per month—approximately 275 daily regular readers via RSS feed and e-mail); on Twitter @shelfemployed; on Facebook: Shelf-employed</td>
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<td>DURATION: Four years</td>
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<tr>
<td>TYPES OF BOOKS: Fiction, nonfiction, picture books, middle grade; baseball-themed books; graphic novels, no manga; picture books, especially nonfiction; audiobooks for children</td>
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<tr>
<td>REVIEWS SELF-PUBLISHED MATERIAL: No</td>
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<td>REVIEWS EBOOKS: Yes</td>
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<td>REVIEWS APPS: Yes</td>
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<tr>
<td>REVIEWS MATERIAL THE SEASON IT IS RELEASED: Any time</td>
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<tr>
<th>PAMELA THOMPSON</th>
<th>10701 Miller Barber Drive</th>
<th>El Paso, TX 79935</th>
<th><a href="mailto:phthomp@isd.net">phthomp@isd.net</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>REVIEWS FOR: Young Adult Books—What We’re Reading Now (booksbypamelathompson.blogspot.com); YA books for The El Paso Times</td>
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<tr>
<td>DURATION: Twenty years and five months</td>
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<tr>
<td>TYPES OF BOOKS: Fiction, middle grade, young adult; paranormal romance, realistic fiction, funny coming-of-age books; see my site for more info</td>
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<tr>
<td>REVIEWS SELF-PUBLISHED MATERIAL: No</td>
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<tr>
<th>NANCY K. WALLACE</th>
<th>549 Dutch Ridge Road</th>
<th>Ellwood City, PA 16117</th>
<th><a href="mailto:nwallace@zoominternet.net">nwallace@zoominternet.net</a></th>
</tr>
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<tbody>
<tr>
<td>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 &amp; 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.</td>
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<tr>
<td>DURATION: Sixteen years</td>
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<tr>
<td>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.</td>
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<td>REVIEWS SELF-PUBLISHED MATERIAL: No</td>
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<td>REVIEWS EBOOKS: No</td>
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<td>REVIEWS APPS: No</td>
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<td>REVIEWS MATERIAL THE SEASON IT IS RELEASED: Yes</td>
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<td>LEAD TIME FOR PUBLICATION: Three months</td>
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<td>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.</td>
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</tbody>
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<tr>
<th>LAURIE WHITMAN</th>
<th>jw <a href="mailto:whitman@hotmail.com">whitman@hotmail.com</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>REVIEWS FOR: BookReview.com</td>
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<tr>
<td>TYPES OF BOOKS: Picture books, beginning readers, fiction, nonfiction, seasonal</td>
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<td>REVIEWS SELF-PUBLISHED MATERIAL: No</td>
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<td>REVIEWS EBOOKS: No</td>
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<tr>
<td>REVIEWS MATERIAL THE SEASON IT IS RELEASED: Yes</td>
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</table>
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. WROBLE ..................................................
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.ritathewriter.com
@ritathewriter
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 (pre-K-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.
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.

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  
619-594-5821  
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.

Templais 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.lorrios.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.csusb.edu/English/index.htx

California State U/Chico  
English Department  
530-898-5124  
www.csuchico.edu/eng/

California State U/Stanislaus  
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.edu  
www.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

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

COLORADO

REGULAR WRITING COURSES

UC Continuing Edu/Boulder  
303-492-5148  
ceregistration@colorado.edu  
conted.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.edu  
conted.colorado.edu/

CONNECTICUT

REGULAR WRITING COURSES

Fairfield University  
(nighttime continuing education courses)  
203-254-4110
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/

REGULAR ILLUSTRATING COURSES

Palm Beach Community College
561-868-3350
enrollmt@pbcc.edu
www.pbcc.edu/

OCCASIONAL WRITING 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.uh.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

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@ocww.bizland.com
www.ocww.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
Waubonsee Community College
630-466-7900
www.waubonsee.edu/
Winnetka Community House
847-446-0537
www.winnetkacomunityhouse.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.ccc.edu/
Ragdale Foundation
847-234-1063
info@ragdale.org
www.ragdale.org/
University of Iowa Summer Writing Festival
2215 Seashore Hall
The University of Iowa
Iowa City, IA 52242
319-335-4160
www.continuetolearn.uiowa.edu/iswfest/
University of New Orleans
The University of New Orleans
2000 Lakeshore Drive
New Orleans, LA 70148
504-280-6000
www.writing.uno.edu/
University of Southern Maine (Stone Coast MFA Program)
207-780-4141
usm.maine.edu/stonecoastmfa/
University of Maine
207-581-1110
www.umaine.edu/
Writers Center/Bethesda
301 654-8664
https://www.writer.org/workshops/index.asp
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.pmccd.org/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.ccaee.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 COURSES**

Radcliffe Seminars
www.radcliffe.edu/research/arts.aspx

**OCCASIONAL ILLUSTRATING COURSES**

University of Minnesota Extension
612-624-1222
mmnext@umn.edu
www.extension.umn.edu/

**MISSOURI**

**REGULAR WRITING COURSES**

St. Louis University
314-977-2222
www.slu.edu/index.xml

**NEVADA**

**REGULAR WRITING COURSES**

University of Nevada
775-784-4700
www.unr.edu/}

**OCCASIONAL WRITING COURSES**

University of Nevada Fall Arts Program
612-624-1222
mmnext@umn.edu
www.extension.umn.edu/

**MISSOURI**

**REGULAR WRITING COURSES**

St. Louis University
314-977-2222
www.slu.edu/index.xml

**NEVADA**

**REGULAR WRITING COURSES**

University of Nevada
775-784-4700
www.unr.edu/}

**OCCASIONAL WRITING COURSES**

University of Nevada Fall Arts Program
612-624-1222
mmnext@umn.edu
www.extension.umn.edu/
NEW HAMPSHIRE
REGULAR WRITING COURSES
Lebanon College
603-448-2445
www.lebanoncollege.edu/cgi-bin/courselistings.pl

REGULAR ILLUSTRATING COURSES
Lebanon College
603-448-2445
www.lebanoncollege.edu/cgi-bin/courselistings.pl

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/art/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
Children's Book Writing and Illustrating

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

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

SUNY/Purchase College
914-251-6750
www.purchase.edu/Departments/AcademicPrograms/Arts/

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

OCCASIONAL WRITING COURSES
Barnard College
212-854-2116
www.barnard.edu/english/
Hofstra University
Hempstead, NY 11549-1000
516-463-5474
www.hofstra.edu/Academics/Coll/XC/ENGLISH/AECW/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.uncfSU.edu/english/descriptions.htm

COURSE TITLE: Writing Children’s Literature
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

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.

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

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.

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
Art Department
503-725-3515
www.pdx.edu/art/

RHODE ISLAND

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.

OCCASIONAL WRITING COURSES

Brown University, Continuing Studies
401-863-7900
www.brown.edu/scs/adult/continuingstudies/

REGULAR WRITING COURSES

Rhode Island School of Design, Continued Education
401-454-6200
www.risd.edu/conted.cfm

REGULAR ILLUSTRATING COURSES

Rhode Island School of Design, Continuation
401-454-6200
www.risd.edu/conted.cfm

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.olliu.edu

Texas Woman’s University
940-898-2000
https://www.twu.edu/

University of Texas/Austin
512-475-3748
www.utexas.edu/

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.shtml

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.

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.uwso.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

ACREDITED SCHOOLS ONLINE
http://www.accreditschoolsonline.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.
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.

**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

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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 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
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, geneology, 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.)

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American Nicknames
Shankle, George
Wilson, 1955
Dated, but valuable source. Cross-referenced.
<table>
<thead>
<tr>
<th><strong>ALMANACS</strong></th>
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<tr>
<td><strong>The American Book of Days</strong></td>
<td>Christianson, Stephen &amp; Jane M. Hatch Wilson, 2000</td>
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<tr>
<td></td>
<td>Arranged by month with a day by day list and background information on holidays, festivals, notable anniversaries, and birthdays.</td>
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<tr>
<td><strong>Chase's Calendar of Events 2006</strong></td>
<td>McGraw-Hill, 2005 (annual)</td>
</tr>
<tr>
<td></td>
<td>Exhaustive guide to holidays, festivals.</td>
</tr>
<tr>
<td><strong>Famous First Facts</strong></td>
<td>Kane, Joseph N. Wilson, 1997</td>
</tr>
<tr>
<td></td>
<td>A record of first happenings, discoveries, and inventions in the US; indexed by years, days of month.</td>
</tr>
<tr>
<td><strong>Guinness Book of World Facts</strong></td>
<td>Bantam, annual</td>
</tr>
<tr>
<td></td>
<td>Gives facts on tallest, fastest, slowest, etc. of whatever it is you want. Good for winning bets or settling arguments.</td>
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**BRENNER'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


**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 AND COLLOQUIAL EXPRESSIONS**
Spears, Richard A.
National Textbook Co., 1989

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**

187,000 definitions; 4,500 illustrations

**THE ELEMENTS OF STYLE**

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.

**THESOY 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**
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**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.
2017 PUBLICATIONS GUIDE: THE BOOK    |   www.scbwi.org

Essays by librarian, editors, writers and
American Library Association, 1982
Carr, Jo
Beyond Fact
Roginski, Jim
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and Illustrators of Books for Children and
Behind the Covers: Interviews with Authors
and Illustrators of Books for Children and
Youth Adults, Vols. I and II
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Libraries Unlimited, Inc., 1989
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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 McCloskly, 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’s Literature in Honor of Zena
Sutherland
Hearne, Betsy and Marilyn Kaye, eds.
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Considers major issues in children’s literature
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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.

Books for Children
HarperCollins, 1996
Latrobe, K., Brodie, C.S. & White, M.
Examine best examples of children’s books and
offer criteria for evaluating them.

A Critical Handbook of Children’s Literature
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award winning books and a glossary of terms.

Karl, Jean
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.

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 Cover to Cover: Evaluating and Reviewing
Children’s Books
Hornig, 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.

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.

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.

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Hearne, Betsy Gould & Deborah Stevenson
University of Illinois, 1999, 3rd edition
Guide to children’s books and issues in
children’s literature with bibliographies.

Online Almanacs

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.

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.

The Children’s Literature Dictionary:
Definitions, Resources and Learning Activities
Latrobe, K., Brodie, C.S. & White, M.
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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 Bennett 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 & Egielski, Lane Smith and Molly Leach, Julius Lester and Jerry Pinkney. Written for ages 8 up, of interest to all ages.

*The Spyng 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/cbbc
Annotated bibliographies, author interviews, etc.
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
Stangi, 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 illustrating, linking literature with publishers, booksellers, and more.

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
Both practical and inspirational advice on getting started and continuing as a writer. Insight into how the writer works from heart and mind.

How to Illustrate
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 Illustrate for the Juvenile Market
Seuling, Barbara
Collins; 5th edition, 1998
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 Illustrate Children’s Books
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 Write & 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
Litowsky, 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
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 Course, 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
Mirriless, 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
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
Blishen, 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
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
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.

**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.

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.

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.

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/hotlines/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.

Zinsser, William, ed.
Houghton Mifflin, 1981
A 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
Pantheeon, 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 Folktale**
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宁de
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
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, Georges
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
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.
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 Shepard'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 Nights
www.arabiannights.org
Translations of the entire Rubaiyat and the Arabian Nights can be found online here,
courtesy of the Electronic Literature Foundation.

Bulfinch's Mythology
www.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 Anecdotes
faeryland.etsu.edu/~earendil/faerie/story/
Over 75 story links grouped by type, such as “Fairy Changelings”, “Fairy Trickery” 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 Links
frankrogers.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 Entertainments
www.mythfolklore.net/andrewlang
Index to Andrew Lang’s colored Fairy Books and the Arabian Nights.

Science Fiction Chronicle
www.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.nbci.com/darsie/tales

GENERAL HISTORY

Chronicles of Western Fashion
Peacock, John
Abrams, 1991

The Columbia History of the World
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

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 Publications
store.doverpublications.com/by-subject.html
Look for books on Americana, Costume, Furniture, Folklore, Period Style, and more for
many useful publications.

Eye Witness to History
www.eyewitnesshistory.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 Web
chnm.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 synchronoptic timelines, timelines, and maps.
Illustrations are clear, accompanied by detailed A good mixture of drawings and text. The Dover, 2004 Wilcox, R. Turner Five Centuries of American Costume and needs accurate information in a brief the author who writes about American history policies in America’s past. An invaluable aid for 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.

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.K. 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.

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 America’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.

**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.
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. Zinser
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
Over 100 articles with information on ethnic groups in the United States; supplements and updated appendixes.

Encyclopedia of Latin American History and Culture
Tenenbaum, Barbara, ed. Simon & Schuster, 1995

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, kinship, 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
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 Gillian, 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

AFR0-American Almanac
www.topgags.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 or 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)
MARKET SURVEYS

They Wrote the Book: Thirteen Women Mystery Writers Tell All
Windrath, Helen, editory
Spinster's Ink, 2000
Essays on the crafting mysteries by British and American women mystery writers, including Marcia Muller, Eileen 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
Berenstein, Paula, 2006
www.berensteinresearch.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.pl.org/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 asks 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, pastorals, 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.

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
Rebecca, who was the 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
The Year of the Gorilla
Schaller, George B.
University of Chicago Press, 1964

RELIGIOUS TOPICS

The Anchor Bible Dictionary
Freedman, David Noel, ed
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 American Religions
Schreiber, Ingrid Fischer, et al
Jason Aronson, 1996
Comprehensive and scholarly.

Encyclopedia of Eastern Philosophy and Religion
Schreiber, Ingrid Fischer, et al
Shambhala Pub. 1994

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
Hirschfielder, Arlene & Paulette Molin
Facts on File, 2001
Good introduction to Native American beliefs, ceremonies and religions.
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.

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.

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 fanners, 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.
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.”

“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.”

“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 Sepetys, 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, 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.”


“Young protagonists are all on a journey to change and grow and leave their old selves behind.”


“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.”


“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.”


“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


“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.”

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.”

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.”

“To check the grade level of every word.”

“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.”

“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.”

“A thesaurus/reverse dictionary/almanac with genius categories.

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.”


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.”


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.”


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.”


“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


“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.


“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.”


“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.”


“An historic overview of picture books through the ages.”


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.


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.”


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!”


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.


“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)


*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

GENERAL U.S. GRANTS & FELLOWSHIPS

Creative Capitol
creative-capital.org/

McKnight Artist Fellowships for Writers of Children’s Literature

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.arts council.org/topic/grants_artist_laureate

San Francisco, California Arts Commission
www.sfartscommission.org/programs/cultural_equity_grants.htm

Colorado Council on the Arts Artist Fellowships
www.coloarts.state.co.us/.grants/apply/artists/index.htm

Connecticut Commission on Culture and Tourism
www.cultureandtourism.org/cct/cwp/view.

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

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
arts council.ky.gov/Grants/ASF/asf_gdl.pdf

Maine Community Foundation’s Martin Dibner Fellowship

A Louisiana Division of the Arts rtist 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/
GRANTS, FELLOWSHIPS, RESIDENCIES, & RETREATS

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.mn.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

New Hampshire State Council on the Arts Individual Artist Fellowships
www.pw.org/writing_contests/individual_artist_fellowships_1

New York Foundation for the Arts Artists' Fellowships
www.nyfa.org/level2.asp?id=1&fid=1

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
arts council sd.gov/grants/grantartist.aspx

South Dakota Arts Council Artist Project Grant
arts council 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

Washington Artist Trust
artisttrust.org/index.php/for-artists/money

Wisconsin Artist Fellowships
artsboard.wisconsin.gov/subcategory.asp?link=1043&Itemid=367

Wyoming Arts Council Literature Fellowship
www.arts.state.wy.us/Artists/Literature.aspx

INTERNATIONAL GRANTS & FELLOWSHIPS

Canada Council on the Arts
www.canada council.ca/writing/

Arts Council England
www.arts council.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

Milaay Colony for the Arts
www.milaaycolony.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
Amherst, VA

Yaddo
yaddo.org/
Very prestigious, very competitive.
Saratoga Springs, NY

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

2017 PUBLICATIONS GUIDE: THE BOOK | www.scbwi.org
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/alylyq

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/cSyDGt

100+ Ways to Market Your Website
bit.ly/at1DAt

100 Ways to Get More Traffic
bit.ly/bOyfVh

Top 100 Ways to Build Your Sports Career Using Social Media
bit.ly/W8Z2A

The Top 100 Ways a Home Office Warrior Can Utilize a Virtual Assistant
bit.ly/cCzH7v

100+ Ways to Organize Your Life
bit.ly/4VUJ

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1. Prepare a query letter that includes marketing ideas.
2. Research what authors of similar books have done.
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.
23. Read American Libraries Direct.
27. Submit your book for awards.
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.
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.
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.
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.
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.
A
n 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.

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 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.
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.

*I nclusion 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

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

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 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

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: 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
sjoannes@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
dmcdine@aptonline.net
donnamcdine.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
marissa@jkscommunications
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

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**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

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**SCHOOLVISITEXPERTS.COM**

1001 Hilbrow 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

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**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

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**CURRICULUM & BOOK CLUB GUIDES**

**CASSANDRA REIGEL WHETSTONE**

159 Red Ridge Court,
Folsom, CA 95630
916-989-9499
casscraig@earthlink.net
www.cassandrapeigelwhetstone.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

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**JENNIFER RICHARD JACOBSON**

2801 Apple Valley Dr.
Garland, Texas 75043
(603) 401-8144
jjacobs2@maine.rr.com
www.jenniferjacobson.com

**Fee:** $200-$225, depending on the length of the novel

**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

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**KATE PALACES NARITA**

227 Mountain Road
Princeton, MA 01541

**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

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**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 novel

**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

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**TEACHING SEASONS.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

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.
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. 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

I t’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.literalementefalando.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.
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. ☺️
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/JbMK0Z](http://bit.ly/JbMK0Z)). 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.

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**FROM THE LIBRARY (MOSTLY)**

- **Bookshelves of Doom**
  Book news, reviews, and fun tidbits

- **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
bluerosegirls.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!
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/rZZiI8) 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/EPLHl1Urjn6)
- **Struck** by Jennifer Bosworth (youtu.be/hkce1uCzl8)

**BOOK TRAILERS WITH A HOOK**

- **Bittersweet** by Sarah Ockler (youtu.be/CppKq1-j8jc)
- **Oh No!** written by Mac Barnett and illustrated by Dan Santat (youtu.be/nD1TyTtsKzo)

**AUTHOR INTERVIEW BOOK TRAILERS**

- **Warp Speed** by Lisa Yee (youtu.be/qCgg3Zwdtxw)
- **Wonderstruck** by Brian Selznick (youtu.be/9K2YaVxeTiM)
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 tour 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.
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
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)

- **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.
### HELPFUL LINKS

Advice on the Craft and Business of Doing School Visits  

Author Visit Funding and Hosting Information for Clients  
[www.scbwicencal.org/authorvisits](http://www.scbwicencal.org/authorvisits)

Book Fairs and Festivals in the United States  

Common Core State Standards Initiative (Educational Curriculum)  
[www.corestandards.org](http://www.corestandards.org)

Professional Conference Information, State Reading Association Meetings  
[engage.reading.org/events?ShowAsList=True](http://engage.reading.org/events?ShowAsList=True)

IRA: International Reading Association  
[www.reading.org](http://www.reading.org)

ALA: American Library Association  
[www.ala.org](http://www.ala.org)

NCTE: National Council of Teachers of English  
[www.ncte.org](http://www.ncte.org)

NCSS: National Council for the Social Studies  
[www.ncss.org](http://www.ncss.org)

NCSTE: National Science Teachers Association  
[www.nsta.org](http://www.nsta.org)

NCTM: National Council of Teachers of Mathematics  
[www.nctm.org](http://www.nctm.org)

Example of a Publisher’s Author Visit Page  
[www.Scholastic.com/authorvisits](http://www.Scholastic.com/authorvisits)
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.
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 properly.

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____________________________________________________________________________________________
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. 🎓
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 unfixed. 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.
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.
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 so 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, phonovels; premium, direct mail, coupon advertising; mechanical audio recordings, and mechanical audiovisual recordings [subject to Author’s approval];

[Items—g), h), (i)(j), and i)(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 ii)(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, imprts, 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
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 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.
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 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(jj)), less any credited returns and a reasonable reserve for estimated returns, a royalty of three percent (3%) of the retail amount received by the Publisher.
   *(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%) 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 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%
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
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. The representations, warranties, and indemnities contained herein are continuing 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. The representations, warranties, and indemnities contained herein are continuing 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 he 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. [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.]

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.]

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

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     name
address     address

____________________   ____________________
name     name
address     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     Contractor
name     name
address     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:
_________________________________________________
_________________________________________________
_________________________________________________
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_________________________________________________

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      Assignee
name     name
address     address
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: 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
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 raabassociates.es/KlydU. ☺
SCBWI

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