you happen to have a close, personal relationship with, say, David Hockney, or an artist whose work regularly graces the cover of The New Yorker, forget about it.

Unfair? Well, editors say one of the best parts of their job is matching text with the right style of artwork. And consider this: the total cost to turn a manuscript and raw artwork into a fully-illustrated picture book can run around $70,000. If publishers are putting up that kind of $$$, well, it's understandable why they'd want to make those decisions.

"But what if the illustrator doesn't illustrate my book the way I want it to be?" Another cold hard fact: picture book authors rarely, if ever, get to "tell" an artist how to illustrate a work of fiction. Sure, they have to take cues from the text, but generally the interpretation is up to the artist (and, to a certain extent, the editor and art director). Experienced authors accept this, and look forward to seeing the finished product. For more on that, read my Authorlink.com column, "The Space Between the Words: Why Picture Book Authors Need to Let Illustrators Do Their Thing."

2. Join the Society of Children's Writers & Illustrators, sooner rather than later.

The Los Angeles-based SCBWI, an international organization of 14,000 writers and illustrators, is a supportive community, and particularly helpful for those just starting out. SCBWI puts on conferences, retreats, monthly "schmoozes" and other events to help keep its members informed and inspired. Most events gear toward beginning to intermediate writers, so don't feel intimidated; these are friendly, welcoming folks. The National Conference, held each
summer in L.A., is the big One—four days of in-depth discussion on everything from marketing and publicity to creativity and craft. Check the SCBWI Events page regularly to see what's happening in your area.

3. Be realistic, but don't lose hope. You'll hear it all when you first start out. How some authors spent 25 years collecting rejection letters before publishing their first book. How your chances of getting published in your first year are one in a zillion. And—my personal favorite—how agents won't take on unpublished, unknown writers.

My advice? Don't believe everything, but have a healthy respect for what you hear from reputable sources (i.e. writers who have been at it at least a couple of years). While few can realistically dream of being the next J.K.Rowling—she's got that spot locked up for a while—it's not impossible to make a living at it, either.

As most will tell you, working on your craft (and we don't mean paper maiche) is Job No. 1. That goes for experienced authors as well as beginners. Whether your thing is picture books or poetry or young adult fiction, take a class at a local college, or check out some online courses. Find yourself a good critique group (your SCBWI regional advisor can help you there) and write, write, write.

My favorite resources...

I probably have at least two dozen "how to http://skateboardmom.homestead.com/tipsforrookies" ns4.html
write for children" guides on my shelves. Here are two I think every beginner should check out:

_The Complete Idiot's Guide to Publishing Children's Books._ Co-written by editor Harold Underdown, he of the popular Purple Crayon website, this guide has so much helpful insider information, it's like going to a year's worth of writer's conferences. Forget the "idiot" title; it's smart, well-written, and, at times, even entertaining. What more can you ask for for $16.95?

The _Children's Writer's & Illustrator's Market_ is published each year by Writer's Digest Books; some call it the Bible of the industry. It lists nearly all the children's publishers, and offers tips on everything from how to submit manuscripts to how to attract an agent. Various articles and interviews make it fun to read, too. Just be careful. In my first year, I spent far more time leafing through the pages of CWIM (and dreaming of that first sale) than I did actually writing!

Others I would recommend, in no particular order:


_How to Write Children's Book and Get It Published_ by Barbara Seuling. (Macmillan, 1991). The author-illustrator offers lots of helpful info, including the one quote that adorns my computer: "We may tell
ourselves it's laziness or lack of motivation, but usually we are just afraid."

*You Can Write Children's Books* by Tracey E. Dils. (Writer's Digest Books, 1998). Good, basic info, with helpful writing exercises from an author of more than 20 books for young readers.

*The Way to Write for Children,* by Joan Aiken. (St. Martin's Griffin, 1998). Award-winning Aiken, English author of more than 100 books, has a more literary approach, and digs deep. Chapter One begins: "Do you want to write *about* children or *for* them?"
Books on Writing/Illustrating Children's Books

CHILDREN'S WRITER'S AND ILLUSTRATOR'S MARKET, Writer's Digest Books.

_Buy it. Read it. Refer to it. Keep updating your notes on it. Know that a good part of the information became outdated prior to publication, not because the editors were lazy, but because people move around in the industry constantly._

_Updated annually, early in the year._

Aiken, Joan, _THE WAY TO WRITE FOR CHILDREN_, St. Martin's Press, NY, 1982


_Combines writer's and editor's views._


Bicknell, Treld Pelkey and Felicity Trotman, ed., _HOW TO WRITE AND ILLUSTRATE CHILDREN'S BOOKS AND GET THEM PUBLISHED_, North Light Books, Cincinnati, 1988

_I enjoyed it because it does (I think) a great overview of children's book writing and publishing. Pretty much covers a lot of areas in the business. I don't know what others think about it, but it taught me a lot._

Cameron, Eleanor, _THE SEED AND THE VISION: ON THE WRITING AND APPRECIATION OF CHILDREN'S BOOKS_


_I particularly appreciated this book's look at children's writing from a historical perspective forward. The writer prompts readers to question their motivations and then breaks down elements of writing for serious discussion. The senses, setting, dialogue, and plot are all addressed in detail as are genre differences and market considerations. The author assumes the reader is intelligent and serious, not just surfing for a hobby._


Gates, Frieda, _HOW TO WRITE, ILLUSTRATE AND DESIGN CHILDREN'S BOOKS_, Lloyd-Simone, 1986.


Hunt, Peter, _INTERNATIONAL COMPANION ENCYCLOPEDIA OF CHILDREN'S LITERATURE_, http://www.pldstudio.com/cwrl.html
Routledge, 1996.

Hunt, Peter, **AN INTRODUCTION TO CHILDREN'S LITERATURE.** Oxford University Press, 1996.

Hunt, Peter (Editor), **CHILDREN'S LITERATURE: THE DEVELOPMENT OF CRITICISM.** Routledge, 1990.

Irwin, Hadley and Jeannette Eyerly, **WRITING YOUNG ADULT NOVELS.** Writers Digest Books.

Karl, Jean E., **HOW TO WRITE AND SELL CHILDREN'S PICTURE BOOKS.**

Kovacs, Deborah and James Preller, **MEET THE AUTHORS AND ILLUSTRATORS: CREATORS OF FAVORITE CHILDREN'S BOOKS TALK ABOUT THEIR WORK.**


Although intended for student use, this is also of interest to adults interested in the field. Contains short profiles of many of the top talents in the field, along with exercises to stimulate student involvement.

Lanes, Selma G., **THE ART OF MAURICE SENDAK.** Abradale Press, 1993.

An inspirational biography with many beautiful illustrations.


A valuable reference on the classics and some more recent books.


Terrific for new writers, and also writers who have published one or two books.

Packed with street-wise information and has the added benefit of being a fun read. The book has a strong editor point of view. It's message seems to be: 'Writing for children is a business. Enjoy your art, but wear both hats if you expect to succeed.'


Profiles of Robert McCloskey, Marcia Brown, Maurice Sendak, William Steig, Chris Van Allsburg and David Weisner.


Mogilner, Alijandra, **CHILDREN'S WRITER'S WORD BOOK.**

This hard-back book with the neon pink (like Barbie pink on steroids) cover includes word lists, separated by

http://www.pidstudio.com/cwrl.html

5/28/02
grade level, a thesaurus, synonyms with grade levels, and some global words of wisdom. I don't use it religiously but rather to get a feel for where the age-level is heading.


This is probably the most complete of these books and has a solid reference section, which includes book lists for each age level. I read it in one setting and then re-read it twice by chapter.


Short, pithy meditations for writers.


Absolutely essential. Deals with the structure of stories, the relationship between illustration and text, and many other important concepts.


Lots of excellent, well-presented information.


This book is written with a chatty style, discussing the writing process, expectations, and various types of children's books. She points to many examples from published books to illustrate her points. This may be a good place to begin when starting and revisit upon switching to a new type of writing... say from picture book to chapter book.

http://www.pfdstudio.com/cwrl.html

>This is an arts, business, and industry type of book, very full in scope. It includes chapters on writing, preparing an ms for submission, marketing, contracts, genres, research, and non-fiction writing. However, it may be distinguished most for its chapter about playwriting.


   >This book features discussions of the works of six children’s writers, their perspectives, history and motivations. It’s a more inspirational and art-oriented book, not a way to learn about the market. I like being inspired, so it made me happy.

### Books on Writing in General


   >Excellent—very practical.


Bickham, Jack M., **WRITING NOVELS THAT SELL**, Writer’s Digest Books.

Bowman, Joel P., and Bernadine P. Branchaw **HOW TO WRITE PROPOSALS THAT PRODUCE**, Writer’s Digest Books.


Cameron, Julie, **THE VEIN OF GOLD: A JOURNEY TO YOUR CREATIVE HEART**, Putnam http://www.pfdstudio.com/cwrl.html
Publishing Group, 1997.


The title is pretty self-explanatory. I used the book to get a feel for what a query letter should look like but also found it helpful to ask published writers for examples.


Herman, Jeff, **INSIDER'S GUIDE TO BOOK EDITORS, PUBLISHERS, AND LITERARY AGENTS**.


Lamott, Anne, **BIRD BY BIRD**, Anchor, 1995.

Mandell, Judy, **BOOK EDITORS TALK TO WRITERS**, John Wiley & Sons, 1995.

*Offers a Q&A of authors of various genres with only one featuring a children's literature editor (Stephanie Lurie of S&S). I read all them because I thought it would provide some insight into the brain set of the editor community. However, you could pick it up and skim the three-page SL interview, adding a block of her perspective to your business side.*


*Although people may not want to admit it, there's a lot in common between childrens books and comics. Both involve telling stories with pictures.*

Mundis, Jerrold, **BREAK WRITER'S BLOCK NOW!**, St. Martin's Press


*Turner, Barbara Kay, THE VERY BEST BOOK OF BABY NAMES.*

http://www.pfdstudio.com/cwrl.html 5/28/02
Naming characters didn’t seem difficult to me until I tried it. This is a little paperback book in the $5-6 range that includes contemporary and non-majority culture names while giving a slice of information on each.


*Handy, spiral bound reference. I have many others (Chicago, AP, etc.), but this is what I reach for first.*


*Although ostensibly about humor writing, this is one of the best books about any kind of writing, or almost any creative activity, I’ve ever seen. It’s also written in a humorous style, making it very enjoyable and worthwhile reading.*


**Books on Illustration**

**ILLUSTRATOR’S FIGURE REFERENCE MANUAL,**
**ILLUSTRATOR’S REFERENCE MANUAL: CHILDREN,**
**ILLUSTRATOR’S REFERENCE MANUAL: HANDS AND FACES,**
Works Consulted


Butterfly Wishes /
Mariposas Esperantes

by

Allison R. Whitaker
Butterfly Wishes
Mariposas Esperantes
by C. Whitaker
I wish to give special thanks to all of my friends,
little and big,
old and new,
and especially, the survivors.

I would also like to thank my generous,
wise,
patient advisors.

But most of all thanks to you,
little one.
You know who you are.

This book is dedicated to the children.

- A. Whitaker
She felt like a butterfly
On her inside,
And on her outside.

She had butterflies in her stomach,
Seemed like they were always there.

And then at night,
When he hurt her,
She felt like she just flew right out of her body.

Like she was fluttering above,
Watching what was happening down there.
Su estómago sentaba tremulo,
Como una mariposa,
Parecería como las estaba todo el tiempo.

Y a noche,
Cuando le hería,
Sentía como sencillamente volaba de su cuerpo.

Como había aleteado arriba,
Mirando que había pasando la debajo.
She was told it was right, that she was special.

She was told it was a gift,
That this is what daddies did
when they really loved their little girls.

She learned to forget,
To pretend it didn’t happen.
La decía que sería correcto, que se iba especial.

La decía la iba un regalo, que esa fue que los hacían padres cuando amaban muchos sus hijitas.

La aprendía olvidar, fingir que no la pasaba.
But then,
There was something wrong with it,
With what he said.

He said not to tell mommy,
Not to tell anyone what was happening –

Why she got butterflies in her stomach each night,
Why she never,
Ever could sleep.

He said mommy would hate her.
Pero, iba algo malo como eso, como que lo decía.

La decía no contar, a mama, no contar a nadie que había pasado –

Por que la había entrado mariposas en su estomago cada noche,
   Por que no puede dormir nunca.

La dijo que su mamá vaya a odiarla.
It was impossible to understand,
But she believed him.
What choice did she have?
He was her daddy.

And people had hurt her like this before,
Hurt her where she went to the bathroom.

They were meaner, though,
When they hurt her, they said mean things and
she wished she were a bumblebee.
Iba imposible entender, pero lo creía.
¿Tiene un escogimiento?
Iba su taita.

Y personas la hubiera herido como ese antes,
La hubiera herido donde iba al baño.

Pero, ellos iban más ruin,
Cuando la herirían, decían cosas ruinas
y ella deseaba estaba una abeja.
After all,
When they hurt her she felt all hummy inside,
And her ears buzzed.

Sometimes she would close her eyes and pretend things,
That she could be sting-ey and people would be afraid of her,
Instead of her being afraid of them.

She tried to scream,
To shout out what they were doing to her,
But her mommy didn’t understand.
Mommy didn’t believe her.
Después de todo,
Cuando la herían sentía muy zumbazón en su cuerpo, Y sus orejas murmuraban.

Algunas veces se cerraría sus ojos
y pretendería cosas,
Que podría estar ardezóna y personas le tendrían miedo de ella,
En lugar de les está tenido miedo de ellos.

Trató chillar,
Gritar que le hacían a ella.
Pero su mamá no la entendió.
Mamá no la creyó.
So she just kept hiding her pain,  
And believing what her daddy told her.  

She kept on flying away in her mind  
While they were hurting her body,  
and her heart.  

You see, no one had told this little girl that  
No one had the right to hurt her or hit her -  
That grown-ups weren't supposed to be like this.  
She deserved people being nice to her.  
She shouldn't have to run away from pain.
Tan seguía ocultado su dolor,
Y creyendo que la decía su taita.

Seguía volando en sus pensamientos
Rato la seguía herido su cuerpo,
Y su corazón.

Ves, nadie la había dicho la niñita que
Nadie había tenido la derecha herirle o golpearle –
Que adultos no supuesto estar como eso.
La merecía para personas estarle simpático.
No es justo para ella tener que huir del dolor.
Nobody,  
Not even her family,  
Had the right to touch her down there,  
Or in any way that made her feel  
Fluttery in her stomach,  
Or buzzy and fuzzy in her ears,  
Or tense in her shoulders,  
Or filled with many fears,  
And that if she told somebody,  
They might not believe her,  
They might tell her not to tell anyone else,  
But that was because they didn’t understand.
Nadie,
Ni siquiera su familia,
Había tenido la derecha tocarle entre sus piernas,
O en alguna manera que sentía
Aleteón en su estomago,
O zumbazón y velloso en sus orejas,
O tenso en sus hombros,
O arrasaba con muchos miedos,
Y si lo dijo a alguien,
Tal vez no la creyó,
Tal vez la había dicho no decir a nadie,
Pero eso fue porque no comprendieron.
It was not because she was wrong,
Or because she was bad,
And she should tell someone else,

Tell as many someone elses as it took
To stop the nighttime flutteries,
and the scary buzzies.

To stop the people who touched her in private places
And hurt her so very much.

No one had told her it wasn't her fault.
No porque fue incorrecta,
O porque fue mala,
Y diría otra persona,

Diría muchas personas cual estaría necesario
parar los aleteones a noches
y los zumbazones miedosas.

Parar las personas quien
la tocaba en lugares privados
y la hería muy mucho.

Nadie la había dicho que no fue su falta.
The little girl in the story has a problem, but it isn't her fault. You see, no one has told her she has the right to say no and get away from older people who try to hurt her, or touch her in ways that feel yucky or wrong.

But now, you know! And if someone has hurt you, or tries to hurt you, you can say no and you can tell. Tell as many people as it takes to get some help. Someone will believe you, here is help out there.

If a grown up has hurt your body, touched you in a way that feels bad, threatened you, or told you to keep a secret that feels bad . . .
One that makes you wish you were a butterfly who could fly far away . . .
You don't deserve that, no kid does, no matter what.

And you are not alone.

If you, or someone you know, has a problem like the kid in this story, please find a grown-up to tell:
Try . . .
A teacher,
A parent,
A counselor,
An older brother or sister,
A friend's parent,
Or the person reading this book to you.

If you don't know any safe, trusted grown-ups, here are some numbers to call:
1-800-SAFE-KIDS or 1-800-HELPLINE

And please remember,
You are not alone.
You are not alone.
You are not alone.
La niñita en la historia tiene un problema, pero lo no es su falta. Ves, nadie le ha dicho que tiene el derecho de decir "<No>" y alejarse de la gente más vieja quien intentan hacerla daño, o tocarla de los modos que sienten miedoso o mal.

¡Pero ahora, tu sabes! Y si alguien le ha hecho daño, o intenta hacerle daño, puedes decir "<No!>" y puedes contarlo a un adulto. Digas a tanto personas como es necesario para conseguirle ayuda. Alguien le creerás, está ayuda ahí. Si un crecido ha hecho daño a su cuerpo, ha tocado en una manera que siente mala, ha amenazado, o le ha dicho guardar un secreto que se siente mal... El que le hace desear que eras una mariposa quien podría volar a lo lejos... No mereces esto, ningún niño lo merece, cueste lo que cueste.

Y no eres solo.

Si tu, o alguien que conoces, tienes un problema como el niño en esta historia, por favor encuentre a un adulto contando: Intento...
Un maestro,
Un padre,
Un consejero,
Un hermano más viejo,
La mamá de un amigo,
O la persona que está leyendo este libro a ti.

Si no conoces a ningunos adultos salvo, aquí están algunos números para llamarse:
1-800-SAFE-KIDS o 1-800-HELPLINE

Y por favor recuerdes,
No estás solo.
No estás solo.
No estás solo.