



CARP TALES

The SCBWI Tokyo Newsletter
Spring 2007

Editor Holly Thompson • Contributing Editor John Shelley • Assistant Editor Sue Conolly • Layout Eiko Nishida • Cover Illustration Naomi Kojima

Carp Tales is the bi-annual newsletter of the Tokyo chapter of the Society of Children's Book Writers and Illustrators (SCBWI). Contents include SCBWI Tokyo chapter and member news, upcoming events, a bulletin board of announcements relating to writing and illustrating for children, reports of past events, featured illustrators, author profiles, industry trends, interviews with authors and illustrators, and other articles relating to children's literature. For inquiries or submissions of news, articles, announcements, illustrations, or comments, contact info@scbwi.jp. The submission deadline is May 1 for the spring issue and November 1 for the fall issue. All articles and illustrations in Carp Tales are © SCBWI Tokyo and the contributing writers and illustrators. The Carp Tales logo is © Naomi Kojima. For more information about SCBWI Tokyo see www.scbwi.jp.

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From the Editor

This spring SCBWI Tokyo enjoyed a string of guest speakers from the U.S., U.K. and Europe: Satoshi Kitamura, Matthew Gollub, Yangsook Choi, Donna Jo Napoli, Anders Suneson, Desdemona McCannon, and Bob Marstall. Our publishing talk stayed local though, with Japanese children's magazine Ooki-na Pocket editor-in-chief Nobuo Furukawa and editor Keiko Kurozumi.

We also fit in some travel ourselves. In January I attended the Taipei International Book Exhibition (TIBE) and associated SCBWI Taiwan events featuring editor Nancy Mercado of Dial Books. Regional advisors Kathleen Ahrens (Taiwan), Mio Debnam (Hong Kong) and I delivered a presentation on SCBWI and its role in Asia at TIBE. (Taipei's English-language bookstores are excellent—take note Tokyo!) In February, SCBWI Tokyo Illustrator Coordinator/Assistant RA John Shelley and I, as well as four other SCBWI Tokyo members, attended the SCBWI winter conference in New York. I was pleased to participate in the first ever Writers' Intensive, offered alongside the Illustrators' Intensive. Over

the conference weekend we networked with editors (that we hope to entice into visiting Japan), as well as authors and illustrators from around the globe. Keynote speakers included Susan Cooper, Robie Harris, Brian Selznick, Anne Brashares and Katherine Paterson who gave inspiration to all to continue creating children's literature. Most recently John Shelley traveled to Manila in May to lead a full day Illustrators' Workshop for the Philippines Asia/Pacific chapter of SCBWI, and in mid-June John and I ventured to Ulaan Baatar to present two and a half days of workshops to SCBWI Mongolia authors and illustrators. Talent, ambition and energy are clearly evident throughout Asia's children's writing and illustrating communities!

With this issue we say a huge thank you and farewell to SCBWI member Linda Gerber, first Regional Advisor of SCBWI Tokyo, who recently moved back to the U.S. We are grateful for the inspiration and vitality she brought to this chapter.

— Holly Thompson
Editor and Regional Advisor SCBWI Tokyo

Featured Illustrator: Kazuko G. Stone

by John Shelley

Originally from Tokyo, children's illustrator and author Kazuko G. Stone has lived in the United States since 1973. Her debut book *Monster Mary Mischief Maker* (by Kazuko Taniguchi), was published by McGraw-Hill in 1976, since which time she's worked on a score of books for publishers in both the United States and Japan. In the States she's particularly noted for the series of books she's created with author Matthew Gollub focusing on Japanese culture, including the acclaimed *Cool Melons—Turn to Frogs! The Life and Poems of Issa* (Lee & Low Books, 1998). In Japan, recent self authored works have included *Nanda Nanda* (What is it? What is it?) and *Dokoda Dokoda* (Where is it? Where is it?), both for Doshinsha, as well as the *Yanagi Mura* (Willow Village) series of books for Fukuinkan Shoten.

Could you describe a little of your background in Japan?

I grew up in an old part of Tokyo and enjoyed a quietly sheltered upbringing. In school creativity was not always encouraged because the Japanese education system emphasizes memorization more than research and original thinking. However my fifth Grade teacher Mr. Doi was also an artist. He used to draw his subjects skillfully on the blackboard. I was amazed and dazzled by his art, which awakened me to the possibilities of drawing and painting.

As well as illustration, you've had your own stories published in Japan. Have you tried getting these published in America?

Yes, I have, but my books are stories about insects, and American people do not like insects. "Bugs! Yuck!" Now I am thinking of submitting to European publishers, like France and the U.K.

What are the differences between illustrating a book you have written and a book someone else has written?

It's so much easier to illustrate my own stories because usually the scene comes to my mind first, then I make the story. But with works written by someone else I have to digest his or her story first and then start imagining the scenery.

Why did you move to America?

I wanted my books to become international. It is much easier to translate English [rather than Japanese] to other European languages. Now that I've published books in Japan for babies, I want to sell these books in the United States because all babies are international. I may find a market here.

Did you find it difficult to break into the U.S. market? How do you find working with American editors compared to Japanese publishers?

I don't have a rep so it's sometimes difficult. I submit [my work] to many publishers. The difference working with American editors and Japanese editors is that in America once they accept my work they do not intrude on what I draw. It's my work; they let me do what I like. With a Japanese

editor it's more a case of working together. The good part is it sometimes gives me a different view, but other times it kills the artist's originality.

I noticed the beautiful calligraphy in Cool Melons—Turn to Frogs. Is that your work? Have you trained in brush calligraphy?

That was not done by me, my friend drew it; she's



© Kazuko G. Stone

mentioned on the title page. Now I am studying Japanese and Chinese calligraphy.

Has your illustration style changed since you moved to the U.S.?

I always change my illustration style. I don't consider myself as an illustrator, I am a picture book creator, so each time I create a book I change my style according to the story. It's not important to me to be recognized by my style of illustration. But after I moved to the U.S. I focused more on Japanese subjects and culture because there lies my competitive strength among American illustrators.

What materials and processes do you use to make your illustrations?

Watercolor and colored pencils (not water soluble). I start drawing on finished paper. I do not make sketches on separate paper.

How long does it usually take you to illustrate a book?

Six months to one year.

How do you market/promote your work? Do you have a rep?

I don't have a rep. I do everything myself. I keep sending [my work] around.

Which of your books is your own favorite? Why?

Cool Melons Turn to Frogs because I always wanted to introduce traditional Japanese culture (which is disappearing even in Japan every moment) to American children from a real Japanese person.

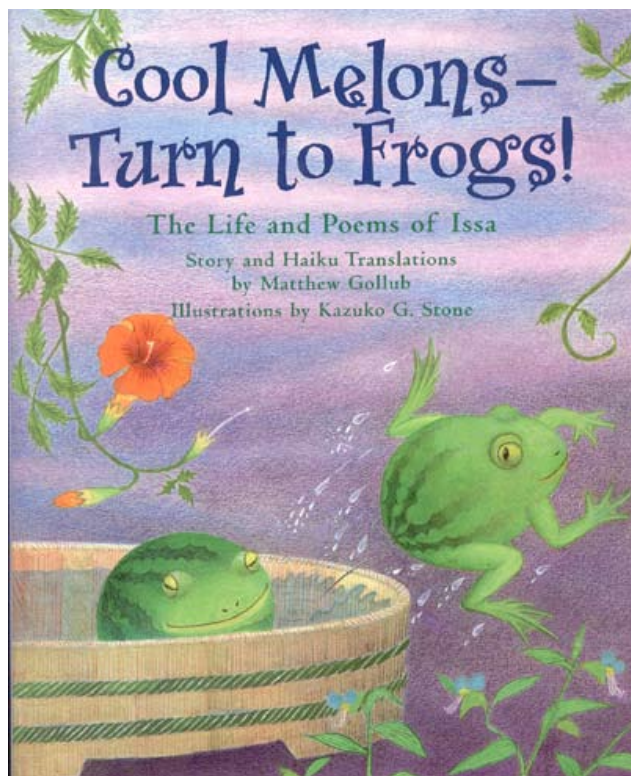
What is your most recent book?

Yanagi Mura (Willow Village). This is a nine-book insect fantasy series. I like children to grow up loving and caring for small creatures. I'm currently writing and illustrating the ninth (final) book in the series.

What is the best thing about what you do?

Making children happy and introducing them to the world of fantasy.

Originally from the U.K., John Shelley has been a resident of Japan since 1987. He's illustrated over 30 children's books for both western and Japanese publishers, and is the Illustrator Coordinator and Assistant Regional Advisor for SCBWI Tokyo. He currently lives in Yokohama. Visit his website at <http://jshelley.com> ☞

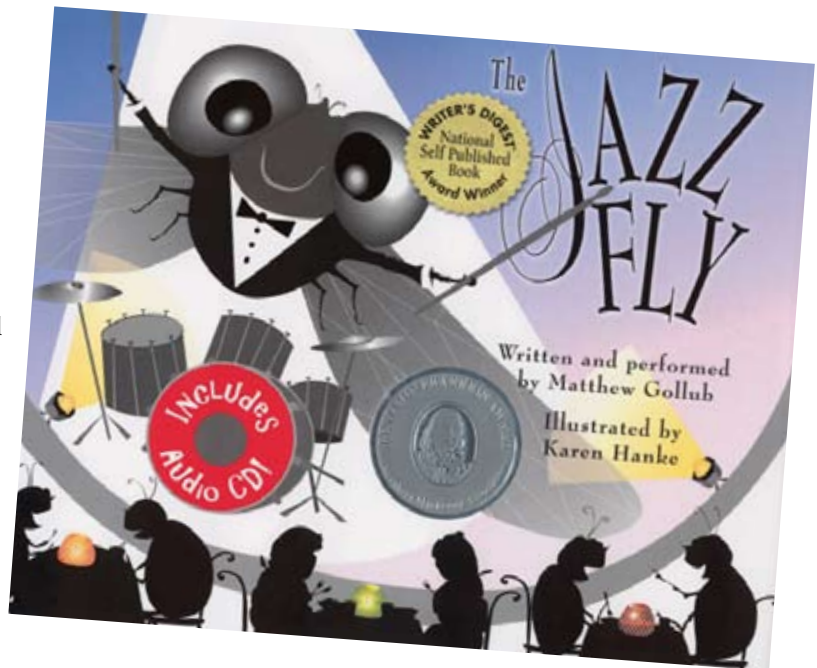


(above) *Cool Melons—Turn to Frogs*,
Monkeys © Kazuko G. Stone

Featured Author: Matthew Gollub

by Holly Thompson

Matthew Gollub first experience in Japan as an exchange student studying taiko drumming during college led him to major in International Studies and Japanese language. In subsequent years he returned to Japan and worked in Osaka as a translator. These and other travel and language experiences in Ecuador and Mexico led Gollub to writing his multicultural children's books *Ten Oni Drummers*, a counting book derived from his taiko drumming experiences in Japan, and *Cool Melons—Turn to Frogs!* about the life and times of haiku poet Issa, illustrated by Kazuko Stone (see p. 2) both published by Lee & Low Books. He is also author of *Gobble, Quack, Moon*; *Jazz Fly*; *The Twenty-Five Mixtec Cats* and other books published by his own Tortuga Press. Visit www.matthewgollub.com to learn more. Gollub was recently in Japan for author presentations at various international schools.



in terms of writing in English,

I'd say speaking other languages makes me strive to be clear, so that even people of different backgrounds will understand the main point.

You have lived in various cultures and your travels have inspired some of your book ideas. How does the experience of living in a foreign culture benefit a writer?

Living overseas forces us to see things with fresh eyes, sometimes from a less-informed, childlike perspective, sometimes from a more universal viewpoint. It can also make us more objective. In fact, the characters in the Japanese word for objective (*kyakkan-teki*) suggest that when we're objective, we're seeing things as a guest.

*You speak Spanish and Japanese, and your story *The Jazz Fly* celebrates multilingualism. What effect does speaking other languages have on your English writing?*

At times, I find myself weighing English words according to the nuance of their equivalent in another language. For example, "discutir" in Spanish generally means "to discuss." But in Spanish, the nuance is to discuss heatedly or even argue. That's the sort of thing I have to watch out for when I'm giving a talk to an audience in Spanish. But

You have said that stories in foreign settings are a benefit to all children. Could you elaborate?

Good stories in foreign settings help readers bond with foreign characters. It's beneficial to empathize with people and characters from different cultures. For one thing, it promotes harmony and an aversion to war. Stories in foreign settings also help us think creatively. In much of Mexico, for instance, kids get presents on January 6, not Christmas. And they believe that Three Wise Kings deliver the gifts, not St. Nick. Knowledge of other traditions helps us spot differences and similarities and helps people recognize the humanity we all share.

*Your book about the poet Issa and his haiku, *Cool Melons—Turn to Frogs*, required a great deal of research. Could you describe that process and whether you plan to do books on other such nonfiction topics?*

I met the illustrator Kazuko Stone at a library convention in Los Angeles. We happened to be signing books side by side. I realized from her accent that she was from

Japan, so I greeted her, just for fun, in Japanese. Once we finished signing, we exchanged business cards, and around a month later she wrote to me and asked how I would feel about translating the poems of Issa. Ever since she was a girl, she said, she'd wanted to illustrate his haiku. She sent me around 70 sample poems which I translated. I learned a lot about haiku by going to a local university library and reading the translations of R.H. Blythe. It was also helpful to be able to phone Kazuko and make sure I wasn't misinterpreting the poems.

A decision I had to make early on was whether to preserve the 17-beat meter from the Japanese haiku (5-7-5), or simply translate the poems focusing on their inherent meaning and charm. In the end, I opted for the latter approach; Japanese words tend to contain more syllables than English. A 17-syllable poem in Japanese can easily translate to 10 or 12 syllables in English. I didn't feel comfortable adding lots of words that Issa himself did not pen.

As for future nonfiction, my newest book is called *Give the Gift! 10 Fulfilling Ways to Raise a Lifetime Reader*.

That project grew out of my literacy workshops for grown-ups. It's a picture book for adults that show parents of all backgrounds—in all the U.S.'s glorious diversity—applying literacy customs with their kids in daily life.

Ten Oni Drummers stemmed from your experiences learning taiko drumming in Japan. Could you tell us a bit more about how this book developed?

This book was inspired by a) my experience as a taiko drummer, and b) having a kid who used to wake up frightened every night. Way back in the eighties, when I lived in Japan, I lived with and performed with a troupe called Nohso Daiko in Fukuoka Prefecture. It was an excellent experience

musically and culturally. I've kept a taiko in my home ever since. When my son was small, he was fascinated with the drum, and he had this habit of marching into my bedroom every night at around 2:00 AM and whispering, "Daddy. I'm scared!" Then one night, in a bleary-eyed stupor, I began telling him how not all oni were bad. I told him that the good ones used their drums and their ugly faces to scare away bad dreams. *Ten Oni Drummers* was the upshot of this happenstance. It introduces taiko drumming, oni, and Japanese numbers from one to ten.



I think writers should learn to think like publishers. Get out there, have fun, and SELL YOUR BOOKS AND STORIES!

Your books The Jazz Fly and Gobble, Quack, Moon and others have been published via your own company, Tortuga Press. What are the pros and cons of self-publishing and setting up your own company?

Do you have about an hour? : -) In short, I'd say the pros include having more control over your material and your career and, of course, earning multiples more than a royalty for the sale of each book. The cons entail diverting significant time from one's craft—especially for the first few years. I've had to come to grips with things like bookkeeping, sales, marketing, warehousing, packing, shipping, then eventually hiring workers. Now my company Tortuga Press is in its ninth year. I feel blessed to be able to rely on staff to handle the many tasks that would otherwise take up all my time. I don't recommend this route to many people, especially not the faint of heart. But for me the pros have outweighed the cons. I especially like being able to see a need, and publish a

book, without having to convince a far-away publisher of its merit. I do, however, have to convince myself of each book's merit. Now I just mentally write the rejection letters to myself!

Recently Tortuga Press has published other authors such as David Schwartz; are you planning to continue to acquire more writers and illustrators?

Tortuga Press is a small boutique-style publisher. We stay focused on a tight list of books. Our in-house projects keep me busy by and large so I'm not looking to take on loads of news authors. However, when I see an illustrator's style that catches my eye, of course, I take note and keep such talent in mind.

Two of your books have been published by Lee & Low Books, known for quality multicultural literature for children. Could you talk about your experiences working with them?

I learned a great deal from Lee & Low Books, first from their editors, then from their marketing staff. They're smart, responsive, personable and proactive, although two of my closest collaborators, Philip Lee and editor Liz Szabla, are no longer with the company.

Have you had much interaction with the illustrators of your children's books?

Yes, more perhaps than just about any writer I know. My first three books were illustrated by Leovigildo Martinez, a wonderful painter in Mexico. Leo, however, does not speak English, so from the start I was interpreting written instructions and conference calls between the illustrator in Mexico and our art director at William Morrow (now HarperCollins). I've worked extensively and very closely with the illustrators and designers of all of my trade books, often becoming friends with them in the process.

You have spoken about the importance of marketing. Can you offer any marketing tips for writers, both beginners and published? What are your favorite ways of marketing your books?

For openers, I think writers should learn to think like publishers. I would suggest reading *The Self-Publishing Manual* by Dan Poynter. I would also recommend John Kremmer's *1001 Ways to Market Your Book*. Granted, these books are intended for publishers of non-fiction adult titles. Still, many ideas can be modified and adopted by children's authors and illustrators. If nothing else, writers need to be proactive, enthusiastic, and helpful to their audience, whether we're writing, giving talks, or interviews

on the air. I think we actually sell more when we offer useful information. On my website, for instance, I post free Teacher Kits because teachers and librarians form a large part of my "base."

You do numerous school visits each year, many of which include musical performances. How does music tie in with your writing?

It may have something to do with the way I process sound and information. I'm a terribly slow reader; often I have to "hear" myself reading silently to fully absorb any given text. I just naturally focus on things like cadence and intonation. So my writing has to follow a certain beat. I demonstrate this rhythm and then some with my storytelling. I incorporate drumming into my talks to keep the audience awake. I, for one, was a dreamy kid, so I "perform" in a way that would have engaged even me!

Do you have any particular advice for English-language writers based in Japan?

I once wrote a novel set in Japan. It hasn't been published yet; maybe I'll release it some day. While writing about Japan, I often had to step back and explain what by then I knew instinctively. My biggest lesson I learned through the process was to not assume that my audience knew what I knew. Living overseas, it's easy to drift far from the mentality of our audience back home. As for marketing one's wares, I'd say be proactive. Study the arts of sales and service. Develop presentations that fill different needs and check in whenever possible with the sales and marketing staff where you're published. Collect names and addresses from specialty shops, catalog companies, and libraries that you think should carry your books. Forward the leads to the sales reps, and follow up in a pleasant way to confirm that they've made contact. If marketing makes you squeamish, try meditation and affirmation. Get out there, have fun, and SELL YOUR BOOKS AND STORIES!

Holly Thompson is the author of the novel Ash (Stone Bridge Press), set in Kyoto and Kagoshima, and the forthcoming picture book The Wakame Gatherers (Shen's Books). She is the Regional Advisor of SCBWI Tokyo and teaches poetry and fiction writing at Yokohama City University. ☺

News and Trends

by Naomi Kojima

2006 Children's Books in Japan

According to the *2007 Shuppan Shihyo*, published by Zenkoku Shuppan Kyokai Shuppan Kagaku Kenkyujo, the number of children's books published in Japan has been increasing for the past seven years. A total of 4,825 children's books were published in 2006 (a 1.5% increase over the previous year), and among those books, 2,296 were picture books (a 3.1% increase over the previous year).

Kyobunkan Narnia Bookstore in Tokyo is a children's bookstore known for carrying every children's book title published in Japan of that year. One third of the large store is devoted to a section called "Children's Books Published This Year." Store manager Tomoko Tsuchiya reports that in 2006 they carried 5,056 children's books in this section. The following is the breakdown of books Narnia Bookstore received in 2006: picture books 1,612 titles; fiction 1,414 titles; nonfiction 1,765 titles; kamishibai 32 new titles; folktales, biographies and poems 242 titles.

Narnia's definition of children's books ranges from baby books to books for high school students, which accounts for the difference between their total and the number of books listed in *2007 Shuppan Shihyo*. In addition, at Narnia, the following children's books are not included: picture books that make sounds (because they disturb other customers); TV program-related picture books (these books are published as frequently as magazines and it is difficult to stock a series in its entirety for one whole year); sticker picture books (these carry ISBN codes but are more like toys than books); picture books with pianos, clocks, etc. that are more toys than books; and picture books that are like drill books or workbooks. In addition, Narnia does not carry manga, magazines, or study aid books (*sankosho*).

Narnia sends out an online weekly update of events, as well as a list of all the books they received and carried each week. To subscribe, send an e-mail from this web page: www.kyobunkwan.co.jp/com.html Visit Narnia's website at www.kyobunkwan.co.jp/Narunia/index.html

Recent Story Picture Books

Sachiyo Hosoe, children's book reviewer, writes in her article, "*Hirogaru Ohanashi Ehon no Sekai*" (The Expanding World of Story Picture Books), in *Kono Ehon ga Suki*



(Heibonsha, 2007) that picture books these days can be divided into two categories: those where the story centers around a popular character, and those where the story plays an important role in the book. The former usually has little text, and one can easily figure out the story by looking at the illustrations. The latter are picture books with a significant

amount of text, and are called *ohanashi ehon*—story picture books.

The story picture books are often created from stories which were once published in collections of short stories, but are now taken individually and made into picture books. Hosoe says that publishers are publishing more story picture books these days, in response to the “Reading Books Aloud to Children Program,” an active and widely supported program in the elementary school curriculum. Illustrations can help children enjoy and pay attention when a teacher is reading a long story to a class.

According to Hosoe, the short stories of Kenji Miyazawa (1896-1933) have been the most popular story picture books over the years. Many publishers have made his short stories into picture books, and last year, Miki House launched a new series of Kenji Miyazawa’s picture books. The year 2006 also saw the publication of three story picture books with text by Naoko Awa (1943-1993): *Yukimado (The Snow Window)*, illustrated by Takashi Yamamoto (Kaiseisha, 2006); *Koe no Mori (Forest of Voices)*, illustrated by Saeko Hirokawa (Kaiseisha, 2006); and *Yamano Tantara Basan (Grandmother Tantara of the Mountains)*, illustrated by Iku Dekune (Shogakukan, 2006). [Editor’s note: See *Carp Tales Fall 2006* for an interview with Iku Dekune.] The texts for these picture books were all originally published as short stories in collections.

Below are comments by Kaiseisha editor Akiko Beppu, who published Awa’s picture books. Beppu, who also published a seven volume collection of Naoko Awa’s complete works in 2004, says that plans to publish Awa’s stories in picture book form were already in the works at the time that she was editing the collection.

“Picture books are a much more accessible form for younger children, and we wanted Awa’s stories to reach more children. We plan to publish more of her unpublished stories,

and stories she wrote for magazines, but which were never published as a book. Her stories are rich and colorful and full of lively images. Children will be able to enjoy her world even more with illustrations. Her short stories, which are 30 to 40 pages long, would usually be considered too long for a picture book. But we designed the books so that they would be visually pleasing and easy to read, by expanding them into 48 page books, and by arranging the text to read up and down. We made the picture books enjoyable for readers in the lower grades as well as students in junior high school.

“There was a time when children all over Japan read Awa’s stories, when her stories were in school text books. Now her stories are getting harder to find. We hope that by publishing Awa’s complete works and her picture books, children will once again have the opportunity to read her stories. Part of an editor’s job is to be on the lookout for new books and new talent, but it is also the editor’s responsibility to keep good stories alive. Publishers need to make this extra effort, so that stories will be remembered, and be passed on to the future generation.”

Hosoe adds that Swedish author Astrid Lindgren’s *Pippi in the South Seas* and her short story *Mirabelle* have recently been made into picture books, and have been translated into Japanese. Hosoe concludes that publishers worldwide are wishing to hand on classic short stories to children, and picture books are an appealing form for younger readers.

Translated and adapted from Sachiyō Hosoe’s article, “Hirogaru Ohanashi Ehon no Sekai” (“The Expanding World of Story Picture Books”) published in Kono Ehon ga Suki (Heibonsha, 2007).

Naomi Kojima is the author and illustrator of Singing Shijimi Clams (KanelMiller), and The Alphabet Picture Book (Kaiseisha). ↔



Whales © Yoko Yoshizawa

Lessons from Cynthia Kadohata: What Writers Can Learn from *Kira-Kira*

by Suzanna E. Henson

Cynthia Kadohata's *Kira-Kira* (2004) won the Newbery Award and a wide following of readers around the world. *Kira-Kira* is the story of love and friendship between two sisters; Lynn Takeshima shows her little sister, Katie, the glitter and beauty of everyday life in Iowa and Georgia during the 1950s. What is the magical formula behind this successful novel? Here are a few lessons a modern classic offers writers:

Children can read about difficult subjects, including the death of a sibling. Kadohata brings emotions to the page in a way that resonates with readers. Kadohata writes, "I was born in Iowa in 1951. I know a lot about when I was a little girl, because my sister used to keep a diary. Today I keep her diary in a drawer next to my bed" (p. 2). By providing poignant details (beginning with the diary that Katie keeps in a drawer as a remembrance of her sister), Kadohata takes the reader on a difficult journey that ends with Katie's discovery of her sister's spiritual self within the waves of the ocean. Kadohata is able to write about a difficult subject (the death of an older sister) with empathy and emotional truth, appealing to a wide audience of readers.

Compelling characters appeal to readers of all ages. As the younger sister to Lynn, Katie is a compelling character in her own right. She struggles in school, yet does well on achievement tests. As a Japanese-American, she struggles to fit in with her Caucasian classmates. She feels guilty about her sister's death, yet keeps Lynn's diary safely as a reminder later in life. She tells the story in the own words, connecting to young readers with the "I" voice. This connection is apparent from the first line in the novel, "My sister, Lynn, taught me my first word: kira-kira. I pronounced it ka-a-ahhh, but she knew what I meant. Kira-kira means 'glittering' in Japanese." From the first lines, Katie establishes the relationship with her sister that will frame the story.

Children like to read about characters like themselves. Although Katie was born in 1951 in Iowa, there are universal elements in her childhood that link her to today's children, who were born around 1995 and later. Katie worries about making friends when she looks different from other girls. She likes to spend time with Lynn, and wants to make

her parents proud. Like any girl, Katie is disappointed to sometimes receive Cs as grades, and she wants to be like her sister, who always receives As in school. Katie uses details, emotions and memories to bring her sister back to life in the pages of this story, making it a moving experience for readers. In some ways, Katie's depiction is like that of the typical second child in a house, who struggles to live up to her older, talented, and beautiful sister.

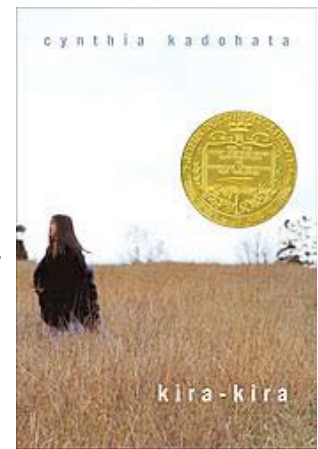
Cross-cultural stories sell. In today's market, publishers have become more attuned to the value of stories told from the perspective of narrators who are members of two cultures. Katie is born in Iowa shortly after World War II, just a few years after Japanese-Americans were sent to internment camps. She is born into a world that has not recovered from the trauma of this war. With poignant details, Kadohata reveals the difficulties of living between two worlds, never fully fitting into any place or culture. Through Katie's eyes, the readers develop an understanding of how children transcend cultures, and how childhood is complicated by the cross-cultural journey.

Lyrical language draws readers toward this novel. In many ways, Cynthia Kadohata is more of a poet than a writer. This is particularly evident at the end of the novel, when the family is finally driving to the ocean. Katie remembers:

Now and then I thought I heard Lynn's lively voice. The crickets sang, "Chirp! Chirp!" but I heard "Kira-kira!" The wind whistled "Whoosh! Whoosh!" and I heard "Kira-kira!" My sister taught me to look at the world as a place that glitters, as a place where the calls of crickets and the crows and the wind are everyday occurrences that also happen to be magic. (p. 243)

Kadohata's use of lyrical language makes this a spell-binding story, taking the narrative voice outside the realm of a limited first-person view and into that of a skilled storyteller. Kadohata blends poetry and prose, giving the book a sensual feel.

Details bring the imaginative journey to life in the



reader's mind. Like any effective writer, Kadohata brings the story to life with carefully chosen details. These details are particularly moving when Lynn passes away near the end of the novel. Kadohata describes Lynn as appearing peaceful, beautiful, yet slightly off. Lynn's mother holds a mirror up to her daughter's mouth in the hopes of seeing a foggy breath. But Lynn continues to lie with her mouth open slightly, and her eyes half-closed. Then, in an especially powerful moment, Katie asks:

"Who was with her?" I said.

My father's voice broke as he said, "Nobody." (p. 202)


With details, Kadohata establishes the moment of death. Yet the most critical fact is revealed in the brief conversation, when Katie discovers that her sister died alone.

Cyclical stories are well-crafted narrations. This award-winning novel begins with the line, "My sister, Lynn, taught me my first word: kira-kira." Kira-kira is a word that frames the story, defining Lynn's relationship with Katie. It is Lynn who demonstrates the beauty of the world to her little sister, and at the end of the novel, Katie is able to feel and experience the beauty of her sister's spirit. This is evident when Kadohata writes, "Here at the sea—especially

at the sea—I could hear my sister's voice in the waves: 'Kira-kira! Kira-kira!'" By starting and ending with the same word, kira-kira, the story appears more planned than if the ending were entirely different. The idea of linking a beginning and ending usually works well in children's books because it allows the writer to resolve the story and to tie the conclusion to the first page.

With lyrical language and emotion, Kadohata translates a sibling relationship into a wonderful memoir-style novel that unfolds before readers' eyes, creating an award-winning book that readers will enjoy for many years to come. Cynthia Kadohata's title, *Kira-Kira*, is symbolic of the elegance of this novel.

Kadohata, C. (2006). *Kira-Kira*. New York: Simon & Schuster.

Suzanna E. Henshon is the author of Mildew on the Wall (Royal Fireworks Press), Spiders on the Ceiling (Royal Fireworks Press), King Arthur's Academy (Prufrock Press), and Haunted House (Prufrock Press). She teaches writing full-time at Florida Gulf Coast University. 



Neighbours © Patrick Gannon <http://www.pgannon.com/>

The Sakura Medal

by Annie Donwerth Chikamatsu

Perhaps the Sakura Medal comes late in the season of children's book awards, but the burgeoning reading initiative is coming into its own. Since 2006, a majority of the international schools in Japan have participated in a reading initiative that culminates in the awarding of the medal to the authors of the students' favorite books. Two additional schools joined this past season, and there is room to grow. The medal is named for the sakura or cherry blossoms that bloom in early spring here in Japan. Sakura flowers are associated with new beginnings.

The program was established to encourage students to read books of literary merit by authors of diverse backgrounds and to provide students the opportunity to honor those authors. Throughout the school year, there is a flurry of book activity. Before and as students read and participate in the annual program, their librarians are reading and choosing books for the following year's program. Librarians and media specialists of participating schools recommend and select books published within two years prior to the award. There are five categories: picture books, upper elementary level chapter books, middle school books, high school books, and Japanese language high school books. A category for Japanese picture books will be added in 2008. Japanese language teachers make the recommendations for the Japanese books. Book recommendations are posted and discussed on the International School Librarians of Japan listserv. Librarians and Japanese language teachers then meet to discuss the books in order to finalize a list in May.

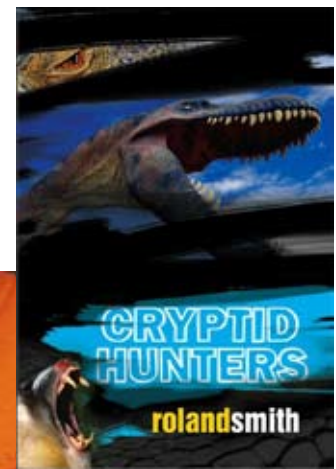
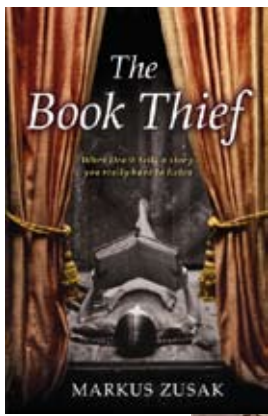
The Sakura Medal reading program begins for the students in October when the official list of nominated books is announced. Students earn one vote for every five nominated books they read. Reading progress is recorded on an official Sakura Medal Spreadsheet. Each school has its own procedure for its students to keep track of their own reading lists. For example, as elementary school students at the American School in Japan (ASIJ) check out the Sakura Medal nominees, they receive a Sakura Medal bookmark. After reading the book,



they have the bookmark signed by a teacher or parent and then stamped by the librarian. The bookmark is then added to their pocket on a wall chart in the ASIJ elementary school library. At St. Mary's International School (SMIS), students fill out a Sakura Medal Feedback Form that requires the students to tell why they liked the book. The form is signed and kept on file by the librarian.

Other reading incentives and activities coincide with the Sakura Medal program. The program's scope is wider than the list, so students are encouraged to choose other books not on the list to read as well. Some schools have their own picture book incentive and award but participate in the other Sakura Medal categories. Activities held at participating schools this year included optional Sakura Medal book discussion lunches, a library sleepover, art contests, a contest to find the most circulated high school book at ASIJ, raffles or incentives for winning a Sakura Medal book, and Sakura Medal Voting Day pizza parties.

Voting for the medal is held in April, the season when sakura trees are blooming. Votes from all the schools are tallied. The authors whose books receive the most votes are awarded a medal designed by Miki Ishii, elementary school art teacher at ASIJ. The authors will receive an original piece of artwork



that is based on a chosen theme for each award category and is created by students from some of the participating schools. Their schools select the artwork which is then voted on anonymously on the listserv of librarians. A high quality photo of the winning piece is placed in a diploma cover along with a certificate. The medal and the diploma cover will be sent to the winning authors.

This is the second year the Sakura Medal has been awarded. Besides being one of few awards based on students' decisions, it is, as Rose Hoger, SCBWI member and elementary teacher and librarian at SMIS, points out, "fantastic as it introduces young readers to authors and illustrators from all over the world, as well as to a range of different writing styles. The program also provides readers with opportunities to discuss their ideas and feelings about different books with peers." With the guidance of the dedicated librarians and teachers of the participating international schools in Japan, the Sakura Medal reading initiative and its participants will continue to grow and thrive on good books. For information about the Sakura Medal or the submission of books for the selection process, contact Wouter Laleman wleaman@asij.ac.jp.

2007 Sakura Medal Awards

Picture Book	<i>Doug the Garbage Dump Bear</i> , Matt Dray (Kane/Miller)
Chapter Book	<i>Cryptid Hunters</i> , Roland Smith (Hyperion)
Middle School Book	<i>The Recruit</i> , Robert Muchamore (Simon Pulse)
High School Book	<i>The Book Thief</i> , Markus Zusak (Knopf Books for Young Readers)
High School Japanese Book	<i>Saga No Gabai Baachan</i> , Youshichi Shimada (Tokuma Shoten)

2006 Sakura Medal Awards

Picture Book	<i>Mystery at the Club Sandwich</i> , Doug Cushman (Clarion)
Chapter Book	<i>Dragon Rider</i> , Cornelia Funke (The Chicken House/Scholastic)
MS/HS Book	<i>Ark Angel</i> , Anthony Horowitz (Walker Books, Ltd.)
MS/HS Japanese Book	<i>Koufuku na Shokutaku</i> , Maiko Seo (Kodansha)

Annie Donwerth Chikamatsu holds a master's degree in Applied Linguistics and reading instruction. After years of teaching reading and writing, she now reads, writes, gardens, and maintains a kids' blog, Here and There Japan (www.hereandtherejapan.blogspot.com). She has written for U.S. children's magazines and educational publications in Japan and the U.K. ⇄

Featured Bookstore: Random Walk Osaka Shinsaibashi

by Suzanne Kamata

Random Walk Book Store is tucked down a side street in Osaka's Amerika Mura. After stepping out of the Shinsaibashi Station, walk straight to the Apple Store and take a right. Turn right again just after McDonalds and there you are. With its bright red façade, and the array of bargain-priced children's books out front, the store is difficult to miss.

The first floor is devoted to art books and magazines for adults in English. Upstairs, you'll find a selection of around 2,000 picture books for children, mostly in English, with a few volumes in other languages such as French and Japanese. I was pleased to see books by independent publishers such as Lee & Low and Kumagai Books on sale in addition to the latest Harry Potter. Happily, *The 108th Sheep* by SCBWI Tokyo member Ayano Imai was prominently displayed. Besides picture books, Random Walk stocks a fair number of easy readers, manga, middle-grade and young adult novels. If you don't find what you're looking for on the shelves, pick up one of the publisher's catalogs on display and the staff will gladly order for you.

The bright red decor and wide aisles make for pleasant browsing. Patrons can take a break at the tables and chairs next to the window. Pictures of famous writers are plastered all over the walls, however, the clerk informed me that the images are from author appearances at Cody's bookstore in San Francisco, not

the Osaka shop. Both Cody's and the Random Walk chain are owned by Yohan, Japan's largest distributor of English language books.

Other Random Walk stores can be found in Kyoto, Kobe's Motomachi and Tokyo's Akasaka. (Random Walk Roppongi Striped House Bookstore in Tokyo closed its doors for good on April 30.) While the Osaka branch boasts the largest assortment of children's books, all branches have a wide and varied selection of picture books. The chain has a website as well, in Japanese. Kobe's site will feature interviews with authors whose books are sold in the store. The first interview, with adult author Jennifer Vandever, appears this month. The site promises more interviews by Random Walk staff members in the future and proclaims, "We are always on the lookout for talented new authors." Considering the amount of shelf space committed to picture books, it's safe to assume that Tulsa would be happy to interview writers and illustrators of children's books.

Other brief articles posted on the website highlight new French picture books, the recently launched



young adult series S.A.S.S.: Students Across the Seven Seas (which includes member Linda Gerber's *Now and Zen*) and tips on using English books in teaching ESL.

Random Walk Osaka Shinsaibashi

<http://bookshop.co.jp>

1-5-17 Nishi Shinsaibashi, Chuo-ku
Osaka 542-0086

Tel: 06-6251-8662

Fax: 06-6251-8667

Hours: 11:00-20:00

(open year-round)

3-minute walk from Shinsaibashi
Station (Subway Midotsuji/Nagahori
Tsurumi Ryokuchi), Exit 7

Suzanne Kamata lives and writes in Tokushima. Her stories for children have appeared most recently in Ladybug and Skipping Stones. ☺

Event Wrap-Ups by Holly Thompson

Kamishibai Performance and Illustration Workshop with Satoshi Kitamura

January 12, 2007



Satoshi Kitamura's kamishibai performance (top) and his illustration workshop

London based illustrator Satoshi Kitamura presented a kamishibai (storytelling cards) performance of his work then led participants in projects like those he does on school visits. Kitamura's entertaining kamishibai made inventive use of three-dimensional pockets and pop-ups and were presented in a stage he'd crafted himself. Following the reading of a story about a lion seeking a new hairstyle, he had participants design a hairstyle using paper with the face area torn out; he noted that people tend to draw hairstyles that in fact really suit them (see the photo and judge for yourself!). Kitamura shared original artwork and rough sketches for his various books, and discussed the decisions that resulted in subsequent changes to the final art. Illustrations from a book about a boy who time travels into the Stone Age, which Kitamura is undertaking

with supervision from an Oxford archeologist, were also shown. As many fans know, Kitamura has long been fascinated with envelopes and the design opportunities they present; he and illustrator David McKee now regularly decorate and exchange envelopes through the post and are currently sending a serial story back and forth. He urged participants to try illustrating their own envelopes. In the Q&A period, Kitamura explained that when working on a new story, he likes to be sure his ideas are in the later stages of development before showing to his publisher: "Ideas can get misinterpreted if they are shown too early."

Kitamura's debut picture book *Angry Arthur* (written by Hiawyn Oram) won the 1982 Mother Goose Award, while *UFO Diary* was short listed for the Smartie's Prize in 1989. He's published many best selling picture books released across the globe.

Meet the Author Lunch with Matthew Gollub

January 21, 2007



Matthew Gollub, center front, with SCBWI Tokyo members

In Japan for Tokyo area international school visits, author Matthew Gollub joined SCBWI Tokyo members for lunch at Fujimama's restaurant in Tokyo. Wouter Laleman, elementary school librarian at the American School in Japan, also joined the lively conversation. Topics included writing picture books, self-publishing, collaboration with illustrators, education issues, residencies for writers and more. See the interview with Gollub on p. 4.

Illustration Workshop:

Storyboarding with Yangsook Choi

March 3, 2007

Yangsook Choi began the event with an account of her career following her move to New York from South Korea

and describing how she first broke into publishing. A question and answer session provided a brief interlude, then Choi gave a detailed talk on the processes involved in storyboarding, and taking illustrations from first sketches to finished art. She reminded participants, who ranged from newcomers to professionals, to pay careful attention to character placement, composition, mood, perspective and viewpoint. Attendees were next asked to storyboard their own story ideas. After working for a time at rough sketches, the array of storyboards was set out on a table for review, and each storyboard was critiqued by the group and Choi. Time ran out, but she generously continued the critiques in the lobby. It is hoped that some picture book ideas were kick-started on the road toward publication through this event. Lunch followed with a dozen illustrators enjoying the chance to network and talk craft and marketing.

Choi has written and illustrated numerous award-winning books and in 1997 was named one of the most prominent children's book artists by Publishers Weekly. Visit www.yangsookchoi.com for more information.



Yangsook Choi



Donna Jo Napoli

Voice and Factual Foundations, gave tips on how to create a distinct voice through dialogue, how to establish voice for characters in futuristic or historic works, and the effective use of dialogue tags. She also covered point

of view and explained the reasons behind her decisions about the points of view selected for her books. In Session 2, Using Research in Writing Fiction, Napoli delved into the need for careful research of facts to serve as the backbone of a story. She warned, however, that facts should not be confused with truth. At the end of this session, she led a Writers' Circle in which participants used actual events to create a scene of fiction. After a dinner break, participants returned for Session 3, One Writer's Path and the Nuts and Bolts of Publishing. Napoli described her background from childhood through college to a low period when she began writing letters as a way to deal with personal grief. The letters showed her the power of writing and led her to try writing for children. The process took fourteen years and many rejection letters before she published her first story. She emphasized the need to read books *recently* published in the genre in which you are writing and to frequently get feedback on your stories from children—who are NOT your own.

Donna Jo Napoli has published over 15 young adult books, over 30 elementary and middle grade readers and 8 picture books. Her novels range from fantasy to historical fiction and have been translated into many languages including Japanese. Visit www.donnajonapoli.com for more information.



Storyboard Critiques with Yangsook Choi

Writing Workshops with Author Donna Jo Napoli
Saturday, March 10, 2007

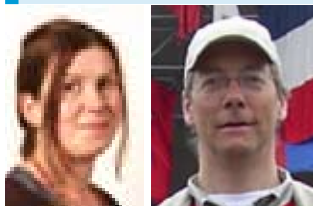
During a multi-stop Asian tour, author Donna Jo Napoli conducted a full day of workshops for SCBWI Tokyo. In each session Napoli focused on several different aspects of craft and read from her own works. The first, Character,



Donna Jo Napoli with workshop participants

Children's Illustration in Europe Double Feature

Sunday, April 8, 2007



Desdemona
McCannon

Anders Suneson

This double feature event began with a presentation by Desdemona McCannon on the Illustration for Children Degree Courses at the North Wales School of Art and Design, followed by Anders

Suneson on Children's Books in Sweden.

McCannon introduced the BA and MA illustration courses at NWSAD which attract an international student body. Having been involved in the program since its inception, she gave an in-depth talk about the components of the courses. She described and showed examples of assignments on character design, creating fantastical characters, and storytelling and narrative. Students in the courses submit to competitions such as the Macmillan Prize for Children's Book Illustration, and McCannon showed samples of winning works. See www.newi.ac.uk/nwsad/ for information on NWSAD. McCannon, a professional illustrator who at one time lived in Japan and worked on designing characters for advertising, then showed samples of her recent endeavors to utilize characters with school children in the U.K. In particular, she described a project on characters depicting scientific elements and the children's storytelling and animation projects that resulted.



Pija Lindenbaum picture book

Next Anders Suneson briefly introduced the culture and landscape of Sweden in an illustrated presentation, then highlighted the works of Swedish author and illustrator greats including Elsa Beskow, Astrid Lindgren, Ingrid Vang Nyman, Jenny Nystrom, Ulf Lofgren, Stig Lindberg, Lennart Hellsing, Sven Nordquist, Anna

Bentsson, Pija Lindenbaum and more. After this instructive historical tour of Swedish children's literature, Suneson described his own influences and shared various picture book and animation projects. He explained that animators can use fewer words and that for children's book illustrators there is much to be learned from animators. Suneson also gave an overview of children's book publishing in Sweden today, sharing statistics and explaining the effect of the decrease of government support for libraries, the influence of Japanese manga in Sweden and the decline in reading habits in the younger generation. Suneson's career

as an illustrator, animator and graphic designer spans nearly three decades, working with clients across Europe. A board member of Svenska Tecknare (Swedish Association of Illustrators and Graphic Designers), Suneson is also honorary member of the New York Society of Illustrators, Chairman of the Nordic Collaboration, Swedish representative of the European Illustrator's Forum, and former Vice Chairman of ICOGRADA. Most recently he has been involved in the new animation collective Antiloopfilm (www.antiloopfilm.se). Learn more about Anders Suneson at www.tecknadebilder.com

Illustrating and Writing for Children Double Feature

Saturday, May 12, 2007



Illustrator Bob Marstall discusses *Dragon in the Sky*

This event featured Bob Marstall on Illustrating from Nature followed by a presentation about Ooki-na Pocket Children's Magazine with Nobuo Furukawa (Editor-in-Chief) and Keiko Kurozumi (Editor).

Massachusetts illustrator Bob Marstall presented slides of his museum-like studio of artifacts, the surrounding landscape, and his art works and shared the multi-step process from observation of nature to picture book illustration. A landscape artist at heart, Marstall treats all illustration work as landscape painting even when focusing on the minute contours of something as small as the back of a dragonfly. Marstall shared his methods from field work to rough sketches to computer scans to print outs on watercolor paper to final art. Marstall is the illustrator of the award-winning books *An Extraordinary Life: the Story of a Monarch Butterfly*, *A Dragon in the Sky: the Story of a Green Darner Dragonfly* and other collaborations with author Laurence Pringle. Visit www.marstallstudio.com to learn more.

Ooki-na Pocket (Big Pocket) is a regular monthly children's magazine released by Fukuinkan Shoten, one of Japan's oldest and most established children's book publishers. Editor Kurozumi gave an overview of the nine different children's magazines and the picture books published by Fukuinkan Shoten. *Ooki-na Pocket*



Editor-in-Chief Nobuo Furukawa and Editor Keiko Kurozumi with copies of *Ooki-na Pocket Magazine*

is a monthly magazine of fiction and science for children in the lower elementary grades to read on their own. Editor-in-Chief Furukawa explained that the majority of magazines for this age group in Japan are either educational magazines or manga, but *Ooki-na Pocket* aims to give children an enjoyable, high quality magazine of fiction and nonfiction. The 56-page magazine features three main sections: a nonfiction feature; a fiction story; and a Pocket Hiroba section of games, manga, serialized stories and letters. *Ooki-na Pocket* is printed on special matte, cream colored paper (as opposed to glossy white paper regularly used in magazines) to give the magazine a warm, nostalgic feel. Within the magazine the nonfiction and fiction stories are treated like picture books with their own title and end pages. Kurozumi and Furukawa hope that children will experience this picture book world, enjoy it, and feel enriched when they return to the real world and their own reality. Submission policies and fee systems for writers and illustrators were briefly discussed. Visit www.fukuinkan.co.jp/magazine.php to learn more about *Ooki-na Pocket*.

Gallery Talk at the Chihiro Art Museum

Saturday, June 2, 2007

Michiko Matsukata, curator of *Chihiro and the Picturebook Artists of Asia*, gave a gallery talk on the exhibition at the Chihiro Art Museum, site of illustrator Chihiro Iwasaki's home and studio from 1952–1974. Matsukata led participants through three galleries of original picture book art: the first gallery featured works by Chihiro Iwasaki; the second by

major Japanese picture book artists including, among others, Suekichi Akaba, Shigeo Nishimura and Ryoji Arai; and the third by various Asian picture book artists. As the Tokyo branch of the Chihiro Art Museum usually displays only works by Iwasaki, this was a rare combination of exhibits including works from the international collections of the Nagano branch. Additionally, now that the Nagano branch has been actively acquiring more Asian works, this was the first time for the museums to hold an exhibit focusing solely on picture book art from Asia. Illustrations by artists from Korea, Iran and Mongolia were stunning, particularly works by the 14th Noma Concours Grand Prize winner Balormaa Baasansuren (Mongolia). Visit www.chihiro.jp for further information on the Tokyo and Nagano museums. The Nagano branch in Azumino holds one of the largest collections of picture book illustrations in the world.



Michiko Matsukata and Yuko Nishio of the Chihiro Art Museums



Balormaa Baasansuren's *Boku no Uchi wa Ger* (My Home is a Ger)

Holly Thompson is the author of the novel Ash (Stone Bridge Press), set in Kyoto and Kagoshima, and the forthcoming picture book The Wakame Gatherers (Shen's Books). She is Regional Advisor of SCBWI Tokyo and teaches poetry and fiction writing at Yokohama City University. ☺

SCBWI Tokyo Member News

Linda Gerber recently contracted to contribute to a *His Dark Materials* anthology with BenBella Books that Borders is putting out to coincide with the release of the *Golden Compass* movie. Scott Westerfield of *Pretties*, *Uglies* and *Specials* fame will be the editor.

Ayano Imai's new picture book *Chester* is due out from Minedition Publishing, Hong Kong, in September.

Suzanne Kamata's story "Throwing Beans" appeared in the February issue of *Ladybug*. Her story "Baseball, Dad and Me" was published in the March-April issue of *Skipping Stones* and another story "Woman, Blossoming" will appear in the July issue of *Cicada*. Her article on expat woman writers, featuring SCBWI Tokyo members Holly Thompson and Patty Willis, will appear in the June issue of *Being A Broad*.

Naomi Kojima's picture book *Singing Shijimi Clams* was selected as one of the 108 titles in *One More Story* (www.onemorestory.com) an online library of the best of children's classic and contemporary literature.

Takashi Oda illustrated 16 spreads and the cover of the *Junior Gakken Picture Book: Dinosaur* published in March. He also is contracted for a June release of *Apatosaurus, Life of the Thunder Dragon* (tentative title), a picture book he has written and

illustrated on the life cycle of the Apatosaurus.

John Shelley's recent publications include *The Magic Train*, an English language teaching picture-book (Aeon); an illustrated version of the Brothers Grimm Story "The Cobbler and the Elves" in *Ooki-na Pocket* magazine (Fukuinkan Shoten); the 40-page picture book *The Boat in the Tree*, written by Tim Wynne-Jones (Front Street Inc.); and the Japanese edition of Volume Four of Jenny Nimmo's *Charlie Bone series*, *Umi ni Kirameku Kagami no Shiro (The Castle of Mirrors, Tokuma Shoten)*.

Kiyo Tanaka illustrated *Mitsuketayo Sawattayo Niwa no Mushi (The Creatures in My Garden)* with text by Tamami Sawaguchi, published as the April *Kagaku no Tomo* magazine (Fukuinkan Shoten). Also published in April was the picture book *Okasan to Sakura no Ki (Mama and the Cherry Tree)* with text by Warashi Shiba (Hikumano Shuppan).

Holly Thompson signed a contract with Shen's Books for her picture book *The Wakame Gatherers* to be illustrated by SCBWI Tokyo member Kazumi Wilds and published in 2008.

Kazumi Wilds has been busy with the illustrations for *The Wakame Gatherers*, by SCBWI Tokyo member Holly Thompson, scheduled for publication in 2008.

Bulletin Board

The 14th Tokyo International Book Fair will be held at Tokyo Big Sight from July 5 to 8, 2007. The book fair showcases 770 exhibitors from 30 countries. See www.bookfair.jp/english/index.phtml for more information.

The International Research Society for Children's Literature (IRSCL) will hold its 18th Biennial Congress in Kyoto, August 25 to 29, 2007. The theme is Power and Children's Literature: Past, Present and Future. Visit www.irscl.info/index.htm for a program of events and registration information.

The First Annual Japan Writers Conference will be held October 13 and 14 at Ochanomizu University, Tokyo. The conference will feature 30 sessions with 27 presenters on writing poetry, fiction, and non-fiction; teaching writing; translation; getting published; networking with writers; and more. The conference is free and open to the public. No pre-registration is required. Visit www.viversimples.ezhoster.com/writerconference.html for more information.

The International Library of Children's Literature in Ueno, Tokyo, is currently showing the exhibition *Sora wo Miagetara (Look Up to the Sky—Children's Books on the Sun, Moon and Stars)* through September 9. *Winning Works of the 15th Noma Concours for Picture Book Illustrations* will be exhibited from September 22 through January 13, 2008. Visit www.kodomo.go.jp/english/index.html for more information.



Apatosaurus © Takashi Oda, from *Kaminari Ryu no Kurashi (Life of the Thunder Dragon, Poplar-sha)*

The Chihiro Art Museum Tokyo currently features the exhibit *Chihiro and Picture Book Artists of Asia* through July 1. Visit www.chihiro.jp for information about the Chihiro Art Museum Tokyo, as well as the Chihiro Art Museum Asumino in Nagano Prefecture.

Itabashi Art Museum will showcase the Bologna Illustrators Exhibition from the 2007 Bologna Children's Bookfair July 14 through August 19. Visit <http://www.city.itabashi.tokyo.jp/art/index-e.html> for details.

Otani Memorial Art Museum in Nishinomiya City will also show the 2007 Bologna Illustrators Exhibition works from August 25 through September 30. See <http://www9.ocn.ne.jp/~otanimus/> for details.

Daimaru Museums nationwide are currently hosting an exhibition of *Le Petit Prince* by Antoine de Saint-Exupery. The exhibition features original sketches by the author and various copies in publication in more than 100 countries. Dates remaining for this exhibition include July 18 to 30 in Kobe and August 8 to 20 in Sapporo. Refer to the schedule for each venue at <http://www.daimaru.co.jp/museum/index.html> for details.

Merry Go Round Children's Bookstore in Mie Prefecture is celebrating their 31st anniversary with a weekend of events. On July 7, at the Yokkaichi Bunka Kaikan, guest speakers include poet and picture book writer Shuntaro Tanikawa, composer Kensaku Tanikawa, children's author Yoshitomo Imae, artist Daihachi Ohta, and picture book writer Hiroshi Abe. July 8 at the bookstore, features shop owner Yoshiaki Masuda on author

Haitani Kenjiro and author Yoshitomo Imae on picture book writer Shinta Cho. Visit www.merry-go-round.co.jp/ for more information.

The Karuizawa Museum of Picture Books is currently exhibiting original illustrations from picture books from Central Europe, *The Imaginary World of Art for Picture Books* featuring works by Dusan Kallay, Janosch (Horst Eckert), and Jozef Wilkon among others through July 2. Visit <http://www.museen.org/ehon/index2.html> for more information.

Buffet Museum in Shizuoka Prefecture presents an interactive display of the works of Dick Bruna, creator of the Miffy series, entitled *Learning to Enjoy Modern Art with Dick Bruna* through July 17. Events include an exhibition of Bruna's work, gallery talks and an opportunity to create your own picture book. Visit www.buffet-museum.jp/003_kikaku/miffy.html for more information.

The Fukushima Children's Book Association welcomes submissions by author/illustrators for their second *Fukushima Picture Book Prize (Fukushima Ehon-sho)*. Authors, professional or amateur, should be resident of, or have some kinship with Fukushima. Submissions must be previously unpublished, should have a feeling of "Hometown Fukushima" and be suitable for reading aloud to an audience. Submissions must arrive between May 1 and September 1. Visit www.f-ehon.com for more information.

Mori no Ouchi in Azumino City, Nagano Prefecture, will feature an exhibition of SCBWI Tokyo member Naomi Kojima's work in *Illustrations from "The*

Christmas Songbook I & II" November 2 to December 25. Visit www.morinoouchi.com for more information.

The Society of Writers, Editors and Translators (SWET) features monthly guest speaker events in Tokyo; there is also a Kansai branch. Visit www.swet.jp for details. Also, SWET is offering Japan Style Sheet (Stone Bridge Press), a slim "Japanese Chicago Manual" packed with advice for handling romanized Japanese in English text, for ¥1,700 (postage included). To order, write to SWET at info@swet.jp and mention this notice in Carp Tales.

RBR New Center for Creative Arts, now in a new location, offers creative art workshops. For more information and a new map see www.rbr-art.com/en or stop by RBR, 1-23 Moto-Azabu 3-Chome, Minato Ku, Tokyo.

The Japanese Board on Books for Young People (JBBY) holds events and exhibits. Visit www.jbby.org for details in Japanese.

Visit www.scbwi.jp for details on these and other SCBWI Tokyo events. [↔](#)



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■ ABOUT SCBWI TOKYO

SCBWI Tokyo, the Tokyo regional chapter of The Society of Children's Book Writers and Illustrators, offers support, information and community to illustrators and writers of children's and young adult literature in Japan. *Holly Thompson* is Regional Advisor and *John Shelley* is Assistant Regional Advisor and Illustrator Coordinator. The SCBWI Tokyo Advisory Committee consists of *Naomi Kojima, Keiko Okamoto, Mariko Nagai, Hiromi Otani, Sue Conolly, Kiyo Tanaka, Suzanne Kamata,* and *Annie Donwerth Chikamatsu.*

■ WEBSITE

The SCBWI website www.scbwi.jp features information about SCBWI Tokyo, an online gallery, a speaker directory, a member books section, FAQs, a volunteer page, listserv information, useful links for writers and illustrators, announcements of upcoming SCBWI Tokyo events, and this newsletter. Bookmark the site and come back again and again!

■ VOLUNTEERS

SCBWI Tokyo is run by volunteers and always needs your help! Volunteers make SCBWI Tokyo an important and vibrant chapter of SCBWI. Volunteers can help in many ways: with their time at actual events, by helping to plan events, by assisting with translation, and by writing articles or conducting interviews for the SCBWI Tokyo Newsletter Carp Tales. For further information on volunteering contact info@scbwi.jp.

■ SCBWI TOKYO LISTSERV

SCBWI Tokyo maintains an English-language Listserv (e-mail group). Participants are able to join a network that links members and supporters of SCBWI across Japan in an active online community. Members of the listserv receive up to date information on SCBWI Tokyo and announcements of events as well as share news relating to writing, illustrating and publishing for children. Everyone is welcome to post comments and questions of interest to the SCBWI Tokyo community.

Membership in the listserv is open to both members and non-members of SCBWI. For details e-mail info@scbwi.jp.

■ SCBWI TOKYO ONLINE CRITIQUE GROUP

SCBWI Tokyo writer members are welcome to join the SCBWI Tokyo Online Critique Group. Critique groups provide support, encouragement, motivation and marketing suggestions. The SCBWI Tokyo Online Critique Group is for SCBWI Tokyo members who are serious writers and writer/illustrators working on children's or young adult literature who would like to share their work with other writers for constructive feedback online. At this time all manuscripts must be posted in English, however a Japanese language critique group may open soon. SCBWI Tokyo members interested in joining should contact info@scbwi.jp.

■ MEMBERSHIP

Membership in SCBWI Tokyo is included in general SCBWI membership. To join SCBWI,

visit the main SCBWI website at www.scbwi.org and click on About SCBWI. Payment can be made online, by post with a U.S. bank-drawn check or by post with an International Postal Money Order. Benefits of SCBWI membership include eligibility for grants, free posting of illustrations and publicity of published books on the SCBWI Tokyo website (www.scbwi.jp), discounted admission to all SCBWI events and conferences and more. [↔](#)

www.scbwi.jp
info@scbwi.jp

