The SCBWI Tokyo Newsletter Spring/Summer 2010

Carp Tales is the bi-annual newsletter of the Tokyo chapter of the Society of Children’s Book Writers and Illustrators (SCBWI). The newsletter includes SCBWI Tokyo chapter and member news, upcoming events, a bulletin board of announcements related to writing and illustrating for children in Japan, reports of past events, information on industry trends, interviews with authors and illustrators, and other articles related to children’s literature. To submit inquiries or learn how to contribute to Carp Tales, 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. For more information about SCBWI Tokyo, see www.scbwi.jp.

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From the Editors

From cut-paper art to children’s book translation, the first half of 2010 included a broad range of events for SCBWI Tokyo. Patrick Gannon led the first workshop of the year in cut-paper illustration. February was consumed by planning and preparations for the March Bologna Children’s Book Fair, where Yoko Yoshizawa, our Assistant Regional Advisor and Illustrator Coordinator, represented SCBWI Tokyo. April brought a visit from author Jane Kurtz who gave a vivid presentation on the importance of using details in writing. May brought a long-awaited visit from Simon & Schuster art director Laurent Linn, for a full day devoted to children’s book illustration, including a morning master class for illustrators.

In June we held the inaugural SCBWI Tokyo Translation Day, the culmination of many months of preparation by the coordinators of the chapter’s translation group. Speakers included translators Arthur Binard and Cathy Hirano; Cheryl Klein, Senior Editor, Arthur A. Levine Books (Scholastic Inc.), appearing via Skype; Akiko Beppu, Editorial Director, Kaisei-sha; Rei Uemura, Editor-in-Chief of Children’s Books, Tokuma Shoten; and Yurika Yoshida, President and CEO of Japan Foreign-Rights Centre.

SCBWI Tokyo volunteers are always hard at work organizing more upcoming events, so remember to check www.scbwi.jp for updates. Meanwhile, we wish everyone a creative and productive summer.

Holly Thompson, Carp Tales Editor, SCBWI Tokyo Regional Advisor
Avery Udagawa, Carp Tales Assistant Editor
Annie Donwerth Chikamatsu, Carp Tales Assistant Editor

About the Newsletter Designer

Miki Bromhead is an aspiring fiction writer and cupcake enthusiast. She is currently accepting requests for graphic, web, or wordpress design. Check out her blog for fictional and non-fictional pieces, as well as contact information: www.mikibrom.com/blog

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Cut to the Chase with Patrick Gannon: Discovering and Making Cut Paper Art and Illustration

January 29, 2010
SCBWI Tokyo published illustrator member Patrick Gannon provided a brief history of cut paper art across the globe starting in China, with motifs of the twelve zodiac animals and good luck symbols. He also showed slides of examples including spectacular works from artists Matisse and Lotte Reiniger of Europe, Jen Stark and Sally Vittsky of the United States, Tim Budden of Taiwan, and several artists of Japan including the father of Japanese paper cutting, Takehiro Jiro, and SCBWI Tokyo member Teri Suzanne. Gannon also mentioned cut paper art called papel picado, a craft in Mexico used especially for the Day of the Dead.

Next Gannon showed samples of his own spectacular art. Initially an artist in pen and ink and charcoal, he then started building pieces of art with paper and acrylic and oils. He now works exclusively with paper. He discussed his choices in paper and the utensils he uses. Attendees were able to create their own cut paper pieces. Although the process was not as easy as it looked, some participants finished intricate works of art. Everyone enjoyed this fun interactive workshop, and all were enthusiastic about creating their own works of art with paper and a cutter.

Details, Details: The Snap, Crackle, and Pop of Good Writing with author Jane Kurtz

April 2, 2010
Author Jane Kurtz was in Japan visiting international schools and spent an evening with SCBWI Tokyo members and friends, telling about her childhood in Ethiopia and the life experiences that led her to a writing career. The focus of the presentation was on finding details and using the five senses to draw the reader into a story experience. Kurtz stressed that writers should never give the reader what the reader already knows or expects. Through slide after slide, she gave numerous visual examples of the art of showing in fresh new ways.

Kurtz elaborated on the three basic ways for discovering details—memory, observation and research. She discussed the need to recognize a critical plot point in a story where a writer should slow down and actually “explode” the moment, maximizing with more detail. She also urged writers to keep idea books for scribbling ideas in rough form and to remember that the creative process is usually a big mess. Kurtz reminded participants of the need for perseverance, explaining that she sent manuscripts out for ten years before she was published. Above all she urged writers to read, read, read, emphasizing that reading is the best way to learn to be a writer.

The Big Picture: Exploring the Art and Business of Children’s Book Illustration with Laurent Linn, Art Director, Simon & Schuster Books for Young Readers

May 30, 2010
After several years of planning, SCBWI Tokyo had the honor of featuring Laurent Linn in a full-day event devoted to children’s book illustration. The morning session was a three-hour master class, for which illustrators had completed an assignment in advance. The assignment was to create one new, full-color illustration for a children’s story showing a key emotional moment in a two-page spread. Throughout the morning Linn reviewed each piece and offered comments on each submission both on its own, as a work of art, and as part of a story within a picture book. He stressed again and again that picture book illustrations must reveal storytelling. He showed participants how critical it is for the reader to feel an emotional connection and to be able to guage the emotions of characters through posture, pose, expressions, light, shadow, color palette and composition. He demonstrated how side characters can be used to reveal the emotions of the main characters. Linn said that he was impressed by the high quality of the illustrations from SCBWI Tokyo, and he urged all illustrators to make sure they have websites and to
send postcards of new artwork to U.S. editors and art directors at least four times a year.

In the first afternoon session Linn explained the role of an art director at a major U.S. publishing house by sharing a behind-the-scenes PowerPoint look at the process of planning and designing books at Simon & Schuster—first elaborating on the collaborative process for the recently published Christian, the Hugging Lion and other picture books. He also showed the process for designing novels, from selection of typeface and the search for appropriate cover photographs to the composing of final designs. Through multiple and sometimes hilarious examples of redos and requests for changes, he demonstrated that designers, illustrators, editors and authors are all part of a collaborative team, and that illustrators and designers must always keep this in mind and be open to trying new approaches.

In the second afternoon session, “Art for Books Not Frames,” Linn showed examples of great art that does not make great picture book illustration, and contrasted these visual examples with examples of great storytelling illustrations. The day was capped with a fun and casual dinner in Azabu-Juban. SCBWI Tokyo is especially grateful to librarian John Kolosowski for use of the Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBWI Tokyo is especially grateful to Yashiro Media Center for this event; Nishimachi International School and SCBW

SCBWI Tokyo Translation Day 2010: Bringing Japanese Children’s Books to the World

June 12, 2010

SCBWI Tokyo’s first translation-focused event offered “a day of presentations, critiques, and conversation for published and pre-published translators of Japanese children’s literature (picture books through young adult) into English.” This event was made possible in part by a Regional Grant from SCBWI and with the cooperation of Yokohama International School, where Translation Day was held.

The day opened with a talk by translator and author Arthur Binard on the subject of picture book translation. Reading from his translations of Once upon a Home, a picture book version of the Academy Award-winning animated short film Tsuniki no ie, and books from the bestselling Family of Fourteen (Jyoun-hiki) series by Kazuo Iwamura (Doshinsya), Binard discussed challenges such as the handling of specialized terms, onomatopoeia, and unwieldy titles and expressions. He emphasized the nature of translation as a creative process, much like writing: “If you’re going to be a translator, you have to be a writer. You’re not moving parts around, you’re building all the parts.”

The second morning session featured award-winning translator Cathy Hirano and Cheryl Klein, a senior editor at Arthur A. Levine Books, an imprint of Scholastic Inc. (appearing via Internet), speaking on their collaboration with original editor of the Moribito series; Rei Uemura, publisher and editor-in-chief of children’s books at Tokuma Shoten and editor of Kazumi Yumoto’s Natsu no niwa (The Friends), winner of the 1997 Batchelder for Farrar, Straus and Giroux in Hirano’s translation; and Yurika Yoshida, CEO and president of the Japan Foreign-Rights Centre, the literary agency that almost single-handedly deals with promotion and sales of Japanese children’s titles to foreign markets. This six-member panel discussed translators’ roles in helping to bring Japanese children’s...
books to English-language publishers overseas, and the related question of how translators can gain the experience and exposure needed to translate for publication. Preparing sample translations of books for marketing, as well as translation of promotional copy, can be avenues for building skills and contacts in Japan. Such activity does not guarantee publication, however, as the translator for a published work is chosen by the overseas publisher that buys the rights. Previous publications are critical to gaining the trust and interest of both foreign and Japanese publishing professionals. Panelists recommended various strategies for gaining publication experience, from sending polished samples to overseas publishing houses and maintaining websites much as illustrators do (Klein), to publishing in journals, to creating a web directory of JE children’s translators with samples or links to their work. The need for humility and a willingness to labor out of love were emphasized, particularly given the tight market for translations into English. Room for discussion remained on the question of how translators can best promote particular texts of interest, given that affinity with a work can enhance the quality of translation.

After lunch, Cathy Hirano offered an open workshop focusing on translation of excerpts from Japanese children’s books in different age categories. Participants had had the opportunity to submit translations of three short excerpts from a picture book, a middle grade reader, and young adult novel, of contrasting genres. Hirano worked carefully through the submitted translations of the young adult fantasy novel excerpt and the middle-grade realistic fiction excerpt, which included extensive dialogue in Kansai dialect. (Time ran short for discussing the picture book text, which was highly rhythmic; Hirano noted that picture books are among the most difficult texts to translate.) Throughout the workshop, Hirano emphasized the importance of translating with the author’s intended mood, setting, character types, and meanings in mind rather than relying on the typical equivalents of words; and of translating speech and thoughts with the relevant characters’ and readers’ ages in mind. She pointed out that the variety of submissions showed how there are different, good ways to handle the same texts.

Translation Day concluded with a brainstorming session in which translators discussed ways to work together to hone their skills and gain needed information and connections. Ideas included carrying out online critiques using the SCBWI Tokyo Translation listserv; offering a web directory of SCBWI member JE children’s translators through the SCBWI Tokyo website; and examining the efforts of the Yamaneko Honyaku Club for EJ children’s translators. Interest in future face-to-face events was also expressed, as participants enjoyed the rare opportunity to interact with colleagues in this field. It was generally agreed that the event had opened discussion on a variety of infrequently discussed, important issues.

Translation Day Co-Coordinators Sako Ikegami (front left) and Avery Udagawa (front right) with a few of the volunteers and participants

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**Moribito II Named Batchelder Honor Book**

*by Avery Udagawa*

Nahoko Uehashi’s young adult fantasy novel *Moribito II: Guardian of the Darkness*, translated by Cathy Hirano and edited by Cheryl Klein, has garnered a 2010 Batchelder Honor nod for publisher Arthur A. Levine Books, an imprint of Scholastic Inc.

The designation of *Moribito II* as a 2010 Batchelder Honor Book—the honorable mention category for the prestigious Mildred L. Batchelder Award—represents yet another high-profile development for Japanese children’s literature in English translation, after publishers of Miyuki Miyabe’s *Brave Story*, translated by Alexander O. Smith, and Uehashi’s *Moribito: Guardian of the Spirit*, translated by Hirano, received the Batchelder Award back-to-back in 2008 and 2009. Publishers of translations from Japan had won the Batchelder Award just twice before in its forty-year history.

(See also “Batchelder, Marsh Awards Highlight Children’s Literature in English translation,” pp. 5-6.)

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**Featured SCBWI Tokyo Member Illustrators in this Issue**

**Jason Ferguson**, a freelance artist/illustrator, was born in Victoria, Australia. Ninety-something-percent self-taught, Jason experiments with different media and styles. Although his main job is teaching English in Japan, he also manages to exhibit his fine art in Osaka, and to create educational materials for students, teachers and parents. [www.jsnzart.com](http://www.jsnzart.com)

**Dragica Ohashi** was born in 1967 in rocky Dalmatia, Croatia. She is a digital artist and illustrator based in Japan. [www.bitmoda.com](http://www.bitmoda.com) [dragicaohashi.wordpress.com/portfolio](http://dragicaohashi.wordpress.com/portfolio)
Batchelder, Marsh Awards Highlight Children’s Literature in English Translation

by Avery Udagawa

The Mildred L. Batchelder Award, presented in the U.S., and the Marsh Award, a citation awarded in the U.K., both focus attention on translations of children's books from other languages into English, highlighting the importance of such books and the complex behind-the-scenes efforts required to publish them. Each award list proffers excellent translated titles from around the world. Here is a look at the awards and a list of past and present winners.

Batchelder Award Focuses on Publishers

The Batchelder Award, administered by the Association for Library Service to Children (ALSC, a division of the American Library Association), is awarded annually to a U.S. publisher for “a children's book considered to be the most outstanding of those books originally published in a language other than English in a country other than the United States, and subsequently translated into English and published in the United States.”

According to the ALSC website (see box, p. 6), the citation is named for a former executive director of the ALSC who believed “in the importance of good books for children in translation from all parts of the world.” Mildred L. Batchelder promoted the translation of children’s literature as part of her work to “to eliminate barriers to understanding between people of different cultures, races, nations, and languages.”

Susan W. Faust, chair of the current Batchelder Award Committee, comments for Carp Tales, “When publishers invest their resources in producing fine translations, the Batchelder Award is there to honor their commitment to international books.” She notes that “publishers are faced with extra costs when a book is translated,” due to translation and related editing.

“Hopefully the award will help further global connections among children and encourage publishers to broaden and deepen their commitment to translating books from abroad.”

Publishers submit titles for this award, which is judged by a committee of members of ALSC, with its focus on library services for youth. Eligible books “must meet standards of literary quality as well as standards of cultural authenticity,” Faust says.

The Batchelder Award is somewhat unique in that it is awarded to a publisher, recognizing the critical role that publishing houses play in locating, acquiring, and editing translations of works from abroad. The winner list highlights efforts in this area since the mid-1960s, and includes publishers of four winners and one honor book from Japan.

Batchelder Award Winner 2010

Batchelder Honor Book 2010

Batchelder Honor Book 2010

Batchelder Honor Book 2010

Batchelder Honor Book 2010

Marsh Award Winner 2009

Marsh Award Winners

2009
Sarah Ardizzone for Toby Alone by Timothée de Fombelle translated from French, illustrated by François Place (Walker Books, 2008)

Short-Listed Titles
My Brother Johnny by Francesco D'Adamo translated from Italian by Sian Williams (Aurora Metro Press, 2007)

When the Snow Fell by Henning Mankell translated from Swedish by Laurie Thompson (Andersen Press, 2007)

Letters from Alain by Enrique Perez Diaz translated from Spanish by Simon Breden (Aurora Metro Press, 2008)

Tina's Web by Alki Zei translated from Greek by John Thornley (Aurora Metro Press, 2007)


2007
Anthea Bell for Kai Meyer's The Flowing Queen, translated from German (Egmont Press)

2005
Sarah Adams for her translation from French of Eye of the Wolf by Daniel Pennac (Walker Books)

2003
Anthea Bell for her translation from German of Where Were You Robert? by Hans Magnus Enzensberger (Puffin)

2001
Betsy Rosenberg for her translation from Hebrew of Duel by David Grossman (Bloomsbury)

1999
Patricia Crampton for her translation from German of The Final Journey by Gudrun Pausewang (Viking)

1997
Anthea Bell for her translation from German of A Dog's Life by Christine Nöstlinger (Anderson Press)
Marsh Award Spotlights Translators

The Marsh Award, a newer citation, is administered in the U.K. by the English-Speaking Union, with sponsorship from the Marsh Christian Trust.

Like the Batchelder, the Marsh Award highlights a recent outstanding work of children's fiction translated into English; in contrast to the Batchelder, the Marsh is given to the translator of the work and is awarded biennially. Publisher's noted are U.K. publishers.

The Marsh Award web pages (see sidebar) note that since the citation's inception in 1996, “there has been a steady increase in the number of children's books translated into English and published in Britain.” The award's purpose is to “spotlight the high quality and diversity of translated fiction for young readers.”

While honorable mention citations are not awarded in the Marsh program, the web page provides the judges’ "short list" for the current winner. Submission procedures are not posted at present. The list of judges for the last award year included a former Marsh Award-winning translator, a former children's books executive at Borders, an author-critic, a former headmaster, and Dr. Gillian Lathey, Director of the National Centre for Research in Children's Literature at Roehampton University, which is listed as having a long connection with the award.

The last Marsh Award was given in 2009, with announcement of a new winner expected in 2011. The citation has not yet been awarded to a translation from Japan, but translations considered in the last award cycle were from a wide range of languages, including Chinese and Icelandic.

Avery Udagawa parents of a bicultural (American/Japanese) family living near Bangkok. Her translation of Battle for Boys, a collection of fifteen short stories by Shogo Oketani, is forthcoming from Stone Bridge Press. She holds an MA in Advanced Japanese Studies from The University of Sheffield.

Mildred L. Batchelder Award Winners

2010
Honors
Enchanted Lion Books for Big Wolf and Little Wolf, written by Nadine Brun-Cosme, illustrated by Olivier Tallec, translated by Claudia Bedrick. Originally published in French as Grand Loup et Petit Loup.

2009
Honors
Eerdmans Books for Young Readers, an imprint of Wm. B. Eerdmans Publishing Co. for Garmann’s Summer, written and illustrated by Stan Hole, translated from the Norwegian by Don Bartlett.
Amulet Books, an imprint of Harry N. Abrams, Inc. for Tiger Moon, written by Antonia Michaelis, translated from the German by Anthea Bell.

2008
VIZ Media, for Brave Story, written by Miyuki Miyabe and translated from the Japanese by Alexander O. Smith.
Honors
Milkwed Editions, for The Cat: Or, How I Lost Eternity, written by Jutta Richter, with illustrations by Rotraut Susanne Berner, and translated from the German by Anna Brailovsky.
Phaidon Press, for Nicholas and the Gang, written by René Goscinny, illustrated by Jean-Jacques Sempé, and translated from the French by Anthea Bell.

2007
Delacorte Press, for The Pull of the Ocean written by Jean-Claude Mourlevat and translated from the French by Y. Maudet.
Honors
Delacorte Press, for The Killer’s Tears written by Anne-Laure Bondoux and translated from the French by Y. Maudet.
Hyperion/Miramax, for The Last Dragon written by Silvana De Mari and translated from the Italian by Shaun Whiteside.

2006
Arthur A. Levine Books, for An Innocent Soldier written by Josef Holub and translated from the German by Michael Hofmann.
Honors
Phaidon Press Limited, for Yami no Moribito.
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Phaidon Press Limited, for Yami no Moribito.

2005
Delacorte Press/Random House Children's Books, for When I Was a Soldier written by Valérie Zenatti and translated from the French by Adriana Hunter.
Honors

2004
Walter Lorraine Books/Houghton Mifflin Company, for Run, Boy, Run by Uri Orlev and translated from the Hebrew by Hillel Halkin.
Honors

2003
The Chicken House/Scholastic Publishing, for The Thief Lord, by Cornelia Funke and translated from the German by Oliver Latsch.
Honors
David R. Godine, for Henrietta and the Golden Eggs by Hanna Johansen, illustrated by Káthi Bhend, and translated from the German by John Barrett.

2002
Cricket Books/Carus Publishing, for How I Became an American by Karin Gündisch. Translated from the German by James Skofield.
Honors

2001
Arthur A. Levine/Scholastic Press, for Samir and Yonatan by Daniella Carmi. Translated from the Hebrew by Yael Lotan.
Honors
Richard Jackson Books/Simon & Schuster’s Atheneum division, for Daniel Half Human and the Good Nazi by David Chotjewitz, translated from the German by Doris Orgel.

2000
The Marsh Award for Children's Literature in Translation
www.esu.org/page.asp?p=1835
The Mildred L. Batchelder Award
www.ala.org/alac/cms/pls/divs/alsc/awardsgrants/bookmedia/batchelderaward/index.cfm

The Marsh Award for Children's Literature in Translation
www.esu.org/page.asp?p=1835
The Mildred L. Batchelder Award
www.ala.org/alac/cms/pls/divs/alsc/awardsgrants/bookmedia/batchelderaward/index.cfm

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Honors
Richard Jackson Books/Simon & Schuster’s Atheneum division, for Daniel Half Human and the Good Nazi by David Chotjewitz, translated from the German by Doris Orgel.
Mildred L. Batchelder Award Winners

2000

Honors
Farrar, Straus and Giroux, for *Collector of Moments* by Quint Buchholz. Translated from the Swedish by Patricia Crampton.

Front Street, for *Asphalt Angels* by Ineke Holtwijk. Translated from the Dutch by Wanda Boeke.

1999
Dial, for *Thanks to My Mother* by Schoschana Rabinovici, 1998. Translated from the German by James Skofield.

Honor
Viking, for *Secret Letters from 0 to 10* by Susie Morgenstern, 1998. Translated from the French by Gill Rosner.

1998
Henry Holt, for *The Robber and Me* by Josef Holub, 1996. Edited by Mark Aronson and translated from the German by Elizabeth D. Crawford.

Honors
Scholastic Press, for *Hostage to War: a True Story* by Tatjana Wassiljewa, translated from the German by Anna Treter.

Viking Publishing, for *Nero Corleone: a Cat’s Story* by Elke Heidenrich, translated from the German by Doris Orgel.

1997
Farrar, Straus & Giroux, for *The Friends* by Kazumi Yumoto (Tokyo, Japan), 1996. Translated from the Japanese by Cathy Hirano.

1996
Houghton Mifflin, for *The Lady with the Hat* by Uri Orlev, 1995, translated from the Hebrew by Hillel Halkin.

Honors


1995
Dutton, for *The Boys from St. Petri* by Bjarne Reuter, 1994, translated from the Danish by Anthea Bell.

Honor
Lothrop, Lee & Shepard, for *Crutches* by Peter Hårtling, 1988, translated from the German by Elizabeth D. Crawford.

1991
E.P. Dutton, for *Buster’s World* by Bjarne Reuter, 1989, translated from the Danish by Anthea Bell.

1990
Lothrop, Lee & Shepard, for *Rabbits* by Rafael Schami, 1990, translated from the German by Rika Lesser.

1989
E.P. Dutton, for *A Hand Full of Stars* by Bjarne Reuter, 1988, translated from the Danish by Anthea Bell.

1988

1987
Lothrop, Lee & Shepard, for *No Hero for the Kaiser* by Rudolph Frank, 1986, translated from the German by Patricia Crampton.

1986
Creative Education, for *Rose Blanche* by Christophe Gallaz & Robert Innocenti, 1985, translated from the Italian by Martha Coventry & Richard Craglia.

1985
Houghton Mifflin, for *The Island on Bird Street* by Uri Orlev, 1984, translated from the Hebrew by Hillel Halkin.

1984
Viking Press, for *Ronia, the Robber’s Daughter* by Astrid Lindgren, 1983, translated from the Swedish by Patricia Crampton.

1983
Lothrop, Lee & Shepard, for *Hiroshima No Piika* by Toshi Maruki, 1982, translated from the Japanese through Kurita-Bando Literary Agency.

1982
Bradbury Press, for *The Battle Horse* by Harry Pullman, 1981, translated from the Swedish by George Blecher & Lone Thycenes Blecher.

1981

1980
E.P. Dutton, for *The Sound of the Dragon’s Feet* by Aliki Z. Zel, 1979, translated from the Greek by Edward Fenton.

1979
Two awards given:


1978
[no award given]

1977
Athenaeum, for *The Leopard* by Cecil Badker, 1975, translated from the Danish by Gunnar Poulsen.

1976
Henry Z. Walck, for *The Cat and Mouse Who Shared a House* by Ruth Hülrlmann, 1973, translated from the German by Anthea Bell.

1975

1974
E.P. Dutton, for *Petros’ War* by Aliki Zel, 1972, translated from the Greek by Edward Fenton.

1973

1972
Holt, Rinehart & Winston, Inc., for *Friedrich* by Hans Peter Richter, 1970, translated from the German by Edite Kroll.

1971
Pantheon Books, for *In the Land of Ur, the Discovery of Ancient Mesopotamia* by Hans Baumann, 1969, translated from the German by Stella Humphries.

1970

1969
Charles Scribner’s Sons, for *Don’t Take Teddy* by Babbie Friis-Baastad, 1967, translated from the Norwegian by Lise Sømme McKinnon.

1968
This past April, author Alan Gratz arrived in Tokyo to serve as the first Scholar-in-Residence at the American School in Japan. Gratz, author of the young adult novel Samurai Shortstop, had already “met” some students and teachers at ASIJ; he’d chatted via Skype with seventh graders after they read his novel during their study of Meiji Era Japan. In December of last year, school officials invited him to apply for ASIJ’s brand new Scholar-in-Residence program. He was accepted and flown over for six weeks. While in Japan, he worked primarily with seventh graders, teaching them the basics of historical fiction. The students wrote stories which were then compiled and published in an anthology.

The kids came up with ideas for stories set in locales ranging from Jonestown to Ancient Egypt to Heian Era Japan. The only stipulations were that the main character had to be a boy or girl the student’s age, and the story had to take place before 1960. Gratz also encouraged students to focus on subjects for which materials were available in their school library. In addition to lessons on plot and character development, he spoke with students about the particular challenges of historical fiction.

“It was through fiction that I came to Japan,” says Gratz, for whom Samurai Shortstop was a debut novel and which earned designation as an American Library Association Best Book for Young Adults, among other honors. He admits that when he began writing the novel he had never been to Japan and couldn’t speak or read Japanese. “My fascination with Japan is all from fiction,” he says, naming Shogun and The Ghost of Mikado as influential books.

While flipping through a travel guide, he came across a 1915 photo of baseball players in Japan. Intrigued, he went to the library for further research, and the story of Toyo Shimada, the son of a samurai with a passion for baseball, was born.

Although Samurai Shortstop is set during the Meiji Period, when samurai were required to give up their swords and to adopt more peaceful ways, the story is filled with violence. The novel opens with the ritual disembowelment of Toyo’s uncle, and the upperclassmen baseball players of Toyo’s school, Ichiko, beat up the younger ones to make them men.

Gratz maintains that he doesn’t set out to hurt his main characters, but he always seems to end up inflicting damage upon him. He feels that this is a natural reflection of the violence that occurs in life.

“Conflict in boys’ lives often turns to violence, such as pushing and shoving,” he says. “As a kid, I lived in perpetual fear of bullies. If I came across another boy, I’d immediately do a threat assessment—can I win a fight with him, or not? Growing up, my life was threatened at every turn.”

Now, it would seem that Gratz doesn’t have much to worry about. A tall, imposing man, he towers over just about everyone on the streets of Tokyo, in a manner reflective of how his first published novel elevated him in the world of children’s literature.

Although most first-time authors are now advised to secure representation before submitting their work, Gratz says he decided that “agents were not the way that I needed to go.” For his first two books, he says, “Agents didn’t give me the time of day. I got good feedback from editors, but very little from agents.” His first attempt at a novel was a finalist in the Marguerite D’Angeli contest at Random House. Although the novel was never published, he was encouraged by “good rejections” of his work, and continued writing.

After becoming a member of SCBWI, he started to go to conferences, and applied what he learned about submissions and writing to his work. He later won the Kimberly Colen Grant for a work-in-progress. The novel he entered, After School Heroes, also remains unpublished, but the grant enabled him to attend the SCBWI Winter Conference in New York, where he was inspired by speaker Linda Sue Park, another author of historical fiction.

Gratz advises writers against going to a conference with the expectation of selling a book. Instead, writers should welcome the chance to learn about the publishing business, professionalism, and how to get a foot in the door.

Gratz didn’t sell Samurai Shortstop at a conference. He made a list of sixteen suitable publishers and submitted the first thirty pages of the manuscript and a cover letter himself. Four months later, an editor at Dial plucked his submission out of the slush pile, called him up and made an offer.

Gratz immediately said yes.

“But I learned that if you say yes on the phone, you can’t negotiate later,” he says. He advises writers to hold off, and ask for a chance to consider a written or emailed offer instead.

“Remember that publishing is a business,” he says. “It’s like buying
a used car.” He points out that editors have a bottom line, but that it’s perfectly acceptable to negotiate upwards for a higher advance.

Although his first check was lower than it might have been had an agent sold the book, it didn’t take long for Gratz to earn back his advance and begin receiving royalties. These days he earns a living from his writing, supplemented by twenty-five to thirty school visits a year in the U.S. 

*Samurai Shortstop* was followed by two contemporary young adult mysteries inspired by Shakespearean tragedies. However, Gratz’s most recently published book, a mid-grade novel called *The Brooklyn Nine*, returned to historical fiction—and baseball. His next novel, *Fantasy Baseball*, another middle-grade novel featuring characters from children’s classics, will also unfurl on the field. Gratz says that he hopes to return to Japan someday in his fiction.

One thing that all of his books have in common is that they are full of action. “Something has to happen,” Gratz says. “Kids lead active lives. I think they want to read active fiction.”

*Suzanne Kamata is the author of the picture book* Playing for Papa/En el equipo de Papa (Topka Books) and publicity assistant for SCBWI Tokyo. She lives in Tokushima Prefecture.

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**2010 Sakura Medal Winners Announced**

by Annie Donwerth Chikamatsu

The Sakura Medal, the reading incentive program of the international schools in Japan, has again been awarded to books in English and Japanese. Librarians from the participating schools review and nominate books. Students read and then vote for their top choices for the award. Each school has activities throughout the school year devoted to the selection process. Some activities, such as book blogs and wikis, provide interaction among students from the different international schools. The winners are announced in May.

The nominees for Sakura Medal 2011 have already been selected. Authors or publishers interested in nominating books for future competitions should contact Wouter Laleman, wlaleman(at)asij.ac.jp. Books need to be published in the two years prior to the award selection. Past SCBWI Tokyo member nominees have been Holly Thompson, John Shelley, and Naomi Kojima.

Annie Donwerth Chikamatsu’s work is forthcoming in a poetry anthology from Blooming Tree Press, 2010. She attended the Highlights Writers Workshop Chautauqua 2009 with a grant from the Highlights Foundation. She maintains the kid-friendly blog Here and There Japan, www.hereandtherejapan.blogspot.com and is revising a middle-grade novel set in Texas.

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**2010 Sakura Medal Winners**

**Picture Books:** *The Pencil* by Allan Ahlberg

**Chapter Books:** *Sisters of the Sword* by Maya Snow

**Middle School:** *The Hunger Games* by Suzanne Collins

**High School:** *Numbers* by David A. Poulsen

**Japanese Picture Books:** 100 kaidate no ie (The House with 100 Floors) by Toshio Iwai

**Japanese Intermediate (tie!):** Naniwa no manzai purinsesu (The Manzai Princess from Naniwa) by Hiroko Arai and Hanako, the Kitten I Adopted on August the 7th) by Nariyuki Wakako.

**Japanese High School:** Kokuhaku (Confession) by Kanae Minato
A final illustration for Kirigami chokkin.

A long-term resident of Japan, I have had the opportunity to work with several Japanese publishers and see the completion of ten books and various multi-media edutainment (education and entertainment) products for children. My newest work, a collaborative twenty-eight-page story, Kirigami chokkin (The Littlest Paper Cutting Genius) was selected to start off the new fiscal year this April within Fukuinkan Shoten Publishers' popular booklet, Ookina Pocket, for elementary age children.

Unlike my works in the past, this story was to be a collaborative work. When the editor approached me with the concept, he worried as to whether two "artists" could work in harmony and whether or not I would agree to the idea. I looked upon the chance to collaborate with a well-known Japanese manga artist as a creative and challenging adventure, and to the surprise of the editor, agreed enthusiastically. Because this would be the first time for the publisher to combine manga art with paper cuts, and because the story and my cutting system would be targeted at elementary students, the editor believed that the combined art styles would result in an unusual yet effective work.

Manga artist Kazuhiro Uchida was asked to write and illustrate the story based on my original paper cutting technique. At our first meeting, we discussed the kinds of cuts I wanted to include, as well as my reasoning and philosophy. Ironically, it just so happened that I had been asked to teach two paper cutting classes at a Japanese elementary school in Minato-ku. Both the editor and manga artist wanted to see me in action, so approval from the school was granted; they arrived with scissors in hand, stood at the back of the classroom and participated in both classes! As a result, Uchida-san revised much of his story plot saying that the actual cutting and classroom experience completely changed his perspective. When I saw his new draft, I laughed out loud at some parts because he had included several of my teaching methods in the story. For instance, after making a basic "fringing" cut, I walk around the classroom holding up the fringed paper pretending it's a hula skirt, a beard, eyelashes, bangs, an octopus. I ask the kids to tell me what they see or imagine. The artist liked these antics of mine and in the book drew the little crab wearing a fringe hula skirt and saying "aloha."

Additionally, the artist was open to many of my suggestions to add humor or entertaining illustrations, especially his crab character, alongside my paper cuts. I believe we both grew as artists from the collaboration. I strongly recommend that others embark on such creative journeys when opportunities arise.

In fact, the road to this publication was anything but short. Originally, a friend’s mother had introduced me to this publisher, and I had submitted several ideas for manuscripts in the form of bilingual dummies complete with drawings and cutouts to help explain the concepts. Then I waited several months for a response. When I received no answer, I sent emails and waited longer. Finally, I was called in and asked to submit completely new ideas (my own or the editor’s). Again, I drew up several dummies, met with the editor, left the dummies with the editor, went home and waited again for several more months. This continued, but rather than give up, I remembered the Japanese proverb ishi no ni, san nen, which means "sit patiently on a stone for three years and the fruit of your labor will be realized."

Finally I was called and asked to come in again for another meeting. At last I met with a new editor and was introduced to the manga artist. Had I thrown in the towel, I never would have had the chance to collaborate and eventually publish this story.

I have worked with many publishers in Japan and have learned that patience and determination are the keys to being published. It helps if you are fluent enough in Japanese to express your passion and visions directly and in person to editors. Artistic concessions are part of the challenge. You must decide what you can and cannot do without, and you must be able to relay those feelings and rationales to the editor. Also, remember, regardless of whether or not it takes you a year or more of discussions, meetings, and revisions to get a project started, once a green light is given, do not be surprised at the short time frame within which you must complete the work. Just smile, take a breath, be thankful for the chance to publish, get off the stone you have been sitting on, and meet that deadline!

As of this writing, I just learned that there are two publishers in Japan who are interested in my new book proposals. One editor likes what I created with a few moderate changes in concept and design, while the other looked at all of my proposals and asked me to do something quite different and completely unexpected. Rather than be disappointed or turn down the opportunity, I smiled, said a silent "thank you" and asked how soon the first drafts were required. Both editors did not give deadlines to turn in the dummies. "Take your time, there is no rush," they said. To me this means, "The faster you get the dummies to us, the faster we will give you a solid deadline." Hopefully, the deadlines will not be in the same month.

Teri Suzanne dons many hats as a bilingual educator, author, scissor artist, speaker, creative consultant, songwriter and voice-over talent. Former head of the Children’s Castle International Department, she has created bilingual family theater productions, television programs and edutainment products for children. Visit www.terisuzanne.com or www.terigami.com.
SCBWI Bologna Symposium and Bologna Children’s Book Fair

by Yoko Yoshizawa

The SCBWI Bologna Symposium was held on March 22, 2010, prior to the Bologna Children’s Book Fair. I was so happy to finally meet the other SCBWI volunteers in Italy—we had worked together for months online to help organize the post-symposium party, so we felt as if we had known each other already for a long time. It was so nice to meet SCBWI members from regions around the world including South Africa, Turkey, Germany, France, Hong Kong, Taiwan and Australia.

The full-day symposium featured special guests such as children’s literature scholars, editors, publishers, art directors and agents from the U.S., England and Australia. Writers and illustrators clearly benefited from their speeches and workshops. I was very much honored to meet Stephen Mooser, the co-founder of the SCBWI and current president. He told me that he has been impressed to see how active the Tokyo region has been.

I was in charge of designing and sending the post-symposium party invitation cards and was surprised by the worldwide connections the SCBWI has. I sent nearly 400 invitations online to writers, illustrators, publishers, graphic designers and agents. Libreria Trame, a bookshop in Bologna, kindly offered the space for the party. The bookshop was occupied with 60 attendees who cheerfully partied until midnight.

Following the symposium, the Bologna Children’s Book Fair was held from March 23 to 26. It was overwhelming to see hundreds of publishers from all over the world showing their products in the booths lined up in three huge halls. I spent three to four hours every day walking around the site checking out booths. I noticed that the Korean and Chinese publishers were very active. The Korean publishers were showing many Korean folktale picture books illustrated by Korean artists. Most of them were in the Korean language but they had English translation available so that they could be published in other countries. The illustrations, both traditional and modern, were very impressive. The Chinese publishers had many educational books. The picture books from Central Europe were as exotic as ever to me. Large publishers used huge areas to showcase their products. Smaller publishers showed their top books. I saw some publishers who specialized in computerized books; each book came with a special pen to touch a specific area on each page to activate the voice device in the pen.

While many publishers came with only their rights staff to sell the translation rights to their products, there were some publishers who brought their editors and designers, and they would look at illustrators’ portfolios. Many illustrators carrying their heavy portfolios made long lines in front of booths to have their works reviewed. I encouraged myself to show mine to a few publishers, and I received some positive responses. Editors said they would like to see more of my work. Some of them wanted me to send samples via snail mail, while others wanted to view my illustrations on my website.

The SCBWI Showcase booth set up in Hall A attracted many passers-by, especially when the illustrators demonstrated their skills. I was privileged to represent the Tokyo region during a specific time slot. Visitors took time to read and view the books, dummies, portfolio, postcards and bookmarks from Japan’s SCBWI members. I handed out the SCBWI Tokyo regional chapter leaflets to Japanese illustrators who stopped by. The SCBWI showcase also functioned as a center for SCBWI members to get together, exchange information on the events in their region, ask questions about publishing, and most importantly, make friends.

Finally I’d like to express my gratitude to Team Bologna. They worked so hard over two years to make the SCBWI Bologna Symposium happen. I’d also like to thank SCBWI Tokyo Regional Advisor Holly Thompson who encouraged me to go to Bologna. My Bologna experience was very inspiring. I hope you will make your own Bologna experience happen in the near future.

Yoko Yoshizawa is Assistant Regional Advisor for SCBWI Tokyo. A ten-month experience in Africa, including impressive encounters with wildlife, enriched her creativity as a writer, translator, illustrator and printmaker. She has been contributing a regular column, “Animal Idioms and Sayings,” to the Asahi Weekly twice a month since April 2009.
This high-demand lecture featured a rare discussion of the challenges and negotiations involved in telling a Japanese fantasy story effectively to U.S. young adult readers.

Some members of the SCBWI Tokyo Translation Listserv—a relatively new email list focused on translation of Japanese children’s books into English—met for the first time in person on April 24, gathering a short time before SCBWI Tokyo’s first Translation Day on June 12 (see Event Wrap-Ups). Arriving early for an International Library of Children’s Literature co-presentation by translator (and listserv member) Cathy Hirano and Japanese author Nahoko Uehashi, listers from Tokyo and as far off as Kobe and Vermont gathered at an Ueno restaurant for lunch. Quickly growing acquainted, they discussed ways to nurture and promote translation of Japanese children’s literature, ranging from creating a more formal group to starting a database that lists existing translations.

After lunch all visited an exhibition of translated children’s books on display at ILCL, “Children’s Books Going Overseas from Japan” (open through September 5), and attended the co-presentation*. Hirano and Uehashi spoke about their extensive collaboration with one another and with Cheryl Klein, a senior editor at Arthur A. Levine Books in New York, to produce award-winning translations of the first two novels in Uehashi’s popular Moribito series, as Moribito: Guardian of the Spirit and Moribito II: Guardian of the Darkness.

This high-demand lecture featured a rare discussion of the challenges and negotiations involved in telling a Japanese fantasy story effectively to U.S. young adult readers. Among the many tidbits revealed was the fact that Klein wrote, in her initial communication to Uehashi-san, that she would edit this project in the same manner as an original manuscript, rather than treating it as a translation. In the editing process, Uehashi and Hirano learned from Klein that English readerships are less tolerant of “head-jumping” (rapid changes in point of view), especially at the beginning of a story, as it tends to induce a form of vertigo. Also, certain concepts were found to be nonexistent in the target culture and so had to be worked around; some sections of the novel were actually rewritten by Uehashi to accommodate cultural differences. Making an especially memorable point, Hirano stated that in spite of differences in culture and language—which sometimes lead to completely opposite ways of expressing things—she believes that there is no difference in the area of kokoro, or spirit and feelings. She said part of a translator’s job is to communicate the kokoro of a work so it can be understood.

A particularly enjoyable aspect of the Hirano-Uehashi talk was the dynamic interaction, before the audience, between author and translator, filled with thoughtful, insightful, informative, and often humorous sharing of the translation and revision process. Although Hirano and Uehashi had communicated almost entirely by email in the triangle with Klein in New York, they clearly shared a fine rapport face to face. Uehashi kept the energy level high and the topic on course toward a deeper appreciation of the specific nature of Japanese-to-English translation that the Moribito project exemplifies. Matching the beat, Hirano described her mediating role between editor and author, how everyone contrived to close the cultural gaps, and the learning process for all of them.

It was revealed at the lecture that Uehashi initially wanted Hirano to translate her novel so badly that she offered to pay for this out of her own pocket (!), but editor Akiko Beppu at Kaisei-sha stepped out on a limb and commissioned a rare full sample translation from Hirano, greatly increasing the novel’s prospects for sale overseas.

The April 24 gathering and lecture were excellent preparation for SCBWI Tokyo Translation Day on June 12, when Hirano and Klein (via Skype) presented further on the collaborative process of editing Moribito and Moribito II, and Beppu joined them and other experts in a roundtable on publishing Japanese children’s books in English translation. *A brief article about the ICLL exhibit in English appears at www.gov-online.go.jp/pdf/hlj_img/vol_0033et/24-25.pdf. A slightly more detailed one in Japanese is on pages 9-15 of the ICLL monthly bulletin at www.ndl.go.jp/jp/publication/geppo/pdf/geppo1005.pdf.

Sako Ikekami grew up Japanese in New York during the sixties and seventies, finally finding true love and a comfortable melding of her two cultures in translating children’s books. Her translations include several YA titles into Japanese, including Angela Johnson’s First Part Last and more recently finding true love and a comfortable melding of her two cultures in translating children’s books. Her translations include several YA titles into Japanese, including Angela Johnson’s First Part Last, and some Japanese picture books into English. She lives in Kobe.

Lynne E. Riggs is a professional nonfiction translator based in Tokyo. In the field of children’s literature, she is translator of the texts for the Digital Gallery of World Picture Books (www.kodomo.go.jp/gallery/index_e.html) and of Kiki’s Delivery Service, by Eiko Kadono (Annick Press 2003). Her company website is at www.cichonyaku.com.

by Lynne E. Riggs and Sako Ikegami with Avery Udagawa
This spring I attended the inaugural Asian Festival of Children's Content held in Singapore May 6–9. The conference, created to promote Asian content, was jointly organized by the Arts House, Singapore, and the National Book Development Council of Singapore (NBDCS). NBDCS promotes and encourages all aspects of writing and illustrating for children, and the conference took place in the historic Arts House by the river at Raffles’ Landing. AFCC was actually four conferences in one: the Asian Children's Illustrators and Writers Conference; the Asian Children's Publishers Symposium; the Asian Primary and Preschool Teachers Congress; and the Asian Parents Forum. As a result, a wide range of programming was offered throughout the four days with over eighty sessions and a similar number of speakers. Most of the events for writers and illustrators took place May 6, 7 and 8.

I was pleased to have the opportunity to co-present three sessions: “The Insider's Guide to Getting Published”; “How to Write the Best Multicultural Books for Readers”; and “Young Adult Fiction: Where It Came From and Where It Is Heading.” SCBWI Tokyo’s author/illustrator Naomi Kojima also attended and presented “Storyboards and Picture Book Dummies for Good Bookmaking” and “Picture Books: Knowing Your Voice.” We also both conducted critiques and moderated sessions. SCBWI Regional Advisors from Australia, Taiwan, Malaysia and Singapore attended, as did several other participants from Japan.

NBDCS executive director R. Ramachandran says that AFCC is here to stay and will develop further “to serve truly as a useful and inspiring platform for both the industry and the professionals involved in content for children.”

More than 600 authors, illustrators, publishers, agents, librarians and media professionals were present. There were attendees from Brunei, Malaysia, Indonesia, Philippines, Thailand, Australia, Germany, India, Japan, Hong Kong, and Maldives, and speakers from fifteen countries. Meeting so many people involved with children's books from all over Asia was inspiring and exhilarating. I attended talks by authors, editors, illustrators, publishers, librarians and booksellers, and I especially loved the discussions on multicultural and Asian-set literature. In addition to the workshops and presentations, there were book launches, signings and an illustration exhibition. Two new book prizes were launched at the conference: the Scholastic Asian Book Award and the Hedwig Anuar Children's Book Award.

NBDCS executive director R. Ramachandran says that AFCC is here to stay and will develop further “to serve truly as a useful and inspiring platform for both the industry and the professionals involved in content for children.”

SCBWI hopes to maintain its association with AFCC, as it is a wonderful opportunity for writers and illustrators in Asia to connect and learn. For information see www.afcc.com.sg and the National Book Development Council Singapore: www.bookcouncil.sg.

Holly Thompson (www.hatbooks.com) is author of the YA novel Orchards (Delacorte/Random House) and the picture book The Wakame Gatherers (Shen’s Books). Regional Advisor of SCBWI Tokyo, she teaches poetry and fiction writing at Yokohama City University.
SCBWI Tokyo Member News

Suzanne Kamata’s story “Anjali Kicks the Ball” was selected as a finalist for the June Smories competition. Her story was filmed being read by a child and appears online: www.smories.com/watch/anjali_kicks_the_ball/

Dragica Ohashi was selected by the American School in Japan elementary school librarian, Wouter Laleman, to illustrate student Rachel Wilson’s picture book, The Biggest Bubble, June 2010. See www.blurb.com/user/eslibrary

Teri Suzanne’s twenty-eight–page story, Kirigami chokkin, a collaborative work showcasing Kazuhiro Uchida’s manga illustrations and Suzanne’s paper cutting system, was selected for publication in the April 2010 edition of Fukuinkan’s Ookina Pocket, a monthly booklet for elementary school students.

Avery Udagawa’s translation of J-Boys, a collection of fifteen linked short stories by Shogo Oketani, has been accepted for publication in 2011 by Stone Bridge Press.

Bulletin Board

The SCBWI Summer Conference on Writing and Illustrating for Children will be held July 30-August 2, 2010 in Los Angeles, CA. See www.scbwi.org.


Chisana Ehon Bijutsukan, Okayama Main Hall, Nagano, will exhibit Swiss artist Ernst Kreidolf’s work through July 12, 2010. Angel’s Story, an exhibition of art by challenged children and their caretakers, will be held July 17-September 20, 2010. http://ba-ba.net/cms/

The 17th Tokyo International Book Fair (TIBF 2010) will run July 8-11, 2010 at Tokyo Big Sight. www.tibf.jp

Nagashima Museum, Kagoshima, will host a World Exhibition of Hans Fischer with works from the Swiss creator of Pitschi, July 10-September 5, 2010. Other events will also be offered. www.ngp.jp/nagashima-museum


The National Institute for Children’s Literature in Higashi Osaka has moved (see www.iiclo.or.jp). Also of interest are the 26th Nissan Children’s Storybook and Picture Book Grand Prix winners: www.nissan-global.com/EN/NEWS/2010/_STORY/100305-01-e.html?rss

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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; Yoko Yoshizawa is Assistant Regional Advisor and Illustrator Coordinator; the SCBWI Tokyo Advisory Committee includes Annie Donwerth Chikamatsu, Rob Foote, Janice Foster, Patrick Gannon, Suzanne Kamata, Naomi Kojima, Midori Mori, Gerri Sorrells, Izumi Tanaka, Patrik Washburn and Elina Yamaguchi.

Website
The SCBWI website www.scbwi.jp features information about SCBWI Tokyo, an online gallery, a speakers 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!

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, contact info@scbwi.jp.

SCBWI Tokyo Listservs
SCBWI Tokyo maintains two main listservs (e-mail groups): one in English and one in Japanese. These networks link members and supporters of SCBWI across Japan in active online communities. Members of the listservs receive up-to-date information on SCBWI Tokyo and announcements of events, and share news related 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 listservs is open to both members and non-members of SCBWI. For details, e-mail info@scbwi.jp.

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; a Japanese-language critique group may open soon. SCBWI Tokyo members interested in joining should contact info@scbwi.jp.

SCBWI Tokyo Translation Group
The SCBWI Tokyo Translation Group is for members and nonmembers involved in translating children’s and young adult literature from Japanese into English. The Translation Group’s listserv is a forum for discussing issues related specifically to J to E translation for children, including translation opportunities, SCBWI Tokyo translation events, online critiquing, and marketing of translations. Contact info@scbwi.jp for an invitation.

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 SCBWI events and conferences, and much more.