

September 2011

Issue 2

scbwi
society of children's book writers & illustrators



WISCONSIN

REFLECTING, WITH THANKS

- **Regional Advisor:** Pam Beres
- **Assistant Regional Advisor:** Judy Bryan
- **Illustrator's Network:** Deb Gross
- **Area Reps:**
 - ✓ **SE WI**
JoAnn Macken
 - ✓ **SW WI**
Georgia Beaverson
 - ✓ **NW WI**
Eva Apelqvist
 - ✓ **NE WI**
Susan Manzke
- **Critique Group Coordinator:** Sue Berk-Kock
- **Publicity Chair:** Denice Martin
- **Luncheon Committee:** Jamie Swenson & Emily Kokie
- **New Member Chair:** Jamie Swenson
- **Webmaster:** Andy Pitas
- **Listserve:** Peggy Tromblay
- **Newsletter:** Peggy Tromblay

WEBSITE:

www.scbwi-wi.com

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The faculty is all lined up, the brochure is posted, and registrations for the Fall Retreat are rolling in. It all feels normal and routine, yet—weird.

Judy, do you feel the weirdness? Is it strange to think that next year, JoAnn and Michael will be doing all of this? Huh? Wait—Judy, what did you say? You're too buried in Retreat confirmations and spreadsheets to notice any weirdness? Okay—I'll work on this while you handle that.

Yup, that's how we've rolled the last few years, me and Judy. Heads together, thinking, plotting, planning, and carrying out tasks. Sure, that sounds like work, and it is, but it's fun, too! Serving as RA and ARA has brought us more rewards than we can count. What other volunteer positions would offer the opportunity to work with 300+ people who share our passion, share our dreams? Who but an RA or ARA gets to meet and mingle with industry professionals and decide just who might have the right mix of knowledge and experience to share with you, our members? And who but an RA or ARA can sink into a warm, bubbly tub at the conclusion of a chapter event, and marvel at how many of you eagerly stepped forward,

ready to share your time and talent to help pull it all off? Judy and I never tire of seeing the outstretched hand, hear the words of encouragement shared among members or witness and experience the camaraderie that makes our Wisconsin Chapter so special. We feel blessed to have had the chance to lead this warm and caring group!

Well, Judy's still working on those spreadsheets, and I see two batons on my desk in need of some polish. Time to shine those up so that we can pass them on to JoAnn and Michael at the Fall Retreat!

But in the meanwhile, we want each of you to know how thankful we are for all of your help and support over the years. We will treasure all of the times we've shared with you!



Publicity News:

"Here's looking at you, kid."

--Humphrey Bogart/Rick Blaine, Casablanca

This past spring and summer, our chapter helped coordinate some fun and fruitful promotional opportunities, including Children's Book Week festivities in May and the 2nd Annual Southeast Wisconsin Festival of Books at UW-Waukesha in June.

Huge thanks go to all who helped bring smiles to those who visited our tables, promoting the benefits of our vibrant chapter and the broad spectrum of talents our members possess. Thank you, too, to Maureen Blaney Flietner for creating our Books in Bloom spring flyer art and Jamie Stevens for the layout and production.

Finally, after six years as the publicity chair, it's time to turn in my tiara and sash. Hopefully there's someone else ready to volunteer for this critical and exciting role. We've laid some great groundwork and there are many more promotional avenues that are yet to be explored. I've learned a lot from my stint and made good friends in the process. I especially want to thank Pam and Judy for their encouragement and guidance.

See you at the retreat. In the meantime, Happy Writing/Illustrating!

-Denice Ryan Martin



-Author Sara Laux Akin reads her first picture book, "Three Scoops and a Fig." On cue, the kids shout, "Mama, mia!"



-The kids help Sara create a special Italian treat, just like Sofia did for her grandparents in the book.



-Author Lisa Albert Rondinelli and Shawn McGuire Brown at the SE WI Festival of Books in June '11



-The kids have lots of questions, such as, "Are you famous?"

-Author JoAnn Early Macken captivates her young audience at the Mukwonago Library on May 4th.

Children's Book Week Event at the South Milwaukee Public Library

About 90 people attended the event. Besides the presentations, they enjoyed prizes, activities, and a special Italian gelato treat like Sofia created in "Three Scoops and a Fig."



-Illustrator Carol Schwartz shows the kids at the South Milwaukee Library how she draws pictures for her many books.

-Kids hold onto kelp strands to keep the otters from drifting away as author Janet Halfmann reads, "Good Night, Little Sea Otter." The kids also call out the ocean animals' "Good Nights" to Little Sea Otter.



AND THE WINNER IS . . .

CONGRATULATIONS to Ann Angel on winning the first annual Crystal Kite Member's Choice Award for her book, *Janis Joplin, Rise Up Singing!* Ann's book garnered the most votes of books nominated in a division which includes Minnesota, Iowa, Nebraska, Wisconsin, Illinois, Michigan, Indiana and Ohio. Ann will attend our Fall Retreat as our guest with the Crystal Kite Award being presented to her at that time. She will also repeat the workshop she presented in Los Angeles at the 40th Annual Summer Conference as a break-out session at our Retreat.

Way to go, Ann!!



**SCBWI-WI FALL RETREAT 2011:
CELEBRATING 20 YEARS OF PASSION, PROCESS AND PROMISE**

Plans for our **20th annual SCBWI-WI Fall Retreat** are well underway and Judy and I can't wait to celebrate this milestone in our chapter's history with you! With the Olympia Resort and Conference Center in Oconomowoc, Wisconsin as our site, we have more meeting space available which means we can accommodate a larger number of participants than past years. The Olympia Resort also allows us the opportunity to offer you options in overnight lodging as well as the chance to request vegetarian meals when available. We've done our best to consider as many of your needs as possible—and still keep the cost comparable to past years. Located right off of I-94, travel should be easy from all areas of the state.

Judy and I have also squirreled away a chunk of chapter funds over the last year or two so that we can spring a few surprises on you over the weekend. We're not giving any hints but we think you'll smile when you see what we've done with Wisconsin illustrator H. T. Yao's Fall Retreat artwork. We want to make sure everyone goes home with a nice reminder of this special weekend on top of lots of good memories.

So mark your calendars for **October 14-16**, grab a writing buddy (or two or three) and sign up now! Registration information is available at both websites: www.scbwi.org (click "Regional Events") and on our own Chapter site: www.scbwi-wi.com.

See you there!

CRITIQUE GROUPS

I am excited and honored to announce that I am the new critique group coordinator for our chapter. Joining a critique group has the potential to enhance the heart and soul of a writer's process; for support, encouragement and a fresh perspective of your work, as well as sharing marketing information and both the highs and lows that come with writing. Although writing is a solitary endeavor, the dialogue and the feedback of a group can potentially serve as an incentive as well. Preparing a piece to submit to a group in a timely fashion keeps a writer moving forward. I for one never feel an urge to clean a toilet, not unless I have a tough scene to tackle! But a writing deadline, such as the one that a critique group provides, is a powerful motivational tool, one that gently pushes me away from mundane tasks and keeps me at the keyboard. I've made friends through critique groups that I believe will last a lifetime. And I've learned more about writing by striving to critique others' work--and reading my group members' critiques--than I ever thought possible. I wish this for everyone in our Wisconsin Chapter!

So please contact me at sberk@wi.rr.com if you are in a position to make a new type of commitment to your writing and to other members of our fantastic chapter. I look forward to hearing from you.

-Sue Berk

MENTORSHIP PROGRAM

My mentee, Sue Berk Koch, has given me express invitation to muck around in her story and treat her characters as familiars – call them by first name and put my nose in their business. Entering her story mid-process is like walking into a multi-tunneled cave. I scan the open chambers, kick at some rockfalls, run my hands over the surfaces, and listen for movement of air or drippage of water. Occasionally, I shine my flashlight down a dark narrow opening and say, “Hey, what’s down there?”

Curiosity about someone else’s cave takes me out of my own head, out of the spin around the circle of my own process. I’m typing and speaking and believing the words I most need to hear about fearlessness, about curiosity, about listening to the characters, and about immediacy of scene. As Sue moves through revision, I witness the painstakingly slow process of layered story formation. I’m not impatient. Shiny treasures emerge from each journey along those narrow, crumbly paths. I honor and understand the vital importance of time and care in that excavation.

Then comes the benefit of mentoring that I did not expect. It’s about the Voice in my head that says, “You’re taking too long...you’re too slow...you can’t count that morning of staring out the window and writing a really bad poem as work...you’re just playing, it’s an excuse to not get a real job and do real work. You’re not a writer, you’re constitutionally lazy.”

These months as a mentor have muted the Voice. The words become garbled, the insistent tone tempers. I am beyond grateful for the opportunity, and for Sue’s generosity in allowing me access to her cave. Writing a novel is a risky business. Spending time in another cave gives me the courage and perspective to explore more deeply in my own. Best of all, the Voice’s megaphone is on the fritz. More often than not, the voice is distant, unamplified, indistinct. Sometimes I can’t hear it at all.

We need a 2012 YA/MG mentor. Any volunteers?
-Pat Schmatz

Happenings

February 2011

WSRA – Wisconsin Authors and Illustrators Showcase

by JoAnn Early Macken

Ten SCBWI-WI members presented brief previews of their school visit programs in the “Wisconsin Authors’ and Illustrators’ Showcase” at the Wisconsin State Reading Association 2011 Convention in Milwaukee in February. After our presentations, we enjoyed lunch together and then signed books for attendees. We gathered at the SCBWI-WI table in the exhibit hall to talk about books and school visit presentations with attendees, other presenters, and each other.

A blizzard prevented two members included in the proposal from attending. Because of the weather, convention attendance was low, but several of us received school visit requests as a result of the program. We proposed a similar session for the 2012 convention and have just learned that it was accepted. Eleven P.A.L. members will present on Thursday, Feb 2, from 2:00-3:30 p.m. Our fingers are crossed for good weather.

At the 2012 convention, the exhibit hall will be open February 2 and 3. If we have enough interest and volunteers, we may reserve a spot for an SCBWI-WI table again. Many attendees visited us last year to pick up SCBWI membership and Speaker Directory information as well as postcards, bookmarks, and brochures from P.A.L. members. Watch the listserv for more information.



Front row (left to right): Ann Angel, Deborah Lynn Jacobs, Carol Schwartz, and JoAnn Early Macken; Back row (left to right): Sandra Ure Griffin, Bonnie Leick, Renee Graeff, Jacqueline Houtman, Lisa Moser, and Laura Schaefer

March 2011

Novel Retreat

by Judy Bryan

Get Set: Lights, Character, Camera, Action on the Page! Twenty-five eager participants descended on the Bishop O'Connor Center in Madison on March 25 for a novel revision weekend. Award-winning author and Vermont College faculty member, Cynthia Leitich Smith, led the writers on a journey of exploration and discovery where they delved into their characters, and their stories, on a deeper level.

Pre-retreat homework, exercises, critiques and sharing sessions helped the writers take their novel-writing craft to new levels. Guided by expert advice on plot, setting, protagonists and mirror characters, the weekend bloomed with ah-ha moments. Fingers flew over keyboards, plots thickened, and novels progressed. The only complaint heard was it ended too soon!



April 2011

Spring Luncheon**Little Brown's Julie Scheina – A Force in Children's Publishing**

by Jamie A. Swenson

When you book an editor for the luncheon, you're always hopeful. Hopeful that after all the work of organizing such an event that the weather allows the editor to arrive ... hopeful that people actually register for the luncheon ... hopeful that the food is acceptable ... hopeful that the editor leaves the group with something tangible, something useful, something magical ... something like the Force from George Lucas' *Star Wars*. I am happy to report that all of my (and Emily Kokie's) hopes for a successful event were realized.

Not only was it a beautiful day - Oconomowoc Lake looked lovely - over 100 members registered for the event and the Italian Buffet prepared by the Oconomowoc Lake Club seemed to please everyone. Ms. Scheina was equally wonderful - she offered many tips, with a *Star Wars* inspired theme, as well as insight into Little Brown's philosophy. She gave those in attendance permission to submit one piece to her.

Also, thank you to everyone who attended the event. Without an active membership, we could not have events such as the luncheon. Hopefully, all of those in attendance took some inspiration away with them. And remember, next time you're staring at a blank screen, use the Force!

Next year's luncheon will be headed up by Emily Kokie - watch for more information in the weeks to come.

**Northwest Wisconsin Area**

by Eva Apelqvist

SCBWI northwest met at Northwind Book and Fiber, an independent bookstore in Spooner, on a Sunday in April (luckily a no-snow weekend). Bookstore owner Carol Dunn led a tour of the bookstore - children and young adult sections in particular - and told us why she shelves books the way she does (or more importantly, where). We discussed things like special shelf sections for vampire and other special interest books (which is more and more common in the big bookstores), pluses and minuses of dividing books this way, what makes a book mid or teen as opposed to older teen, and what books sell best for this particular bookstore (not, unfortunately, picture books, though anything with a loon on it appears to sell well up here). Perhaps equally important, we enjoyed getting together and receiving updates on everybody's projects.

The future wishes for this group is to get together more often and to schedule some major event like a workshop, though we all understand that this would have to take place in a more metropolitan area, like Eau Claire/Menomonie.

June 2011

Illustrators Workshop

by Michael Kress-Russick

Twenty-four children's illustrators gathered at UW Waukesha on June 25th to attend an illustration workshop conducted by Simon & Schuster Art Director Laurent Linn. The workshop followed a client simulation model, putting the participants through the paces of an actual illustration assignment as Laurent—and virtually any other art director—might define it.

The one day workshop ran from 9:00 AM to 4:00 PM, though could fairly be said to have begun more than eight weeks earlier when the registrants received two picture book manuscripts from Laurent. The artists were required to generate thumbnails, character studies, color comps and any other preliminary renderings pertaining to a single scene from the manuscript of their choosing, culminating in the production of a preliminary final sketch, subject to review by Laurent. On May 10th, the illustrators received Laurent's comments via e mail, at which point each was expected to generate a finished illustration, incorporating Laurent's recommendations.

The artists arrived at the face-to-face segment of the workshop with any and all renderings created in the course of producing their final images. Final illustrations were to be mounted on a rigid substrate (such as mount board) for display purposes. The live presentation took the form of a critique session, with Laurent examining each submission individually in front of the group. The result was a lively discourse on the range of styles, media, technique and compositional approaches to resolving the same basic visual storytelling challenges.

Laurent reviewed each artist's solution with thoughtful observations, good humor and respect. He left the participants with fresh insights to the process, a sense of their merits as individual illustrators, and a multitude of ideas for pursuing fresh avenues of image production.

Laurent made many specific observations pertaining to individual pieces, but also offered numerous insights to his process when reviewing illustrations generally. He gave the example from his days in art class when, after being instructed to draw a tree, he was berated for doing just that. His teacher had admonished the class to remember that every tree is an individual tree, and most especially so in an illustration, where every single element plays a role in the exposition of the scene being depicted, and where no object should be treated in a generic manner. Laurent urged attendees not to be "afraid of the dark", noting that illustrators tend to err on the side of light values and shallow gray scale contrasts, frequently depriving their imagery of the depth of field and dynamic tonal range that might otherwise embolden the visual narrative. He emphasized the importance of good facial expression and the power of posture to telegraph character intent. He cautioned us to be mindful of layout considerations, to avoid the gutter—the roughly one-inch column centered on the book's seam—without doing so in an overly-obvious manner, to allow a quarter-inch bleed for full-page printing, and to leave open space for copy, taking care to incorporate the visual element of the body of text without sacrificing overall composition to it.

In closing, Laurent spoke briefly about marketing and the illustrator's need to maintain a presence without breaking the bank. In his opinion one of the simplest and most time-tested solutions is also one of the least costly for both the artist and the publisher. Standard size post cards do not require the added and often postponed—sometimes for weeks or more—step of opening an envelope, have an immediate visual impact, and are easily taped or tacked up in the art director's work space should he or she find the work intriguing. He recommends three-to-four mailings annually and casting as wide a net as possible. He discouraged e mail submissions as they are frequent victims of spam filters. The quality Laurent cited as most essential for an aspiring children's book illustrator was *perseverance*.

Twenty-four illustrators left the workshop at the end of the day inspired by the idea that any story has a near-infinite range of possible visual interpretations, and that no one style or technique can claim to be the best approach. Illustration, like any form of storytelling, eventually turns the mirror onto the storyteller, and should reflect the illustrator's personality, craft and wit.

Many thanks to Laurent Linn for reminding us.



September 2011

SCBWI-WI northeast will meet on **September 10, 2011, 9 – Noon** at:
Harmony Cafe's Green Room
1660 West Mason Street
Green Bay, WI 54303-2329
(920) 569-1593
We will have a surprise guest!
Bring success stories and publishing topics to share. Looking forward to seeing you!
Susan Manzke
sunnybook@aol.com

Dear Squibwy



Welcome to the third edition of “Dear Squibwy.” What is this and who am I? I’m an evolving section (and character—there is a debate going on) created to answer those burning questions you have and may be too, let’s say, “quiet” to ask. Or perhaps you have tips to share. I encourage you to utilize me as a resource as I’m quite a sharp cookie (note the quills).
If you have questions or tips for readers, please send them to: mspeggy@centurytel.net.

Without further ado, let me share this tip for illustrators from Michael Kress-Russick!

Tablet Tiptet

This tech tip is so simple it barely merits the name. More like a forehead-slapping, why-didn’t-I-think-of-that tiptet.

I became an illustrator before the dawn of Adobe Systems, which begat Illustrator and Photoshop and which inspired the eventual development of a drafting device that actually looked and acted (kind of) like honest-to-god pencil and paper: the tablet. Wacom seems to have emerged as the only serious player in that market and I love everything about Wacom tablets with one exception. Drawing on one is like walking around after an ice storm. In flip-flops. I just can’t get a grip. As someone who learned to draw with friction-based media—pencil on paper, for example—the Wacom forces me to relive the boyhood humiliation of ice skating on weak ankles every time I use it. I need some grit to pivot on, a substrate that doesn’t have the personality of Teflon. I need paper.

Then one hot day I **taped a sheet of copier paper to the face of my Wacom tablet** to keep my wrist from sticking to it and, well, I slapped my forehead and said, “why didn’t I think of that (before)?”

I’ve since run into dozens of people who’ve had the same eureka moment, so I’ve called off my patent search. And maybe this is not news to anyone out there, but I remember only too well the tenderness of my back-side after a day on the iced-over slough back home, so if only one person slaps their forehead as a result of this so-called tip, that’s good enough for me.

Thanks Michael!!!

For each issue of the newsletter, we solicit articles of interest to readers. Thank you to Jamie A. Swenson and Ann Angel for their articles that follow:

The Rarest of the Rare ... (or how picture books can single-handedly save the word)

by Jamie A. Swenson

Cough, cough. Excuse me, picture book writers – may I have your attention just for a moment? Oh, hold on while I climb up onto this pulpit. And grab the microphone ... Ah, that's better ...

Now that I've got your undivided attention – let me throw some rare words at you: pedestrians, melancholy, exuberant, safari, poultry, bonny, cilantro, enticing, acacia, dingy and oblivious. What – you don't consider these words rare? Really. What if I told you I grabbed all these words out of picture books aimed at the preschool set (kids four and under).

Some of you may know that in my "other" life I'm an early literacy storyteller/library assistant at the Hedberg Public Library in Janesville, Wisconsin. What this means is that I spend a lot of time planning and presenting storytimes for children, parents, caregivers, and teachers. It also means that I read a lot, a whole lot, of picture books out loud. I get to see firsthand how kids and adults react to various texts – what works and what doesn't. I'm a lucky duck. There's no question that this experience has shaped my own picture book writing. It has given me particular insight into what makes a picture work ... and what separates the "read it again" books from the "ho-hum" books. In my opinion, among other things, it's the use of rare words.

According to a study done in 1988 by Hayes and Ahrens, "children's books contain more rare words per thousand words than adult prime-time television or the conversation of college graduates. Children's books have 32 rare words per thousand compared to prime time television scripts (22.7), children's television scripts (20.2), expert witness testimony (28.4), and college graduates' talk to one another (17.3)."

That is awesome news ... and I hope it still holds true! (Meaning – I hope that picture books continue to be packed with rare words ... because I know television hasn't improved over the past fifteen plus years).

Recently, I attended an early literacy workshop with Saroj Ghoting and Betsy Diamant-Cohen – two preeminent early literacy experts. They reminded the librarians present about the value of exposing young children to not only to new concepts (red, blue, big, little) but also to a rich vocabulary. They encouraged the group to look for rare words in the text and to stop and talk with the group about the word. It was one of those moments when both the storyteller and the writer in me wanted to jump up and yell, "You tell 'em!" and "Hoorah!" (Those of you who know me, know that it took **an extreme** amount of restraint for me to remain quietly seated).

But why rare words for two year olds? Won't they learn those big words when they get into school? Saroj put it this way: imagine a child learning to read the sentence: The boy ate the carrot. The child struggles to decode the words and make sense of seemingly gibberish sounds. Finally, she gets to the word carrot. She's never seen that word before. She sounds it out. Car. Rot. Car. Rot. She may have heard the word car, and she may have heard the word rot ... but car rot? Would a boy eat a car rot? Hmmm... she keeps at it ... car ... rot... car rot. CARROT! She knows that word and it makes sense! Success! But if she had never heard the word carrot, it wouldn't have made sense and she would've continued to struggle, possibly giving up. You see, the more words and meanings children are exposed to *before* they start reading independently – the more likely they are to be successful when trying to decode and comprehend words and meanings.

So, if you're wondering where I'm going with this (which would surprise me, as I would think it would be evident by now), here it is: I challenge you to look at your picture book manuscripts and choose your words wisely. I'm not asking you to add a hundred rare words to your books. It's not about quantity – it's about quality of words.

Above, I chose the word pedestrians as an example. I found it in Byron Barton's book *My Car*. Barton's book contains only about 95 words – and one of those words is pedestrians. "I stop for pedestrians." Byron could have written, I stop for walkers, but he didn't. (Hoorah!) Instead of writing down to his young audience, he elevated them. So that's your challenge – elevate your audience. Make your manuscript the best it can be by thinking about the minds that your words are helping to shape. Make your manuscript the rarest of the rare. Go for it! I can't wait to share your rare words with my storytime kids.

Applause

Bows and steps down. (Pam Beres grabs the microphone back and apologizes to the room).

Jamie A. Swenson is the Membership Chair of SCBWI-WI. She is anxiously awaiting the forthcoming publication of three picture books: *If You Were a Dog*; *Boom! Boom! Boom!*; *Big Rig* -- all of which (she is happy to report) contain rare words.



The First Time I Attended an SCBWI Event . . .

by Ann Angel

The first time I attended an SCBWI event, a Midwestern workshop held in Madison, I was so far out of my comfort zone I felt like I was on another planet. My training was as a junior high teacher and a journalist. But my love was books, so much so that I'd give my students writing assignments so that I could finish reading Judy Blume's latest book which was tucked in my lap while I sat at my desk.

I attended a few daylong events during those early years while also stringing for the local paper and writing my first children's novel. But our fearless leader, Sheri Cooper Sinykin was beginning to organize annual weekend retreats. I couldn't imagine spending an entire weekend with children's writers. Meanwhile, SUCCESS! I had sold my first children's novel to a small publisher. I had it made, I thought, when I sold a second book, a biography of John Glenn. It was a new friend, an SCBWI friend who formed the first writers' group I ever joined, who convinced me we should attend a retreat in Racine. And so I did. It was here at retreats that friends clued me in to some educational packagers who were looking for writers and editors and so I found my way to Western Books in Racine, Raintree in Milwaukee and Gareth Stevens, also in Milwaukee.

If you're a new writer, there are many reasons to join SCBWI or renew your membership and to join in activities:

- You'll have a built-in support team
- Writers/Illustrators at all levels share their experience and knowledge
- Writing/Illustrating friends will understand you.
- Writers/Illustrators share their connections if they see you have what a publisher is seeking.
- You meet and learn from nationally recognized professionals in the field, both local and those who live in other states.
- You'll have someone who encourages you and keeps you writing or illustrating.

I kept writing and submitting and trying to learn as much as possible about children's writing. I had writing droughts and writing success. I'm not writing as much as I'd like and, although I've had great success with my nonfiction, I have a drawer full of novels wishing for an editor who wants them. It was my love of SCBWI that led me to seek an MFA in Writing for Children and Young Adults when I was told I needed a terminal degree to remain at my full time teaching job. It was my friends in my writers group, all SCBWI members, who encouraged me to keep writing when teaching sometimes became too many hours. If you're thinking that you've outgrown SCBWI, don't. Here's why:

- You have a built-in support team that cheers every single success.
- Writing/Illustrating friends are always there to cheer you through the surprising discomfort of being outside your comfort zone when you find yourself giving speeches about your success.
- They get it when you say you haven't done what you hope to write yet.
- Writers/Illustrators share their connections if they see you have what a publisher is seeking.
- You still meet and learn from nationally recognized professionals in the field, both local and those who live in other states.
- Your team of Wisconsin SCBWI friends will never let you down.



GET CONNECTED, GET INVOLVED!

If you're not on SCBWI-WI's Listserve, you're not getting the most out of your membership! The Listserve is where members ask questions, post good news and provide encouragement and support. It's also where you'll first hear chapter-related news, including details about events as they are scheduled. Sign up now by sending an e-mail to Peggy Tromblay at mpeggy@centurytel.net. Remember! We are here to serve you! In keeping with SCBWI's goal of providing the best in literature for kids, we're committed to providing events and workshops that will help you reach your goals.