



The SCBWI Tokyo Newsletter

Winter 2007 - 2008

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 relating to writing and illustrating for children in Japan, reports of past events, featured illustrators, author profiles, industry trends, interviews with authors and illustrators and other articles relating to children's literature. For inquiries or submissions contact info@scbwi.jp. The submission deadline is May 1 for the spring issue of *Carp Tales* 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. The *Carp Tales* logo is © Naomi Kojima.

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Fall 2007 was another full season for SCBWI Tokyo. Steve King of Pearson Longman Asia started off the series of events with a talk on educational publishing. October brought author Michael Coleman from the U.K. and the ever-entertaining author and storyteller Richard Tulloch from Australia. In November we focused on manga with author Roland Kelts and Shogakukan Executive Producer Masakazu Kubo. Finally in December we held a bilingual manuscript and illustration exchange with particular focus on picture books.

The season was complicated by the departure of John Shelley, a key figure in the founding of SCBWI Tokyo. Shelley served as Illustrator Coordinator and Assistant Regional Advisor of SCBWI Tokyo from 2004 through 2007, infusing the chapter with energy and professionalism. After the death of his wife, John has relocated to the U.K. Although we will miss his enthusiasm and expertise, we wish him all the best for the future.

In December I revisited Taiwan and gave a talk to the Taiwan chapter of SCBWI. We hope soon to entice authors, illustrators and publishers from Taiwan and other Asian regions to visit Japan and continue this regional exchange.

Be sure join us at our upcoming events. And in the meantime, keep writing and illustrating children's books!

Holly Thompson, Editor, SCBWI Tokyo Regional Advisor

Event Wrap-Ups

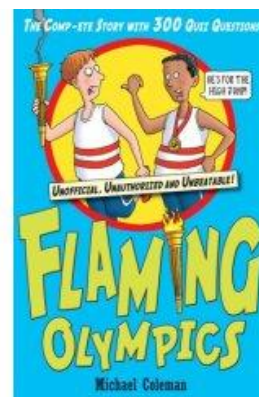
by Holly Thompson

Educational Publishing with Editor Steve King, Pearson Longman Asia September 29, 2007

This evening editor talk featured Steve King, the Japan-based Research Editor for Pearson Longman (www.longmanjapan.com). King covered all aspects of educational publishing from idea generation, market research, selecting a publisher and proposal submissions. He brought helpful handouts, offered detailed explanations of the house guidelines for authors and explained the components of successful proposals. King pointed out that at Pearson Longman, although only a small percentage of publications result from authors approaching the publisher, authors who submit a proposal but are rejected may later have their work accepted and may become part of the stable of authors that Pearson Longman approaches for projects. He gave clear lists of dos and don'ts and urged authors to extensively test ideas in the classroom. To illustrate he passed around a sample notebook of a successful proposal and showed slides of the ideas being tested, design decisions and more. He briefly delved into new ways of teaching and learning and how they are affecting educational publishing.



writing following years of work as a computer programmer and writer of technical books. He gradually discovered that he could be funny on paper and began to use that ability to tell stories. Over pasta and pizza he talked about the good fortune of his Olympics books—good since a new version needs to come out every four years!—and he discussed the rewards of writing for middle grade readers and teens. Coleman gave generous encouragement to all who attended.



Telling Stories Out Loud with Author Richard Tulloch October 20, 2007

Australian author Richard Tulloch was in Japan in October and gave a lively evening talk to SCBWI Tokyo interspersed with performances of his stories. He quickly engaged audience members by assigning

Meet the Author Dinner with Michael Coleman October 10, 2007

Michael Coleman (www.michael-coleman.com), U.K. author of the Bear trilogy, the Angel FC series and numerous picture books and middle-grade novels was in Japan visiting international schools. He and his wife joined several SCBWI Tokyo members, as well as Yokohama International School librarian Anthony Tilke, for dinner at Antonio's in Yokohama. He shared stories of entering the world of fiction



Richard Tulloch works the SCBWI Tokyo audience

them actions to perform with his stories. He spoke of his journey from law studies to teaching to writing for radio, print and television. Working at a school with many Vietnamese immigrant children taught him the

importance of including repeated elements and actions so that even children lacking strong language skills can participate in stories. Gradually Tulloch began creating more stories and ultimately challenged himself to put the book down when he visited schools; now he performs his stories without referring to the text. He emphasized several important aspects in storytelling for children: direct speech, humor, repeated elements and simple story structure. He also pointed out that limiting to two characters enables the story to be performed easily. For young and not-so-young authors trying to get published, Tulloch suggested writing ten stories then choosing the best one to send out...and, "Meanwhile," he advised, "keep producing more stories."

**Made in Japan:
What Makes Manga Japanese—
And Why Western Kids Love It
Roland Kelts, author of *Japanamerica*
Masakazu Kubo, Exec. Producer, Shogakukan
November 17, 2007**

Roland Kelts, author of the book *Japanamerica: How Japanese Pop Culture Has Invaded the U.S.* (www.japanamericabook.com) gave a fascinating overview of the history of manga, highlighting the influential work of Osamu Tezuka and the particular qualities of Japanese manga that attract western children. Western comics tend to focus on depth and shading, he said, whereas Japanese comics tend to focus on the line and the edges of characters. Manga in Japan tend to be more diverse, expressing underground emotions. Kelts shared his insights as to why in recent years the manga market has seen such growth in North America.

Masakazu Kubo, executive producer of the *Pokémon* movies and TV series and currently director of publisher Shogakukan's Character Business Center, traced the history of manga publishing in Japan, the evolution of stories from comics to animation and the recent boom in Japanese anime. Kubo discussed the importance of character recognition and discussed his own twenty-point checklist for determining if a character will be successful; points shared with the audience included whether a character can be recognized in silhouette, if a child can draw it, and if both parent and child can wear clothing depicting that character without being embarrassed.

Kelts asked Kubo, one of the interviewees for Kelts' book *Japanamerica*, "Can non-Japanese manga artists break into the Japanese market?" Kubo pointed out that actually many artists from Korea, Taiwan and Shanghai are already succeeding at this and that

there is definitely room for foreign creators to break into the field. To be successful, artists need to study the Japanese way of storytelling, he said. Kubo reminded the audience that one of the goals of the new Tokyo Anime Center is to draw more non-Japanese creators to Japan.



Masakazu Kubo and Roland Kelts

As for the future of manga, both speakers mentioned the recent surge in *keitai* (cell phone) manga as competing with the print form. And although manga with complete stories are seeing a rise in sales, the typical weekly serial manga publications are suffering declining sales. Kubo acknowledged that although he personally prefers to turn pages, the digital format may be better; reading comics on a monitor may be healthier for the earth than printing so many pages.

**Manuscript and Illustration Exchange
December 8, 2007**

In early December illustrators and authors crowded a conference room in the Tokyo Women's Plaza to critique each other's work. The session was bilingual to serve all members of the audience. About seven picture book dummies and storyboards were critiqued. Work ranged from fantasy stories to a yoga book for kids to Japan-based adventure. At the end of the session portfolios and published books were set out for everyone to view. All of the works shared were picture books. In future we will designate some manuscript/illustration exchanges for picture books and others for text works such as short stories, middle-grade and young adult novels in order to be sure that everyone in the author/illustrator community is served. SCBWI Tokyo is always open to new ideas.

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

Featured Illustrator: Mei Matsuoka

Interviewed by John Shelley

Mei Matsuoka is a truly unique picture book artist. Born in Japan, she emigrated with her family to the UK at age 11, and thus smoothly crosses the cultures of both East and West. After graduating with an art degree from Kingston University, her debut picture book collaboration with writer Alan Durant *Burger Boy* (Andersen Press) was released to great acclaim and won the Portsmouth Children's Book Award in 2005. Since then she's worked on several books for both the UK and Japanese markets, all in her distinctively decorative style. Her most recent book is the self-authored *Footprints in the Snow* (Andersen Press). In 2007 she moved back to Japan, where SCBWI Tokyo's John Shelley interviewed her for this newsletter.



Could you mention something of the environment you grew up in?

I was born in Suginami-ku, Tokyo and lived there with my family—mum, dad, granddad, sister and brother—until I was 11 when we moved to the UK. Although we were in the middle of the city, our neighborhood was quite residential and not so built up. My childhood memories are of me and my friends going on adventures through parks, back-streets, climbing up trees and walking along the walls between the houses. We often found abandoned kittens in the park and went on a mission to try to find them a good home.



© Mei Matsuoka

What inspired you to pursue a career in art?

I have always loved drawing and as a child, I used to fill up my sketchbooks with various drawings and manga—often about cats! I have been really lucky throughout my education, in that I have always had good, inspirational and creative art teachers. It just seemed the natural choice to pursue a career in art as it was something that I really enjoyed and seemed to be good at.

What was your first big break as an illustrator? How did it come about?

My first big break as an Illustrator was possibly winning the ANA Aozora Environmental Picture Book Award in 2005. I was in the UK at the time and had entered the competition as it was on the theme of environmental issues

which I am very interested in. I couldn't believe it when I got a call to say that I had won! ANA flew me to Japan for the prize-giving ceremony where I met the *shacho* (CEO) of the company and C. W. Nicol (environmentalist)—who was the judge of the competition. The most exciting part was that 10,000 copies of the book were printed and distributed on board ANA flights.

You grew up and were educated in the UK. How has your unique international background affected your work?

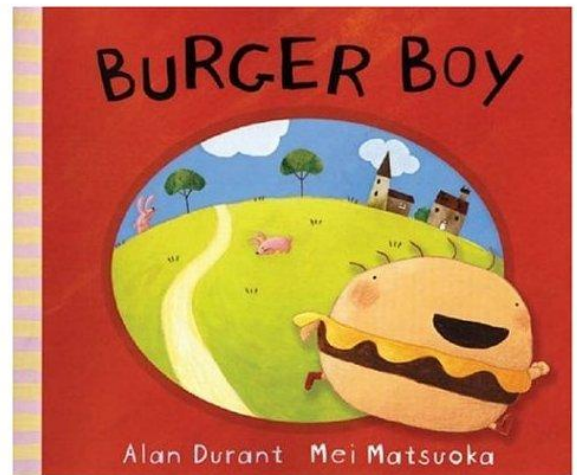
I think that my background plays a large part in how my artwork looks and feels. I have the Japanese 'cuteness' influence in my characters, but I also love European—especially dark, macabre, East European—illustrations. Going to Kingston University was a major learning curve for me and I discovered all sorts of illustrators and artists that I have come to really admire. Tomi Ungerer, Henrik Drescher, Saul Steinberg, Jan Svankmajer, etc.

Why did you decide to move back to Japan?

I had always wondered what it would be like to live in Japan as an adult. I have all the rose-colored memories of my childhood, but as an adult I can see and experience a side of Japan that I would have previously been blind to. Also, I love the picture book market here. There seems to be more of a variety—you can pick up more publications from this side of the world as well as the Middle East and the West. The picture book sections in the libraries are huge!

What is your process when working with clients? Can you run us through a typical job?

A typical job for me is working on a 32-page spread picture book. I often start with a text that I have read and liked—I have illustrated one of my own stories so far—and I enjoy working in both ways for different reasons. I love the initial stage of putting together the images to match the story—the pictures just pop into my head and you can really have some fun with the compositions.



A slightly more laborious stage ensues with editing and re-editing the spreads, but this is quite exciting as well, as new ideas and fresh details emerge from the process, which makes the story better and better. When the black and white roughs are complete, I start on the final artwork and the whole process takes me about 5 to 6 months including the color artwork for the cover and endpapers.

I think that my own book ideas tend to begin as a story (rather than a set of images). But truthfully it is very hard to say for sure. As an illustrator, I think that you can't help but to think in images—so there is a constant interaction of the text and image flowing through your mind at the same time.

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

I work in black and white line and in color. My line drawings are drawn with a Pilot G-tec-C4 pen (nothing else will do!). When I work in color, I use oil pastels, ink, acrylics, pencil and a collage of printed papers. It is rendered in stages, with the build up of layers on top of layers, so sometimes it can be very fiddly sticking the collaged pieces down at the end!

Tell us something about the Portsmouth Children's Book Award; how were you chosen for that?

Burger Boy was the first full-page picture book (written by Alan Durant) that I illustrated. It is published by Andersen Press and is also translated into four languages including Japanese. It is on the theme of healthy/balanced eating and was chosen for the Portsmouth Children's Book Award, which was a great boost for Alan and me. There was (actually there still is) a push for healthy eating in the UK and Alan and I were invited to give talks/do some workshops with children up in Lincolnshire as well. One of the schools put on a play based on *Burger Boy* which I thought was fantastic!

How do you market/promote your work?

I have a website that I made quite recently (www.meimatsuoka.com) and this has been a great tool in marketing and promoting my work. I suppose we're in a day and age (makes me sound old!) now that the first place anyone is going to look—for pretty much anything—is on the web.

Do you have a rep? If so, has it been beneficial to you?

I have an agent—Rosemary Canter—in the UK, who also represents illustrators such as Russell Ayto, Tiphonie Beeke, Julie Monks and Yokococo. It is very beneficial for me to have an agent (especially now that I am in Japan)—she is in constant contact with the publishers in the UK and is very experienced and well-respected in her field. It is also nice to always have somebody that you can share all the news and exciting developments with!

How would you describe the world you create in your books?

The world I create in my books is something that comes from within me. (Hopefully) it is a unique world and cannot be reproduced by anybody else. I feel that there are many different aspects to my personality (as does everybody) and you can see this in the various different ways that I like to work. It is a world that to a certain degree mirrors my personality, past experiences, thoughts and perspectives.

Has your style changed since you started?

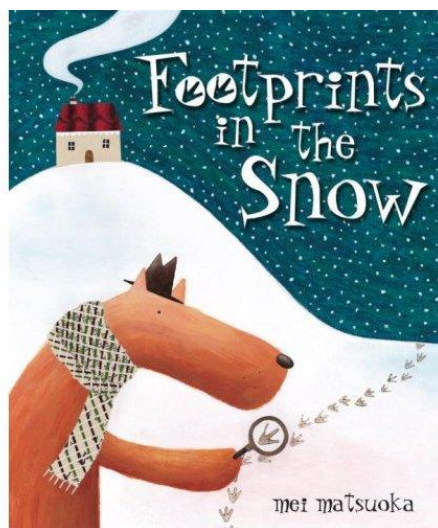
I think that my style is constantly changing... but maybe this is something that I might recognize more so than others? I guess it is like a person—we are constantly learning, adapting and changing throughout our lives—depending on the various influences, encounters and events that may cross our path. I think that it is impossible for these occurrences not to reflect in something that you are creating from within.

In your opinion what are the essential ingredients to make a good book?

100g inspiration
100g belief in yourself
2 x whole slices of originality
Tablespoon of knowledge
A rich, well-ripened set of illustrations

What do you think you would be doing if you weren't an author/illustrator?

If I wasn't an author/illustrator... hmmm, I wonder what else I would be doing? As a child, I had always wanted to work with animals. But I am interested in so many different things! I would quite like to try everything. But of course, a job that would take me around the world would be amazing.



Which of your books is your own favorite and what are you working on now?

My own favorite has to be *Footprints in the Snow* so far. It is the very first book that I have both written and illustrated (Andersen Press, 2007). And right now I am working on a new book with Andersen Press. It is a really funny story (written by Peter Bently) with lots of dogs and a very wacky take on a summer party that they attend. So hopefully it's something to look forward to!

John Shelley (www.jshelley.com) is an illustrator and former Assistant Regional Advisor of SCBWI Tokyo. His work has been seen in everything from TV commercials to over 30 illustrated children's books, the most recent being the self-penned *The House of the World*, released in Japan by Benesse in 2008. After being resident in Japan for almost 21 years he's recently returned to the UK.

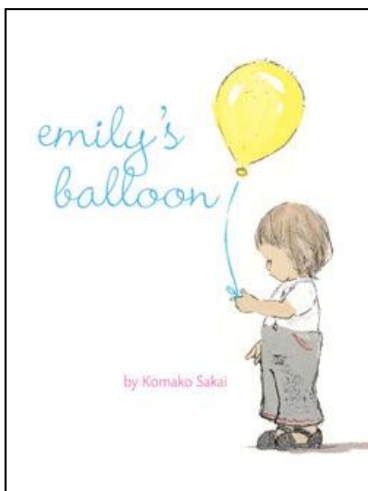
Japanese Children's Books in the United States: A Binational Shopping Trip

by Avery Udagawa

Are popular Japanese children's books readily available in English translation? Can readers in the U.S. find them on shelves at a local bookstore?

To find out, I took a binational (and partly virtual) shopping trip that led from a large bookstore in Tokyo to a local chain retailer in Kansas, where I grew up. I found that I began at the multi-floor Maruzen bookstore within walking distance of Tokyo Station. Here a large section of English-language picture books features a floor-to-ceiling display of more than 60 translations from Japanese, including renderings of long-sellers that are frequently displayed in Japanese bookstores. These include *Guri and Gura* (*Guri to Gura*, first published in Japan in 1963), a tale of two field mice who bake a surprise using a giant egg; *Little Daruma and Little Tengu* (*Daruma-chan to Tengu-chan*, 1967), in which a daruma doll craves a fan, hat, shoes, and nose just like his friend's; and *Miki's First Errand* (*Hajimete no otsukai*, 1976), about a girl on her first solo expedition to buy milk for her mother. More recent titles include *Big Beanie's Bed* (*Soramame-kun no beddo*, 1997), the story of a broad bean who refuses to share his downy pod. The featured translations are mostly from Tuttle Publishing Japan and R.I.C. Publications-Asia, publishers that market actively to English readers in Japan as well as abroad.

Translations published principally for sale abroad are mixed in among the import titles at Maruzen. One title that surfaces quickly is *Emily's Balloon* by Komako



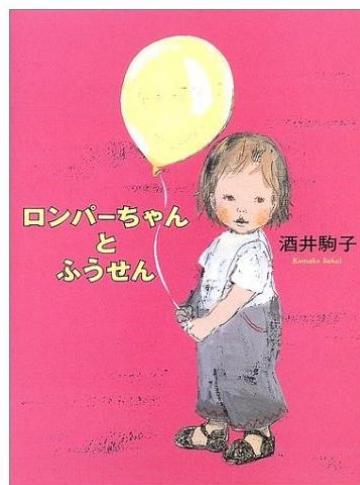
While a number of Japanese children's books have been translated, few are likely to surface in bookstores in the central U.S.

Sakai (*Ronpaa-chan to fuusen*, 2003), the story of a new friendship that made the 2006 *Horn Book Fanfare* List. Also stocked are books by Mitsumasa Anno, winner of the Hans Christian Andersen Award and author of *Anno's Magic Seeds* (*Fushigi na tane*, 1982), a planting and harvesting story with a mathematical theme.

An informal online survey reveals that books of this second type—translations published outside of Japan primarily for markets abroad—serve as the primary ambassadors for

Japanese children's books in the U.S. Most of the translations at Maruzen appear in U.S. store inventories for Kinokuniya, a Japanese bookseller with stores in California, Washington, and New York;

nationwide retailers Barnes & Noble and Borders offer many of the same titles for sale on their websites, as does Amazon.com. But if one browses a Borders store in the central U.S.—say, the West Wichita store in Kansas—the

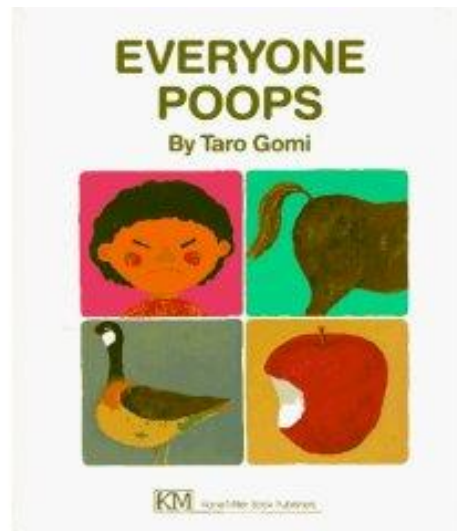
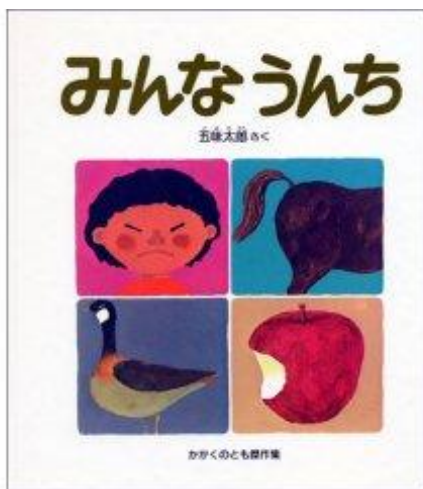


stock is likely to include a few translations published stateside. An online search of the West Wichita store inventory turns up *Emily's Balloon*, as well as two picture books popular among toilet trainers: *The Gas We Pass* by Shinta Cho (*Onara*, 1983) and *Everyone Poops* by Gomi Taro (*Minna unchi*, 1981). Also available are middle-grade and young adult books about Japan and the Japanese diaspora, written in English: Eleanor Coerr's *Sadako and the Thousand Paper Cranes*, Cynthia Kadohata's *Kira-Kira*, and

Jeanne Wakatsuki Houston and James D. Houston's *Farewell to Manzanar* (see descriptions in "Japan in an American Bookstore," *Carp Tales* Spring 2006, pp. 6–7). Notably absent from the stock is Kazumi Yumoto's *The Friends* (*Natsu no niwa*, 1992), a Japanese young-adult novel translated by Cathy Hirano (interviewed in "Children's Book Translation," *Carp Tales* Fall 2006, pp. 7–9), which won the 1997 Mildred L. Batchelder Award for a translated children's book. This branch of Borders does not seem to stock translations from the Japanese other than picture books, or translations from the Japanese that are actually about Japan.

The types of translations that become bestsellers tend to be the same in both countries: picture books on universal themes that do not mention the country of origin.

U.S., the types of translations that become bestsellers tend to be the same in both countries: picture books on universal themes that do not mention the country of origin. At mid-day on November 15, 2007, Amazon.co.jp's list of its top 100 children's bestsellers (updated hourly) included translations of the following ten books by U.S. authors: *The Little Fir Tree* by Margaret Wise Brown; *Where the Wild Things Are* by Maurice Sendak; *The Very Hungry Caterpillar* by Eric Carle; *Mama, If You Had a Wish* by Jeanne Modesitt and Robin Spowart; *Corgiville Christmas* by Tasha Tudor; *The Missing Piece* and *The Giving Tree* by Shel Silverstein; *Skeleton Hiccups* by Margery Cuyler; *The Little House*



Further hunting reveals that the raw number of translated Japanese titles is not as sparse as this shopping trip suggests. Amazon.co.jp includes a list of 78 Japanese picture books in English translation, and the Japanese Board of Books for Young People lists several hundred English translations for children in a catalog that includes out-of-print titles. The collection at the International Library of Children's Literature in Ueno Park, Tokyo, includes a handful of other young adult translations that are available in the U.S. online; a reference book suggests that translations such as the "epoch-making" *The Friends* have paved the way for additional translations from the Japanese. In the meantime, however, U.S. bookstores have far to go before Japanese titles take as prominent a place as U.S. titles in Japan—where Americans are almost certain to spot their childhood favorites in translation.

Interestingly, while U.S. children's titles available in Japan far outnumber Japanese titles available in the

by Virginia Lee Burton; and *Frog and Toad All Year* by Arnold Lobel. On the night of November 16, Amazon.com listed zero Japanese-to-English translations in its top 100 sellers for children, but earlier in 2007, *Everyone Poops* enjoyed a long run on the list.

It will be interesting to see whether translations for middle-grade and young adult readers, and translations that deal with contemporary life in the country of origin, can gain ground both in Japan and in the U.S.

Avery Udagawa's article "Of Singing Clams and Soccer Camp: Searching for Japanese Children's Literature in English Translation" appears in issue 68 of *Kyoto Journal*. E-mail her at averyudagawa@yahoo.com.

An Artist's Residency, Chirashi-zushi... and Dick Bruna

by Yoko Yoshizawa

In June 2007 the final stage of the Trilateral Print Exchange Exhibitions took place in Utrecht, Holland. The exhibitions, which opened in 2005 in Yokohama, Japan, traveled to Vancouver, Canada, in 2006, and to the Netherlands in 2007, were planned and administered by artists from the Shin-Yokohama Printmakers Association (SPA), Japan; the Maraspina Printmakers Society (MPS), Canada; and the Grafisch Atelier Utrecht (GAU), Holland.

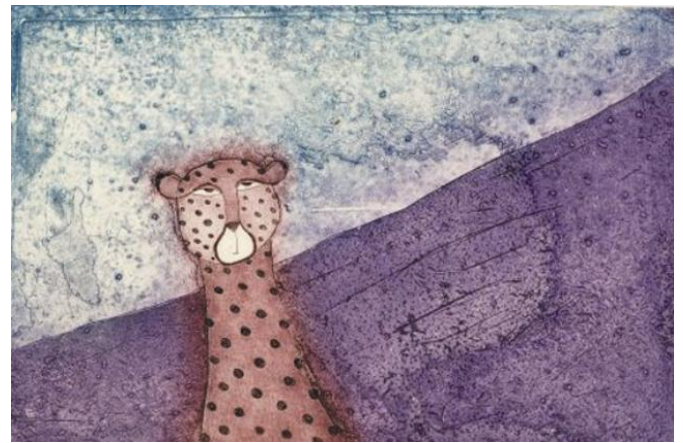
Eight Japanese, including myself, and four Canadian artists traveled from overseas to attend the opening ceremony, which was held in a reception room in Utrecht City Hall. Utrecht has been the religious centre of the Netherlands since the 8th century, and there are many buildings and structures from its earliest origins in the ancient city center. In addition, the world famous author/illustrator Dick Bruna lives there, so one can visit the Miffy Museum and see many Miffy objects around town. Even one of the pedestrian traffic lights is Miffy shaped. We were very happy and extremely honored to have Mr. Bruna, a former GAU member, among the many guests in our opening ceremony in this beautiful old town. The ceremony was carried out under candlelight with dignity.

We artists-in-residency actively exchanged philosophies, techniques and cultural backgrounds—we learned from each other through working in the studio.

In conjunction with the Utrecht exhibition, I was lucky to have been selected to stay for three weeks at GAU as one of the artists-in-residency. Four artists, two from MPS Canada and another from SPA Japan besides myself shared the GAU facilities to pursue our residencies. Each of us was expected to contribute 35 editions of our prints to GAU at the end of our stay. GAU sells these prints to their supporters and collectors to raise funds for the next residency artists.

However, because of different water characteristics, Noriko Yida, the other Japanese resident artist, and I struggled to print successfully. The hard European

water, when absorbed by the paper, rejected the ink. It took a week for us to solve the problem. We learned to pull our paper sheets out of the water basin thirty minutes after we put them in, drain as much water as possible, wrap them in a vinyl sheet and keep them there overnight, whereas in Yokohama we simply pull a paper sheet out of water and blot just before we print. Eventually Noriko printed a wonderful aquatint abstract, and I produced etchings of a cheetah, whom one of the Canadian artists named Dostoyevsky. The



Dostoyevsky © Yoko Yoshizawa

Canadian artists collaborated to make one work, a beautiful combination of computer-assisted art, lithography and etching.

We artists-in-residency actively exchanged our philosophies, techniques and cultural backgrounds among ourselves, as well as with the GAU artists who came from other European countries such as Hungary, Germany and Poland. We learned from each other through working in the studio.

Outside the studio we also enjoyed our friendship. Every weekend the GAU staff took us around Utrecht. We enjoyed walking through the worn brick alleys. We were brave enough to taste fresh raw herring at a fish market and admired a flower market—a patchwork of millions of flowers in various colors and fragrances. We had fun choosing our favorite cheese out of hundreds of varieties. We spent a couple of hours at a fabric market where you could even find Turkish and Indonesian designs. Some of the GAU artists invited

us to their cozy house. We felt very fortunate to experience tourist time as well as local daily life in Utrecht.

One of the unforgettable experiences in Utrecht was our visit to Dick Bruna's atelier. Incredibly, he invited us thanks to a bowl of *chirashi-zushi* that I had made to serve at our opening party in the GAU Gallery. Atop the rice I had drawn Miffy using chopped brown mushrooms, minced carrot, bits of hard-boiled egg and pickled seaweed. We had asked Mr. Bruna to come to our party, but he had declined our invitation saying that he was a private person and preferred to avoid big crowds. However, when one of my friends mentioned the Miffy *chirashi-zushi* that I had prepared especially for him, he felt sorry for not coming and promised to invite us to his atelier. We were overjoyed at his kind offer.



Miffy chirashi-zushi. Photo by Tomoko Suzuki

When we visited his atelier, the nearly eighty-year-old Dick Bruna treated us with coffee he brewed and cookies he had bought just for us. We discovered that he keeps all the small gifts sent in the mail to him—he receives mail from around the world, but especially from Japan.

He showed us his books and his drafts. He talked about his work and explained that he has no assistant. He makes the 30-minute round-trip ride by bicycle between his house and atelier twice a day—he spends three hours in his atelier in the morning, goes home for lunch, then comes back to his atelier to work again.



Dick Bruna and guests in his atelier. Photo by Tomoko Suzuki.

Bruna uses ink and brushes to draw, moving his brush one millimeter by one millimeter. He cuts out colored paper to color his work. I asked him if he would use a computer to draw if he were in his twenties now. Of course, the answer was, "No." He said that lines created by hand have warmth.

Another guest asked how he felt being famous. He said quietly, "I don't feel I am famous. I am just a craftsman. I work every day. That's all."

"I don't feel I am famous. I am just a craftsman. I work every day. That's all." —Dick Bruna

We were all moved by his graceful attitude. Before leaving his studio, I asked him if, as a member of the SCBWI, it was okay for me to write an article about him in our newsletter.

He said to me, "So you are my colleague. Yes, you may write an article on me. Just send me a copy."

Author's Note: In January, 2007, GAU actually became part of Centrum Beeldende Kunst Utrecht (CBKU Utrecht Visual Art Center), a bigger organization.

After graduating from Aoyama Gakuin University with B.A. in English-American Literature in 1979, Yoko Yoshizawa started writing, translating and illustrating children's books. She is also a printmaker. Her most recent publications include a retelling of African and Thai folktales Oogui Hyotan (The Magic Pumpkin, 2005) and Samuli Mame wo Torikaesu (Samlee Took Back Beans, 2006) both from Fukuinkan.

A Tasmanian Writing Residency

by Holly Thompson

I first learned of the Tasmanian Writers' Centre when SCBWI Tokyo member Mariko Nagai announced that she would be a fellow there in 2006. "Tasmania!" I thought with envy. How did she manage that?! Later that year, after Mariko returned and spoke highly of her experience, I, too, decided to apply for a Tasmanian writing residency. To my delight, soon after applying I was awarded a residency, and so in the end of July I left the summer heat and humidity of Tokyo to spend a wintry month way down under working intensely on my writing.



Hobart City and the snow-dusted Mount Wellington

Applications for the Island of Residencies are open to both international and Australian writers. Residency Fellows are required to work on a writing project throughout their stay, give two full-day (six-hour) workshops on craft, give a reading and be available for any media events that arise during the residency. Writers from islands are particularly encouraged to apply, making this a great opportunity for writers from Japan and island countries, states or provinces throughout the world. Further, this is one of few writing residency opportunities that welcomes applications from children's writers. And best of all, because the program provides full airfare, housing and a stipend, it is one of the few truly affordable programs available to writers living outside of North America, Australia or Europe. The application deadline is at the end of November each year.

Previously, I had attended writing conferences and had spent time at a writers' colony, but I had never

experienced the luxury of a writing residency. For one month I was able to leave my university work and day-to-day family obligations behind and focus day and night only on my writing. This was a seismic change for me, used to daily struggles juggling classroom teaching, a household with two children and husband, SCBWI work and plenty more.

Residency fellows stay at the Writers Cottage in central Hobart for four weeks at a time between the months of March and November. There is a second residency cottage in the northern city of Launceston with a separate application. Residencies are solo—there is no community of other writers in residence at the same time. In an unfamiliar city in a foreign country, this can be disconcerting at first. Nights at the cottage were jarringly quiet (except on weekends when nearby Salamanca Place comes to life with concerts, tourists and some late-night revelers). But at readings and workshops, residency fellows have a chance to meet the warm and welcoming local community of writers, and Director Joe Bugden and staff of the Writers' Center go out of their way to make sure that fellows are comfortable in their new surroundings.



The Hobart writers' cottage (foreground)

My residency goal was to make significant progress on an adult novel as well as several children's book projects. Having never experienced a full month of 24/7 uninterrupted writing time, I had my doubts as to whether I could sustain hours of writing day after day week after week. Would I grow bored with my

projects? Would I run out of steam? Would I get distracted by new ideas? Would I miss my kids and husband too much? Would I become too entranced by the spectacular Tasmanian surroundings?

From day one, I started by writing for four to five hours at a stretch. When I needed a break, I took a long exploratory walk somewhere in town, then returned to the cottage and settled in for more writing, editing and reading into the night. Some days I started with the walk and then sat down to the writing, but usually I saved the walk as my reward for hours on end at the writing desk. Even taking several days off to rent a car and explore the nearby coast; even with two full-day workshops to plan and teach—one in Hobart and the other in the northern city of Launceston; and even with hours each week spent at a library and local bookstores, I maintained an average of five new pages on my novel each day. During the residency I also finalized a collection of children's poetry and plotted a middle-grade novel. For me all of this was enormously satisfying progress.



Bruny Island, Tasmania

August was, of course, midwinter in Tasmania, but the Hobart cottage faces north so even with morning temperatures close to freezing, the cottage was bright and warm and proved to be a great spot for watching the ever-shifting Tassie weather over Mount Wellington. The historic 1840s whaling cottage, the domain of residency fellows, has three bedrooms and is furnished simply with basic cooking supplies. Located on Kelly Street, just above the cafés, art galleries and shops of Salamanca Place, the cottage



The Launceston writers' cottage

is well situated to provide writing quiet and privacy yet lies within easy reach of shopping, historic walks, excellent take-out options, two movie theaters, several museums, a working port and state library. There were just enough distractions for enjoyable breaks, but not so many as to draw me away from the serious effort of writing each day.

Just as I was departing Tasmania, the weather was turning warmer; cherries and magnolias were in bloom and spring was on its way. I made a farewell trip to the still snow-dusted summit of Mt. Wellington, to view the world from the peak I'd stared at every day over my writing, and I vowed to return one day to explore the coasts, forests and mountains stretching before me.

The Tasmanian Writers' Centre residency provided me with much needed time and space to fully concentrate on my craft and to advance my projects to a stage far beyond what I could have managed staying at home with day-to-day family and work interruptions. I am extremely grateful for this generous opportunity offered to international writers. During my next teaching break I will attempt to replicate the discipline, focus and peace that I maintained in Tasmania—while my home life swirls around me.

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

Visit www.tasmanianwriters.org for more information on the Tasmanian Writers' Centre and the Island of Residencies. The Island of Residencies program is made possible with support from Copyright Agency Limited, Arts Tasmania and The Hobart City Council.

SCBWI Tokyo Member News

Annie Donwerth Chikamatsu's poem "Night Journeys" will be included in *Sweet Dreams*, a picture book poetry anthology, Blooming Tree Press, 2009. Her poem, "Catching Bubbles" is forthcoming in *Stories for Children Magazine*, June 2008. Her photoblog for children, *Here and There Japan* (www.hereandtherejapan.blogspot.com), will mark its second anniversary in April 2008 with a new design and website.

Patrick Gannon's cut-paper illustrations of the constellations and mythology of the night sky are now available in *A Constellation Album, Stars and Mythology of the Night Sky*, a new book by renowned astrophotographer P. K. Chen. The book is available now from Sky Publishing. Gannon also has a piece showing in the Stan Lee tribute show *Under the Influence* at Gallery 1988 in Los Angeles, until February 1, 2008.

Suzanne Kamata's short story "Woman, Blossoming" appeared in the July/August 2007 issue of *Cicada*. Her interview with Holly Thompson about Holly's picture book *The Wakame Gatherers* will appear in the online journal *The Edge of the Forest* (www.theedgeoftheforest.com). And last, but not least, she signed a contract for the November 2008 publication of her own story, "Playing for Papa," as a picture book with Topka Press in Spain.

John Shelley illustrated the concluding Volume 5 of Jenny Nimmo's Charlie Bone Books *O no Mori no Fushigi-na Ki* (*Charlie Bone and the Hidden King*) released by Tokuma Shoten in January (Japanese edition). He also completed *The House of the World*, a self-authored picture-book released in Japan this Spring as part of the the World Wide Kids series by Benesse (www.worldwidekids.com).

Kiyo Tanaka's "Tomato-san" a popular character from her picture book of the same title has been licensed through Fukuinkan Shoten to become a children's doll in March 2008 by Sun Arrow (www.sun-arrow.com). The dolls will be sold at toy shops and department stores.

Holly Thompson's picture book *The Wakame Gatherers* was illustrated by **Kazumi Wilds** and published by Shen's Books in the fall 2007. Visit www.hatbooks.com or www.shens.com.

Kazumi Wilds illustrated *The Wakame Gatherers*, a picture book by Holly Thompson (see above). She has been busy with illustrations for another picture book.

Patrik Washburn has been working on illustrations of Tom and Jerry for the 3rd volume of *Tom and Jerry Machigaisagashiland Vol. 3* (*Tom and Jerry Find the Error Vol. 3 Puzzle Magazine*) which is due out in March.

Yoko Yoshizawa has been writing a serial story "Sekai no Doubutsu Kotowaza Relay" ("The Relay of Animal Sayings from the World") to be published in the fold-out booklet of *Kodomo no Tomo, Nenchu-ban* (for 4 to 5 year olds) by Fukuinkan Shoten for 12 months starting from April 2008. Each chapter includes her experiences with animals in African and South Asian countries. She also illustrates her stories.



Snowmen © Jessica Schiffman

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The Ninth Annual SCBWI Winter Conference will be held in New York City Feb. 8–10, 2008. See www.scbwi.org/events.html for information and a schedule.

SCBWI Taiwan presents “Walking with Walker: Ben Norland Benchmarks Illustrated Books” and “A Professional Portfolio Critique with Ben Norland, Executive Art Director, Walker Books” February 13, 2008. See www.scbwi.tw/tibe-event.html for details.

The 2008 SCBWI Bologna Biennial Conference will be held in Bologna, Italy, the weekend before the Bologna Children’s Bookfair, Mar. 29–30, 2008. Visit www.scbwi.org/events.html for the list of speakers and workshops.

SCBWI Tokyo member Patrik Washburn will exhibit at the Tokyo Metropolitan Assembly Building Tomin Gallery in the show “HEARTokyo” Mar. 1–Mar. 7. The theme is *aisatsu* (greetings). See <http://patokon.blogspot.com> for information.

SCBWI Tokyo member Keiko Okamoto will hold the exhibition “Let’s Wear a Kimono—A Twelve Year Anniversary of Holiday Cards” Apr. 24–29, 2008 at Gallery Aizome in Ikenohata, Taito-ku, Tokyo. Details will be uploaded at www.d4.dion.ne.jp/~keiko_o.

SCBWI Tokyo member Kiyo Tanaka will be chief Tokyo organizer of the “Blue Book Group Exhibition” an international group exhibition recently established by Iranian illustrator Hassan Amekan and to be shown in Tokyo June 17–28 at Books and Gallery Popotam. About 30 illustrators from 12 countries will exhibit their artworks for books. See <http://popotame.m78.com/shop/index.html>

Crayon House bookstore in Tokyo will hold the following exhibits of original illustrations: *Tokisoba* by Makoto Kawabata through January 27, 2008; *Mori no Isu* by Kiyotaka Ishii Jan. 28 – Feb. 11, 2008. Visit www.crayonhouse.co.jp for more information.

The Hiroshima City Museum of Contemporary Art currently features “Ilya & Emilia Kabakov present:ORBIS PICTUS Children’s Book Illustrator as a Social Character” through Jan. 27, 2008. See www.hcmca.cf.city.hiroshima.jp for details.

The Museum of Fine Arts in Gifu is currently exhibiting “Guri and Gura and Their Friends” with original illustrations by Yuriko Yamawaki, Jan. 11–Mar. 2, 2008. Visit www.pref.gifu.lg.jp/pref/s27213/english/ekikaku/ekikaku.html for details.

The Iwamura Kazuo Ehon-no-Oka Bijutsukan in Nasu City, Tochigi Prefecture, is currently exhibiting “Mice in Picture Books”. Visit www.ehonnooka.com for details.

Ehon Mura in Kobuchizawa-cho, Yamanashi Prefecture is now showing illustrations from Masako Matsumura’s new picture book “Hoshi no Shizuku ga Ochimashita” until March 18. Visit <http://ehonmura.jp> for details.

The Mitsumasa Anno Museum in Tsuwano City, Shimane Prefecture, is currently showing “Mitsumasa Anno and his Picture Books” until Mar. 12. See www.town.tsuwano.lg.jp/anbi/tenran/

The International Library of Children’s Literature in Ueno, Tokyo, is showing “Door to the Czech Republic” an exhibition of children’s books from the Czech Republic Jan. 26–Sept. 7, 2008 9:30–5:00. Visit www.kodomo.go.jp for more information.



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The Yayoi Museum in Bunkyo-ku, Tokyo, is currently showing “120th Anniversary Exhibition—Charismatic Artist Kasho Takabatake” through March 30. Visit www.yayoi-yumeji-museum.jp/index.html for details.

Yumeji Takehisa Museum in Bunkyo-ku, Tokyo, is now showing “Yumeji and the Mysterious Artist Kaichi Kobayashi” until Mar. 30. Visit <http://www.yayoi-yumeji-museum.jp/index.html>

Mori no Ouchi in Azumino City, Nagano Prefecture, is currently exhibiting original illustrations from the picture book *Tanpopo no fune* by Ayako Maruyama. The book won the Shinpusha picture book award. They are also featuring an exhibition of original illustrations from picture books by Japanese children books authors. Both shows are through Mar. 16, 2008. Visit www.morinoouchi.com for more information. Mar. 19–May 9, 2008 there will be an exhibition of original illustrations “Picture books with your Kids” and paintings by Masahira Hama. May 23 – Sept. 26, 2008 will feature children’s book works by sisters Hoko Takadono and Fumiko Chiba.

The Chihiro Art Museum Tokyo currently features “Commemorative Exhibition: Celebrating the 110th Anniversary of the Birth of Shigeru Hatsuyama—Poet of Lines and Color” and “Chihiro’s Composition—Color, Line and Figure” through Jan. 31, 2008. This exhibit will open at the Chihiro Museum Azumino in Azumino City, Nagano Prefecture, Mar. 1 to May 31. Visit www.chihiro.jp for information about the Chihiro Art Museum Tokyo, as well as the Chihiro Art Museum Azumino.

Azumino Ehonkan Picture Book Museum in Azumino City, Nagano Prefecture is currently exhibiting illustrations by Erolle le Cain until Feb. 24. Visit www.ehonkan.net/next.exhibition.html for details.

Izumo City Hirata Honjin Kinenkan in Izumo City, Shimane Prefecture is currently showing “Illustrations by Taro Gomi” until Feb. 3. See <http://www9.ocn.ne.jp/~kyuhon/index3.html>

Kyoto Kokusai Manga Museum in Kyoto will be exhibiting “100 Years of Kamishibai” Jan. 26–Apr. 1, 2008. Visit www.kyotomm.com for details on this and other exhibits.

The Daimaru Museum in Tokyo will host a solo exhibition of English children’s book author John Burningham, Jan. 31–Feb. 18, 2008. The exhibition features his debut work through his latest awarded works. Visit www.daimaru.co.jp/museum/schedule/tokyo/index.html for details.

The Karuizawa Museum of Picture Books will exhibit “The World of Mother Goose” Mar. 1–June 16, 2008, with original illustrations from Mother Goose picture books by various illustrators and Mother Goose picture books. About 120 pieces will be exhibited. Another concurrent exhibition “Picture Books from England” will introduce the history of children’s books in England with original illustrations and picture books by classic children’s book authors, as well as recently popular authors in England. About 40 pieces will be exhibited. Visit www.museen.org/ehon/ for more information.

The 15th Tokyo International Book Fair will be held at Tokyo Big Sight July 10–13, 2008, 10:00–18:00. The book fair showcases 770 exhibitors from 30 countries. See www.bookfair.jp for more information.

The Itabashi Art Museum in Itabashi, Tokyo holds exhibits throughout the year including the Bologna Illustrators Exhibition each summer. See www.city.itabashi.tokyo.jp/art/ for details on exhibits and on the Bologna Children’s Book Fair in Japanese.



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The Japanese Board on Books for Young People (JBBY) will hold a lecture series on editorship titled “Tadashi Matsui’s JBBY Editor’s Seminar” Tuesdays, 18:30–20:30 at Shougakkan, 5th floor auditorium or conference room. The fee for four lectures is 6,000 yen JBBY members, 8,000 yen non-members. Reservations required. For those who wish to attend individual lectures, contact JBBY by email. Speaker schedule: Jan. 29 Tadashi Matsui “Children’s Book Publishing and being an Editor,” Feb. 5 Akira Ushiro “The Making of a Picture Book and Editing,” Feb. 12 Yumiko Sakuma “Translating and Editing Children’s Literature from Around the World,” Feb. 19 Hisako Ichikawa “Children’s Books from a Retailer’s Point of View.” JBBY will also host the “Exhibition of Honor List books 2006 IBBY (International Board on Books for Young People).” This circulating exhibition features 164 children’s books recommended by 57 IBBY chapters around the world and will be in Hokkaido Jan. 28–Feb. 12 at Kodomo Fukidou, Asahikawa City, and in Aomori Prefecture Feb. 20–24 at Aomori City Library. Visit www.jbby.org for information on these and other JBBY events.

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

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

Merry Go Round Children’s Bookstore in Mie Prefecture holds events related to children’s books. Visit www.merry-go-round.co.jp for more information.

The 2nd Annual Japan Writers Conference will be held Nov. 29–30, 2008 at Nanzan University in Nagoya. Visit www.japanwritersconference.org for details.

The following picture book museums are clustered in the Nagano and Yamanashi area, around the Yatsugatake mountains. They are closed during the winter months, but open in mid-March.

Ehon no Ki Museum in Oizumi-machi, Hokuto City, Yamanashi Prefecture
www.cam.hi-ho.ne.jp/g-mama/mus.html

Chisana Ehon Bijutsukan Okaya Main Museum in Okaya City, Nagano Prefecture
<http://ba-ba.net/cms/>

Chisana Ehon Bijutsukan, Yatsugatake branch in Hara-mura, Suwa-gun, Nagano Prefecture
<http://ba-ba.net/cms/>

Yabuuchi Masayuki Museum in Hakushu, Hokuto City, Yamanashi Prefecture
<http://yabuuchi-art.main.jp/>

Ken Kuroi Ehon House in Kiyosato, Hokuto City, Yamanashi Prefecture www.kenoffice.jp/exhibit/

Ehon Museum Kiyosato in Kiyosato, Hokuto city, Yamanashi Prefecture www.ehonmuseum-kiyosato.co.jp/



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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; the SCBWI Tokyo Advisory Committee includes Naomi Kojima, Keiko Okamoto, Kiyo Tanaka, Suzanne Kamata, Hitomi Otani and Elina Yamaguchi.

Website

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

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 Listserv

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



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SCBWI Tokyo Online Critique Group

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

Membership

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



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