

The SCBWI Tokyo Newsletter Spring/Summer 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, 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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Spring 2008 brought an opportunity for SCBWI Tokyo members to send books and literature for the SCBWI booth at the Bologna Children’s Book Fair. These items were displayed and promoted by our U.K.-based former Assistant Regional Advisor, John Shelley. Spring also brought guests from afar to Tokyo—Lucy Hawking surfed in on the solar system, and Mitch Weiss and Martha Hamilton delivered world folktales and taught us lively ways of telling stories. Director Junko Kurata of the AEON Institute of Language Education led a workshop on writing and illustrating English educational materials, and we carried on with manuscript and illustration exchanges. In March, Yoko Yoshizawa stepped up as Assistant Regional Advisor. Already she has made an impact by moderating our new Japanese-language listserv and ensuring that announcements are sent out in Japanese as well as English. We appreciate her energy and enthusiasm.

SCBWI Tokyo events reflect the increasingly international population of Tokyo—recent participants at our events have come from Japan, Australia, Ghana, the U.S., the U.K., South Africa, Taiwan, Tibet, Mongolia, Columbia and Romania. Manuscript and illustration exchanges offer opportunities to receive feedback reflecting multiple points of view, and our workshops are lively with varied approaches to problem solving! We look forward to welcoming you to SCBWI Tokyo events.

**Holly Thompson, *Carp Tales* Editor, SCBWI Tokyo Regional Advisor
Avery Udagawa, *Carp Tales* Assistant Editor**

Event Wrap-Ups

by Holly Thompson

Author and Illustrator Showcase

January 26, 2008

The first SCBWI Tokyo Showcase event featured SCBWI Tokyo authors and illustrators sharing their recently published and soon-to-be published books with an audience of writers, illustrators, librarians and other guests. We had nine presenters with a great range of styles and projects. Several members were subsequently invited to give presentations at international schools. We hope to make this an annual event with new books presented each year.

Writing and Illustrating English Educational Materials

with Junko Kurata of AEON

February 23, 2008



AEON's Junko Kurata looks on as workshop participants plan plot and illustrations.

Junko Kurata, Director of the AEON Institute of Language Education, Inc. (AEON IOLE), explained the history of AEON, gave current company statistics and discussed the AEON IOLE's role in developing curriculum and teaching materials for all AEON language schools. Kurata described the various types of educational materials the institute produces, including textbooks, workbooks, storybooks, teacher's guides and picture cards. She then explained the recruitment procedure for writers and illustrators and the conditions for employment. She described the qualities of an ideal manuscript and ideal artwork for educational purposes. After this overview, participants were

grouped and given a collaborative story revision and development assignment. Time was limited and the clock was ticking, but most of the groups produced at least one viable solution to the problem, and these were presented to all participants at the end of the workshop. The workshop was helpful and practical, and several SCBWI members have since found work with AEON.



Lucy Hawking (second from right) with AEON staff and volunteers.

Lucy Hawking: Surfing the Solar System

March 7, 2008

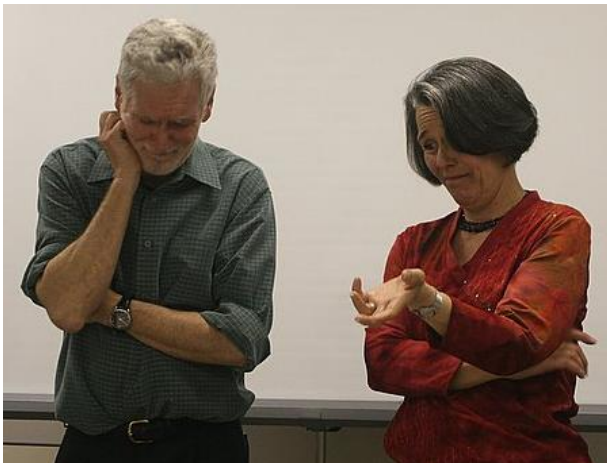
Thanks to impressive effort by SCBWI Tokyo and AEON volunteers and the generosity of AEON in loaning us meeting hall space, SCBWI Tokyo was able to pull together a last-minute event with U.K. author Lucy Hawking. Despite a grueling schedule of interviews during her week in Tokyo, Hawking gave an energetic talk complete with a PowerPoint presentation of the solar system, a video clip showing her and her father Stephen Hawking in zero gravity flights, an audio greeting from her father, illustrations from the U.K. edition of *George's Secret Key to the Universe*, and an explanation of key concepts in the book. During the question and answer period Hawking talked about collaborating with her father, with whom she co-authored the book, and with the physicist she consulted for details, as well as the challenges of

writing fiction based on actual science versus science fiction. She explained that the series started as one book but that all the space and physics topics that she and her father wanted to cover wouldn't fit into one book, so they ended up doing a series. Lucy is now in the midst of researching and writing book two in the series.

Manuscript and Illustration Exchange March 15, 2008

At the March SCBWI Tokyo Manuscript/Illustration Exchange, we met together as one group rather than dividing into two or more groups. Despite having fewer participants than usual, we had plenty of works to discuss—one story board with text, two picture book dummies and four picture book manuscripts. We were pleased to see that one of the story boards was a revision of a story board shared at a previous exchange. We started at 6:15 p.m. and continued until 9 p.m., when we had to clear out of the conference room. We then adjourned to a basement restaurant, where we continued to talk about writing, illustrating and manuscript submission over food and drinks.

Words Take Wing: Adapting Old Tales for New Audiences with Beauty and the Beast Storytellers April 12, 2008



Mitch Weiss and Martha Hamilton telling a folktale.

Mitch Weiss and Martha Hamilton, a.k.a. Beauty and the Beast Storytellers, joined SCBWI Tokyo for an event during their tour of international schools in Japan. For SCBWI Tokyo, they told several of their adapted folktales, showed their DVD about storytelling in the classroom (packaged with their book *Children Tell Stories*) and shared ideas about researching and adapting folktales. They described folktales as a flowing, changing process. For writers

and illustrators working on retelling folktales, they suggested researching many versions of a story first. They highly recommended *The Storyteller's Sourcebook* by Margaret Read MacDonald (www.margaretreadmacdonald.com). They also discussed the process of adapting and retelling tales and the importance of staying true to the culture of origin. The publisher of their picture books is August House (www.augusthouse.com), which specializes in storytelling. Participants had a chance to try telling a story to the wall in several different voices as a practice method, and were coached about not adding too much action, not including too little action, and maintaining eye contact to help listeners visualize the story.

Websites, Blogs and Promotion for Illustrators

**with Kiyō Tanaka, Takashi Oda and Patrik Washburn
May 17, 2008**

Illustrators Kiyō Tanaka, Takashi Oda and Patrik Washburn were the panel presenters at the Webs, Blogs and Promotion for Illustrators event. The three shared various ways in which they have created and used websites and blogs, explained how their sites have evolved over the past few years, and described how online tools have served them as illustrators. They offered advice on some dos and don'ts and cautioned participants about professionalism, since illustrator blogs and websites are viewed by publishers. A handout page of helpful links was distributed. Patrik Washburn presented *and* interpreted, an impressive feat. The question and answer period focused on recommended tools, time spent per day on updating sites and blogs, and when to and when not to upload book illustrations onto a website. Discussion continued over dinner in Shibuya.

Visit the presenters' websites:

Kiyō Tanaka www.oyikakanat.com
Takashi Oda www.studio-corvo.com
Patrik Washburn www.patokon.com

Holly Thompson 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.hatbooks.com.

SCBWI Biennial Conference in Bologna 2008: An Illustrator's Perspective

by John Shelley

The Bologna Children's Book Fair this year was a groundbreaking occasion for SCBWI. Not only was the biennial SCBWI Bologna Conference the most successful to date, but for the first time SCBWI had a stand during the book fair in a prime location. Books by SCBWI Tokyo members were displayed at this stand.



Illustrator John Shelley tending the SCBWI stand and showcasing his books.

The Conference

The Bologna Children's Book Fair was preceded by the two-day SCBWI Bologna 2008 Conference, running from March 29-30 in one of the book fair conference halls. Over 150 people attended, ranging from pros to newbies, writers, illustrators and editors. There were two rooms, one main and a smaller room where the illustrator events were held. The bookshop desk sold or displayed copies of titles by attendees.

Writer/Illustrator Talks

Paul O. Zelinsky opened the conference with an amusing PowerPoint presentation of his work *What the How?* He ran through the changing styles of his career from his early books, like the meticulously detailed *Rumpelstiltskin*, to *The Wheels on the Bus*, through to his more recent successes like *The Shivers in the Fridge*.

U.K.-based writer and journalist Candy Gourlay gave an authoritative talk on engaging with the Internet and using the Web to promote and network. Gourlay covered a great deal of ground for beginners and Web-pros alike. With websites, she reminded listeners, "It's not about you, it's about them" (the visitors) . . . so know your audience. See Gourlay's blog for more wise words: <http://notesfromtheshlushpile.co.uk/>

Jana Hunter gave an inspiring presentation on the relationship of words and images in picture books. Anchoring her talk in classic titles like Maurice Sendak's *Where the Wild Things Are* and Margaret Wise Brown's *Goodnight Moon* and working up to the

present, she analyzed traits that made these books stand out and connect with readers.

Pat Cummings, who runs the children's illustration course at Parsons the New School for Design in New York, led an upbeat and friendly workshop. Participants were asked to submit three drawings showing the progression of a story in pictures, which were then critiqued by Cummings, with added comments from Paul O. Zelinsky and me.

David Saylor, editor at Scholastic and at the forefront of developing graphic novels in the U.S., talked about the recent *Bone* comic he'd worked on, the processes involved and the genre's impact on the market. Though he encouraged submissions, Saylor did say that creating graphic novels is a major commitment for artists and writers and shouldn't be approached lightly.

The first day concluded with an illustrated talk by comic artist Mark Boutavant and his editor Pauline Mermet, discussing their bestselling comic book series *Ariol*, created by Boutavant with strip writer Emmanuel Guibert. Boutavant used PowerPoint to share rare insights into the working methods used by comic book artists in France.

Day two began with Kathleen Duey's *The Wordsmith's Secrets* on writing young adult fantasy, a talk full of great tips for writers. Points included: get the reader to care about the central character; the less narration the better; viewpoint is powerful; set your stage from the beginning.

British author/illustrator Babette Cole had the room rocking with laughter. As much comedian as writer/illustrator, she talked in colorful style about her career creating picture books and her love of horses, and plugged *The Big Picture* (www.bigpicture.org.uk), an effort in the U.K. to regenerate interest in picture books. Unfortunately I missed the agents' and the writers' talks.

Also on day two was the Illustrators International presentation, when I shared the floor with Belgian author-illustrator Marie Wabbes and SCBWI International Illustrator Coordinator Bridget Strevens-Marzo, giving a rundown of my career in Japan and experiences working internationally for publishers in the U.S. and U.K. It was interesting for us panelists to compare our different experiences, and we had a lot of good feedback from attendees.

Editor/Art Director Talks

There were a number of editor panels during the conference. In International Books for Pre-Readers, British editors from Bloomsbury and Scholastic U.K. referred to the predominant use of “blim” (sparkly glitter, silver laminate, etc. on covers) to sell books in the U.K. now. First Look illustration critiques were thought-provoking, consisting of a desk full of editors and art directors giving three-minute comments on submitted artwork displayed on a screen. Though the comments were concise there were interesting points raised, giving insights into the way editors think.

The final event, called Why I Love this Book and Published It, chaired by Leonard Marcus, consisted of a panel of editors from the U.K., U.S., France, Brazil, Australia and Taiwan. Each editor chose a favorite book, focusing on what made the title stand out as a classic. It was fascinating to see the differences in taste and opinion among editors of different countries. (Marcus has just published a gorgeously sumptuous history of Golden Books, *Golden Legacy*.)

At the end of the conference a closing party was held at a bookshop in town. As it was the night before the Book Fair opened there were many publishers present, and the party spilled out into the street and went on to the early hours. A lot of fun was had by all, making it a wonderful conclusion to the conference.

The Book Fair

SCBWI had a stand at the Bologna Children’s Book Fair for the first time this year, fortuitously in the center of one of the main halls. It proved to be a marvelous “base of operations” and attracted a great deal of attention. At the fair I had nine appointments with publishers, but I spent a lot of time at the SCBWI stand as I had two showcases—my own and SCBWI Tokyo’s—two portfolio reviews, and two hours of

five-minute portfolio critiques. I had the chance to meet more editors as they dropped by the stand or were otherwise introduced. There was always something going on at the SCBWI stand. Crowds of SCBWI members hovering in front attracted other

passers-by and were a great way to generate interest in SCBWI. To my knowledge we sold the rights to two books directly from the stand. I ran a presentation on SCBWI Tokyo and another on my own work. Many people picked up information on SCBWI Tokyo, though there were no publishing deals to report I’m afraid!



Michelle Kuhonta, Regional Advisor Germany, with the SCBWI Tokyo books in the SCBWI stand.

Perhaps the most interesting event was a sketching “duel” among Paris-based

author-illustrator Doug Cushman, Paul O. Zelinsky and Bridget Strevens-Marzo. SCBWI International Regional Advisor Coordinator Erzi Deak recited line by line one of her stories; the artists had to quickly sketch each line as it was revealed. We also had two hour-long sessions of five-minute timed portfolio reviews which were well subscribed to. Doug Cushman and I were the main reviewers, viewing some 20 portfolios each. Some of the portfolios were very good, and most deserved longer than five minutes for comment, but I think the attendees went away satisfied and with a good impression of SCBWI. By the end of the book fair we were all exhausted, but it was clear that the SCBWI stand had been a tremendous success.

The biggest lesson for me as an illustrator was that the market in many countries is geared toward bright, graphic images; perhaps there is now less room for projects that are not obviously commercial. This could well be a reflection of the generally tough climate for picture books at the moment. Compared to the last time I was at Bologna in 2004 there seemed to be less of the tightly worked, darker-themed illustration often seen in Eastern Europe. Nevertheless editors revealed a quiet confidence that things are slowly improving for picture books. It may take a while to see results, but I left the fair with reasons to feel optimistic, a lot of new contacts, and some very warm memories.

Illustrator John Shelley, creator of more than thirty books for children, is the former Illustrator Coordinator and Assistant Regional Advisor for SCBWI Tokyo. He sits on the SCBWI Board of Advisors and is now based in Staffordshire, U.K. Visit www.jshelley.com.

The Sakura Medal 2008

by Annie Donwerth Chikamatsu

The Sakura Medal 2008 has been awarded to books in English and Japanese in each of the following categories: picture book, chapter book, middle school book and high school book. The winning authors will receive a medal, a certificate and a piece of original student artwork from an art competition held by several member international schools. Students of international schools across Japan participate in the Sakura Medal reading program and name their top choices for the award; the procedure and the student activities evolve from year to year. This year, a wiki devoted to the Sakura Medal was set up so students could voice their opinions about the books and communicate with students from other schools. There were “voice threads” for each of the award categories.

The list of participating schools continues to grow. Schools interested in joining the program can contact Wouter Laleman at the American School in Japan (ASIJ). Linda Hayakawa, ASIJ High School librarian, has a comprehensive overview of the program on the ASIJ High School Library website, as well as links to lists of the past and present nominees and winners of the Sakura Medal, the winners of the art contest, and participating schools. SCBWI members John Shelley and Naomi Kojima were among the picture book nominees for the Medal in 2008.

Links

For information about the Sakura Medal, visit the website of the American School in Japan (www.asij.ac.jp) and click on Libraries, then the HS page.

For information about the St. Mary's Book Award, visit the St. Mary's Elementary School Library site (<http://library.smis.ac.jp/elementary>).

Also see “The Sakura Medal” in the Spring 2007 issue of *Carp Tales* (www.scbwi.jp).

The nominees for Sakura Medal 2009 have already been named. The review discussion of books for the award begins in October each year and the nominees are selected during a meeting in May. Authors or publishers interested in nominating books for future competitions should contact Wouter Laleman, waleman@asij.ac.jp. Books need to be published in the two years prior to the award selection. In addition to the Sakura Medal, St. Mary's International School has its own children's choice picture book award.

Winners, Sakura Medal 2008

Picture Book	Middle School	High School	Chapter Book	MS/HS Japanese
				
<i>Library Lion</i> by Mitchell Knudson illustrated by Kevin Hawkes	<i>Girl Missing</i> by Sophie McKenzie	<i>Firestorm</i> by David Klass	<i>The Invention of Hugo Cabret</i> by Brian Selznick	<i>獣の奏者</i> <i>Kemono no souja</i> by Nahoko Uehashi

Annie Donwerth Chikamatsu holds a Masters degree in Applied Linguistics and reading instruction. After years of teaching reading and expository writing, she now writes for children's magazines and maintains a kids' site, Here and There Japan (www.hereandtherejapan.org).

Kiyo Tanaka on the Blue Book Group: A Unique Exhibition Organized by Two Iranian Brothers

Interviewed by Yoko Yoshizawa

SCBWI Tokyo member Kiyo Tanaka traveled to the United Arab Emirates in March to participate in an international illustration exhibition. Tanaka has published 14 books since her debut in 1997. Her work has been featured in the Bologna Illustrators Exhibition (1995, 1996), Biennial of Illustrations Bratislava (2001, 2003) and the Blue Book Exhibition (2007, 2008). Visit her website at www.oyikakanat.com. Tanaka recently elaborated on the Blue Book Exhibition.



Kiyo Tanaka outside the U.A.E. gallery

You participated in the Blue Book Group Exhibition in Iran in November 2007 and in the U.A.E. in March 2008. How did this exhibition come about?

Two Iranian children's book illustrators, the brothers Hassan Amekan and Ali Amekan, organized this project. The first exhibition was held in Tehran. They aimed to make it an international traveling exhibition. With the help of an Iranian curator, they were able to make the exhibition in the U.A.E. a reality. Then Hassan Amekan asked some of the Japanese members to organize an exhibition in Japan, and I volunteered because holding an international exhibition has been one of my dreams. The word "Blue" in the name of the group was chosen because the color is a metaphor for the sky, the water and dreams that connect different cultures.

Who are the participating artists and how did the organizers select them?

They are all illustrators of children's books who have been selected to participate in various exhibitions, mostly European, such as the Illustrators' Exhibition of the Bologna Children's Book Fair. Initially the two brothers called on friends for works for an exhibition. Then they were encouraged to make the group larger. The organizers and original members found more illustrators through catalogs and websites. They made the first contact with me through my website.

Thirty-one artists from seven nations are participating. Isn't it rare for Iranian artists to call for an international exhibition? In Dubai, did you feel any differences from Japanese exhibitions?

Blue Book Group Exhibitions

June 18 – 29, 2008

Books and Gallery Popotame

Nishi-Ikebukuro 2-15-17 Tokyo

Gallery and Café Find

Kami-jujo 2-1-9, Kita-ku, Tokyo

www.bluebookgroup.jp

In Iran artists seem to be active holding exhibitions. However, they try to participate in European exhibitions because they don't have enough opportunities to show their work in Iran. They seem eager to create more opportunities for exchange. I found it interesting that the prime minister and some other officials would attend every opening ceremony of exhibitions in the Middle East. I met them at our exhibition's ceremony as well as at another exhibition at a museum there. I understand it is their job and I suppose it is possible for them to attend these ceremonies because of the small size of the Emirates. For me it was a special experience.

After seeing the exhibited works from various countries, did you sense culture and background in the different manners and attitudes toward picture book making?

Yes, very much. Iranian illustrators are skilled at combining abstract expression with realism. European illustrators have a unique way of using lightness and darkness. Japanese illustrations have a definite graceful quality. And it was a pleasure for me to view South American art, which I rarely have a chance to see.

Lastly, tell us about the present circumstances of publishing for children in Iran and the U.A.E.

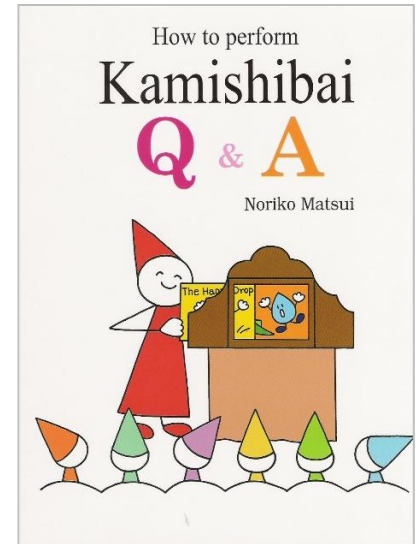
There are many young people in Iran studying painting and illustration. Their culture values literature and they have a deep understanding of print publication and fine art. I am sure that their publishing industry will attract considerable attention when it becomes larger in scale. In the U.A.E., on the other hand, they say the publishing industry relies solely on import publications. The reason for this is that the population is small. Illustrators there might have to search abroad for illustration work.

Yoko Yoshizawa is a writer, translator, illustrator and printmaker. Her recent publications include Oogui hyotan (The Magic Pumpkin, 2005) and Samuli mame wo torikaesu (Samlee Took Back Beans, 2006) both from Fukuinkan.

Creating Kamishibai: An Interview with Noriko Matsui

Interviewed by Kiyoko Tanaka and Avery Udagawa / Translated and abridged by Avery Udagawa

Japanese picture book and kamishibai author Noriko Matsui pioneered the genre of audience-participation kamishibai—kamishibai that invite audiences to chant, clap, sing, or shout along. Matsui's works include *Minna de pon* (Everybody Clap!), *Yoisho yoisho* (Heave-Ho, Heave-Ho), and kamishibai bestseller *Okiku okiku okiku na-are* (Grow Grow Grow Bigger!) as well as a guide to kamishibai performance that is now available in English translation (*How to Perform Kamishibai Q&A*, Doshinsha, 2008). A spokesperson for the International Kamishibai Association of Japan (IKAJA), Matsui responded to questions about her background, creative process, and philosophy.



Please tell us about your childhood.

I was born in 1934 in Wakayama, which is one of Japan's large commercial cities, located south of Osaka, and boasts lovely ocean and mountain scenery. I spent my childhood there during the dark period of Japan's war of aggression (1931–1945). The government and military, which began the war, were wiping out real culture—the culture of conveying the joy of life, of cultivating a true heart—in order to force citizens into an inhuman war. Because of this, all the kamishibai and picture books of my childhood were war propaganda. My father, an economist, was one of the few Japanese who sought truth and steadfastly opposed the war; he was thrown in jail for this, so my childhood years were hard ones. But the example of my parents, who stood firm through that dark time, etched on my heart a sense of what really matters: human dignity, a deep love for humanity, and the importance of peace.

What sorts of study and experience prepared you to create picture books and kamishibai?

After the war, I grew up and became a mother, and at my daughter's daycare center, I encountered really wonderful picture books for the first time. Picture books gave both of us a sense of joy in living. *I want to become a picture book author!* I realized, and entered an art university. I was 28. My second daughter was born the year I graduated, and I began to hand-make picture books for her. Those days of tuning in to my child's heart and making books, hoping to make her eyes sparkle, were my real education in picture books. Eventually my homemade books began to be published by publishers, and my career as an author began.

When did you develop an interest in kamishibai, and what are the distinguishing features of kamishibai and picture books?

For a long time after I became a picture book author I had little interest in kamishibai, for reasons to do with its history: street kamishibai were often rather sensational, being used to sell sweets, and during the war there were a lot of war-boostering kamishibai. But one day when I was in my mid-forties, I came upon a superb kamishibai created after the war and was deeply moved. I began to make kamishibai myself, in addition to picture books, and saw that both forms have distinctive features.

- Picture books: Because picture books progress through the turning of pages, and because the text is printed with the illustrations, the reader enters the world of the story and makes its contents his or her own. This fosters a sense of individual involvement and growth.
- Kamishibai: Because kamishibai progress through the sliding in and out of panels, and because the text is on the back of the panels, there is a heightened sense of focus and direct communication. The world of the story emerges into the real world and creates a sense of *kyokan*, or shared feeling, among audience members.

A sense of sharing feelings with others, on one hand, and of individual identity, on the other, are essential in life, like the two wheels on an axle. I continue to make both picture books and kamishibai out of a sense that both of these are needed.

How is writing text for a kamishibai different than writing text for a picture book?

To make the most of kamishibai’s special features—the sense of the story emerging into the real world, the potential to create *kyokan*—one must create an immediate sense of involvement in the story. Using a conversational style in the text helps; “writing” is used at times but “conversation” becomes the mainstay.


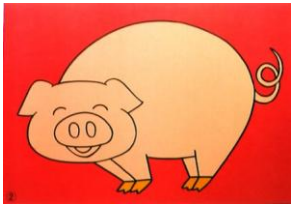
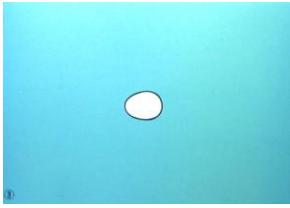
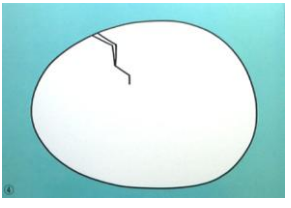


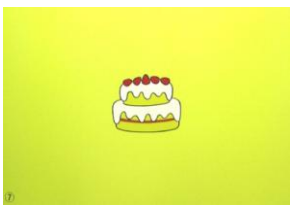
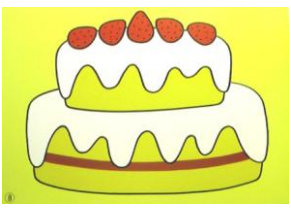
On the other hand, to capitalize on picture books’ potential to invite the reader into the story, the author’s voice, which addresses each reader individually, becomes important. There may be scenes in which human or animal characters converse, but the author’s voice is the foundation.

When you are working on a kamishibai, do you perform it in front of children and revise based on their reactions?

When I make a kamishibai, the first thing I do is have a range of people—adults, children—view performances of a handmade version. If the viewers seem bored or their interest seems to fade, I think about why that is and revise many times before I publish.

You have produced many kamishibai in which the audience participates in the story, for example by calling out a phrase or clapping their hands. Could you tell us in detail about a kamishibai in this category?

Okiku okiku okiku na-are (Grow Grow Grow Bigger!) has often been referred to as representative of this category. Here is what happens in its eight panels.

			
<p>1. <i>There’s a little pig.</i> The audience participates by calling out “grow grow grow bigger!” . . .</p>	<p>2. <i>The pig grew bigger!</i></p>	<p>3. <i>There’s a little egg.</i> The audience calls out “grow grow grow bigger!” . . .</p>	<p>4. <i>The egg grew bigger! Now the egg is hatching . . .</i></p>
			
<p>5. <i>A baby dinosaur was born!</i></p>	<p>6. <i>There’s a little cake.</i> The audience calls out “grow grow grow bigger!” . . .</p>	<p>7. <i>Oh, the cake only got a little bit bigger.</i> The audience calls out “grow grow grow bigger!” even more enthusiastically.</p>	<p>8. <i>Hey, the cake grew THIS big! Let’s all have a piece!</i> Audience members pretend to receive cake from the panel and eat it.</p>

Portions in italics translated by Avery Udagawa for use in Carp Tales only. © 1983 Noriko Matsui. Published by Doshinsha with original title Okiku okiku okiku na-are. ISBN 4-494-07498-5.

If you look again at these panels, you see the following:

- In panels 1 and 2, the audience helps to make the pig grow and in so doing becomes excited about participating actively.
- In panels 3, 4, and 5, active audience participation helps the dinosaur to be born. Viewers are welcomed into a world of fantasy and imagination.
- In panels 6 and 7, the cake does not grow quite as much as expected, so the audience calls out even more forcefully. The sense of active participation is heightened.
- In panel 8, the enthusiastic audience participation produces a huge cake, which becomes a symbol of the joy that accompanies growth. “Eating” the cake together, viewers make the desire for growth their own.

In this way, the kamishibai is constructed to generate excitement about the theme, growth, through participation.

How are audience-participation kamishibai different from other kamishibai?

Kamishibai can be divided into two categories:

- Self-contained (complete) kamishibai, in which the entire story is contained in the work itself. Most kamishibai that present folktales and other stories are of this type.
- Audience-participation kamishibai, in which audience involvement is needed to complete the story. Kamishibai like *Okiku okiku okiku na-are* are of this type.

Kamishibai generates *kyokan* because it promotes communication. The method of generating communication differs according to the type: in self-contained kamishibai, the performer’s expressions and pacing engage the audience and create the communication (with no verbal or nonverbal back-and-forth), generating a deep sense of *kyokan*; by contrast, in audience-participation kamishibai, the verbal and nonverbal exchange between performer and audience is what establishes the communication. *Kyokan* generated in this way is extremely powerful.

The illustrations in your works often feature bold composition, simple forms, and striking color contrasts. How do these elements lend themselves to audience-participation kamishibai?

I really like going after a *certain something* that dwells below the surface of things. So when I illustrate I try to strip away superficial, interpretation-narrowing details and go for what is at the core, and my illustrations become quite simple—simple not in the sense of omission, but in the sense of focusing on the essence. This approach lends itself to audience-participation kamishibai because:

- The power in simple shapes helps generate the sense of the story emerging into the real world.
- The essence of the subjects presented becomes very clear, making *kyokan* easy to generate.
- Kamishibai are usually viewed by a number of people at once; simple illustrations make them striking even from a distance.

More on Kamishibai

For background information on kamishibai history and performance, please see “Event Wrap-Ups: The Magic of Kamishibai,” *Carp Tales* Spring 2006 (p. 11) and “Kamishibai for Everyone,” *Carp Tales* Fall 2006 (pp. 5–6) at www.scbwi.jp.

English and French translations of *Okiku okiku okiku na-are* (Grow Grow Grow Bigger!) and other kamishibai are available as stickers that may be affixed to the back of the Japanese panels. IKAJA (kamishibai@ybb.ne.jp) offers lists of recommended kamishibai and translation sticker sets (¥750 each).

Noriko Matsui has written two books about performance of kamishibai and its features: *Kamishibai—kyokan no yorokobi* (Kamishibai: The Joy of *Kyokan*) and *Kamishibai no enjikata*, recently published in English as *How to Perform Kamishibai Q&A* (all from Doshinsha).

I understand you have put a lot of energy into “kamishibai diplomacy” abroad. Please tell us more.

My kamishibai activity overseas began in 1991 in Vietnam, where kamishibai is now being developed as a form of Vietnamese culture and Vietnamese authors are creating excellent original kamishibai. Currently, the International Kamishibai Association of Japan (IKAJA) is at the center of international kamishibai exchange efforts, and has some important projects underway.

Do you have any advice for people who would like to create kamishibai?

Begin by enjoying and performing excellent kamishibai. When you perform, try to do both audience-participation and self-contained kamishibai and to perform works in a variety of subject areas (folktales, fiction, science, daily life, environment, etc.). This will give you many ideas and spark your creative urge. If you would like to find out about some good kamishibai, IKAJA offers a list of recommendations.

Are you at work on any new projects? Are there any new areas you wish to explore?

Because of kamishibai’s short history, there is a lot of unexplored territory. I am currently working on kamishibai for babies and kamishibai for school classrooms. But more than anything, what I am hoping for right now is the growth of IKAJA. As an association I hope we can research kamishibai theory and performance and spread the word about kamishibai, in cooperation with people from around the world who love children and kamishibai.

I would like to see the light of *kyokan* “grow grow grow bigger!” That light can lead us to hope for the future and can help us make peace.

Kiyo Tanaka (www.oyikakanat.com) is the illustrator of numerous picture books, including Tomato-san (Miss Tomato), Osama no kubikazari (The Necklace of the King), and Ne, dakko shite (Mommy, Please Hold Me).

Avery Udagawa (averyudagawa@yahoo.com) translated two short stories for Inside and Other Short Fiction: Japanese Women by Japanese Women (Kodansha International).

Original text from this interview appears in Volume 7 of Kamishibai Bunka no Kai, the Japanese-language newsletter of the International Kamishibai Association of Japan (IKAJA).



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SCBWI Tokyo announces a new listserv for SCBWI members involved in translating children's and young adult literature from Japanese into English. The SCBWI Tokyo Translation 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. Membership is open to all members of SCBWI. Moderators are Sako Ikegami (sako@yamaneko.org) and Avery Udagawa (averyudagawa@yahoo.com). Please contact one of them for an invitation.

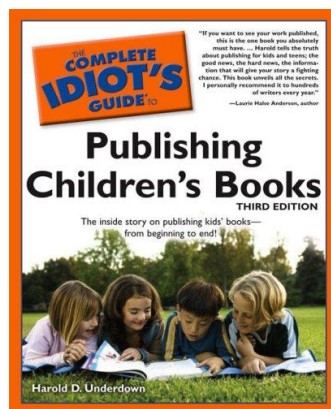
Self-Publishing: What You Should Know

Adapted and compiled by Chris Eboch and Holly Thompson

Finding a publisher can be a long, arduous process, and authors and illustrators often find themselves tempted to self-publish their books. The following words of advice on self-publishing have been adapted from responses by Chris Eboch, SCBWI New Mexico Regional Advisor (www.chriseboch.com); Margaret Speaker Yuan, SCBWI Regional Advisor of San Francisco East/North Bay and president of the Bay Area Independent Publishers Association (www.baipa.net); and other SCBWI Regional Advisors.

To Begin With

Before you consider self-publishing as an option, start by educating yourself about the entire process of children's book publishing. *The Complete Idiot's Guide to Publishing Children's Books* by Harold Underdown covers all aspects of the North American

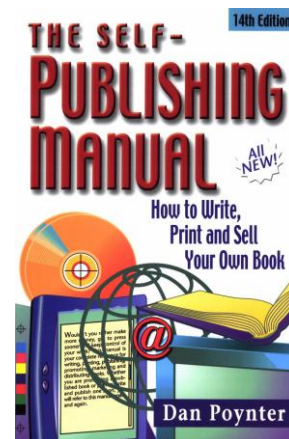


children's book business, including submitting and marketing your work. His extensive website *The Purple Crayon* (www.underdown.org) has a section devoted to self-publishing with links to relevant articles and helpful interviews.

In addition, members of SCBWI can access, via the main SCBWI site (www.scbwi.org), numerous publications including "The Self-Publishing Option" (log in, go to Publications, click on SCBWI Publications, click for the complete list of publications, then scroll down to Publishing Alternatives). But Margaret Speaker Yuan cautions authors to remember that self-publishing is a business venture. "It's like opening up a small franchise business. It's going to take as much work and as much capital as if you were buying into a McDonald's or a Burger King franchise. Or maybe more, especially when you're marketing your self-published work. Burgers are easier to sell than books. And every speck of the time you spend running your business is time spent away from writing."

Useful Books and Websites About Self-Publishing

Besides Underdown's book, read several books on self-publishing, and search the Internet for information. Dan Poynter is an educator in the field of self-publishing and author of *The Self-Publishing Manual*; his website *ParaPublishing* (www.parapublishing.com) has information on every step of the self-publishing process. Since self-



published authors have to market their own books, a visit to John Kremer's site (www.bookmarket.com) can be helpful. Kremer offers seminars on book marketing and is the author of *1001 Ways to Market Your Book*. Aeonix Publishing (www.aeonix.com) has a site with links to printers and information about book printing. Cypress House (www.cypresshouse.com) is a publishing house with a detailed list of services, a page listing books for self-publishers and many links.

Small Presses and Self-Publishing

Some people start their own "publishing company" in order to self-publish. An example is Tortuga Press, begun by California-based Matthew Gollub; read the interview with Gollub in *Carp Tales* Spring 2007 (www.scbwi.jp) to get an idea of how Tortuga Press (www.tortugapress.com) came to be. Publishers Marketing Association (PMA), known as the Independent Book Publishers Association (www.pma-online.org), represents small presses; they have a long list of benefits available to PMA members including lists of member books on their website and their own seminars and awards. Their site includes a list of regional affiliates. SPAN, the Small Publishers Association of North America (www.spannet.org) is similar to PMA, but smaller. SPAN's site has articles on book planning, publicity and Internet marketing. Authors considering self-publishing or starting their own publishing company should also join any local publishers associations and attend seminars and conferences on self-publishing.

Editorial Resources

Too many self-published works suffer from a lack of careful revision and thorough editing. One way for self-publishing authors to ensure that their work is carefully edited is to hire a writing coach or consultant. SCBWI members can find a list of editors and manuscript consultants by visiting the main SCBWI site (www.scbwi.org; log in, go to Publications, then in the complete list of publications click on Getting Started). Visit Esther Hershenhorn's site (www.estherhershenhorn.com) for an example of a qualified writing coach.

Opinions About Self-Publishing and Print-on-Demand

Finally, the following opinions about self-publishing and print-on-demand (POD) were gathered from comments made by various SCBWI Regional Advisors, especially Margaret Speaker Yuan, SCBWI Regional Advisor of San Francisco East/North Bay and president of the Bay Area Independent Publishers Association.

Some self-publishing companies charge authors a lot of money, while others don't ask for money up front. Be careful! As an example, Publish America, a print-on-demand company, words everything to make it sound like you don't "self-publish" with them, yet they accept almost any manuscript; although you don't pay up front for printing, they take all rights. That means if a traditional publisher gets interested down the road, Publish America gets the money. Traditional publishers are not impressed by companies like Publish America and AuthorHouse, so having a book with one of them does not look good in a cover or query letter to a traditional publisher.

Most authors are ultimately unhappy with self-publishing and print-on-demand. The author has to do the marketing, often winding up with boxes of books in storage. Marketing, storage, shipping and returns can be expensive and time-consuming.

Many bookstores generally will not stock self-published or POD books. The publishers of self-published or POD books may offer marketing (for a price), but they miss two of the biggest ways books

are sold—through book reviews and at trade shows. Traditional review sources such as *Kirkus Reviews*, *Publishers Weekly*, *School Library Journal*, *The Horn Book* and *Book Links* do not review self-published or POD books.

“I’ve been a bookseller for fifteen years. In that time I’ve probably seen hundreds of self-published books. Only one was really terrific. That’s right—one.”

Wendy Gratz, book buyer

The quality of self-published/POD books tends to be low. Covers are often badly designed, and color control is not guaranteed. Back cover copy is often poorly written, as is the sales material. The company does little or no editing or poor-quality editing. Many of the best

traditionally published books on the market have been heavily influenced by the editor's input, and self-published/POD books generally miss out on this experienced editorial advice.

Before considering publishing with a self-publishing or POD house, always get a sample book from the publisher. Study the cover stock (paper), the cover design, the back cover, the paper inside, the internal layout. Does the book look just as professional as the ones you see in the library and bookstore? Take the sample book to your local bookstore and ask what the booksellers think about it. Ask if they stock any books from that publisher.

If you just want to write books for your family, POD can be a relatively quick and easy way to get a few dozen copies to share, but authors should not expect commercial success.

Words from a Book Buyer

Wendi Gratz, a former bookstore buyer in the U.S. has the following to say:

“There are huge success stories, but one reason those successes get so much press is because they are so very rare. I’ve been a bookseller for fifteen years. In that time I’ve probably seen hundreds of self-published books. Only one was really terrific. That’s right—one. If you decide to self-publish a general interest book and you expect to sell it through bookstores, you are starting with a huge strike against you. Booksellers are very reluctant to carry self-published books. There are a couple of reasons for this.

“The first one is a ‘first impression’ issue. The vast majority of self-published books are just awful, so when someone calls and tells me they have a self-published book that they want me to carry, my first reaction is to start paving the way for a gentle rejection. [Even if your book is good,] when you self-publish you are immediately associated with people who have *no idea* what they are doing. It’s already hard to get your book in bookstores—trying to sell a self-published book to us is giving yourself one more hurdle to jump.

“The second issue is the one of marketing. Even when the quality of a self-published book is fine, I’m still going to be reluctant to buy it because there is *no* marketing behind it. Most of the trade journals refuse to consider self-published books for review and without trade reviews it’s really hard to get consumer media (regular newspapers and magazines) to review the books. Without any media attention, there’s nobody coming into the store asking to buy the book. The self-published authors who do have the time and the skills necessary for self-promotion are often selling the books themselves, so even if they manage to get the word out to potential customers, those

customers are buying from the author instead of from my store!

“The one huge exception to all of this is books of regional interest. These are usually self-published. We (and most other bookstores) carry them and they do just fine. We can put them in a local interest section of the store where browsers will find them and the lack of publicity doesn’t hurt so much. Customer expectations for these books also aren’t as high as for general interest titles.

“So unless you’re prepared to market *and* sell the book yourself you’re better off going the extremely slow and frustrating route of traditional publishing.”

In conclusion, while self-publishing may be the right avenue for some writers and illustrators, and while some people are satisfied with the results, this publishing option is full of risk. Authors and illustrators should understand that self-publishing simply isn’t SCBWI’s mission. For so many reasons, SCBWI is set up to assist people interested in traditional publishing. As a result, SCBWI Regional Advisors throughout the world will generally urge you to exercise caution and do a great deal of research before committing to a self-publishing or POD company.

Chris Eboch is author of The Well of Sacrifice (Clarion), a middle grade drama set in ninth century Guatemala, and Jesse Owens: Young Record Breaker (written as M. M. Eboch; Aladdin) about an African-American runner who overcame racism, poverty and poor health to win four gold medals in the 1936 Olympics, in Hitler’s Germany.

Holly Thompson 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.hatbooks.com.



Stripes ©Yoko Yoshizawa

Self-Publishing Schemes Risky as Japanese Publishing Slump Continues

by Avery Udagawa

In early 2008, the media reported more evidence of a decade-long recession in Japanese publishing: prominent publisher Soshisha, home of numerous bestsellers, and self-publishing giant Singpoosha both applied for court-protected rehabilitation. Both had published well-known children's titles.

Publishers Add Titles to Stay Afloat

In the wake of the corporate collapses, the *Mainichi Shimbun* published "No End in Sight as Publishing Slump Worsens: Singpoosha, Soshisha Go Under" (*Shuppan fukyo: Singpoosha, Soshisha hatan; shinkokuka, deguchi miezu*, January 14, 2008, Tokyo morning edition), an overview of issues in Japanese publishing with a focus on self-publishing. The article notes that a steady decline in book and magazine sales has coincided with an increase in the overall number of publications produced, as publishers add titles to stay afloat (translations mine):



The children's version of the well-known series *Koe ni dashite yomitai Nihongo (Japanese Classics to Read Aloud)*, published by Soshisha. Soshisha also published the Japanese translations of the *Series of Unfortunate Events* books by Lemony Snicket, among others. The company's application for court-protected rehabilitation in January illustrated the gravity of Japan's publishing recession.

Total annual publishing sales fell from a peak of ¥2.698 trillion in 1996 to ¥2.2627 trillion in 2006, decreasing every year with the exception of 2004 . . .

On the other hand, the number of new titles published increased from about 60,000 in 1996 to 80,000 in 2006. During this time, the percentage of books returned by booksellers hit a high of 40 percent.

In an industry-wide practice, distributors pay a portion of the monthly costs for new books in advance to publishers who have a good track record. Even if a large percentage of the books are eventually returned, if the number of titles sold to distributors is high, the advance payments mean the publishers can stay in business.

Self-Publishing Schemes Promise Unrealistic Returns

As publishers race to produce more titles, the article notes, self-publishing has been in a boom, more publishers are handling self-published books, and publishers have diversified the way they handle such books:

It used to be that self-published books were purchased and distributed by the authors, with titles appearing in bookstores only on the very rare occasion. The practice of distributing self-published books through bookstores began to catch on around 1996. According to Susumu Ito, director of the NPO Jihi Shuppan (Self-Publishing) Library, Kindai Bungeisha began the trend by soliciting manuscripts from the general public and dividing them into three types:

- Type A: books to be published and distributed at the company's expense as in conventional publishing
- Type B: books to be published at the authors' expense but distributed by the company to bookstores
- Type C: books to be published and distributed at the authors' expense, not distributed to bookstores (the original form of self-publishing)

Bungeisha has also put out books in a format similar to Kindai Bungeisha's Type B since the company was established in 1996 . . . Since around the year 2000, Bungeishunju, Kodansha, Shogakukan and other major conventional publishers or their affiliates have also begun to handle self-published books.

The news is not all good for authors, however. Some companies, bent on increasing profits, have deceptively promised authors that their self-published books will enjoy commercial success, even if they are not high quality.

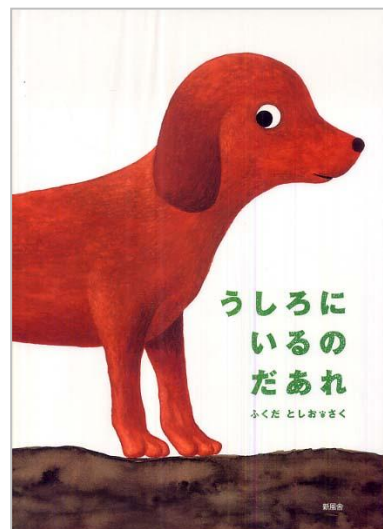
There have also been reports of fraud. Singpoosha allegedly promised self-published authors that their books would go into general distribution, but many never saw their books in bookstores ("Words take flight when hope stays grounded," *International Herald Tribune/Asahi Shimbun*, January 12, 2008). The company may also have pretended that books were published when they were not, though authors had paid for the printing ("Japan's largest publisher allegedly swindled authors," J@pan Inc. blog by Anna Kitanaka, January 8, 2008).

One commentator for the *Mainichi Shimbun* article quoted above notes that new authors drawn into deceptive self-publishing schemes may have trouble being taken seriously later.

Another writes that self-publishing has an important place, as "an opportunity for individuals whose works are not picked up by major publishers to present their ideas freely," but that self-published writers should not expect commercial success.

Would-Be Self-Publishers Face Risks

While self-publishing has grown in Japan, with even mainstream publishers eyeing it as a needed revenue-builder and some authors gaining access to wide distribution, the boom has occurred against a backdrop of emphasizing quantity over quality, and of authors being lured with unrealistic promises. Would-be self-publishers face financial risk and the possibility of being stigmatized. In Japan as elsewhere, conventional publishing remains the harder but surer route to commercial success if that is what an author seeks.



The top-selling picture book Ushiro ni iru no daare (Who's That Behind Me?), initially published by Singpoosha (now published by Gentosha). Most, though not all, of the books published by Singpoosha were self-financed. Singpoosha's methods of attracting authors have called such schemes into question.

Despite Recession, Self-Publishing Booms: Top 10 Japanese Publishers by Number of Titles (2006)

1. Singpoosha (2788 titles, mainly self-published books)
2. Kodansha (2013 titles)
3. Bungeisha (1468 titles, mainly self-published books)
4. Gakken (1106 titles)
5. Shogakukan (937 titles)
6. Shueisha (849 titles)
7. PHP Institute (795 titles)
8. Harlequin Enterprises Ltd. (924 titles)
9. Shinchosha (615 titles)
10. Iwanami Shoten (572 titles)

Source: "Increase in Number of Published Materials and the Self-publishing Boom," APPREB (www.accu.or.jp/appreb), May 2007

Avery Udagawa (averyudagawa@yahoo.com) translated two short stories for *Inside and Other Short Fiction: Japanese Women by Japanese Women* (Kodansha International).

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. Other work has been accepted for *Highlights Magazine*, *Highlights High Five*, *Stories for Children Magazine*, and *Two Dragonflies*. A new design for her photoblog for children, *Here and There Japan*, is forthcoming. The blog marked its second anniversary with a new web address, www.hereandtherejapan.org.

Suzanne Kamata's story "Pilgrimage" was accepted for publication in *Cicada*.

Midori Mori illustrated the social studies section of the June 2008 issue of *Challenge 2-Nensei* (Challenge Grade 2), published by Benesse Corporation.

Kiyo Tanaka's latest picture book, *Osama no kubikazari* (The Necklace of the King), was published in May 2008 by Hikumano Shuppan. The text is by Minoru Nasuda, an experienced children's book author.



© Naomi Kojima

Holly Thompson and **Kazumi Wilds'** picture book *The Wakame Gatherers* was selected as a featured text for the University of Colorado at Boulder's Program for Teaching About East Asia Japan tour 2008 *Japan Through Children's Literature* for U.S. K-12 teachers.

Avery Udagawa's interview with **Holly Thompson** about the picture book *The Wakame Gatherers* appears in *SWET Newsletter* No. 119 and is online at www.swet.jp.

Patrik Washburn designed a logo and illustrated three puzzles for the magazine *Tom and Jerry Machigae Sagashi Land* (Tom and Jerry Find-the-Difference Land) Vol. 5 from Byakuya Shobo.

Bulletin Board

The 37th Annual SCBWI Summer Conference will be held in Los Angeles August 1–4, 2008. See www.scbwi.org/events.html for information and a schedule.

SCBWI Tokyo member Kiyo Tanaka will hold a personal exhibition at Billiken Gallery July 12–July 31, 2008. The theme is one of Kiyo's picture books, *Obake ga kowai Kotoko-chan*. Items displayed will include etchings of the original illustrations for the book. See www.billiken-shokai.co.jp for more information.

SCBWI Tokyo member Kiyo Tanaka is chief Tokyo organizer of the Blue Book Group Exhibition, an international group exhibition established by Iranian illustrators Hassan Amekan and Ali Amekan, opening in Tokyo June 18–29, 2008, at Books and Gallery Popotam and at Gallery and Cafe. 31 illustrators from 7 countries will exhibit. See www.bluebookgroup.jp for more information.

SCBWI Tokyo member Patrik Washburn will exhibit at The Movie Exhibition at Kopis Gallery June 8–June 14, 2008. The theme is "revisit your favorite scenes from the silver screen." See www.g-kopis.com and www.patokon.com for information.

SCBWI Tokyo member Yoko Yoshizawa's collagraph and etching prints will be exhibited July 1–6, 2008, at Galerie Malle, 4-8-3 Ebisu, Shibuya-ku, Tokyo, under the title *Something Animal*. Yoshizawa, who spent nearly one year in Africa, depicts animals in a unique way. Come and meet Boss the Hippo, Turkey Family and many more. See <http://galeriemalle.jp/frameset.html> for access details.

Bulletin Board

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

Crayon House Tokyo and **Crayon House Osaka** hold events related to children's books. For details, visit www.crayonhouse.co.jp/home/gakko17.html and www.crayonhouse.co.jp.

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 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, until September 7, 2008, 9:30–17:00. Visit www.kodomo.go.jp for more information.

The Itabashi Art Museum in Itabashi, Tokyo, will host the Bologna Illustrators Exhibition July 12–August 17, 2008. See www.city.itabashi.tokyo.jp/art/ for details.

Nishinomiya-shi Otani Kinen Museum, Nishinomiya City, Hyogo Prefecture, will host the Bologna Illustrators Exhibition August 23–September 28, 2008. See www9.ocn.ne.jp/~otanimus/ for details.

Yokkaichi Shiritsu Museum, Yokkaichi City, Mie Prefecture, will host the Bologna Illustrators Exhibition October 4–November 2, 2008. See www.city.yokkaichi.mie.jp/museum/ for details.

Ishikawa-ken Nanao Museum, Nanao City, Ishikawa Prefecture, will host the Bologna Illustrators Exhibition November 7–December 7, 2008. See www.city.nanao.ishikawa.jp/nanabi/ for details.

Nagashima Museum, Kagoshima City, Kagoshima Prefecture, will host the Bologna Illustrators Exhibition December 13, 2008–January 11, 2009. See www.ngp.jp/nagashima-museum/ for details.

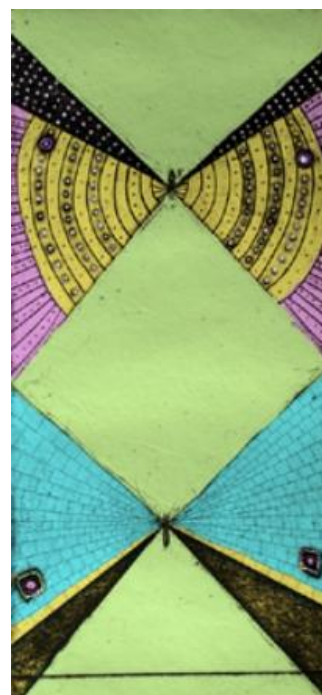
Yumeji Takehisa Museum in Bunkyo-ku, Tokyo, will present *A Child's World—Takehisa Yumeji's Illustrations for Children's Songs, Children's Books, Children's Stories*, July 4–September 28, 2008. Visit www.yayoi-yumeji-museum.jp/index.html.

Ehon no Ki Museum in Oizumi-machi, Hokuto City, Yamanashi Prefecture is showing *Butterflies*, photographs by Masaharu Ueki, and an exhibit of illustrations by Chisato Tashiro from her picture book *Kun kun ii nioi* until July 6, 2008. Upcoming exhibits are *Let's Play Momotaro*, July 12–November 24, 2008; an exhibit of pictures from Shigeo Nishimura's picture book *Obake densha*, July 12–September 7, 2008; and an exhibit of illustrations from Yuko Iwasawa's picture book *Pine Cones, Acorns, Nuts*, September 13–November 24, 2008. Visit www.cam.hi-ho.ne.jp/g-mama/mus.html for details.

Yabuuchi Masayuki Museum in Hakushu, Hokuto City, Yamanashi Prefecture, is showing *Animal Parents and Animal Children* until July 29, 2008. Visit <http://yabuuchi-art.main.jp/> for details.

Chisana Ehon Bijutsukan Okaya Main Museum in Okaya City, Nagano Prefecture, is showing original picture book art by Toyoko Igarashi until July 14, 2008, and will show original picture book art by Hoko Takadono July 19–September 15, 2008, and the exhibit *Celebrating Hans Fischer: 100th Anniversary*, September 20–November 30, 2008 and December 4–December 20, 2008. Visit <http://ba-ba.net/cms/> for details.

Chisana Ehon Bijutsukan, Yatsugatake branch in Hara-mura, Suwa-gun, Nagano Prefecture, is showing original picture book art by Koji Suzuki until July 24, 2008. The museum will present *Science Picture Books* from July 7–September 15, 2008, and *Celebrating Hans Fischer: 100th Anniversary*, from September 20–November 30, 2008. Visit <http://ba-ba.net/cms/> for more details.



Butterflies © Yoko Yoshizawa

Bulletin Board

Mori no Ouchi in Azumino City, Nagano Prefecture, is exhibiting children's book works by sisters Hoko Takadono and Fumiko Chiba until September 26, 2008. Upcoming exhibits are Books on Word Play: Illustrations by Jun Takabatake and Shinobu Saito, July 18–September 16, 2008; Three Women Artists Draw Kenji Miyazawa: Illustrations by Takako Takahashi, Tazuko Takahara, Reiko Takano, September 19–November 18, 2008; and Illustrations from the Museum Collection: Bernadette Watts and Others, starting November 21, 2008. Visit www.morinoouchi.com for more information.

The Karuizawa Museum of Picture Books will be showing Picture Books: Stories by Hans Christian Andersen June 20–October 6, 2008. Visit www.museen.org/ehon/ for more information.

Kyoto Kokusai Manga Museum in Kyoto presents the Kyoto International Manga Exhibition June 1–July 6, 2008. Visit www.kyotomm.com for details.

The Iwamura Kazuo Ehon-no-Oka Bijutsukan in Nasu City, Tochigi Prefecture, is celebrating the 10th anniversary of Ehon no Oka and currently exhibiting original illustrations from book covers and field sketches for several children's books. Visit www.ehonnooka.com for details.

The Mitsumasa Anno Museum in Tsuwano City, Shimane Prefecture, is showing Design, Picture Books, Landscape Painting by Mitsumasa Anno, featuring original works from book covers, Anno's picture book *Nomi no ichi*, and landscape paintings of Azumino. See www.town.tsuwano.lg.jp/anbi/tenran/.



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The Chihiro Art Museum Tokyo is showing Chihiro and Haiku/Chihiro and Issa, featuring Chihiro's original illustrations from the picture book *The Pretty Bird*, and several haiku by Issa Kobayashi to compare the echoed sensibilities of these two artists. Another exhibition, The Diverse World of Picture Books, features over 50 illustrations and three-dimensional works by picture book artists from Europe, the United States, Asia, and Africa. Visit www.chihiro.jp for information about the Chihiro Art Museum Tokyo.

The Chihiro Art Museum Azumino, Nagano Prefecture, offers exhibits about Chihiro's artworks and life history and is showing Introduction to Picture Book Illustrations of the World and A History of Picture Book Illustrations. The museum features original artwork, materials and manuscripts from medieval times, picture scrolls from Japan's early Edo era, and rare picture books from the 19th and early 20th centuries. Visit www.chihiro.jp.

Ken Kuroi Ehon House in Kiyosato, Hokuto City, Yamanashi Prefecture, is showing Ken Kuroi's original works and picture books. See www.kenoffice.jp/exhibit/ for details.

Ehon Museum Kiyosato in Kiyosato, Hokuto City, Yamanashi Prefecture, is showing original illustrations from *Kuma no gakko* by Aihara Hiroyuki and Adachi Nami. The exhibit includes 50 original illustrations from *Kuma no gakko* and recent work *Jacky no tomato zukuri* as well as rough sketches. See www.ehonmuseum-kiyosato.co.jp for details.

Azumino Ehonkan Picture Book Museum in Azumino City, Nagano Prefecture, is exhibiting original illustrations from Yoshifumi Hasagawa's picture books. Visit www.ehonkan.net/next.exhibition.html for details.

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

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

The Japanese Board on Books for Young People (JBBY) publishes news, children's book information, and event announcements at www.jbby.org.

Ehon Mura, Kobuchizawa-machi, Yamanashi Prefecture, publishes exhibit information at <http://ehonmura.jp>.

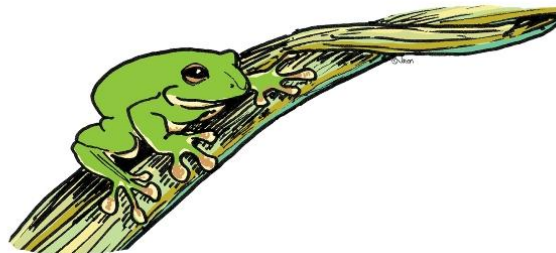
The Yayoi Museum, Bunkyo-ku, Tokyo, posts exhibit information at www.yayoi-yumeji-museum.jp/index.html.

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

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!



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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 listservs (e-mail groups): an English-language listserv and a Japanese-language listserv. Participants are able to join a network that links members and supporters of SCBWI across Japan in an active online community. Members of the listservs receive up-to-date information on SCBWI Tokyo and announcements of events and 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 listservs is open to both members and non-members of SCBWI. For details e-mail info@scbwi.jp.

SCBWI Tokyo Online Critique Group

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

Membership

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



SCBWI
The Society of Children's Book Writers and Illustrators
www.scbwi.org