

SCBWI

SoCal NEWSLETTER

MARCH 2022 / ISSUE 8



Cyndi Wojciechowski <https://www.cwojo.com>. As seen in Get To Know Our Illustrators, May 2022

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Hi Illustrators! You're invited to enter our new

“SCBWI SoCalendar” contest!

We will be making a SCBWI 2023 calendar for our region to highlight YOU.

Entry period: 04/26/2022 – 06/25/2022

Winners Announced: 6/30/2022 at 12:00 am

To Register go to: <https://socal.scbwi.org/events/socalendar-contest-event/>

How to Enter

- All SoCal SCBWI member illustrators and SCBWI members who regularly attend our illustrator meet-ups are eligible to enter.
- Cost is \$10 to enter (this will help fund the chapter for next year).
- To sign up, click [HERE](#).
- Entries must be uploaded by June 25, midnight
- Entries must be 6in x 6in, 300dpi, CMYK, JPEG or PNG.
- One entry per person please.
- Theme is reading OR drawing (please don't draw any holiday themed illustration)

FAQ's about the Competition

- Top 12 illustration winners will be voted by SoCal's Writers and Illustrators Day attendees.
- Winning entries will be showcased in our 2023 SoCal SCBWI calendar.
- Winners will be announced at the Oct. 1st Writers and Illustrators Day and will receive a FREE copy of the calendar.
- Everyone will be able to buy the calendar in October.
- Calendars will be given as gifts to speakers at our Writers and Illustrators Day.
- We will also send the calendars to selected editors and agents.
- Top 12 illustrations will be featured on our website and social media.
- ALL illustration entries will be featured on our website.

Still have questions? Please email Illustrator Coordinator
Shiho Pate at socal-ic@scbwi.org

STAY.
She said to her
shadow of doubt.



TAHQUITZ CLASS OF 2022!

BY CARLENE GRIFFITH

Southern California's SCBWI Chapter sponsored Tahquitz Pines Writers Retreat — held April 7th through the 10th — was a success!

Tucked away up in the scenic Idyllwild hills of the San Jacinto Mountains in Riverside County, writers from all over Southern California, including some from up north and a few out-of-staters, came together to immerse themselves into a four-day critique intensive with the hopes of getting professional eyes to view their work and advise them on how to make their stories stronger.

In preparation for the event, registered members were given a writing prompt and the option to enter a 100-word short story writing contest. Writers wrote three different characters' reactions to having toilet paper stuck to their shoes. Judged anonymously, winners included **Laurie Young** and **Tim Burke**. They celebrated their wins with decorated plunger awards. What a hoot!

The weekend started with a fantastic guest speaker, New York Times Best Selling Author, **Stacia Deutsch**. Writer of over 300 books, Stacia stressed the importance of networking with professionals and creating good relationships with them by being kind.

Aside from her incredible energy, Stacia generously gave of her time and was willing to answer questions during the entire event. Retreat attendees were impressed with Stacia's presentation.

Brooke Van Sickle said, "Stacia was such a great addition to the weekend! It was cool to hear from someone who's not only a prolific writer but someone who's actively publishing/working in the industry. Really loved getting to hear more about how she got into work-for-hire and her tips about publishing."

Our very own Regional Advisor for SoCal SCBWI, **Bev Plass**, wrote: "I loved how she (Stacia) shared her professional experience of writing over 300 books... how networking helped her. Notes included insights like: Story is when your main character is 100% committed to a bad idea. And story is much more than just giving each character a "limp and an eye patch" (unique characteristics) ...you need to know how the character got that limp, and how they see the world with one eye covered..."

Attendees could either choose to room with someone or have a cabin to themselves. I found the accommodations very comfortable with a table and chair in my room where I could nestle down and write. If someone didn't want to hide out in their cabin, plenty of space was provided to spread out in the Morris Auditorium between critique sessions and gatherings. Staff even went out of their way to provide a working printer with copy paper for everyone to use.

The guest faculty, **Sara Schonfeld**, Associate Editor with Katherine Tegan Books, **Ameerah Holliday**, Agent with Serendipity Literary Agency, **Brent Taylor**, Senior Agent with Triada Us, and **Hannah Hill**, Editor with Delacorte Press were articulate, professional, and approachable. All the faculty this year was fantastic.





Jessica Parra wrote, "I've attended three times before, and these folks were the most helpful in terms of feedback and advice."

Each editor and agent rotated with the different round table groups allowing members to read and get insightful critiques of their presented work. In addition, for a fee, individuals could have a one-on-one 15-minute coaching session with either a guest editor or an agent of their choice.

Kathleen Troy wrote, "I liked being able to ask specific questions about marketing."

I signed up for one-on-ones with both Ameerah Holliday and Sara Schonfeld. I can't tell you how grateful I am for the time and specified insight they gave me into my writing. I thought for sure I would be nervous, but once I was able to see how approachable and kind our faculty were, I quickly got over myself and felt at ease to discuss my work.

Was I still a little nervous? Of course. Was I excited and talked their ears off? Embarrassingly, yes. Yes, I did.

For some, working in the critique groups was the best part of the weekend. When asked about her critique group experience, **Kathryn Sanford** wrote: "Because of the quality of the writers attending, I received professional insight on a high level from all in my critique group - The Garden. I came away knowing what I need to do to raise the quality of my own writing."

In addition to writing, social activities were provided in the form of short hikes for exercise and evening trips to town for cocktails. For me, socializing was a highlight, by sharing meals with industry professionals and with writing colleagues, I got the chance to know them on a personal level.



Again and again, I heard others mention how nice it was to spend time with like-minded people who love writing. Others were just glad to be out and around real people. Given the world's pandemic situation I couldn't have agreed more.

The informal and easy-going atmosphere was just what a writer needed to feel relaxed and free to let the mind wander. Playful squirrels darting past walkways, twisted roots of towering pines, and rabbling brooks provided plenty of child-like inspiration for a group of children's book writers.

My experience only made me want to return next year. For many, this retreat is an annual event.

Laurie Young, a repeat attender wrote, "This retreat is exceptionally well-run by the best people ever. The level of writing and critique is very high, and I have found it to be a valuable part of improving my craft."

The weekend wrapped up with Sunday's last critique group and staff, who included SoCal SCBWI volunteers' members RA **Beverly Plass**, **Heather Buchta**, **Lori Polydoros**, and **Tim Burke**, thanking faculty and raffling off copies of new released YA books and preview copies of Stacia's, new middle grade book, *THE JESSIE FILES* released to the public April 26, 2022.



I thought the weekend was a blast and worth the time and cost. I plan on repeating it again next year. Hopefully, Karaoke and s'mores will be included.

Carlene Griffith is an SCBWI member volunteer and author of the *10 MINUTE PLAYS FOR KIDS OF ALL AGES* books. www.carlenegriffith.com

Things I learned From Margot Wood's Digital Workshop (April 21, 2022)

By E.J. Lagerberg

You probably saw the emails from HQ: “Digital Workshops 6.0: free online workshops for SCBWI members.” It’s a series of six one-hour workshops, mostly on craft, put together by Laurie Miller – our SCBWI Event Coordinator. And while the craft topics look fun, the one that got my attention was “*Marketing for Authors: From Self-Promotion to Getting the Most from Your Publisher*” with Margot Wood.

Most often, we are told by each other, by agents, in online blogs, pretty much everywhere, that we need to be on Twitter, Facebook, and Instagram – if you do that sort of thing – but social media was a tiny part of Margot’s presentation.

Margot Wood is an SCBWI member, a debut author of a YA book, *FRESH*, the creator of a YouTube channel, *EPIC READS*, and has worked in marketing for the publishing industry for 13 years, currently the VP of Sales for *TKO Presents*. This chick knows a little somethin.’

Her presentation was for those of us going the traditional route, but I think self-publishers can glean a little information from her knowledge as well.

She started off outlining the departments within a traditional publishing house marketing arm: Marketing, who not only vies for the attention of consumers, trade and library, but also works to get internal eyes loving your work as much as your agent and editor; Ads, who develop all the content; Social Media, who lead the digital focus; Publicity, who develops the media pitch, plans the interviews and sets the tours; and Sales, who kicks the whole thing off crunching the metadata and analytics.

At the largest publishers, there’s a team of 50-75 people spread among these roles marketing as many as 480 books per quarter. A midsize publisher might have up to 20 people for 125 titles. A small independent publisher might have only three people doing all of that for ten to fifteen books.

Margot shared a typical timeline—the marketing team starts working on promoting your book seven months before its release date. When I think about my own short story recently accepted for *The Haunted States of America* anthology, I realize they’re already hard at work if SCBWI and Henry Holt are aiming for a Halloween release.

It starts with Sales analyzing the metadata. Then Marketing targets the big warehouse sellers, like Target, Barnes&Noble, Walmart. Five months before release, they do trade marketing, and Publicity starts their plans. At the four-month mark, Margot told us the manuscript goes to print, and Marketing visits the independent book sellers.

Libraries get Marketing’s attention three months before the release date, and this is when Publicity talks to stores about doing events. It’s at two months that Margot said authors start to get nervous, because we’re not included in the process up until now. This is when Marketing starts to address the consumer. One month before release date, email marketing, ads and interviews start to happen, and the author starts to be more involved.

My takeaway from Margot’s discussion of budget is that there isn’t very much! Even the headliners, like Stephen King, JK Rowling, or James Patterson will only have \$100,000 marketing budget as ‘ultra leads.’ That number quickly drops to the bottom ‘Tier Three,’ with budgets in the \$5,000 range. Most debut and mid-list authors are in the ‘tier two,’ where the budget may be \$15,000.

Margot went into some of the factors that will increase a sales budget, like Hollywood interest, but the big thing that does not matter is quality of the book. Nobody cares if the book is good.

The question is, Will it sell?

Now that we know what our sweet debut manuscripts are up against, Margot talked about what to do to get the most out of your marketing team. And while a lot of us are still in the process of finalizing our stories, finding those agents, or convincing a publisher, this is good information to keep in the back of your mind.



Margot asks that we consider:

1. **What one marketing goal is most important to you?** Is it social media? Is it interviews? Is it tours? If you let the marketing team know, they will go full steam to make it happen.
2. **How involved do you want to be?** This one is really important. Many of us say, “All of it!” But we need to consider if we really mean that. Are you OK with public speaking? Are you willing to answer questions without preparation? The marketing department is a group of professionals who will make it all happen, so be committed to what you agree to.
3. **What battles are most important?** Are you particular about cover design? Or how announcements are written? Remember to keep the end goal in mind, and pick those battles wisely. No need to quibble over covers if what’s important is your message.
4. **How can you be a team player with marketing?** They want to sell your book. You want to sell your book. Really think about how you can help the process.

Marketing is the first to be blamed and rarely thanked. **Margot said thank you notes to everyone who works promoting your book will go a long way toward making professional friends.** Ask your editor for a list of people who worked on your book. She particularly likes handwritten notes, and emails to marketing bosses to express your gratitude.

And she didn’t stop there. She utilized that hour! **Here’s the self-promotion she recommends,** and I think even self-publishers can utilize this list for their own works:

1. **Reach out to your local indie book stores** and offer or ask to sign stock. Let Publicity know, and they will make sure the store has extra copies.
2. **Offer to make a video for sales conferences.** I had no idea this was a thing! She said it only needs to be a minute or two, with an introduction, what the story’s about, who it’s for and why it’s important.
3. **Practice that elevator pitch:** what is your book about in one clear, concise, interesting line.
4. **Write up pitch angles** – another “aha! moment” for me. She had five or six pitch angles for her book, but the one that clicked with audiences was neither her favorite nor the one she thought most-aligned with her story. She suggested having other people tell you what they think is most important about your book, what they got out of it. Each of those thoughts is another pitch angle. Marketing will appreciate the insight.
5. **Set up your Author profiles** on Amazon and Good Reads.



6. **Share your social media** contacts with your Marketing team.

7. **Set your boundaries, and stick to them.** Don't want to do book tours? Not a public speaker? Make it clear and stick to it.

8. **Ask for their marketing plan.** You might not get it, but if you do, you'll be able to see what's coming up, and maybe find ways to participate.

9. **Ask if the publisher wants to collaborate on a giveaway.** They are usually happy to ship out books you give away. Collaborate with other authors to do a group giveaway. (I see this as a great option for self-publishers too.)

And speaking of giveaways, remember that the money you spend promoting your book can be a tax write-off. Margot had a litany of suggestions, including Good Reads giveaways (apparently they cost \$119); promotional items like bookmarks, t-shirts and pins; social advertising—she suggested an Instagram account can be turned into a business account and used for promotion; put together your own book tour; hire a free-lance publicist, she said there's a lot of talent in the free-lance pool; and Amazon advertising.

As for social media, Margot said only do it if you want it. Social media is about engagement, not producing content. If social media makes you anxious (raises hand), remember that your content is your manuscript.

The caveat there is that you should have a website once you have a manuscript in the process. Mostly it's about having that **media kit— author photo, book cover, and credits.** I think this applies to our self-publishers too.

She closed the hour with a recommendation for Track Changes podcast, <https://www.firstdraftpod.com/trackchanges>. It's a nine-part series covering the creation of a book, from laptop to bookshelf.

I came away from Margot Wood's digital workshop with a new appreciation for the mechanics of the Marketing Machine, and energized that she had so many good suggestions that all of us can start to put into place, no matter where we are in our book-writing process. If the recording is still online at the time of our newsletter publication, I highly recommend watching it. Or, see if Margot is going to do this again! She was great speaker, and I'm sure she has so much more to tell.

Big thanks to Laurie Miller for the useful Digital Workshop series. Check them out next time that email hits your inbox.

--E.J. Lagerberg





Podcast Highlight

By E. L. Tenenbaum

Hello Fellow SoCal Chapter Members!

The (almost exact) quotes to follow are from BONUS! episodes of my podcast Oh My Word!, which spotlight all kinds of people from the storytelling world, librarians, writers, agents, editors, and more. There's so many different kinds of people in this world, and much to learn from each one.

(See all podcast episodes [here](#) and look out for ones marked BONUS! or visit [this](#) YouTube playlist. [Subscribe](#) or [follow](#) for instant release updates!)

"My job is done if someone is excited about a book."

Mark Adam – [Talking Stock with Mark Adam](#)

"I got to know Ray Bradbury when I was a kid and was mentored a bit by him, and, you know, what an amazing human being he was. And one of the things he told me, first he gave me his 'Ten Commandments' for how to be a great writer, 'Don't be a jackass, don't be a jackass, don't be a jackass,' and so on."

Jonathan Maberry – [Lean, Keen, Writing Machine with Jonathan Maberry](#)

"What I like to write about always usually comes more from the humor side. I like to first think about what is funny and then...I think darkness counteracts funny so well."

Gina Damico – [The Dark Side is a Playground with Ginna Damico](#)

Shiho Pate_www.shihopate.com_Get to Know Our Illustrator January 2022



"If you're looking to be a commercial writer who wants to sell their work, honestly, you've got to be on Publishers Marketplace because not only does it have all the deals that pass through the literary industry, it'll tell you which editor buys from this agent pretty regularly, what that editor buys and loves...so you actually have to work from the editor and then figure out the agents from there."

Dianna Rostad – [Heading West with Dianna Rostad](#)

"The story itself is really about a family dealing with the death of the matriarch, and that is a story that has been told. I mean, I'm a firm believer in the fact that there is no new story you can tell, there's only different ways of telling them...To me that's the essence of the storytelling is to make a story that you've heard before new and interesting and fresh."

April Davila – [Bird-Brain Writing with April Davila](#)

"Every single book ending, in order to feel earned, you want something that's going to be surprising but expected. And so I think, thinking about your novel as a mystery, even if it's some other genre, you can put those clues in there and get to that really sticky ending where people land and feel just so great about where it wraps up."

Sara Schonfeld – [Dropping Hints with Sara Schonfeld](#)

"I didn't always know that being an author was an option. I had no idea how you got into that world, or I guess I just thought authors were magical people that fell from the stars. Apparently, anyone can do it with enough hard work and effort and research, anyone can get there."

Natalie Mae – [Keeping it Complex with Natalie Mae](#)

"Since I've remarried, I want to write about love, but I also want to write about healthy relationships. So I do go into that in all my romance, it's not just, 'yeah, let's kiss and live happily ever after,' no, there's relationship stuff that we all deal with every day."

Angela Ruth Strong – [Learn to Love Again with Angela Ruth Strong](#)

SoCal SCBWI

Grammar NERD

By Tim Burke

Hilary Norcliffe, Instagram @norcliffehilary, As seen in Get To Know Our Illustrators October 2021



For this column, I'd like to look at a few of the common errors we writers wrestle with.

1. COULD'VE/SHOULD'VE/WOULD'VE = COULD HAVE/ SHOULD HAVE/ WOULD HAVE

Some writers think they mean could of/should of/would of. NOPE. They don't. They don't exist.

2. PAST TENSE VERSUS FURTHER BACK IN THE PAST

past: lived/wrote/finished

versus

past perfect: had lived/had written/had finished

If an action is finished, we can usually describe it using the regular past. He lived in that house ten years ago. She wrote the essay last week. He finished dinner.

The confusion occurs when there are two actions in the past and one occurred BEFORE the other.

WRONG: He lived in that house for ten years by the time you met him. She already wrote that essay when you arrived. He finished dinner when you called.

CORRECT: He had lived in that house for ten years by the time you met him. She had already written that essay when you arrived. He had finished dinner when you called.

3. THE ELLIPSIS (THE THREE DOTS)

If you wish to follow the three biggest, most revered style sources (*Chicago Manual of Style*, *APA*, and *MLA*), they say to insert one space before the ellipsis and one space between each dot.

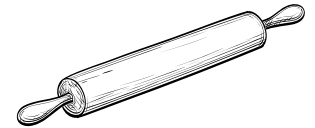
If the ellipsis is at the end of the sentence, add a space and then the period. No space if closing quotation marks.



About Tim Burke

SCBWI SoCal chapter member volunteer and past Regional Advisor, Tim Burke, also teaches ESL in the classroom and has his own private tutoring company. Tim writes adventure tales for the MG and YA audience with slashes of humor, a bit of a dark side, and a few robots and dung beetles thrown in for good measure. Tim is also the regular and generous contributor of our grammar column. Check out Tim's wild and wacky site at: www.timburketales.com

4. CAPITALIZATION ERRORS



Do NOT capitalize seasons, academic or financial portions of a year.

fall winter spring semester first-quarter

Do NOT capitalize compass directions.

If you head west, you'll find the Mississippi River. Just look east and you'll see the city.

DO capitalize directions that are names of regions.

Elections in the South Food in the Midwest can be different from that of the East.

DO capitalize the first word only in a letter closing.

Best regards All the best Warm wishes

There is less agreement about celestial bodies, so again, I'm using *The Chicago Manual of Style* and *MLA*. You do capitalize our planet name when:

a) NOT preceded by THE.

It sits a thousand light years from Earth. The earth has a bigger diameter than the moon.

b) Used with other planet names.

Venus is closer to the Sun than Earth.





MEMBER NEWS

By Desi St. Amant

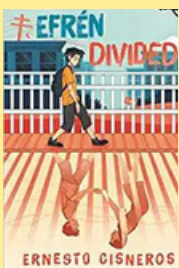
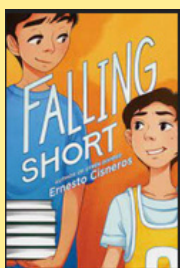
Jon St. Amant - www.jonsaintamant.com



SJ Winkler placed as a PB Party 2022 Finalist in the Illustrator Showcase. She illustrated EVERY OTHER CHRISTMAS for Sky Pony Press, to be released September 10, 2022. "You'll want to spend every Christmas with the diverse, delightful members of this family. Winkler's warm illustrations complement Otey's simple text, resulting in a celebration of love and traditions, no matter where you are." - Tracey Kyle, author of THE LUCKY GRAPES. IG @sjwinklerart website: www.sjwinklerart.com

Erin Lagerberg's short story, "Miniwashitu," has been accepted by SCBWI for its upcoming MG anthology: HAUNTED STATES OF AMERICA.

Kelly Barrales-Saylot at Sourcebooks eXplore has bought world rights to THE GLOW SHOW by **Susi Schaefer**. Publication is slated for May 2023.

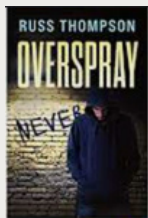
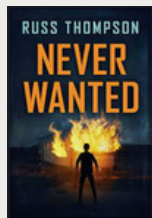
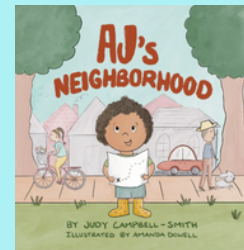


Ernesto Cisneros, winner of the 2021 Pura Belpre Award for EFREN DIVIDED, has released a new book, FALLING SHORT: "...a hilarious and heartfelt novel about two best friends who must rely on each other in unexpected ways." He has received starred reviews in Kirkus <https://www.kirkusreviews.com/book-reviews/ernesto-cisneros/falling-short/>, the School Library Journal <https://www.slj.com/review/falling-short>, and Publisher's Weekly <https://www.publishersweekly.com/9780062881724>.



Chuck Grieb's "Inside the Artist's Studio" was featured in the January 2022 issue of Imagine FX Magazine

Judy Campbell-Smith's self-published PB with illustrator **Amanda Dowell**, AJ'S NEIGHBORHOOD, is now available as of March 29, 2022. Twitter: @j_campbellsmith, Instagram: @jcampbellsmith, website: www.judycampbellsmith.com



Russ Thompson received a positive review in Kirkus for his third novel, NEVER WANTED, about an abused and neglected teen who is placed in foster care <https://www.kirkusreviews.com/book-reviews/russ-thompson/never-wanted-finding-forward/>.

He also received a positive review in BookLife for his most recent book, OVERSPRAY, about a teen who struggles and must find a way to succeed after his dad dies.

<https://booklife.com/projectid/d8a194e0-83da-11ec-8602-547275647911>. Website: www.bookstockpress.com.

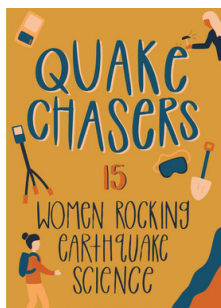
He received another positive review from Foreword Clarion Reviews for ALL ALONE. It's a high-interest novel for teens about a tenth-grader who contends with loneliness, family conflicts, and school troubles. <https://www.forewordreviews.com/reviews/all-alone/>.



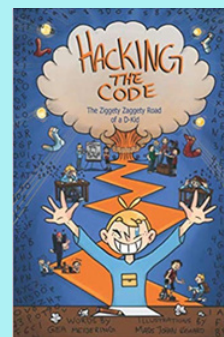
Heather Buchta's YA novel, CHASING AFTER KNIGHT, came out May 10, 2022. It's a funny, romantic novel about a girl trying to make amends with a former best friend who is now an A-list movie star.

Shiho Pate is illustrating THE RESCUES, written by Tommy Greenwald and Charlie Greenwald. These easy-to-read chapter books highlight the humor and love in a found family of rescue pets. Red Comet Press has bought world rights to The Rescues in a two-book deal. The first book is slated for fall 2023. IG and Twitter: @shihopate; Website: shihopate.com

Lori Polydoros's YA, NF book came out on April 26th called **QUAKE CHASERS: 15 WOMEN ROCKING EARTHQUAKE SCIENCE**, which explores the lives of 15 diverse, contemporary female scientists with a variety of specialties related to earthquake science. Instagram: @polydoroslari. Twitter: @lori_polydoros



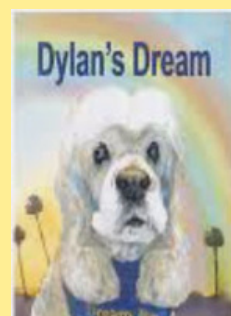
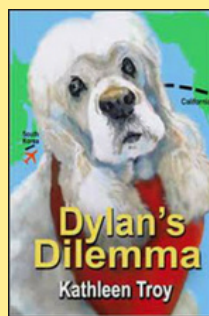
Gea Meijering's MG graphic novel, **HACKING THE CODE**, is celebrating its first year anniversary this month by producing an audiobook. Instagram: @hacking.the.code; website: www.icarepress.com; tiktok: @hackingthecode



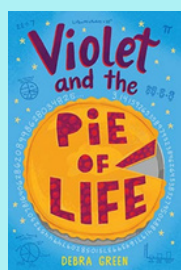
“Eyes on the Road,” by **Esther Tenenbaum**, was published in the January/February 2022 issue of *Writer’s Digest*. “Much like a cross-country road trip, writing a series can be quite the journey for both readers and writers. Here are five tips for planning and writing a series to get readers safely to the final destination and enjoy the ride along the way.”

Marie Chan's picture book biography, **MAMIE TAPE: A CHINESE AMERICAN GIRL'S FIGHT TO GO TO SCHOOL**, was recently acquired by Ten Peaks Press, an imprint of Harvest House Publishers. It will be released in winter 2024. Website: mariechan.com. Facebook, Twitter, IG: @mariechanbooks.

Kathleen Troy has two MG books available on Amazon: **DYLAN'S DILEMMA** and **DYLAN'S DREAM**. These are the adventures and misadventures of an American Cocker Spaniel sent from South Korea to live with Casey — a twelve-year-old boy in California. The next book in this series, **DYLAN'S DOG SQUAD**, is coming soon. Kathleen also has a YA series following a thirteen year old con artist name Sage. Learn more about him in such titles as the novel **NEVER BELIEVE A LIE TWICE** and short story “Never Believe In Luck Twice.” The third title is coming soon: **NEVER BELIEVE A CON ARTIST TWICE**.

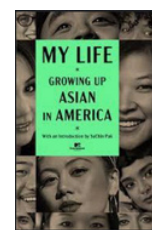


Debra Garfinkle's MG novel, **VIOLET AND THE PIE OF LIFE**, came out in paperback in March 2022. She also had a story in the middle grade anthology **COMING OF AGE: 13 B'NAI MITZVAH STORIES**, published on April 20, 2022.

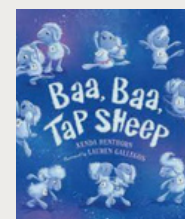


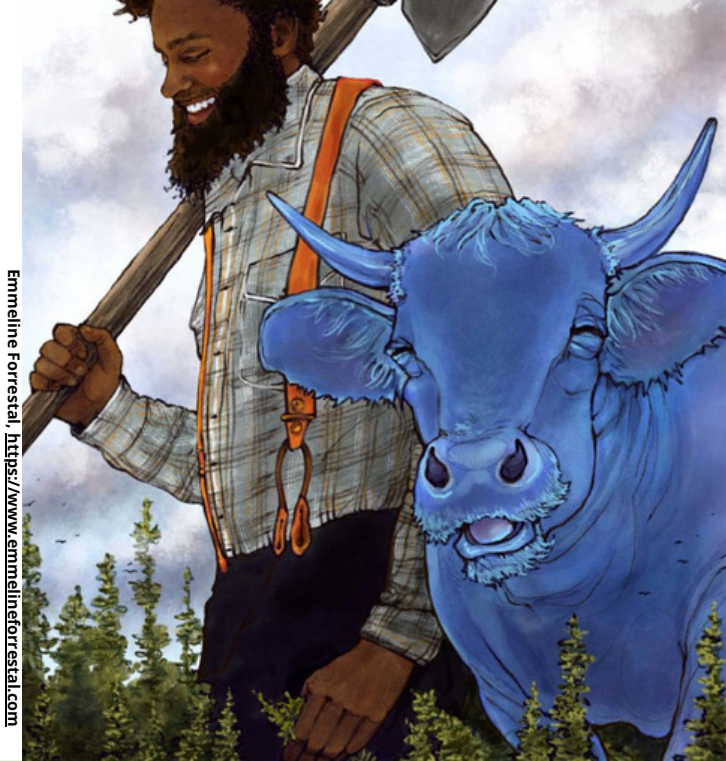
Locals **Henry Herz** and **Stacia Deutsch** also have stories in the anthology. Website: www.DebralGreen.com

Gayle Gaviola will be published in **GROWING UP ASIAN IN AMERICA**, a new book from Simon & Schuster's MTV Books imprint, coming out May 15, 2022. The personal NF essay Gayle wrote inspired the YA manuscript she shared at Tahquitz. IG: @gaylegavs



Lauren Gallegos has two upcoming books: **BAA BAA TAP SHEEP**, coming out May 15th from Sleeping Bear Press, and **TIME FOR SCHOOL** (American Girl), coming out May 3rd from Little Golden Books. www.laurengallegos.com IG: @lauren.gallegos





Emmeline Forrestal, <https://www.emmelinforrestal.com>



Writers & Illustrators Day

MARK YOUR CALENDARS

OCTOBER 1ST

8:00 AM - 6:00 PM



DETAILS ON THE WAY! Writers and Illustrators meet at Cal State University Fullerton for a day filled with workshops with agents, editors, published authors, and an art director. COVID safety requirements will be implemented.

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Christine Henderson
A two-time Author of the Month for her stories in Highlights magazine, Christine Henderson is currently revising her first middle-grade novel. During the school year, Christine works as an instructional aide for the Corona-Norco school district.
Twitter @cm_henderson.



Michael Stiles, Instagram @stiles1978



Carolyn Le - <https://www.carolynle.com>. As seen in Get To Know Our Illustrators March 2021

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