

# Notes

Association canadienne d'éducation de langue française:

Concours Littéraire 1989

L'ACELF annonce l'ouverture de son concours littéraire 1989, afin d'encourager la création littéraire d'expression française destinée aux enfants et adolescent(e)s. Deux prix seront attribués: le prix Raymond-Beauchemin de 1000\$ pour la catégorie de littérature enfantine; et le prix Cécile-Rouleau de 1000\$ pour la catégorie de littérature pour adolescent(e)s. Les manuscrits sont expédiés à: PRIX ACELF 1989, 268, rue Marie-de-l'Incarnation, Québec, Québec. G1N 3G4

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Mission: office brochures

Scientists speak of "mission-oriented research": work designed to produce a specific technological or commercial product. Pat Thomson, a Hamilton writer, is developing a series of mission oriented booklets for children — little stories designed to be displayed in medical offices, or to be sent in advance to young patients. *Susan and Sam visit the Optometrist* has proved lively, and appealing, and it is being followed by comparable booklets designed for use by dentists and doctors. This practical success story by a Canadian writer and illustrator team is amplified by Pat Thomson: "Estelle Salata and I co-authored *Susan and Sam visit the Optometrist* in 1978. The success of the booklet has surprised us — over 160,000 copies have been sold to date, 20,000 of them in French, and we are now introducing it in England.

The booklet started as a money-raising project for the Ontario Auxiliary to the O.A.O. (Ontario Association of Optometrists). One day at a 'think tank' the Auxiliary decided to try to introduce ideas about Optometry, eye care, and low vision into Canadian homes. I was the only one present who

was a freelance writer: I had to stop talking and start writing. Estelle Salata joined me. Already a successful author, she had written 'Mice on ice' for Nelson, which was turned into a television cartoon and used during the hockey season. Estelle produced verses on the adventures of two children who go to an Optometrist's office; I concentrated on the setup and production. Together we hired an artist, shopped around for a printer, found one to our taste and pocketbook in Grimsby and started to negotiate.

Once the book was finished and a price from the printer established, we went to Toronto to meet the Board of Optometrists. As a representative of the Auxiliary, I asked for and received the loan of \$2,500.00 to put our booklet into production.

The first run was for 10,000. My husband (an Optometrist) and I had to accommodate those 10,000 copies of *Susan and Sam* in our downtown apartment. I started to mail letters out and to speak to Hamilton and area Auxiliaries and Associations. The office of the O.A.O. sent flyers and copies of the booklet to other Optometrists and book was displayed at annual conventions.

Individual optometrists bought in quantities of 25 or more, from me, as representative of the Auxiliary. The Hamilton Auxiliary and some Hamilton optometrists helped me package and mail these books.

It was a success! It still is. At 160,000 copies, it must be a Canadian best-seller.

I could no longer handle this book after the initial 10,000 were sold. At an Edmonton Canadian Optometric Convention in 1980, I asked for permission to sell our rights to Imperial Optical through the D.C. Heath Company of Toronto. Here again was an unusual ethical situation, but the advantage of introducing the word about vision care into 160,000 homes has proved the rightness of this decision.

Since then Estelle and I — three years ago — did a sequel taking *Susan and Sam* to the Dentist. The manuscript is again at a publishers. We await word.

I have started to write another booklet, taking *Susan and Sam* to the Doctor. Estelle has been commissioned to write more of the 'Mice' series, but we plan to continue our work on *Susan and Sam* together."

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We apologise for misspelling Joy Kogawa's name in our last issue.

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*Call for papers: ChLA Quarterly*

1. The new Visual Arts column of the *Quarterly* will consider aspects of

visual forms, genre, and experiences related to children's literature: articles on picture books, theatre, drama, film, and translations of literature into visual media; papers which explore visual media from cultural, political, crosscultural, and international perspectives; research articles that focus on child-visual media interactions including the child as responder, viewer, evaluator, and creator. Length: 1500-2500 words. Follow the *MLA Handbook for Writers of Research Papers*, 2d. ed., (MLA, 1984). Submit to Anthony L. Manna, College of Education, 404 White Hall, Kent State University, Kent, Ohio 44242.

2. Summer 1989: The History of Children's Books in the Eighteenth and Nineteenth Centuries in England and America. Contributions may be on works, authors, illustrators or publishers, well-known or forgotten, conceptions of the child, trends, and other topics. Length: 10-15 pages; follow the *MLA Style Manual*. Deadline October, 1, 1988. Submit to Sylvia P. Iskander, Department of English, P.O. Box 4469, University of Southwestern Louisiana, Lafayette, LA 70504.

3. Winter 1989: The Place and Meaning of Series Books. Contributions on any aspect of the series book: its history; studies of works, authors, illustrators, publishing houses, critical receptions; its vehicles for meaning; the place of an individual work in the context of a series; the effect of a series upon form and structure. Length: 10-20 pages; follow the *MLA Style Manual*; Deadline February 15, 1989. Submit two copies with the author's name appearing only on the title pages to Professor Gary D. Schmidt, Department of English, Calvin College, Grand Rapids, Michigan 49506.

4. Spring 1990: Visual Literacy and the Picture Book. Contributions are invited, on such questions as follows: What is (or ought) to be the relation between picture and text? In what ways does this differ cross-culturally? Should techniques of evaluating art be used in evaluating picture book art? What is the effect of book design on how we perceive the art? How much (and what kind of) direction does the art give to the reader's perception of story? What approaches increase children's ability to analyse and respond to visuals in books? Is there a sequence of visual skills children can (and/or should) be taught? How does one assess growth in visual literacy? Length: 10-15 pages; follow the revised *MLA Handbook of style*. Send *two* copies of the manuscript, with the author's name appearing only on the title page. Deadline July 31, 1989. Submit to John Warren Stewig, 393 Enderis Hall, University of Wisconsin-Milwaukee, P.O. Bos 413, Milwaukee, WI 53201.

5. MLA Convention, New York, December, 1989: The Outsider in Children's Literature. Many heroes and heroines in literature are outsiders,

banned from families, groups, or even nations because of physical or mental distinctiveness. Contributions are wanted on the concept of the outsider in children's literature: the reasons for such exclusions, the appeal or the taint of the elite, and the beneficial and harmful effects of this separation upon the outcast. Submit to Craig Werner, State University College of New York at Buffalo, Department of English, Buffalo, NY 14222.

6. MLA Convention, New York, December 1989: Double messages: What's Involved in Canonization? What makes books "good" books in the field? Why are some books on lists, others left off? Who determines what "good" means? Is the idea of canonization obsolete? MLA's Children's Literature Division invites papers which address any aspect of canonization, including studies of single works which have been canonized or which have been ignored by The Children's Literature Association's canon, arguments for or against canonization in the field, the implications of recent criticism of canons and their relevance, or personal explorations of a particular list which has taken on the role of a canon in children's literature (this could include the Newbery and Caldecott lists). Length: 8-10 pages, 20 minutes' presentation time. Deadline November 30, 1988. Submit to Professor Nancy Huse, Augustana College, English Department, Rock Island, IL 61201.

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The Vancouver Art Gallery inaugurated a 'Family' Exhibition, on May 20, with *Once Upon a Time*, the first major exhibition of contemporary Canadian children's book illustrators in a public gallery. Among award-winning artists represented are Ian Wallace and Victor GAD of Toronto, and Stéphane Poulin of Montreal, each with 3 or more drawings or paintings in the show. An extensive programme of events and activities for families, school children and adults took place throughout the course of the exhibition.

Two publications: an illustrated catalogue, and a first time souvenir activity book for children co-published by the Vancouver Art Gallery and Douglas & McIntyre were on sale at the new mini shop for children.

Other artists in the exhibition were: **N.W.T.:** Ted Harrison, of Whitehorse; **B.C.:** Ann Blades, of Crescent Beach; **Alberta:** the late William Kurelek of Willingdon; **Ontario:** Laszlo Gal, Maryann Kovalski, Kim La Fave, Michael Martchenko, Robin Muller, Karen Patkau, Richard Pelham, Barbara Reid, all of Toronto; Warabe Aska, of Mississauga, John Bianchi, of Bath; Robin Baird Lewis, of Guelph; Ken Nutt, of Stratford; Catharine O'Neill, of Markham; **Quebec:** Philippe Beha, Marie-Louise Gay, Dayal Kaur Khalsa, Michele Lemieux, the late Elizabeth Cleaver, all of Montreal; **P.E.I.:** Lindee Climo, of Charlottetown. The exhibition was financially supported by the Canada Council and Placer Dome Inc.

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