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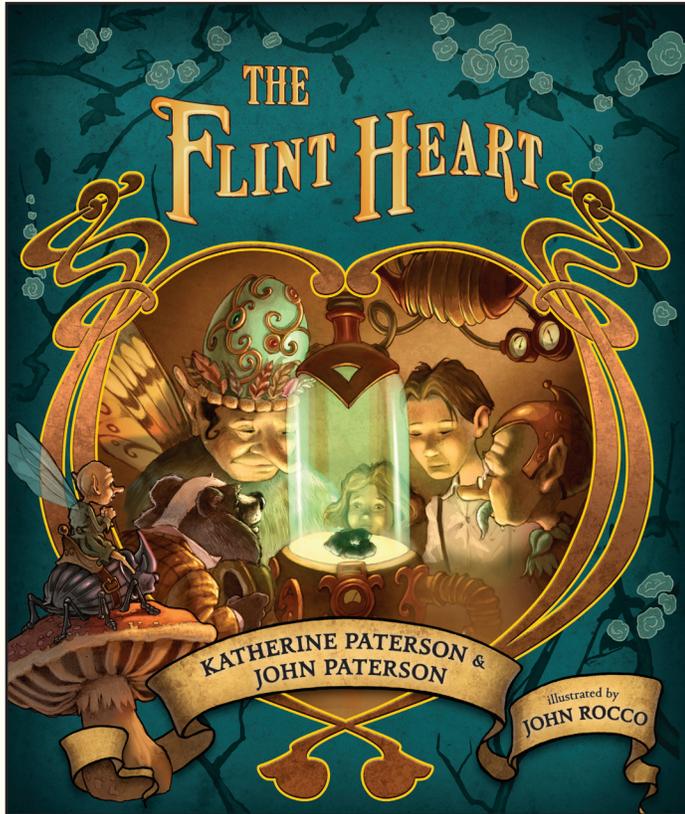
# The FLINT HEART

by Katherine Paterson  
and John Paterson  
illustrated by John Rocco

National Ambassador for Young People's Literature Katherine Paterson and renowned author John Paterson bring us a robust and wildly entertaining fairy tale, perfect for family read-alouds.

*Freely Abridged from  
Eden Phillpotts's 1910 Fantasy*

*On sale September 27, 2011*



Illustrated middle-grade fiction • HC: 978-0-7636-4712-4  
\$19.99 (\$23.00 CAN) • 304 pages • Ages 7–12

An ambitious Stone Age man demands a talisman that will harden his heart, allowing him to take control of his tribe. Against his better judgment, the tribe's magic man creates the Flint Heart, but the cruelty it evokes causes the destruction of the tribe. Thousands of years later, the talisman reemerges to corrupt again. Can twelve-year-old Charles and his sister Unity find a way to rescue humans, fairies, and animals alike from the dark influence of the Flint Heart?



  
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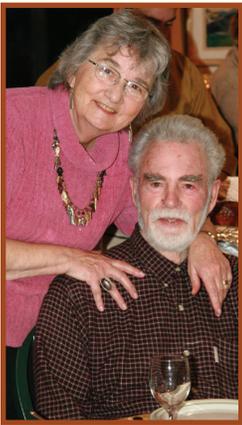
# Marketing

- National publicity campaign
- Trade announcement advertising
  - School and library advertising
- Pre-publication announcement piece distribution
  - Extensive ARC distribution
  - Featured in gift-guide roundups
- A “Books Worth Blogging About” selection
- Online resources, including Q&A with the creators and excerpt
- Facebook and Twitter promotions
  - Select author appearances including BEA and ALA Annual



A feature film adaptation of  
**The Flint Heart**  
was optioned ahead of publication and  
is already in development with Bedrock  
Studios and Arcady Bay Entertainment

## the Creators



Photograph by Samantha Loomis Paterson

**Katherine Paterson** is the current National Ambassador for Young People’s Literature. Her international fame arises not only from her widely acclaimed novels but also from her efforts to promote literacy in the United States and abroad. She is a two-time winner of both the Newbery Medal (for *Bridge to Terabithia* and *Jacob Have I Loved*) and the National Book Award (for *The Great Gilly Hopkins* and *The Master Puppeteer*) and has received many other accolades for her work, including the Hans Christian Andersen Award, the Astrid Lindgren Memorial Award, and the Governor’s Award for Excellence in the Arts, given by her home state of Vermont. She was named a Living Legend by the Library of Congress in 2000.

**John Paterson Sr.** collaborated with his wife, Katherine, on *Consider the Lilies: Plants of the Bible*, *Images of God*, and *Blueberries for the Queen*. John and Katherine live in Barre, Vermont.



Photograph by Denise Rocco-Zilber

**John Rocco** is the jacket artist for Rick Riordan’s best-selling Percy Jackson and the Olympians series. He is also the author-illustrator of *Fu Finds the Way*, *Wolf! Wolf!*, and *Moonpowder* and collaborated with Whoopi Goldberg on the picture book *Alice*. He was previously creative director at Walt Disney Imagineering and served as preproduction director at Dreamworks for the film *Shrek*. He lives in Brooklyn, New York.

# A CONVERSATION with the CREATORS

KATHERINE PATERSON

*What did you find compelling about *The Flint Heart*?*

It is a wonderful, whimsical story that asks the reader to think about the abuse of power. It's my considered opinion that Tolkien read it. There are many echoes of *The Flint Heart* in *The Lord of the Rings*.

*Why did you want to work with your husband on this specific project?*

*The Flint Heart* was John's passion, but he likes to collaborate. On Roberto's Trip to the Top, he worked with our son John, but John was very busy in his real job and said he really couldn't do *The Flint Heart*. I thought the project would be fun. We've done four books together now and have always enjoyed the process. Besides, he needed my typing ability.

*What did you most enjoy about writing *The Flint Heart*? Did you run into any surprises or unexpected challenges on the way?*

It was perhaps the most fun I've ever had on a writing project. The characters, the setting, the story—all are simply delightful. I think the big surprise was that at the big scene when the Marsh Galloper is being tested, Charles is outside the Pixie Holt. My editor pointed out that Phillpotts had fallen down on the job there, so we had to invent a reason to keep Charles offstage and still make it plausible.

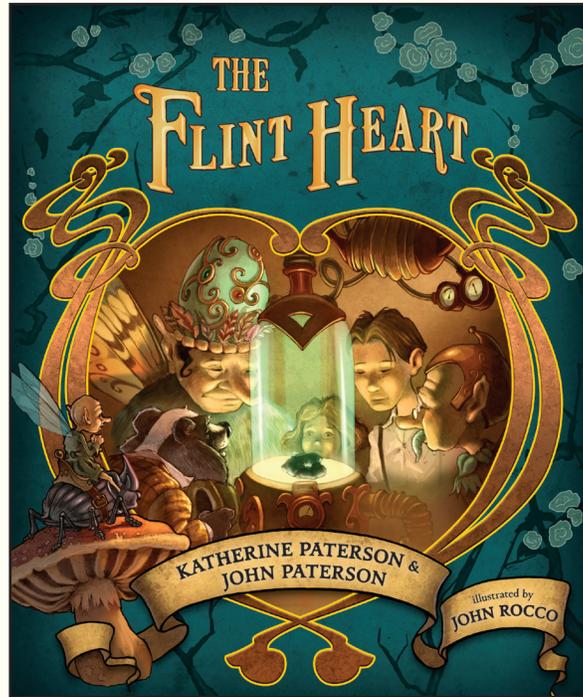
*Bedrock Studios and Arcady Bay Entertainment are developing a feature film adaptation of *The Flint Heart*. What elements of *The Flint Heart* are you most excited to see on the big screen?*

All the armies of fairies will be a delight to see, but how will they do the hot-water bottle? Or the magnificent Zagabog?

*Why do you think fantasy has remained so popular for over a century? Has the appeal changed over time? What are some of your favorite fantasy novels?*

To be honest, I prefer realistic fiction to fantasy. Sorry about that. John is not here at the moment, but to tell the truth, I think *The Flint Heart* is the only fantasy I've seen him passionate about. I think, however, that the element of wonder in fantasy appeals to us all. I'm still haunted by Susan Cooper's *The Dark Is Rising*. I read Lloyd Alexander

along with my children and loved the humor and fantasy elements there. I thoroughly enjoyed *Harry Potter*, but John never read any of those. I think until *Harry Potter*, fantasy was a bit out of fashion, but it is all the rage now, though mostly in the vampire and werewolf veins. I guess that's how the appeal has changed. Now fantasy is closer to what I think of as horror rather than magical wonder. I find that sad. I do hope young readers will love *The Flint Heart*. It is such a vibrant, heartening, funny story, and that final chapter is filled with wonder. We all need this kind of healing experience as readers.



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# A CONVERSATION with the CREATORS

JOHN ROCCO

*Were you familiar with the original 1910 version of *The Flint Heart* before working on this project?*



I must admit that when Candlewick contacted me about illustrating *The Flint Heart*, I had never heard of the original version of the story. What I did know was that John and Katherine Paterson were involved and that it would be published by Candlewick, so I was immediately intrigued.

Not only was I familiar with the works of Katherine Paterson, but I also recently had the pleasure of being an audience member during one of her moving keynote speeches. Her love of children's literature and her absolute joy about reading were an inspiration. The opportunity to collaborate with her and her husband on this book is an honor I do not take lightly. The icing on the cake was having Candlewick as the publisher. I have been an avid collector of children's books for over two decades and have always been thrilled with the quality of books published by Candlewick. Their innovations in publishing and their attention to detail have helped solidify the importance of the physical book for children in this ever-growing digital age.

*How did you create the illustrations? Can you walk us through your process?*

My process for creating the illustrations for *The Flint Heart* was very similar to my process for illustrating book jackets and picture books. First I read the entire text several times to get a general feel for the story and its characters. Then I begin a series of sketches, trying to work out what some of the characters and environments look like. Once I have a feel for what the illustrations are going to look like, I begin sketching out all the different scenes in the book I would like to illustrate. Luckily I have a lot of wall space in my studio, which I quickly cover with blown-up prints of my sketches so I can rearrange them and make notes on them.

For *The Flint Heart*, I worked with the folks at Candlewick to decide which scenes would work best for the book, then began the process of creating the final paintings. My process consists of creating a tonal

pencil drawing based on the sketch, which I then scan into my computer and paint digitally using Photoshop. Painting the colors on the computer allows me to have greater control over the overall palette of the paintings, and, let's face it, allows me to easily fix any mistakes. As I work through each painting on the computer, I tend to go back to earlier paintings and adjust them so that by the time I start to get near the end of the project, I am really working on the book as a whole, which allows me to have a greater consistency.

*What did you find most appealing about illustrating this story? Was there anything especially challenging?*

Illustrating *The Flint Heart* was an absolute dream come true for me. It has fairies, goblins, children, talking animals, and even an anthropomorphic hot-water bottle from Germany as its characters. The original story was beautifully illustrated in black and white by Charles Folkard, and for those of you who are familiar with his work, you know those are some big shoes to fill.

The basic challenge for me was to create characters that felt like they all inhabited the same world, as well as adding a more modern twist to the Edwardian imagery that the story evokes. For this challenge, I decided to create different levels of realism for the characters. On one end of the spectrum would be the more realistically illustrated characters (humans, non-talking animals), and on the other end of the spectrum would be more stylized characters (fairies, talking animals). This spectrum of style is narrowed as the characters become more enmeshed in each other's worlds.



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# THE STORY BEHIND THE STORY

## KATHERINE PATERSON ON *THE FLINT HEART*

Back in 1999, Roger Sutton at *The Horn Book* asked a number of writers to say what single children's book of the twentieth century they would want to be sure will still be available in the twenty-first century. Margaret Mahy, the wonderful New Zealand author and a good friend, chose *The Flint Heart* by Eden Phillpotts. We had never heard of the book, but John took it upon himself to locate a copy. Any book Margaret admired that much was bound to be good. He got a copy through a used book dealer for, as I recall, forty dollars, read it, and loved it. He was determined to get it back in print and sent it out to one editor after another with this in mind. He had trouble understanding why such a great book would be so summarily rejected. I tried to explain to him that a book with subtle jokes about early twentieth-century British politics and a whole chapter devoted to a list of the variety of fairy life in Dartmoor was unlikely

to be marketable in the twenty-first century. Sometimes I think John would have been happier in the nineteenth century.

Anyhow, he didn't give up, and when Candlewick bought the manuscript for John's book *Roberto's Trip to the Top*, he sent the Phillpotts book to Candlewick's publisher, Karen Lotz, deciding he had at last found an editor who would share his love for *The Flint Heart*. Karen did love it, but she is a savvy publisher and knew that in its original form the book had little chance to capture today's young readers. She and John went back and forth on the best way to share the story. At this point I got into the act. We decided not to retell the story. Phillpotts deserved more than a watered-down version, but we would preserve as much of his vision and language as possible in a "freely abridged" version.

