



Here is an Author Round-Up list of all the featured authors from Pages of the Past April, May, and June issues (listed in order of their appearance). There's a few words from their author interview, along with some of their book titles, and a link to the newsletter that has their full interview. Check them out!

[Emily-Jane Orford](#)



I love the question 'what if' and it always sparks new ideas. In "Queen Mary's Daughter", I asked myself the question, "what if Mary Queen of Scots had another child, another heir to the Scottish throne?" For my Arthurian story, I've asked myself the question, "What if King Arthur really did have an heir?"

Books: *Queen Mary's Daughter*, *Mrs. Murray's Ghost*, *Mrs. Murray's Hidden Treasure*, *To Be a Duke*, *Gerlinda*

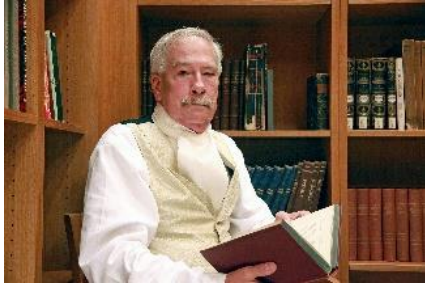
[Jillian Chantal](#)



It's also hard to find careers for heroines. Most in the Regency era are either nobles, aristocracy, poor relations who have to be governesses, or maids and other household help. I took this as a challenge and wrote a story called *Scent of a Duke* and made the heroine an employee of a perfumer. It was a lot of fun to do.

Books: *Captain Vane's Daughter*, *Scent of a Duke*, *Lady Augusta's Adventures*, *Enchanted Edinburgh*, *Lady Soldier*, *Lighting Strikes Twice*

Lindsay Downs



On challenges in writing historical fiction: Being not only accurate to the year the book takes place in but even the month. Example- *In The Case of the Missing Spook* I needed to find two songs that were released in 1964 and would have been on Armed Forces Radio Service in August. After about an hour of searching, I find them- *Surfin' USA* by The Beach Boys and *I Want to Hold Your Hand* by The Beatles.

Books: *The Duke's Bride, A Houseparty to Die For, La Contessa and the Marquis, My Lady Valentine, The Guilty Countess*

Carolyn E. Cook



On things she does to help the writing process:

4. Keep a map of the town and outlying places. I start the map at the beginning, what buildings, streets, and locations are mentioned. Whenever I need to add another location, the map is ready for more. It's nothing fancy, just a square and label for each building or site. This keeps everything oriented correctly and stops me from referring to a place in Chapter 4 as a walk "down the street" and in Chapter 5, saying it's "up the street."

Books: *The Life and Times of Lilly Quinn*

Sarah MacTavish



At one time a few years back I was in a Union reenacting group. I got the uniform, put my hair up, spent a weekend in a tent and "fighting" in mock battles. Only a couple men in our company knew who I really was! It was probably the most immersive research I'll ever get to do, and I learned more in one weekend about the life of Civil War soldiers than I did in all my years in school.

Books: *Firebrand, Paladin*

Gloria Caviglia



On what drew her to write historical fiction –

My grandmother loved to talk about her life at the turn of the 20th century, and I would pour over all of the pictures which she kept of family members. She would tell me their names, where they lived, what they did. I was fascinated. I am proud to say that I have many pictures of my family and the house where I grew up, which belonged to my great-grandmother.

Books: *The Pork Chop in the Window*

Susanne Matthews



Record keeping wasn't a strong suit and many people couldn't read or write, so you're left with gaps. For example, I've based some of the Canadiana series on a note I found in a document that referred to a plot to stop the advance of colonization in New France because it interfered with the fur trade. Trappers were upset by the rules that limited how far from the established colony they could explore and trap. They were fined heavily if they did so.

Books: *The Price of Honor, The Captain's Promise, Same Time Next Year, The White Iris, The White Lily, Sworn to Protect*

Peggy Harrison



My foray into writing historical fiction was a complete accident. I write with a friend of 50 years who lives 5000 miles away, working on Skype. We started a writing project several years ago in an effort to spur a mutual friend to do what he kept saying he wanted to do: write. So far, we have published six books, while our friend has written not one word.

Books: *Rockslide, Spirit Chamber, Ring of Fire*

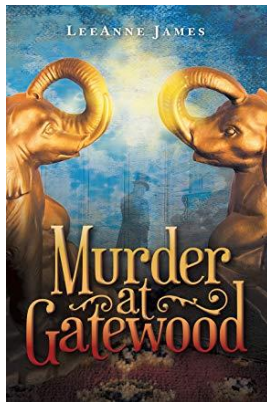
Charity Bishop



In writing historical fiction about real people, you must look outside biographies about them to learn the context of the world that "made" them. Just reading Tudor biographies did not help me to understand Henry VII's motives; I had to read about European politics to get the big picture. Then, I understand the political decisions he made. Until you get "why" a society believes what it believes, and what social systems were in place, you will not understand the mindset of someone who lived in the past. I do not want my characters to have too modern attitudes. It's inconsistent with the past.

Books: *I, Claudia*, *The Usurper's Throne*, *The Welsh Gambit*, *The Giftsnatcher*, *Thornwicke*

LeeAnne James



Actually, I had the ending first and then decided on the time and setting. I wanted the setting to revolve around the upper class where there were servants in the household and help in the fields. One of the main characters, the Duke, is miserable because he wants to work in the fields, to cultivate the land, and literally see the fruits of his labor. Unfortunately, a man of his station did not do manual labor, and it left him unhappy and angry.

Books: *Murder at Gatewood*

Lindsay Shayne



With my creative writing background, I have written a number of stage plays and scripts. I've also watched a great deal of theatre and films. When I'm writing, I tend to view the scenes cinematographically, as though there is a camera sweeping across the prairies, or peeking through the grease-splattered glass of the farmhouse window. I also think about the five senses. What do those biscuits smell like when they come out of the oven? How do the birds' wings sound as they crackle through the reeds and brush surrounding the lake? What does the evening landscape look like bathed only in moonlight?

Books: *Seven Springs*

[Sarah Zama](#)



If I want to know about the Cupid Bow from a book, I'll need to get a book about the history of makeup, which will give me a comprehensive idea of how makeup changed over time. Or maybe I'll get a book about the 1920s in general, from which I'll additionally get info about the changing role of women, 1920s fashion, the way makeup changed at that time because of scientific advances. Or I may get a book about youth in the 1920s, which will give me info about how makeup was just a portion of how young people change their attitude towards each other and toward older people. In short, to get to that specific detail, I'll journey through a lot of other information about that time, which will slowly sediment in my mind giving me a comprehensive, global feeling of the era, rather than just an answer to one question.

Books: *Ghosts Through the Cracks*, *The Frozen Maze*

[Chrystyna K. Lucyk-Berger](#)



Readers should not presume or assume that any single individual might not have different experiences to their cultural whole. People have been mobile for centuries, which means—even in the most isolated corners of the world—that they can come into contact with new things, ideas, and perspectives. For example, I've had Austrian readers say things like, There is no such name as Hanny in South Tyrol, or, Nobody would name their dog Hund (Dog). Or, Nobody would name their son Bernd in Tyrol. The first problem I have is the word, "nobody."

Books: *No Man's Land*, *The Breach*, *Bolzano*



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