



iBbY
AUSTRALIA



Honour Books List

1962 - 2018





AUSTRALIA

INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

*i*BBY

IBBY Australia Honour Books List

1962-2018

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Dr Belle Alderman for work on translations, themes, publication information

Justine Power for design layout

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A black and white colouring page is included on the last pages of this catalogue with the list of Australian stories represented in this tribute to Australian stories.

Age suggestions are a guideline only



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INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE



IBBY Australia Honour Books List *1962-2018*

Annotations by Dr Robin Morrow, Margot Lindgren and Karen Jameyson
Translation Lists by National Centre for Australian Children's Literature Inc. (NCACL)
Edited and compiled by Justine Power
Original illustrations by Shaun Tan



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

The International Board on Books for Young People (IBBY) is a non-profit organisation that helps to build bridges to understanding through children's books. Jella Lepman, who founded IBBY in Zurich, Switzerland, in 1953, believed that the children she saw after World War II needed not only food, clothes, medicine and shelter but also good books from around the world.

Today the over 70 National Sections of IBBY include countries with well-developed book publishing and literacy programs, along with others that have only a few dedicated professionals. These National Sections are organised in different ways, but all are committed to bringing books and children together.

IBBY Australia was established in 1966, with Ena Noël becoming its first national president and remaining in that role for over twenty years. Dr Robin Morrow has served as president since 2009.

IBBY Australia showcases Australian writers and illustrators to the world, especially through nominations to the Hans Christian Andersen Awards and through IBBY Honour Books. The organisation also promotes international understanding through children's books and endeavours to give children everywhere access to books with high literary and artistic standards. IBBY, furthermore, has an emphasis on the publication and distribution of quality children's books, including those in their own languages (eg the Indigenous languages across Australia). In addition, the organisation provides support and training for those involved with children and children's literature and endeavours to stimulate research and scholarly works in the field. Website: ibbyaustralia.wordpress.com



The National Centre for Australian Children's Literature

In 1974, Lu Rees, then President of the ACT Branch of the Children's Book Council of Australia (CBCA), suggested to the other CBCA branches that a national collection should be started. Everyone agreed. It would contain books and files about Australian creators with the aim of inspiring teachers and librarians, who would in turn inspire children. Initially housed in private homes, growing problems emerged when Lu Rees added translations and the community asked for access.

At that point, Belle Alderman, an academic at the then Canberra College of Advanced Education (now the University of Canberra), suggested relocating. At the College, community access could be provided, and university students would benefit. In July of 1980, the collection came to the College with its 1,000 books and 60 files on creators. The collection became known as the Lu Rees Archives in honour of its founder. The collection now holds over 42,000 books including 4,100 in 59 languages. Manuscripts and artworks are now an important part of the collection. The Archives became an independent incorporated body in 2012 to pursue future developments. In late 2015, the Board determined that the Archives should change its name to the National Centre for Australian Children's Literature to reflect its vision –

Our literary past, present and future are preserved in the Centre, through the stories that touched our hearts and stirred our imaginations as children. It documents and shares the creative process, and inspires the next generation of readers with research collections, exhibitions and outreach activities



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

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**ACT Government****LIBRARIES ACT**

Sharing Stories

Feast your eyes! Listen to stories! See children's books from around the world! *Sharing Stories* celebrates Australian children's books and translations of children's books in 50 languages around the world. For the first time in Australia, we bring you an exhibition which showcases outstanding children's books from 61 member countries of the International Board on Books for Young people (IBBY). You will experience 191 children's books in 50 different languages with an English language catalogue about these books plus IBBY Australia's 48 Honour books from 1962 to 2018.

The National Centre for Australian Children's Literature (NCACL) celebrates Australian children's authors and illustrators in mini-exhibits at Woden, Dickson and Tuggeranong Public Libraries during October 2018.

The exhibition will then tour Australia. For further information see:

https://www.canberra.edu.au/national-centre-for-australian-childrens-literature/news-events/NCACL_Calendar_Sharing-Stories-FA-26Sept18-1.pdf#Sharing%20Stories%20Calendar



The IBBY Honour List

For this biennial list, National Sections of IBBY are invited to nominate outstanding recent books that are characteristic of their country and recommended for publication in different languages. One book can be nominated for each of the three categories: writing, illustration and translation. In 2016, for the first time IBBY Australia nominated a translator—John Nieuwenhuizen for *Nine Open Arms*.

1962	Writer: Nan Chauncy — <i>Tangara</i>
1970	Writer: Patricia Wrightson — <i>I Own the Racecourse</i>
1972	Writer: Colin Thiele — <i>Blue Fin</i>
1974	Writer: Ivan Southall — <i>Josh</i> Illustrator: Ted Greenwood — <i>Joseph and Lulu and the Prindiville House Pigeons</i>
1976	Writer: Patricia Wrightson — <i>The Nargun and the Stars</i> Illustrator: Kilmeny & Deborah Niland — <i>Mulga Bill's Bicycle</i> by A.B. Paterson
1978	Writer: Eleanor Spence — <i>The October Child</i> Illustrator: Robert Ingpen — <i>The Runaway Punt</i> text by Michael Page
1980	Writer: Lilith Norman — <i>A Dream of Seas</i> Illustrator: Percy Trezise and Dick Roughsey — <i>The Quinkins</i>
1982	Writer: Ruth Park — <i>Playing Beatie Bow</i> Illustrator: Heather Philpott — <i>The Rain Forest Children</i> text by Margaret Pittaway
1984	Writer: Joan Phipson — <i>The Watcher in the Garden</i> Illustrator: Pamela Allen — <i>Who Sank the Boat?</i>
1986	Writer: Nadia Wheatley — <i>Dancing in the Anzac Deli</i> Illustrator: Julie Vivas — <i>Possum Magic</i> text by Mem Fox
1988	Writer: Alan Baillie — <i>Riverman</i> Illustrator: Bob Graham — <i>First There was Frances</i>
1990	Writer: Nadia Wheatley — <i>My Place</i> illustrations by Donna Rawlins Illustrator: Jeannie Baker — <i>Where the Forest Meets the Sea</i>
1992	Writer: Libby Gleeson — <i>Dodger</i> Illustrator: Rodney McRae — <i>Aesop's Fables</i>
1994	Writer: Gary Disher — <i>Bamboo Flute</i> Illustrator: Patricia Torres — <i>Do Not Go Around the Edges</i> text by Daisy Utemorrah

1996	Writer: Emily Rodda — <i>Rowan of Rin</i> Illustrator: Peter Gouldthorpe — <i>First Light</i> text by Gary Crew
1998	Writer: Peter Carey — <i>The Big Bazoohley</i> Illustrator: John Winch — <i>The Old Woman Who Loved to Read</i>
2000	Writer: Margaret Wild — <i>First Day</i> illustrations by Kim Gamble Illustrator: Graeme Base — <i>The Worst Band in the Universe</i>
2002	Writer: David Metzenthen — <i>Stony Heart Country</i> Illustrator: Ron Brooks — <i>Fox</i> text by Margaret Wild
2004	Writer: Simon French — <i>Where in the World?</i> Illustrator: Andrew McLean — <i>A Year on Our Farm</i> text by Penny Matthews
2006	Writer: Sonya Hartnett — <i>The Silver Donkey</i> Illustrator: Jan Ormerod — <i>Lizzie Nonsense</i>
2010	Writer: Sonya Hartnett — <i>The Ghost's Child</i> Illustrator: Shaun Tan — <i>The Arrival</i>
2012	Writer: Glenda Millard — <i>A Small Free Kiss in the Dark</i> Illustrator: Gregory Rogers — <i>Hero of Little Street</i>
2014	Writer: Ursula Dubosarsky — <i>The Golden Day</i> Illustrator: Patricia Mullins — <i>Lightning Jack</i> text by Glenda Millard
2016	Writer: Felicity Castagna — <i>The Incredible Here and Now</i> Translator: John Nieuwenhuizen — <i>Nine Open Arms</i> (Benny Lindelauf) Illustrator: Freya Blackwood — <i>Banjo and Ruby Red</i> text by Libby Gleeson
2018	Writer: Zana Fraillon — <i>The Bone Sparrow</i> Illustrator: Matt Ottley — <i>Teacup</i> text by Rebecca Young



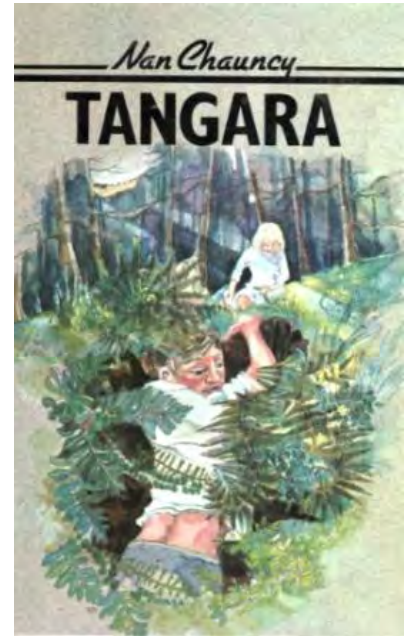
1962 [under Great Britain]

Tangara

Nan Chauncy (illustrations: Brian Wildsmith)

London: Oxford University Press 1960

Sometimes when Lexie fingered a string of shells she had been given as a little girl, she felt strange memories stir. It was as if something very precious was buried away in her own mind . . . The inherited Aboriginal shell necklace carries the power to admit Lexie to the past, leading her to friendship with Merrina. The location of their meetings is known as Blacks' Gully and is usually avoided by the farmers in this rich country in the Midlands of Tasmania, overshadowed by The Tiers. Lexie needs great strength to endure the nightmare that confronts her, as she learns about the terrible secret of this gully, home to Merrina's people. *Tangara* was ground-breaking in Australian literature and acknowledged as the first successful timeslip fantasy in the manner of Pearce's *Tom's Midnight Garden*. The 'doomed race' theory was especially dominant in the case of Tasmanian Aboriginal peoples, who were said to have 'died out.' So, it is remarkable that Chauncy conveyed an awareness of continuing Aboriginal presence at a time when most were blind to it. Today some aspects of Lexie's experience seem naïve, such as attributing the violence of Blacks' Gully solely to 'bushrangers.' But Lexie shows an openness to learning from Merrina and a respect for the natural environment—both of which were rare in the 1960s.



Nan Chauncy was born Nancen Beryl Masterman in England in 1900, and when she was twelve, came with her family to Bagdad, Tasmania. Her love of the bush was to inspire her writing. She had a lifelong association with the Australian Girl Guides. On the voyage back to Australia after time in the UK, in 1938 Nan met Helmut Anton Rosenfeld. They married, changed their name to Chauncy and lived in the family cottage at Bagdad, turning the property into the wildlife sanctuary Chauncy Vale. Nan worked as a scriptwriter for the ABC and they had a daughter, Heather. Nan's first novel, *They Found a Cave* (1947), was set in the hills around Bagdad. Her thirteen further books include *Tiger in the Bush*, *Devil's Hill* and *Tangara*, which were named CBCA Books of the Year in 1958, 1959 and 1961. Her books show her respect for the environment, and an awareness (rare at the time) of Aboriginal culture. Chauncy's fresh style marked the beginning of a shift towards a greater realism in Australian children's novels. She was the first Australian writer to be awarded an IBBY Honour Certificate. The CBCA presents the biennial Nan Chauncy Award in her honour. She died at Chauncy Vale in 1970.

Translations: British, Danish, German

ISBN: 0140321853 (pbk) Ages: 10+

New edition 9780140321852; July 1987

[179pp]: ill; 19.4 x 12.8 cm

Friendship, Aborigines, Australian History



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

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1970

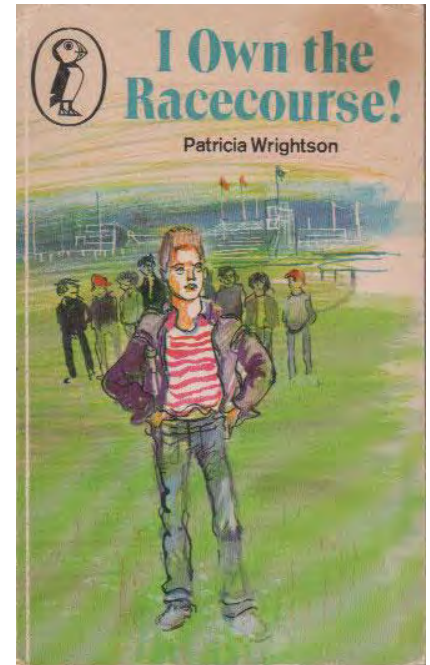
I Own the Racecourse

Patricia Wrightson (illustrations: Margaret Horder)

London: Hutchinson 1969

Andy Hoddell saw things differently from others, seeming to live 'behind a closed window.' A group of local boys understood him and watched out for him in his Sydney neighbourhood close to the racecourse where trots and greyhound races were held in the evenings. But Andy took seriously their playful claiming ownership of landmarks, and when Andy told of paying \$3 to an old bottle-collecting man, to 'buy' the racecourse, Mike and Joe quarrelled about the extent to which Andy's eyes should be opened to the truth. Andy had come to love the *splendid reality* of the racetrack, becoming more active there, such as when he festooned the stand with streamers for Joe's birthday. But when he adjusted the mechanical hare equipment, things had gone too far, and the racecourse management intervened to find a solution of sorts. Andy is one of the first characters with a disability to appear in an Australian children's book. His point of view is presented with empathy, and his friends are credible and rounded characters.

Although not named in the book, the setting is Harold Park, Glebe, which is so convincingly brought to life here. Twenty-first-century readers may be surprised at the freedom the twelve-year-old boys had to use the streets and spare land as playgrounds, to make decisions and mistakes. Unlike most of her other books, including the urban *An Older Kind of Magic*, this Wrightson novel has no elements from Indigenous tradition.



Patricia Wrightson was born in 1921 at Bangalow, near Lismore on the NSW north coast, and developed deep connections with the landscape around her, which were to inform much of her writing. She worked in an ammunition factory in Sydney during World War II, married and had two children; then moved back to northern NSW and worked in hospital administration. She began to write, and later became the editor of *The School Magazine* in New South Wales. Wrightson's first novel, *The Crooked Snake* (1955), was CBCA Book of the Year, and she went on to receive a further three CBCA awards. *The Nargun and the Stars*, which was also selected as an IBBY Australia Honour Book (in 1976), was her best loved and most acclaimed work. In *The Nargun*, and most of her other books, Wrightson aimed 'to reconcile Indigenous and non-Indigenous Australian cultures and create a new kind of pan-Australian narrative.' (Macleod 2010). She remains the only Australian writer to have been awarded the Hans Christian Andersen Medal (in 1986), the IBBY international award for lifetime achievement. The NSW Premier's Award for young readers is named in her honour. Patricia Wrightson died in 2010, aged 88, having written more than 25 books.

Translations: American, British, Chinese, Danish, German, Italian, Japanese

ISBN: 0090852206 (pbk) Ages: 12+

New edition 9781922147028; May 2013

[159pp]: ill; 21 cm

Disability, friendship, family, bullying, identity



1972

Blue Fin

Colin Thiele (illustrations: Roger Haldane)

Adelaide: Rigby 1969

This novel is set in Port Lincoln, where the tuna-fishing industry is the focus of economic and social life. Thiele uses humour and well-observed scenes of school and family life to reveal character. Snook Pascoe, an awkward, thin boy who is not good at sport, is an outsider, a 'pariah,' who is sure he will never gain the approval of his tyrannical father. Pole-fishing is difficult and dangerous. When Snook is at last allowed to help on *Blue Fin*, he is swept overboard and rescued by Sam, his sister's boyfriend. Another trawler goes missing, and Snook's viewpoint is convincingly presented, as the town's anxiety grows. On Good Friday, short of crew, Snook's father takes him on, and says: 'Better get some sleep. Might be some hard days ahead.' After a good catch, a spiralling funnel of black air hits the boat, sweeping the other crewmen away, damaging the boat and leaving Snook to cope with his unconscious and wounded father. *Blue Fin* can be read as a nail-biting tale of adventure at sea. But it also traces Snook's emergence as an active and resourceful character; he concludes that the voyage 'ended his boyhood as suddenly as if he had dropped it over the edge of a cliff.' Disaster has enabled his personal growth, leaving the reader confident that he is now a competent adult. And as the crisis occurs over the Easter weekend, and Snook 'nailed his body to the pump' to save his father's life, his suffering can be seen as an allegory of redemptive love.



Colin Thiele was born at Eudunda, SA, in 1920, grew up in a bilingual German and English-speaking home; was educated at the University of Adelaide; and worked as a teacher of English at primary, secondary and tertiary levels. His prolific literary output included poetry, magazine articles and educational books. In the 1940s he served in the armed forces. His novels for children are mostly set in rural South Australia, particularly the Eudunda, Barossa Valley and Coorong regions. His characters thrive in the outdoor world, and a strong element in his writing is a sense of place, often subtly arguing for conservation of the environment. Several of his books have been made into films or television series, including *Sun on the Stubble*, *The Fire in the Stone*, *Blue Fin* and, most popular of all, *Storm Boy*. *The Valley Between* was the CBCA Book of the Year for Older Readers in 1982. Drawing on his lifelong struggle with rheumatoid arthritis, which caused him to move from SA to Queensland, Thiele wrote *Jodie's Journey*, about a teenager's experiences in learning to live with that painful disease. He was honoured with an AC and also the Dromkeen Medal. He died in 2006, survived by his wife and two daughters.

Translations: American, British, Czech, Dutch, French, German, Italian, Japanese, Norwegian, Swedish

ISBN: 0851790860 (pbk) Ages: 10+

New edition 9780734401311; January 2000

[188pp]: ill; 18 cm

Tuna fishing, courage, fathers and sons



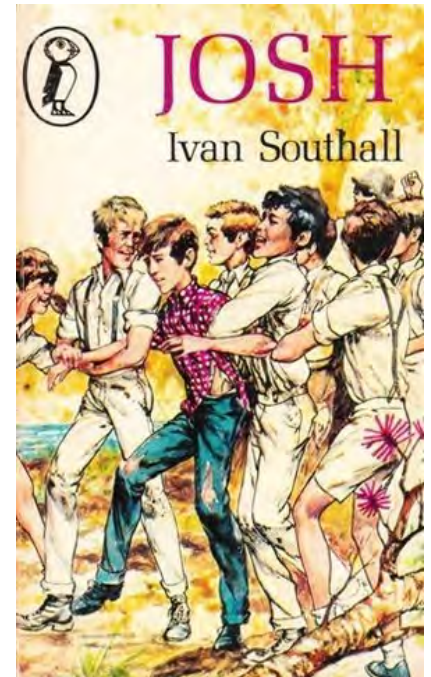
1974 [for text]

Josh

Ivan Southall

Sydney: Angus & Robertson 1971

The events of this book take place over just a few days. Josh, a city boy, arrives by a one-carriage train at Ryan Creek station, to be met by Aunt Clara. He is an object of curiosity to the other kids in the town: a Plowman, whose great-grandfather built the town bridge, but a skinny misfit who cannot swim and who sheds tears for a dead rabbit caught in a trap. His short visit to Ryan Creek could be seen as a failure, as it ends with his leaving a farewell letter to Aunt Clara and setting out to walk back to Melbourne. But Aunt Clara has told Josh that his visit has been a catharsis for the town. Josh and the local boy, Harry, have met in what Saxby calls 'at least a temporary reconciliation,' and Josh has survived his nightmare. Southall himself wrote about the origins of this book in his own memories of childhood, including a near-drowning incident when he was a young man. *Josh* is the first book in which Southall used stream of consciousness, with the present continuous tense and many present participles representing Josh's thoughts and feelings, all bringing immediacy to the telling. James Roy has written of *Josh* that although 'it looks like prose on the page,' its unusual sentence construction and partial phrases make it 'the first Australian verse novel.' *Josh* is the only Australian book ever to have won the British Carnegie Medal, which it did in 1971.



Ivan Southall was born in 1921. He left school early when his father died and started writing when young; he joined the Royal Air Force and gained a Distinguished Flying Cross in 1944. At first, he wrote for adults, biographies and factual accounts of war; as well as the *Simon Black* adventure series for young readers. He also farmed in the Dandenong Ranges. Then he changed to writing realistic adventure stories, in which young characters confront physical dangers, such as flood (*Hills End*) or bushfire (*Ash Road*), with no adults around to help, and emphasis on how a young group works together. *Let the Balloon Go* showed a young boy with a disability confronting challenges. *Josh* marked another turning point, to less action and more introspection, and also to writing specifically for teenagers. Southall returned in many books to reflect on heroism and cowardice, seemingly always aware of what he had learned when flying Sunderlands in World War II. His later books became extremely complex. Southall and his first wife, Joy, had four children; his second marriage was to Susan Stanton. Four of his novels were CBCA Books of the Year. He was awarded an AM, and the Dromkeen Medal; he died in 2008.

Translations: American, British, Dutch, German, Japanese, Korean, Norwegian, Russian, Swedish

ISBN: 0207954313 (pbk) Ages: 10+

New edition 9780702235634; May 2006

[179pp]: ill; 18.1 x 13.6 cm

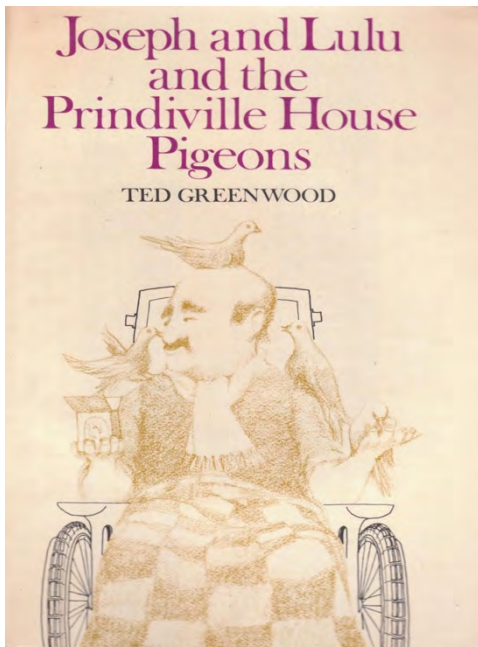
Family, country life, growing up



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1974 [for illustration]



Joseph and Lulu and the Prindiville House Pigeons

Ted Greenwood

Sydney: Angus and Robertson 1972

This book opens abruptly with the word ‘squashed’ in bold capitals—and after the page turn, continues ‘between two towers sat Prindiville House.’ The text is placed so that the words are literally *squashed*; on other pages the text is set out like concrete poetry. This is an early example of picture book design forming an integral part of the meaning. Joseph, in his wheelchair, is caretaker and operator of the lift—named Lulu—in Prindiville House. Just a few tenants remain, their staff still enjoying the rooftop garden, as developers bid to buy this old property. Joseph has an elaborate dream of flying (with the help of the pigeons) in Lulu to Venice, where the lift becomes *Ponte di Prindiville*. His dream becomes the basis for the old building’s new life as five floors of ‘fun and fitness.’ This tale shows how the buildings people inhabit can strongly influence their lives. It points to the future in its highlighting

of a character with a disability. Variation in spread design, references to classical architecture, and a palette of black and white and sepia all add sophistication. Saxby commented that ‘No other Australian picture book had, at the date of publication, been quite as experimental.’ It is a hymn to the power of imaginative problem-solving, both in its storyline and in its visual technique.

Ted Greenwood, born in 1930, began his career as a primary school teacher, later becoming a teacher of art in teachers’ colleges in Victoria. In 1968 he resigned from academia to pursue full-time writing and illustrating. He illustrated *The Sly Old Wardrobe*, with text by Ivan Southall. As writer-illustrator he produced *Obstreperous*, which tells how the boy Kite Maker names his kite Obstreperous, and how it happily breaks free from its Maker’s hand; *VIP: Very Important Plant*, which traces the life cycle of a tree; and *Terry’s Brrmmm GT*, about the inventiveness of city children. He also wrote stories such as *The Pochetto Coat* (illustrated by Ron Brooks); the enigmatic *The Boy Who Saw God*; and the more light-hearted *Uncle Theo Is a Number Nine*. Conservation and philosophical themes predominate in these earlier books. In the 1990s Greenwood collaborated with Paul Jennings and Terry Denton to produce a series of playful, large-format books, filled with verbal and visual humour, beginning with *Spooner or Later*. This series reached a wide readership. Greenwood died in 1999.

Translations: British

ISBN: 978-0207124525 (hbk) Ages: 5+

[47pp]: ill; 29 cm

Pigeons, problem solving, progress, cities and towns



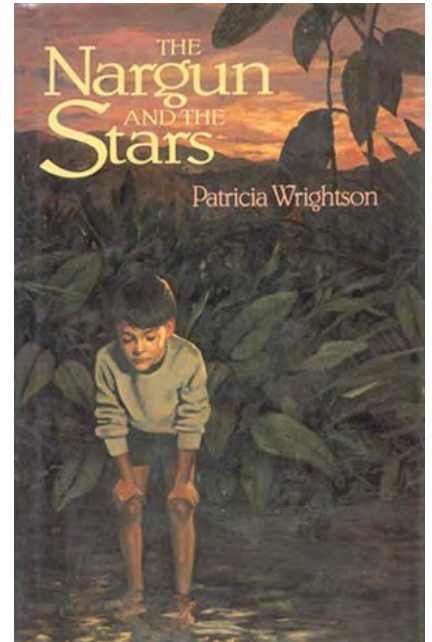
1976 [for text]

The Nargun and the Stars

Patricia Wrightson

London and Sydney: Hutchinson 1973

Simon Brent, in need of healing and 'a stranger even to himself' after the death of both parents in a car accident, comes to stay at Wongadilla (in the Hunter Valley, NSW) with his adult relatives, Charlie and Edie. The Nargun, 'a beast of living rock, dangerous and frightening,' has also travelled to Wongadilla, destroying and killing as it moves. At the time of publication, this book was acclaimed as a tale of pastoral healing, through Simon's contact with the bushland and also with a number of spirit creatures from Aboriginal tradition. The Potkoorok, a swamp creature, plays tricks on Simon and lures him into the secondary world of the tale, and he witnesses the acts of the shadowy Turongs. There is humour in their mischief, as well as in the domestic routines of Charlie and Edie; but the Nargun brings threat and pathos, as its voice seems to speak for the earth itself. Wrightson has been acclaimed by critics in Australia and elsewhere for the power and versatility of her writing: Saxby claimed that the texture of her prose in this book 'subtly shifts from intense poetic imagery through colourful, but factual reportage to quiet lyricism shot through with sly humour.' Later commentators have pointed out the lack of Aboriginal (human) characters in *The Nargun and the Stars*: Bradford noted that Wrightson's deployment of Aboriginal traditions almost totally evades any reference to the people who formerly occupied Wongadilla. A white writer today would not include characters such as the Nargun in a work of fiction.



Patricia Wrightson was born in 1921 at Bangalow, near Lismore on the NSW north coast, and developed deep connections with the landscape around her, which were to inform much of her writing. She worked in an ammunition factory in Sydney during World War II, married and had two children; then moved back to northern NSW and worked in hospital administration. She began to write, and later became the editor of *The School Magazine* in New South Wales. Wrightson's first novel, *The Crooked Snake* (1955) was CBCA Book of the Year, and she went on to receive a further three CBCA awards. *I Own the Racecourse* was an IBBY Australia Honour Book (1970). *The Nargun and the Stars*, her second IBBY Australia Honour Book, became her best loved and most acclaimed work. In *The Nargun*, and most of her other books, Wrightson aimed 'to reconcile Indigenous and non-Indigenous Australian cultures and create a new kind of pan-Australian narrative.' (Macleod 2010). She remains the only Australian writer to have been awarded the Hans Christian Andersen Medal (in 1986), the IBBY international award for lifetime achievement. The NSW Premier's Award for young readers is named in her honour. Patricia Wrightson died in 2010, aged 88, having written more than 25 books.

Translations: American, British, German, Japanese, Swedish

ISBN: 014030780X (pbk) Ages: 6-12 years

New edition 9780702236839; May 2008

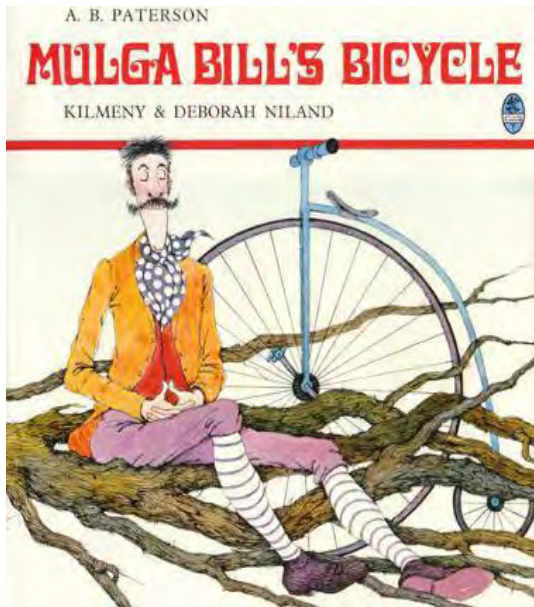
[160pp]: ill; 18.1 x 13.6 cm

Mythology, Aboriginal Australians, environment



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1976 [for illustration]**Mulga Bill's Bicycle***Kilmeny Niland and Deborah Niland (text: A B Paterson)***Sydney: William Collins 1973**

A B Paterson ('Banjo'), writing in the 1890s, helped establish the myth of Australians as tough, outdoor people with an ability to laugh at their own foibles. The rollicking pace and bush slang in his verses made them popular for reciting. Saxby claimed that the modern Australian picture book sprang into life fully formed, with the publication in 1970 of the best-selling *Waltzing Matilda*, a Paterson poem illustrated by Desmond Digby. The same publisher produced this picture book edition of *Mulga Bill's Bicycle*. Adults recognised the words, and all laughed at the caricatures in the pictures. Boastful Mulga Bill has ridden horses and a bull, but his smart new bicycle defeats him, and after predictable thrills and spills, he is happy to leave its remains in Dead Man's Creek and return to his faithful horse.

Paterson wrote at the time of the new 'safety bicycles,' predecessors to the bikes of today, but the Nilands chose to illustrate the anachronistic, but visually more interesting, penny-farthing. The book was printed offshore at a Hong Kong printery with new photo lithography equipment, giving improved colour reproduction. More bush ballad picture books were to follow this one, so the flowering of Australian picture books paradoxically encouraged nostalgia for the blokey outback world of almost a century earlier. *Mulga Bill's Bicycle* has never been out of print.

Kilmeny and Deborah Niland were the fourth and fifth children of Ruth Park, acclaimed novelist, and her husband, the author and journalist D'Arcy Niland. The family were living in Sydney but Ruth returned to Auckland for the birth of the twins. They both were educated in Sydney and attended the Julian Ashton Art School. Their children's books included twelve on which they worked together, including anthologies *Tell Me a Tale* and sequels (text by Jean Chapman). Each went on to write and illustrate a number of children's books independently, as well as illustrating many works by other writers. Kilmeny's titles include *Feathers, Fur and Frills*; *Wishbone* (text by Janeen Brian); and *Fat Pat*. She was a portraitist and also worked in haiga, the Japanese style of painting linked to haiku. Kilmeny, mother of four sons, died in 2009. Deborah's books include *When the Wind Changed* (text Ruth Park), *There's a Hippopotamus on our Roof Eating Cake* (text Hazel Edwards), *Annie's Chair* (CBCA Book of the Year Early Childhood 2005); and *Chatterbox* (text Margaret Wild). Deborah has also provided artwork to magazines. It is noteworthy that, in 2011 after the death of her twin sister, Deborah produced a picture book about toddler twins, *Double Trouble*.

Translations: American

ISBN: 0001850032 (hbk) Ages: 5-7 years
 New edition 9780207172847; November 1993
 [32pp]: ill; 26 x 24 cm
Cycling, humorous, poetry



1978 [for text]

The October Child

Eleanor Spence

Melbourne: Oxford University Press 1976

Douglas is not confident and sporty like his older brother, Kenneth, nor sociable like his sister, Adrienne. They live north of Sydney in a small seaside settlement, with a shop and Post Office attached to their house. Douglas sings well and is chosen as soloist for the school concert. When his fear of the Devil Hole leads him to need rescuing during a bushfire, he blames himself for the early birth of baby brother Carl, who soon shows signs of not developing like most infants. The book traces the effect on all the Mariners of Carl's autism (a term not used in the book), as they move from barefoot coastal freedom to an inner-city terrace, so Carl can attend a special preschool. Kenneth unexpectedly joins The Priory, a religious commune. Douglas benefits from the move, as a mentor music teacher helps Douglas gain a place at the Music College. But he also takes responsibility for some of Carl's care, remaining patient until Carl trashes his valuable music assignment and record player. In a moment of great stress, Douglas abandons Carl as he tantrums on the way back from the park. The situation is resolved with the help of a wise teacher who reassures Douglas of his role in Carl's life. This book showcases Spence's strengths: her ability to create a sense of place (in what is now called the Central Coast, and also the inner city); to convey closely observed nuances of family life; and courageously to broach issues new to children's literature—in this case, the effects of a disruptive special needs child on children and adults.



Eleanor Spence, born in 1928, grew up in then-rural Erina, and graduated from the University of Sydney in 1949. As a children's librarian in England, she noticed the scarcity of Australian children's books. Her first novel, *Patterson's Track* (1958), marked her as a pioneer writer meeting this need. She wrote while rearing her three children, researching Australian history for *The Switherby Pilgrims* and *Jamberoo Road*, about settlers in the 19th century. *The Green Laurel* (1964) and *The October Child* were both CBCA Books of the Year. Unlike most of her books, *Me and Jeshua* and *Miranda Going Home* are set in first-century Palestine. Spence was one of the first authors to include issues such as disability, prejudice and homosexuality in her books. *The Nothing Place* has a partially deaf protagonist; *A Candle for St Antony* traces the close friendship of two teenage boys; *The Seventh Pebble* (1981) deals with discrimination against a poor Irish Catholic family. Spence's main character is often an outsider, sometimes an orphan. Her writing career spanned five decades, in Saxby's words having 'helped guide the direction of Australian children's literature.' Her book of 'recollections' was entitled *Another October Child* (1988). She received an AM for services to literature and autism and died in Erina in 2008.

Translations: British

ISBN: 0195505476 (hbk) Ages: 12+

New edition 9780733601552; December 1999

[151pp]: ill; 23 x 11 cm

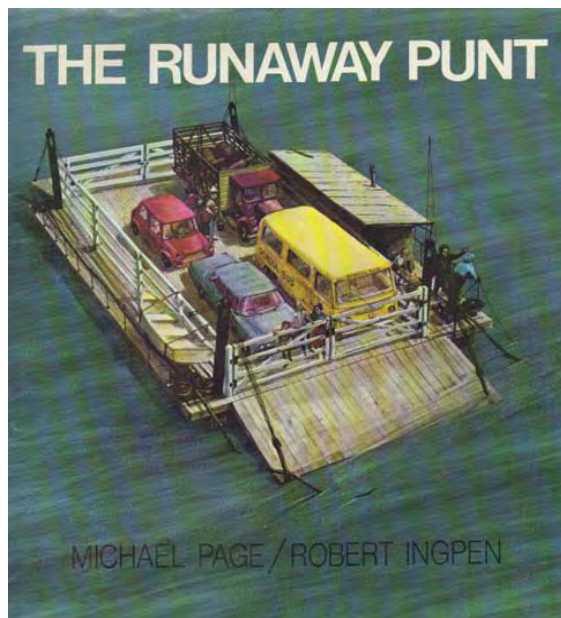
Mentally handicapped, families, Autistic children



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1978 [for illustration]



The Runaway Punt

Robert Ingpen (text: Michael Page)

Adelaide: Rigby 1976

For many years Mr Parrut, known as Polly, happily drove his punt across the Murray River in South Australia, but he wished for a holiday. One morning the vehicles on his punt carried the schoolteacher and four children, a businessman, a farmer with some cows, and two kilted members of the Scottish Bagpipe-Playing and Porridge-Eating Club. The rope snapped, and the punt was swept downriver to a deserted island. The group survived on porridge, with milk from the farmer's cows; they had mixed feelings when rescuers found them a couple of days later. This story, blending realities of rural life with a carnivalesque episode, provides a showcase for Ingpen's art. The book design evokes that of Ingpen's already well-known illustrated edition of Colin Thiele's *Storm Boy* (1974). Full-colour spreads alternate with black-and-white

spreads, some with text only, others with minimalist drawings that evoke vastness of sky, water or snapped rope. The reader's interest is maintained through variety of perspectives, as in the breathtaking view of the lighthouse from above the clouds. Close studies include one of Polly the punt man with his suntanned face and laconic expression; another of a pelican mother and chick against the windswept sand. Humour in the text is echoed in depiction of the pompous bagpipers. The last scene is of the dreamed-of conversion of the punt to new life as a paddle steamer.

Robert Ingpen was born in 1936 in Geelong and studied art at The Royal Melbourne Institute of Technology; and worked as illustrator at the Commonwealth Scientific and Industrial Research Organisation. He has designed postage stamps, flags and murals. In his long career as a freelance illustrator and storyteller, he has published well over 100 books, some on Australian life, history and conservation. He has illustrated children's stories written by others, such as *The Great Deeds of Superheroes* by Maurice Saxby; and *Ziba Came on a Boat* by Liz Lofthouse. Books written by himself include the *Poppykettle* series, and *The Idle Bear* and sequels. In recent years he has illustrated an acclaimed series of children's classics, including *Peter Pan*, *Treasure Island*, *The Wind in the Willows*, *A Christmas Carol*, *Alice in Wonderland*, *Tom Sawyer*, and *The Secret Garden*. In 1986 Ingpen became the first Australian to be awarded the IBBY Hans Christian Andersen Medal for Illustration. It is noteworthy that Ingpen illustrated an edition of the most renowned book by Australia's other HCA awardee, Patricia Wrightson's *The Nargun and the Stars*. He has been honoured with a Doctor of Arts of RMIT, and with Membership of the Order of Australia.

No Translations

ISBN: 0727001191 (hbk) Ages: 5+

[59pp]: ill; 26 cm

River boats, Murray River



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

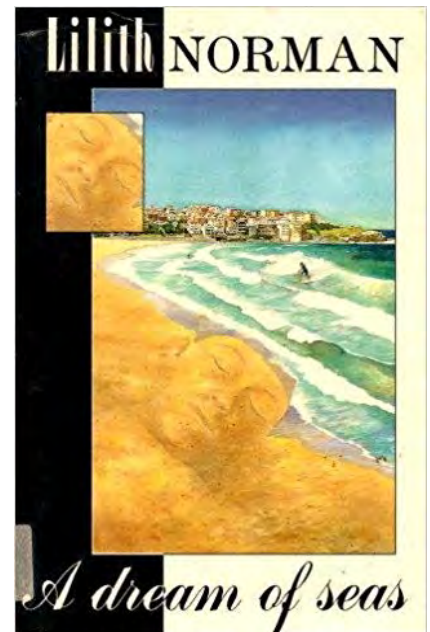
1980 [for text]

A Dream of Seas

Lilith Norman

Sydney: Collins 1978

An unnamed boy and his mother have moved to a flat near Bondi Beach, after his father had been swept to his death by a flooded creek. The boy glimpses seals in the ocean, but when closer to the water, realises they are surfers. At school he is nicknamed 'Seasie.' Scenes of Seasie's growing accustomed to the water—learning to swim, working on a paper round to earn money for a surfboard—alternate with scenes of the birth and growth of a seal cub. The mother seal and pup play water games; similarly, Seasie and his mother dive between each other's legs. 'Any longer in the sea and you'd turn into a seal,' says his mother. The young seal feels fear at his mother's mating. Seasie's mother meets Frank, agrees to marry him and becomes pregnant; the baby gives Seasie a wetsuit. This book evokes the feel of 1970s Bondi, its multicultural population, its shabby stuccoed buildings and the mermaid statue crumbling into the sea. Lyrical passages express the seal's experience of the ocean, including its deepest secrets. 'Sometimes, in a bay, he would rear up out of the water, looking like a distant board-rider in a wet suit, and gaze at the land.' Meanwhile, the boy 'drifted into a dream of seas;' and as the seal approached the beach, Seasie's metamorphosis was complete. This novella, with subtle illustrations by Edwina Bell, succeeds in powerfully transferring the Scottish myth of the Selkies to Australia.



Lilith Norman was born in 1927 and attended Sydney Girls' High School (of which she later wrote the history). She worked as a bookshop assistant and librarian and was Children's Librarian at Sydney Public Library from 1966 to 1970. Her first novel, *Climb a Lonely Hill* (1971), about a group of children stranded in the desert after a car accident, was commended in the CBCA awards. She joined the staff of *The School Magazine* (NSW) when Patricia Wrightson was Editor, and later acknowledged Patricia's valuable influence on her writing. Lilith became Editor herself, then turned to writing full time in 1978. Her books include *The Shape of Three*, *The Flame Takers*, *The Laurel and Hardy Kids*, *A Dream of Seas* and picture books *The Paddock* (illus Robert Roennfeldt) and *Grandpa* (illus Noela Young), which received several awards for its portrayal of the loss of a loved but flawed grandparent. Lilith also wrote many anthologised poems. While she felt that a children's writer must essentially be an optimist, she would not patronise her readers, and wrote in a manner seen, at the time, as unflinchingly honest and realistic. A strength of her writing is the portrayal of setting, especially in lovingly observed scenes of Sydney. She died in 2017.

Translations: Japanese

ISBN: 0001843729 (pbk) Ages: 10+

New edition 9780091830212; April 1995

[78pp]: ill; 20 cm

Loneliness, death, seals, fantasy



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1980 [for illustration]



The Quinkins

Dick Roughsey and Percy Trezise

Sydney: William Collins 1978

'From the beginning the Yalanji tribe belonged to the beautiful country of Cape York,' begins this story. The Yalanji knew two kinds of Quinkin spirits: the fat-bellied Imjim, who stole children; and the tall, skinny Timara, who tried to prevent this child-stealing. One day when their parents were hunting, Moonbi and his sister Leevalin followed what they thought was the sound of their father's voice, towards the red mountain, not knowing that an Imjim was tricking them. A Timara helped the children to escape and run home, and a battle between the Imjim and

Timara followed. This retelling of a traditional story is the third in a series which introduced many Australian children to their first experience of 'Dreamtime' tales. The earlier titles, *The Giant Devil Dingo* and *The Rainbow Serpent*, bore Dick Roughsey's name alone; *The Quinkins* and later titles bear both names. Trezise told how he and Roughsey journeyed to visit 'vast galleries of Aboriginal rock art' in the sandstone ranges of south-east Cape York and listened to stories from the region. According to Trezise, he painted the landscapes for the illustrations, and Roughsey added the figures. *The Quinkins* has a palette of vibrant ochres, and several spreads include pictures of rock art with Quinkins, humans and animals. This book does not include the notes of attribution that appear in such texts now; the situation is complicated by the fact that Roughsey was not of the country that this tale originates from. *The Rainbow Serpent* was CBCA Picture Book of the Year (1976), and *The Quinkins* CBCA Picture Book of the Year (1979).

Dick Roughsey (1920–1985), tribal name Goobalathaldin, was born on Mornington Island. At the mission school, he was given the surname Roughsey, as his father's name was Kiwarbija, meaning 'Rough Sea'. He served in World War II, returning to begin married life with his wife, Elsie. He and his brother Lindsay (Burrud) initiated a style of bark painting depicting Lardil sacred histories on cross-hatched and pointillist backgrounds— a technique that was adopted on Mornington and became known as the Wellesley region art movement. Trezise encouraged him in his bark painting and provided him with art materials that helped him adopt a finer technique. Roughsey developed a second style of Mornington Island art, depicting scenes of both mission and Lardil life, for example, water-lily harvests. He wrote the first autobiography of a tribal Aboriginal Australian, *Moon and Rainbow*; and with Trezise collaborated on their children's books. Roughsey was founding chairman of the Aboriginal Arts Board and received an OBE in 1978. His wife, daughter and five of their six sons survived him. His paintings are in many Australian and international collections.

Percy Trezise (1923–76) was a painter and writer as well as an historian and documenter of Aboriginal rock art. He served in the RAAF in WWII. Working in northern Australia as an airline pilot, he would gauge from the air areas likely to contain rock art that he would later explore. He wrote about the rock art, as well as collaborating with Roughsey on picture books. He became a member of the Order of Australia and received an Honorary Doctorate from James Cook University.

Translations: Danish

ISBN: 0006615783 (pbk) Ages: 4-9 years

New edition 9781865151502; January 2000

[28pp]: ill; 26 cm

Legends, Aboriginal Australians



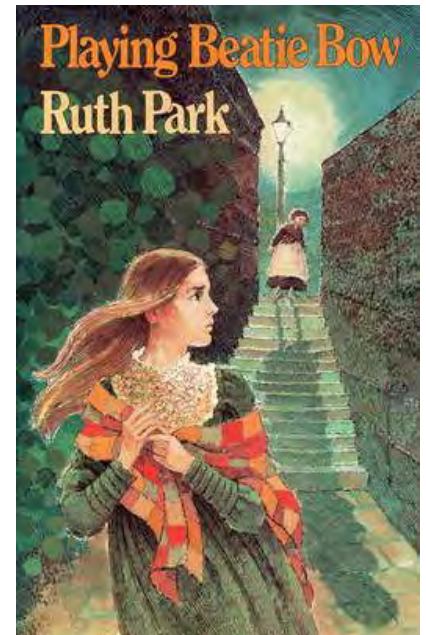
1982 [for text]

Playing Beatie Bow

Ruth Park

Sydney: Angus & Robertson 1980

A new apartment block, 'a glistening spike of steel and glass jammed in the sandstone amidst the tiny meek cottages and old bond stores of that part of Sydney called The Rocks,' becomes home for 14-year-old Abigail Kirk and her mother, who has a vintage clothing shop. Local children play 'Beatie Bow', a game based on an old rhyme; this game and an old piece of embroidered cloth lead Abigail back into The Rocks of 1873. She meets Beatrice Bow and other members of the Tallisker family, Scottish immigrants who live above their confectionery shop; they hold Abigail captive because they believe she has prophetic powers. She is an involved observer as the time-travel narrative shuttles between modern Sydney and the crowded, multi-ethnic, often squalid, early city. Her experiences include romance and lead to growing understanding, of her parents' breakup and other things, as she learns from Beatie's grandmother, who is so much better at grandmothing than Abigail's own, modern one. Park's evocation of sights, sounds and smells provided rich material for the film version (1986). The book appeared at a time when The Rocks was being rebuilt. Park, whose novels for adults depicted working-class life, brought into this book for young teenagers the themes of urban change, coming-of-age and the processes of historical memory. Niall wrote of the book that, after nearly two hundred years of European settlement, one Australian city had become 'sure enough of its own reality to admit a ghost.' The book won awards, including the CBCA Book of the Year Award and the Boston Globe-Horn Book Award, and became popular and influential.



Ruth Park was born in 1917 in New Zealand, wrote from an early age and worked as a journalist. She moved to Australia in 1942, and with her Australian husband, D'Arcy Niland, led a wandering life, both of them writing stories, films, plays and novels. They lived for a time in Surry Hills, then a slum area, which she wrote about in her successful *Harp in the South* trilogy. She wrote the popular children's radio series *The Muddle-Headed Wombat*, which became a series of books. From the 1960s through to the 1990s she published more than twenty books for children, many with a strong sense of community, and keenly observant of social change. Her five children include the Niland twins, illustrators whose work includes IBBY Honour Book *Mulga Bill's Bicycle*. Park's children's books include *Callie's Castle*; *Come Danger, Come Darkness*; and *When the Wind Changed*. She was awarded the Order of Australia (AM) and the Dromkeen Medal. She died in 2010.

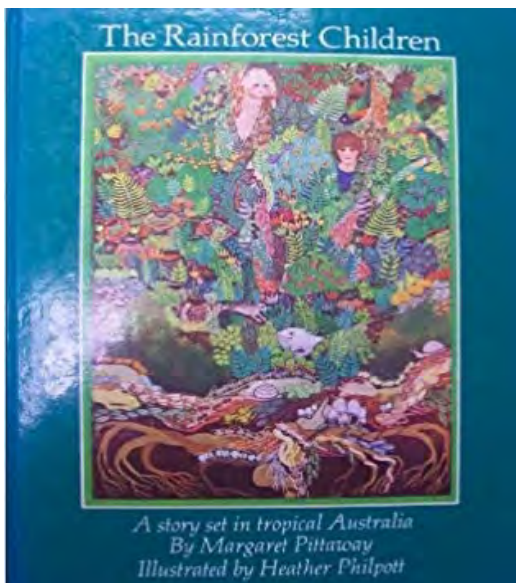
Translations: American, British, Czech, Danish, German, Icelandic, Japanese, Swedish

ISBN: 0140314601 (hbk) Ages: 9-12 years
 New edition 9780670076864; November 2012
 [196pp]: ill; 18 cm
Time travel, families, Sydney



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1982 [for illustration]

The Rainforest Children

Heather Philpott (text: Margaret Pittaway)

Melbourne: Oxford University Press 1980

Rufous and Lantana, two white children who seem to live an idyllic, self-sufficient life, were at home in the rainforest of northern Queensland. They observed all the creatures and were friendly with them. Then they overheard bushwalkers talk of a hot, dry place where the land and sea met. They set out walking to find this new country, first passing through cane fields and 'cleared land and farmhouses on stilts.' Next, they entered the thick mud of a swamp, and at last reached 'the bright, gold world' of the beach. There they slept under a pandanus palm, tumbled in the dunes, and experienced the extreme heat. They longed to be back where they belonged, 'behind the curtains of glossy leaves,' so, pushing their little cart, made the return journey to the rainforest. This simple storyline, of a journey through different climate areas,

allows the illustrator to showcase her skills in design and observation and colour. Signs of other humans are visible in the neat pineapple farm, but most scenes are of pristine landscapes. Two impressive illustrations are section drawings, one of underground life in the rainforest, showing the root systems of plants, and the other of underwater life, with fish, turtle, corals and shells. These virtuoso compositions include the children's figures breaking the boundaries of the frame. Endpapers have been used as an integral part of the book, with a journey map in words and images. The sensual art and the depiction of unspoiled Queensland environments point forward to a later Honour Book, Jeannie Baker's *Where the Forest Meets the Sea*.

Heather Philpott contributed illustrations to picture books, including *Time for a Rhyme* (Marjory Gardner) Nelson 1984; and *Time for a Number Rhyme* (Randy Glusac) Nelson 1988. She illustrated retellings of traditional stories, including *The Gingerbread Man*, *Over in the Meadow*, *Jack and the Beanstalk* and *Red Riding Hood*, for educational publishers. *Who Lives Here?* (Juliet Partridge), a split-page book, was published by Macmillan 1992. A gift book, *Moondrops: A First Book of Lullabies from Around the World*, with music of songs from the British Isles, Europe, Japan, New Zealand and Australia, arranged by Mark Leehy and Kevin O'Mara, featured her illustrations and was published by Moondrake in 1993; and her *Nursery Rhyme Frieze* was published by Five Mile Press.

Translations: British, Swedish

ISBN: 9780195542387 (hbk) Ages: 7-11 years
[36pp]: ill; 29 cm
Rainforests, Queensland



1984 [for text]

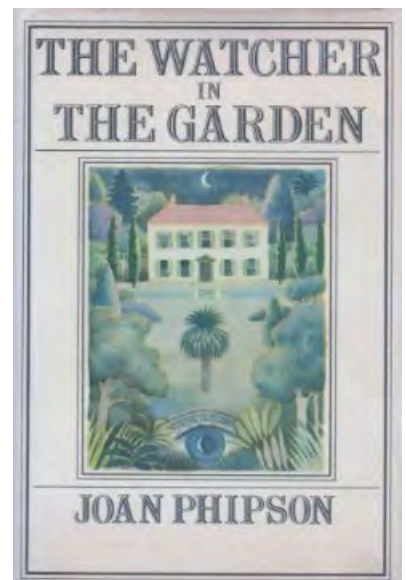
The Watcher in the Garden

Joan Phipson

North Ryde: Methuen 1982

Catherine is an angry teenager living in a country town, who resents her older sister's success and calmness. When Catherine enters Mr Lovett's hilltop garden, she experiences its healing and finds friendship with its enigmatic owner. The secrets of the garden unfold: the blindness of Mr Lovett; the threat from the silent 'watcher,' who is revealed as the violent young motorcyclist Terry; and Catherine's premonition about the building of the new lookout and bridge. The gradual building of tension is a strength in the book. Catherine's father is the bank manager, and Terry's parents are poor and resentful, but the two young characters are similarly ill-at-ease with themselves, each personality with 'a gap waiting to be filled'. They become increasingly aware of an extrasensory link, one that grows so strong that Catherine ultimately deflects Terry from his murderous purpose.

In all her books Phipson foregrounds the setting, and the importance of living in harmony with the land. Here the garden is shown changing with the seasons, receptive to the varied visitors who walk its paths, and even causing such happenings as rocks falling and branches cracking. The book is both a realistic tale of teenage maturing, and a fantasy in which the archetypal garden and nature itself bring about the powerful resolution. *The Watcher in the Garden* presents nature as a force for good, as, in Saxby's words, 'compassion, kindness, humaneness has driven out destructive impulses from Catherine's mind and flowed through it to Terry.'



Born in 1912, **Joan Phipson Fitzhardinge** became one of the foremost and most prolific of Australia's writers for children, creating books with an authentic Australian voice, which were popular in other countries too. She was educated at Frensham and served in the Women's Auxiliary Australian Airforce in the 1940s. She married Colin Hardinge Fitzhardinge, and they made their farm in the Central Tableland of NSW a wildlife sanctuary. Her first children's novel, *Good Luck to the Rider*, won the CBCA Book of the Year Award in 1953, as did *The Family Conspiracy* in 1963. She continued to write action stories, such as *The Boundary Riders*, based on her observations of her own children. But there was an increasingly important thread running through these tales: that of a shy outsider trying to be accepted, an outsider who understands the land, which is valuable when things get tough. Phipson's later books were for an older readership, and of greater complexity, tackling social and environmental issues with depth. They included *The Cats* (1976); fantasy novels such as *The Watcher In The Garden* (1982) and *Dinko* (1985); and *Way Home* (1973), a philosophical YA novel. Phipson was awarded the Dromkeen Medal, and an Order of Australia. She died in 2003.

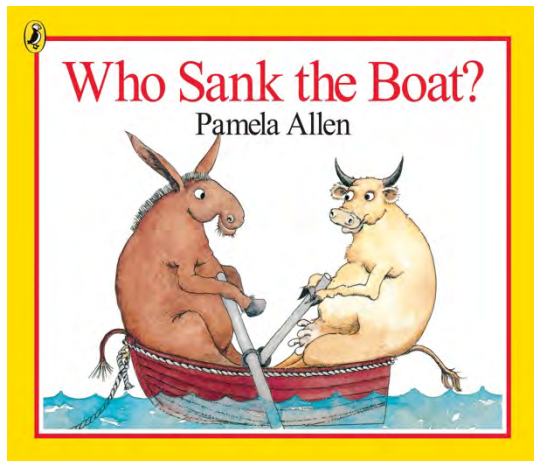
Translations: British, Swedish

ISBN: 0454003722 (pbk) Ages: 15-18 years
 New edition 9780416276008; November 1996
 [203pp]: ill; 22 cm
Friendship, blindness



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1984 [for illustration]**Who Sank the Boat?***Pamela Allen***Melbourne: Thomas Nelson Australia 1982**

On a sunny day, a cow, donkey, sheep, pig and mouse decide to go for a row on the bay. This landscape-shaped book opens on pastoral scenes against generous white backgrounds. All seems leisurely, but, even before the friendly animals are boarding the boat, the voice-over narrator asks, 'Do you know who sank the boat?' and repeats the question, as a refrain to the catchy rhyming text. So, anticipation and puzzle-solving are set to work in the minds of readers, who will look closely at the tiny wooden boat, potentially not adequate for such a load. If weight is the issue, then surely the fault lies with a large animal, perhaps the

pig ('as fat as butter'). The sheep has been sitting on the dock, calming knitting a scarf; she slides carefully aboard and sits right in the middle; the boat is lower in the water, but still floating. The little mouse, lightest of all, jumps aboard and the catastrophe ensues. The final, wordless scene shows the wet and dripping adventurers trudging up the beach, followed by mouse, dry and mischievously grinning. Almost identical images on the first and last pages neatly bookmark the tale; and recto pages are framed, suggestive of a photo album. Allen's storytelling skills are showcased in this book: body shapes and facial expressions of each animal convey emotion and personality; sepia vignettes give a sense of time and hint at possible outcomes; the pictures contain energy and momentum. Countless young readers have quickly learned to recite this CBCA Picture Book of the Year winner. In 2001 *Who Sank the Boat?* won The Gaylene Gordon Award for a Much-Loved Book in New Zealand.

Born in 1934 in Auckland, New Zealand, **Pamela Allen** moved to Sydney with her sculptor husband and lived in Australia for 30 years before returning to New Zealand. Since her first book, *Mr Archimedes' Bath*, she has published more than thirty books. She won the CBCA Children's Picture Book of the Year Award twice, and two NSW Premier's Literary Awards as well. In 2004, *Grandpa and Thomas* won the CBCA Book of the Year Award: Early Childhood. Allen's books have become known for excellent design, engaging characters and an exuberant story pitched well for the very young. 'Not only do they convey a tremendous sense of fun, but they carry meaning,' wrote Saxby. Eight of her books have been adapted for the stage by Patch Theatre Company. Allen has won and been shortlisted for numerous awards, with many titles translated into French, Swedish and Japanese. Favourites include *Mr McGee* and sequels, and *The Potato People*. In 2004, Allen won the Margaret Mahy Medal, New Zealand's top children's literature prize. Her most recent book is *A Bag and a Bird* (2017), which explores the impact of plastic bags on the natural environment.

Translations: American, British, Danish, Japanese, Korean, Swedish

ISBN: 0170060810 (hbk) Ages: 3-6 years

New edition 97800140509403; November 1988

[28pp]: ill; 22 x 27 cm

Stories in rhyme, boats, animals



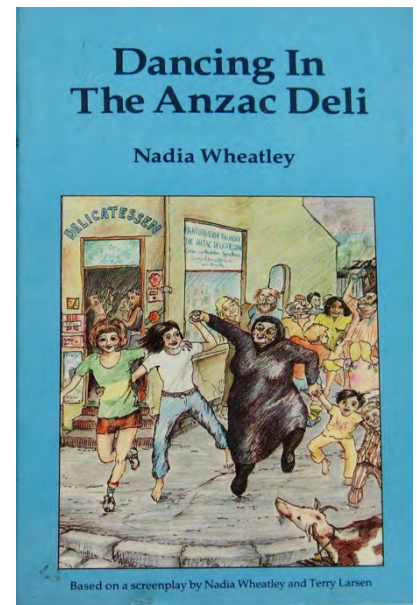
1986 [for text]

Dancing in the Anzac Deli

Nadia Wheatley

Melbourne: Oxford University Press 1984

This book is a sequel to *Five Times Dizzy*, which introduced Mareka and her family, Greek-Australians running a store in Newtown, inner Sydney. The purposeful Mareka had come up with a solution to her Yaya's loneliness—a pet goat. When this book opens, Mareka is getting on better with the Wilson kids, and her parents' Anzac Deli is selling Greek delicacies, which are in demand. Yaya tells the local children tales of the heroism of Cretan grandmothers in wartime, as they attacked invaders with rocks and hid Australian soldiers. In the meantime, Mareka and friends overhear the plotting of the sinister Munga and the Red Headed Man—standover men who are trying to bully Mareka's Baba out of his shop. The children use a petition and a picket line, helped by adults, especially the sympathetic Alderman Graham. Yaya prays to the Panagia when her beloved goat, Poppy, goes missing. Mareka cleverly finds Poppy, who was not in the bottle shed when a petrol bomb was thrown there. Baba, inspired by 'generations of mountain fighters,' finds the courage to fight the bullies. To Mareka, Newtown has come to resemble Byzantium, 'a place made victorious by those who fight for it.' The book ends with a dancing party, at which a connection is discovered between Yaya and the Wilsons' grandfather. The two books about Mareka broke new ground, representing non-Anglo characters, and were hailed as the first multicultural books for children in Australian literature. Inclusion of Greek phrases and songs, and pages of Mareka's handwritten diary add to the impact. A television mini-series was later broadcast on SBS.



Nadia Wheatley was born in Sydney and graduated with an MA (Hons) in Australian history. She lived in Greece in the 1970s, and returned to live in Newtown, both places reflected in the Mareka stories. She went on to write books for this readership, such as *Lucy and the Leap Year* and *A Banner Bold*; and YA books, including *The House That Was Eureka*, *The Night Tolkien Died* and *Vigil*. Her best-known picture book, *My Place*, illustrated by Donna Rawlins, was the CBCA Book of the Year for Younger Readers, was also chosen as an IBBY Honour Book and later became a 26-part television series. Other picture books include *The Greatest Treasure of Charlemagne the King* (illus Deborah Klein), *Luke's Way of Looking* (illus Matt Ottley) and *Flight* (illus Armin Greder), which was CBCA Picture Book of the Year. Nadia collaborated with artist Ken Searle to produce a set of books that exemplify the Papunya Model of Education, an Indigenous curriculum model that puts Country at the centre of learning: these include *Papunya School Book of Country and History* and *Going Bush*. She was IBBY Australia's nominee for the Hans Christian Andersen Award in 2014. Her books for adults include the award-winning biography *The Life and Myth of Charmian Clift*, and her memoir, *Her Mother's Daughter*.

No Translations

ISBN: 0195546504 (hbk) Ages: 8-12 years

[119pp]: ill; 19 cm

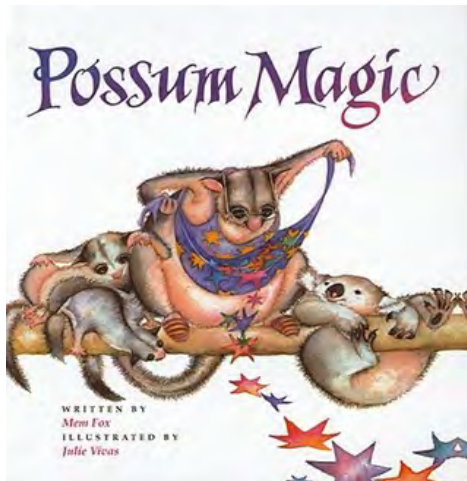
Greeks in Australia, Newtown Sydney



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1986 [for illustration]



Possum Magic

Julie Vivas (text: Mem Fox)

Norwood, South Australia: Omnibus Books 1983

Grandma Poss makes bush magic, such as turning wombats blue and kookaburras pink. Her best magic is to make her granddaughter Hush invisible, to keep her safe especially from snakes. Being invisible, Hush can do all sorts of playful things with other bush animals, such as riding down the tail of the kangaroo. But when Hush wants to be visible again, Grandma Poss has unfortunately forgotten what magic to use. She knows it has something to do with 'people' food, so the pair travel around Australia nibbling many iconic Australian foods, such as Vegemite sandwiches, Minties and luscious pavlova until they find the right foods to make Hush

completely visible once more. Saxby sees the book as having universality in returning Hush to a visible self; and states that the book is saved from coyness by Vivas's 'witty and unsentimental' illustrations. Using tiny watercolour brush strokes, Vivas makes the fur of the possums, blue wombat and koala, textured and seemingly tactile. The invisibility of Hush is shown by a light sepia outline, which stands out against the white background; and also, by Hush having no reflection when she leans over the riverbank. Magic pours out of Grandma Poss in the form of multi-coloured shimmering stars. The animals are accurately drawn, with only Grandma Poss being clothed—in an apron bearing the Southern Cross. The loveable bush creatures, with elements of humour and patriotism, struck a chord to delight children and adults, and the book became a bestseller, selling millions of copies and never going out of print. *Possum Magic* has been set to orchestral music; has been made into a successful musical; and has spawned numerous products featuring Vivas's delicate illustrations.

Julie Vivas was born in 1947 in Adelaide, SA, and trained at the National Art School in Sydney, first undertaking a course in interior design before switching to film animation. In 1969 she went to live in Spain, returning to Australia in 1973 to exhibit her Spanish drawings. Her first picture book, *The Tram to Bondi Beach* (text Libby Hathorn), was Highly Commended, CBCA Picture Book of the Year. For *Possum Magic* (1983) Vivas won the Australian Visual Arts Board Award; its success brought acclaim to the illustrator; her gently humorous watercolour images were widely recognised and enabled her to work on projects of her choice. *Wilfred Gordon McDonald Partridge* (also Mem Fox) showcased Vivas's skill at observation, varied perspectives and sense of fun. Julie Vivas has illustrated a number of books by Margaret Wild, including *The Very Best of Friends* (CBCA Picture Book of the Year) and *Let the Celebrations Begin!* The latter book, and Vivas's *The Nativity* and *Hello Baby* (Jenni Overend), demonstrate her willingness to explore risk-taking subjects. In 1992 she was awarded the Dromkeen Medal for her significant contribution to children's literature. Her most recent book is *Koala* (2017) written by Clare Saxby.

Translations: American, Chinese, German, Korean, Japanese, Polish

ISBN: 1862911436 (hbk) Ages: 3-7 years

New edition 9781742994017; April 2018

[32pp]: ill; 25 x 26 cm

Opossums, magic, Australia



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

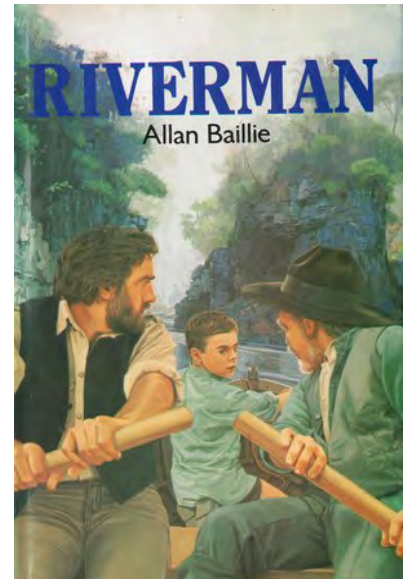
1988 [for text]

Riverman

Allan Baillie

Melbourne: Thomas Nelson Publishers 1986

In this fast-paced adventure story, set against a backdrop of the Tasmanian mining disaster of 1912, Baillie has created a credible hero in twelve-year-old Tim. Readers will watch his development with compassion and excitement. An undersized boy, Tim is known as 'Shrimp', and many people—especially his brawny uncle Larry—have always considered Tim to be fundamentally useless. But after the death of his father, the boy is sent off on a dangerous journey with his uncle and a group of river men up the wild Franklin River to save a Huon Pine. Tim manages to survive and, by showing outstanding courage in an accident, finally acquires some self-confidence as well as the respect of the other river men and his uncle. The boy's physical challenges during this very demanding, dangerous ordeal go hand in hand with his emotional ones as he struggles privately to come to terms with his loss. The descriptions of the rugged Tasmanian environment and its equally rugged inhabitants are vivid and convincing. Embedded in the story is a message of conservation and respect for the environment: an undercurrent that was far less common in fiction when *Riverman* was first published than it has been in recent years.



Born in 1943 in Prestwick, Scotland, **Allan Baillie** moved to Australia with his family when he was seven years old. His love of writing began while he was at school and, after graduating, he became a newspaper reporter, spending years travelling the world to cover events. Many of his children's titles are, in fact, based on actual world events and feature characters profoundly affected by them. His title *Little Brother*, for instance, was set in Southeast Asia: an area where Baillie spent much time as a reporter. He also travelled to China in 1987 as a member of an Australian delegation of children's literature specialists; that experience had a clear impact on his writing. Since the publication of his first book, *Adrift*, in 1983, Baillie has written many successful titles for young people, among them *The China Coin*, *Saving Abbie*, *Treasure Hunters*, *Krakatoa Lighthouse* and *Drac and the Gremlin*. His books have won numerous awards, including the 2010 Patricia Wrightson Prize for Children's Literature for *Krakatoa Lighthouse*, and have found appreciative audiences in Japan, Sweden, Holland, Germany, France, the United Kingdom, the USA and other countries. While Baillie's plots are wide-ranging and include both fantasy and realism, he frequently uses historically or politically based themes and calls on his young characters to confront serious questions related to human nature and their roles in society. And in Baillie's hands the characters do often succeed—providing plenty of food for thought in the process.

Translations: French, German, Spanish

ISBN: 017006784X (hbk) Ages: 8-12 years

New edition 9780140341935; December 1993

[144pp]: map; 20 cm

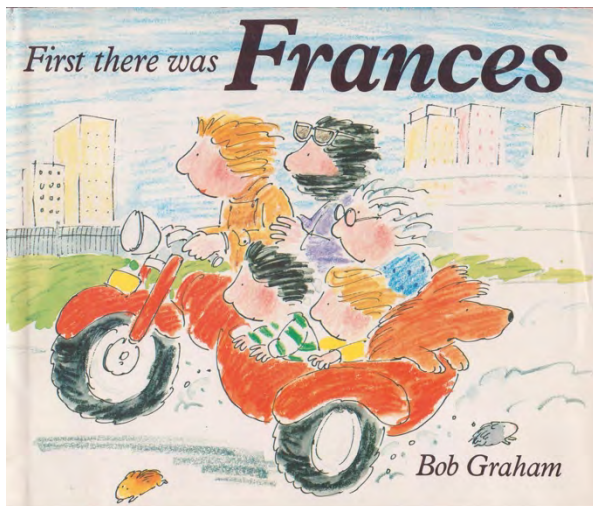
Tasmanian wilderness, courage, interpersonal relations



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1988 [for illustration]



First There Was Frances

Bob Graham

Melbourne: Lothian 1985

This book tells a simple cumulative tale of the building of a menagerie. It begins by firmly establishing the setting, a humble dwelling on the fringe of the city, where first there was Frances. She was joined by Graham (with his motorbike and sidecar), then a dog called Teak, two children (Marisol and Fraser), Grandma (who brought her own van, and established a garden), Katy the goat and a succession of other animals. Even a ferret named Nosy was welcomed. Each addition to the household is introduced with the words 'Then came . . .', so young readers can enjoy joining in the rhythmic text. The landscape-shaped book allows for active,

lively pictures of incidents, such as when Nugget the billy goat 'nearly pinned Fraser to the gate.' The adult characters seem to remain accepting and cheerful through the mini-dramas of life in this crowded, messy commune, although Grandma did have to build a fence around her vegetable garden. The last straw was the addition of horses, which are depicted only as noses and tails in the tiny vignette illustration for the last page: 'That's when they moved to the country.' Some aspects of this hippie-like family's life may appear dated, such as their visits to 'the dump', but the universal appeal remains of good humour, close observation of human and animal behaviour, and skilful portrayal of character.

Born in 1942, author-illustrator **Bob Graham** introduced in *First There Was Frances* (Winner, CBCA Picture Book Award) some of the themes he was to develop in a body of acclaimed picture books: the way lives of humans and animals intertwine, acceptance of difference, a good place to live. He was beginning to work on regular contributions about Charlotte and Henri for the *Pomme d'Api* magazines in Paris and honing his skill at depicting with just a few strokes of pen or brush the changing expression of child, adult or animal in unexpected situations. Graham would go on to win many awards, including the Kate Greenaway Medal, for best-illustrated children's book published in the UK, for *Jethro Byrd, Fairy Child* (2002). Books that became CBCA winners in the Picture Book category were: *Crusher Is Coming* (1988), *Greetings from Sandy Beach* (1991), *Rose Meets Mr Wintergarten* (1993), *How to Heal a Broken Wing* (2009), *A Bus Called Heaven* (2012), *Home in the Rain* (2017). And "Let's Get A Pup!" won the CBCA Early Childhood Award (2002) and also the 2002 Boston Globe-Horn Book Picture Book Award. In 2012 he was selected as Australia's HCA nominee for Illustration. *Silver Buttons* won the 2014 Prime Minister's Literary award for Children's Fiction. In later books, such as *How to Heal a Broken Wing* and *A Bus Called Heaven*, Graham introduced issues of global interconnectedness and responsibility, while retaining his light touch and appeal to young readers.

Translations: American, Braille, Swedish

ISBN: 0850912180 (pbk) Ages: 4-7 years

[29pp]: ill; 22 x 27 cm

Pets, families, animals



1990 [for text]

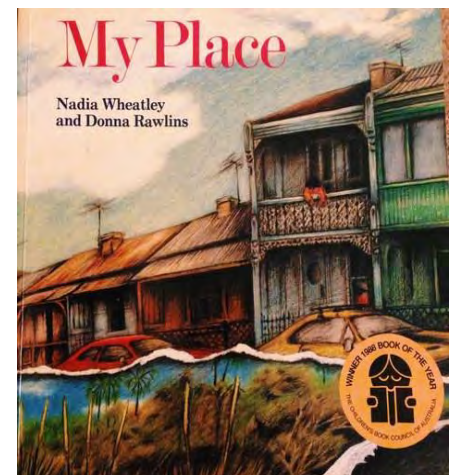
My Place

Nadia Wheatley (illus Donna Rawlins)

Melbourne: Collins Dove 1987

This ground-breaking picture book appeared as the Bicentenary celebrations of white settlement in Australia approached; in Wheatley's words 'the aim was to try to counteract Bicentennial glorification of white Australian history.' Its present-to-past structure leads the reader on a reverse journey through history, beginning with 1988, and moving back a decade at each page-turn. 'My name's Laura and this is my place,' states the narrator of the 1988 spread. Other children who have lived in this inner-west area of Sydney tell of family life, pets and hobbies, and the lively illustrations by Donna Rawlins include maps and an enduring fig tree.

The narrators represent the waves of multicultural migrants who have made their lives in this neighbourhood. Barangaroo, the young Aboriginal girl in the final spread, states 'We've always belonged to this place.' This statement of Aboriginal attitudes to land was radical at the time of publication. *My Place* won both Book of the Year for Younger Readers and the inaugural Eve Pownall award. It is widely acknowledged as one of the enduring classics of Australian children's literature. On its twentieth anniversary, the book was reissued by Walker Books in an edition with a new timeline, taking the history through the Mabo and Wik judgements and up to the Apology of 2008. The book was then adapted as a popular 26-part television miniseries. Countless children have mapped and written about *their place* in response to reading this book.



Nadia Wheatley was born and educated in Sydney and graduated with an MA(Hons) in Australian history. Her earlier book, *Dancing in the Anzac Deli*, was selected as IBBY Honour Book for Writing in 1986. Her other picture books include *Luke's Way of Looking* (illus Matt Ottley), *Highway* (illus Andrew McLean) and *Flight* (illus Armin Greder), which was CBCA Picture Book of the Year. Nadia collaborated with artist Ken Searle to produce a set of books that exemplify the Papunya Model of Education, an Indigenous curriculum model that puts Country at the centre of learning: these include *Papunya School Book of Country and History* and *Going Bush*. Books for younger readers include *Lucy and the Leap Year* and *A Banner Bold*; YA books include *The House That Was Eureka*, *The Night Tolkien Died* and *Vigil*; nonfiction includes *Playground* and *Australians All: A History of Growing Up from the Ice Age to the Apology*, which Saxby claimed 'provides a lens that allows Australians to view their history through fresh insights that will render run of the mill history books obsolete.' Nadia was IBBY Australia's nominee for Writing for the Hans Christian Andersen Award in 2014. In 2014 she was awarded an honorary Doctor of Letters by the University of Sydney. Her books for adults include *The Life and Myth of Charmian Cliff* and the memoir, *Her Mother's Daughter*.

No Translations

ISBN: 0859245756 (hbk) Ages: 8-12 years

New edition 9781921150708; August 2008

[44pp]: ill; 26 x 24 cm

Australian history, Dwellings, social life and customs, NSW



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

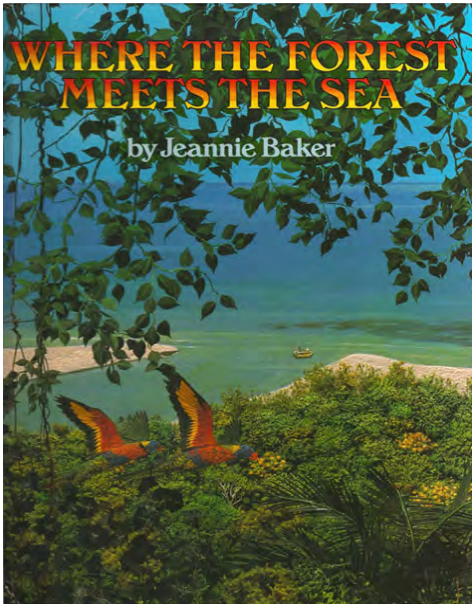


1990 [for illustration]

Where the Forest Meets the Sea

Jeannie Baker

Lane Cove: Julia MacRae Books 1987



A father takes his son by boat to a place where trees have grown for millions of years, a remote place near a coral reef with few visitors, in the Daintree Rainforest in North Queensland. While the father relaxes, the son explores the rainforest. His father's remark that the forest has been here for over a hundred million years resonates with the boy. The forest as portrayed in the book is thick but penetrable and appears in microscopic close-up, and on the forest of the present are superimposed ghostly images of the past—playful Aboriginal children and crocodiles. The boy takes time to sit still and listen to the sounds and marvel at the size of the majestic trees, wondering how long each took to grow from a tiny seedling. Sadly, the day ends too quickly, as does the boy's reverie. 'But will the forest still be here when we come back?' asks the boy. The final illustration also has a ghostly overlay, this time of a possible future,

of the natural world covered in building and development, so the reader is alerted to the danger to the forest; and an afterword gives sobering facts about conserving the Daintree. The illustrations are all in Baker's characteristic collage constructions, created from a combination of natural and artificial materials. Where possible, the artist uses the actual material portrayed in the illustration, such as bark, earth and fabric. *Where the Forest Meets the Sea* was a CBCA Honour Book, Picture Book of the Year Awards, 1988; and was also made into a film.

Jeannie Baker was born in the UK and graduated (Hons) from the Brighton College of Art, Sussex; she has lived in Australia since 1976. Her picture books include *Millicent*, *Home in the Sky*, and *The Story of Rosy Dock*. The pair of wordless books, *Window* and *Belonging*, were published thirteen years apart, and show changes over time: the view from the window is of environmental degradation; but the second book shows urban life becoming green and communal. Baker has established herself as a unique creator of picture books, known for environmental themes. She is also known for her trademark *collage constructions*, made from natural materials from the site to feature in the book, which are treated with fixative, painted and built up into 3D constructions, which are then photographed to form the illustrations. *Mirror* (2010), which, like *Window*, won CBCA Picture Book of the year, is innovative in design, with two parts to be read simultaneously—one from the left, the other from the right, telling parallel stories of a Moroccan boy and an Australian boy. *Circle* traces the journey of godwits, migratory birds which fly long distances across the globe; it has been highly acclaimed by scientists. Baker has also directed films of her work. She is Australia's HCA nominee for Illustration, 2018.

Translations: American, Braille, British, French, Japanese

ISBN: 0862033179 (hbk) Ages: 5-7 years

New edition 9780744513059; July 2007

[32pp]: ill; 29 x 20.8 cm

Landscape protections, rain forests, Daintree, wildlife conservation



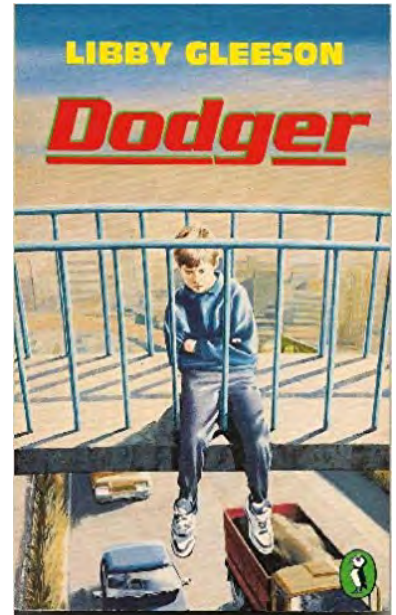
1992 [for text]

Dodger

Libby Gleeson

Victoria Park WA: Turton and Chambers 1990

In arresting short sentences, two voices express worries at the start of the school year: Year 8 boy Mick and newly-graduated teacher Penny. Mick lives with his nan on the outskirts of Sydney, and often observes the long-distance trucks thundering along the highway, as his dad is away driving one of these. The PE teacher, Mr Masterman, picks on Mick constantly. Penny leads the class to tell personal histories and build a model of their locality. Then, with the music teacher, she starts work on producing the musical *Oliver*. Mick sings well and is cast as the Artful Dodger but is uncertain that he wants the part. When he overhears Masterman calling him a 'bludger,' Mick angrily destroys the model town, and must rebuild it as punishment. Penny is angry too, when he is late for rehearsal, saying, 'I put myself on the line for you.' Girls in the cast encourage Mick, but he is anxious about whether his dad will attend the performance. *Oliver* is a success, but Mick runs off, ashamed of a few minor mistakes. Flashbacks throughout the book subtly reveal his memories of being silent at the terrible time of his mother's illness and his feelings of responsibility for her death. Penny promises Mick that his 'unfinished business' will be dealt with. *Dodger* was innovative in its multi-layered narration, the third-person account with different text types inserted: poster and memo, Mick's handwritten notes, letters from Penny to a distant friend. It was published by the equally innovative UK-Australian publisher, Turton and Chambers.



Libby Gleeson AM spent her childhood as one of her family's six children in rural towns in NSW; studied at The University of Sydney and travelled widely before returning to Australia. She has published many acclaimed books for children and teenagers, both picture books and novels. *Dodger* won the Children's Literature Peace Prize in 1992. Her books for teenagers include *Eleanor*, *Elizabeth*; *I Am Susannah*; *Love Me, Love Me Not*; *Refuge*; and *Red*, winner of the Prime Minister's Literary Award for Children's Fiction 2013. Libby's junior fiction *Hannah* series includes *Hannah Plus One* which won the CBCA Younger Readers Award; and *The Necklace and the Present*, also winner in this category. Her picture books include *Where's Mum?* And *The Great Bear* (illus Armin Greder), winner of Bologna Ragazzi Award; *Go to Sleep, Jessie!* and *Amy and Louis*, both winners in Early Childhood category; and *An Ordinary Day*, winner in the Picture Book Category. *Banjo and Ruby Red*, written by Gleeson and illustrated by Freya Blackwood, was IBBY Australia Honour Book for Illustration 2016. Libby has been a teacher and lecturer, actively involved in writers' organisations, and has been awarded membership of the Order of Australia, the Dromkeen Medal and the Nan Chauncy Award.

No Translations

ISBN: 1872148506 (hbk) Ages: 13-15 years

New edition 9780140383751; January 1997

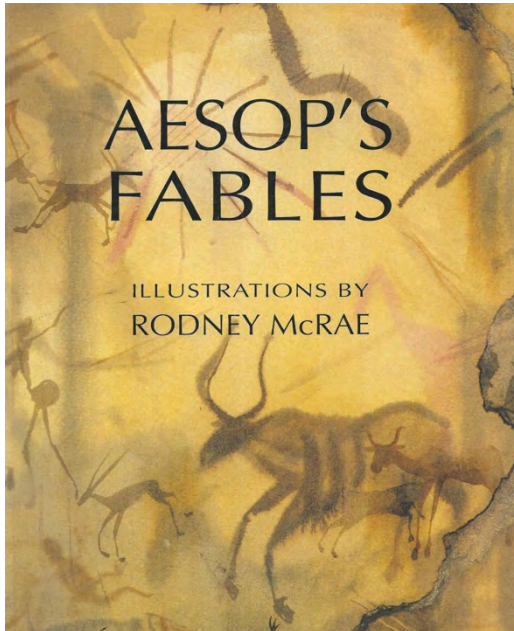
[152pp]: ; 12.8 x 19.8 cm

Single fathers, death, musicals, fathers and sons, grief



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1992 [for illustration]**Aesop's Fables***Rodney McRae***Sydney: Margaret Hamilton Books 1990**

This selection of fables, from one of the oldest storytelling traditions in the world, provides a showcase for McRae's virtuosity. The spreads, each with one or two of the short tales, vary in illustrative styles. Some are inspired by the Lascaux caves, others by African or Caribbean, Australian Aboriginal, Mayan, Indian, Japanese woodcuts. Interspersed with these richly coloured illustrations are black-and-white drawings, including some technically intriguing pictures with clear varnish overlays to suggest an alternative narrative. Wry humour is shown, such as that in 'The Ant and the Grasshopper.' Perhaps most appropriate of all for the Aesop tales are the pictures based on ancient Grecian vases. This 1990 publication includes some computer graphics, innovative at the time. Readers can enjoy the fables—some oft-quoted, such as 'The Fox and the Grapes' and 'The Lion and the Mouse,' and some less

familiar— while poring over a diversity of pictures. And interested readers can consult the concluding list of art sources and techniques. It is clear that the artist is fascinated by animal forms, and his work as an illustrator and in other art forms has continued to demonstrate this interest. McRae's *Aesop* is a book to repay many readings.

Rodney McRae was born in New Zealand in 1958. He studied art in Wellington, worked as an illustrator and animator, studied illustrative techniques in Great Britain and travelled extensively. In 1984, he came to Australia, where his studies included drawing and printmaking. In the 1980s and 1990s he illustrated many books, including *Cockatoo Soup* (Jean Chapman) and *Who Killed Cockatoo?* a reissue of an Australian rhyme dating from the 1870s. McRae's work is notable for its vibrant colours and bold patterned, intricate designs, drawing on a wide range of sources. He moved into photography, and more recently into sculpture and installation art; and has been a teacher of Graphic Design and Illustration. He has twice been a finalist in the Blake Prize for Religious Art; and a finalist in the Wynne Prize for landscape/figurative sculpture. He has also exhibited work in the Sydney-based Sculpture by the Sea, and many other venues, both in Australia and overseas. His principal area of interest is how art can influence and reinforce the environment and climate change debate; and he draws on his knowledge of taxidermy to challenge perceptions of the natural world and other species.

No Translations

ISBN: 0947241922 (pbk) Ages: 7-12 years
 New edition 9780947241926; January 1997
 [96pp]: Ill; 20 x 28 cm
Fables, Greek



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

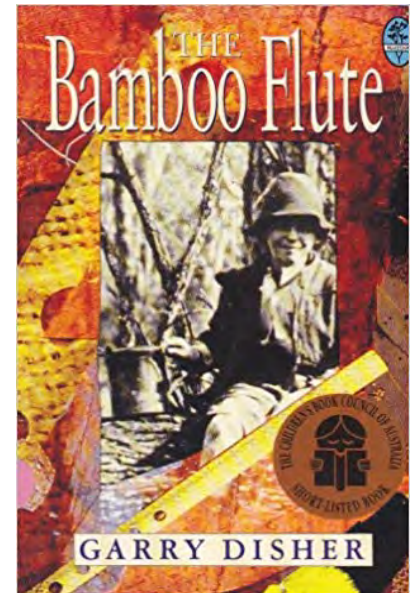
1994 [for text]

The Bamboo Flute

Garry Disher

North Ryde: Angus & Robertson 1992

This finely-shaped short novel evokes the life of poverty and struggle for a rural family in the years of the Depression. Paul works at farm chores, walks the long distance to his one-room school and is constantly scolded by his teacher, a survivor of the Great War like Paul's own father. The desirable Margaret does not talk to Paul but keeps company with the town kids. Paul's mother gives a sandwich and a cup of tea to the swagmen trudging to the goldfields, but his father scorns such softness. A last pleasure had been lost when the family sold their piano: 'music has slipped from our lives.' Then Paul comes upon Eric the Red, a shabby but independent man who has killed a sheep from his father's flock and plays on a silver flute. He teaches Paul how to make a flute from bamboo in the Old Garden. 'Some things are better than all the gold in the ground,' observes Paul when his mother enjoys hearing his playing tunes 'by ear' on the flute. The first-person narrative, all told in the present tense and with short sentences, make this an accessible book, but it is one of subtlety and wisdom. The final scene is moving indeed, as, still in the language of understatement, the father is revealed as a man with creative talents of his own, and reluctantly acknowledges his son's skill.



Garry Disher grew up on a family farm in South Australia, an hour's bus ride from the nearest school. He travelled widely and returned to Australia and gained a Masters in Australian History; his short story writing won him a creative writing fellowship at Stanford. He taught creative writing in the 1980s and wrote in a range of genres. *The Bamboo Flute*, his first book for children, was CBCA Book of the Year: Younger Readers. Disher went on to write a few books for younger readers, and a number of YA novels. These include *The Divine Wind*, set in wartime Broome, with its racial tensions during World War II, which won the Ethel Turner Prize for Young People's Literature (1999). He has published more than fifty books, mostly adult fiction, and is renowned especially for his crime series, the Wyatt novels and the Challis and Destry novels. 'One of the godfathers of Australian crime writing', he has won many awards for his crime novels in Australia and elsewhere, especially in Germany. He lives on the Mornington Peninsula, Victoria.

Translations: American, Braille, Italian

ISBN: 0207173478 (pbk) Ages: 9-12 years

New edition 9780395665954; September 1993

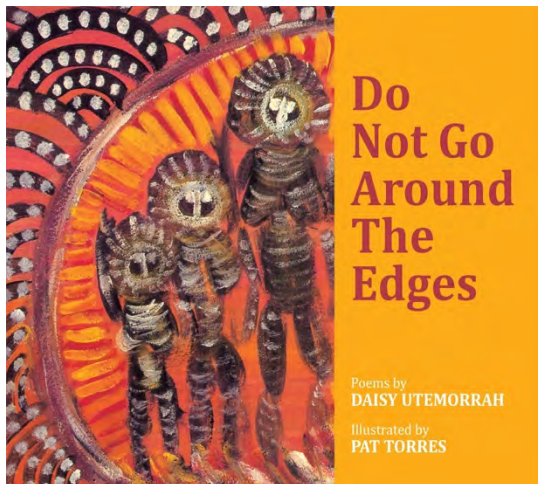
[79pp]: Ill; 20 cm

Depression, farm life, musicians, swagmen



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1994 [for illustration]**Do Not Go Around the Edges***Patricia Torres (text: Daisy Utemorrah)***Broome: Magabala Books 1990**

This book is a landmark in Indigenous publishing for children, coming from the then newly formed Magabala Books in Broome, WA. When the book appeared, it seemed truly disruptive in its design with each illustration framed at the base but unframed at the top of the spread; and with three strands making up the whole—the vibrant illustrations by Pat Torres; the prose text along the base of the pages, telling the author's life story; and the framed poems. The poems express deep cultural knowledge, some playfulness, and yearning for Dreamtime truths. The autobiographical strand includes the harsh separation of the child Daisy from her mother because of

the 'bind with the white man's law;' and the conflicting teachings about the Wandjinas and the Christian God. Bradford (2001) claims 'the text as a whole resists a unitary reading', and though the book with its plurality has much in common with postmodernism, other features contradict this, such as the repeated border pattern of the Wandjinas. The illustrations include traditional motifs, such as for 'Mother's Touch,' the use of concentric circles to enclose the mother and daughter in the scene of teaching taking place by the fire. Torres melds tradition with freshness and vigour, using some Western perspective ('Willie Wagtail'), and a palette adapted to the subject—brilliant colours for 'Burun Burun the Kingfisher', more subtle ones for 'Wattle Tree.'

Patricia Torres, of Yawuru, Nyikina, Bardi, Punuba and Walmatjarri descent, was born in 1956 in Broome, Western Australia. She completed a secretarial training course, a Bachelor of Arts degree and a Diploma of Education. Torres became a health worker with the national Aboriginal trachoma program in Western Australia. In 1978 she became a Legal Aid Field Officer with the Tasmanian Aboriginal Centre, and later worked as a Curriculum Development Officer with the state Education Department in Hobart. Upon her return to Western Australia, she was appointed Secretary to the Kimberley Land Council at Derby. From 1982 to 1989 she worked for the federal Department of Education and Youth Affairs, serving in Broome, Darwin and Canberra. Since then, Torres has concentrated on writing, art and community work. She has recorded Kimberley oral history, and illustrated bilingual books, such as *The Story of Crow* (with Magdalene Williams 1987). She has worked with many Kimberley community organisations, including the Yawuru Aboriginal Corporation, Winarn Aboriginal Arts and Crafts, Magabala Books and the Broome Aboriginal Media Association; and she also runs an Indigenous-owned business, Mayi Harvests, which promotes sustainable native produce.

Translations: Bunjubunju (An Aboriginal language)

ISBN: 9781925360004 (pbk) Ages: 10-14 years

New edition 9780395665954; July 2015

[35pp]: Ill; 21 x 25 cm

Poetry, Aboriginal peoples, WA, folklore, legends



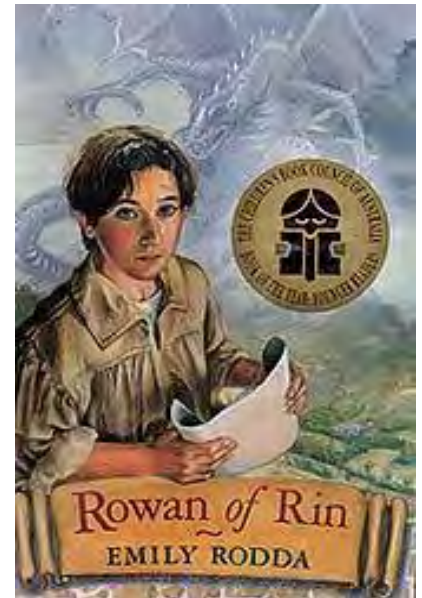
1996 [for text]

Rowan of Rin

Emily Rodda

Norwood, South Australia: Omnibus Books 1993

The village water supply has dried up, and unless someone can brave the forbidden mountain in search of an answer, the villagers and their bukshah herds will die. The timid boy Rowan reluctantly joins six determined companions from the village of Rin as they climb the mountain in heroic efforts to save their home. In this classic fantasy adventure of a shy hero finding hidden strength, the author employs traditional symbols of the quest—dragons, riddles and a mysterious map. The speech of the villagers has a lyrical quality which creates the flavour of another world, but the portrayals are at the same time realistic, contemporary and always credible. Emily Rodda's insight into human nature allows her to create characters who seem to walk off the page, and that talent is especially apparent in Rowan and his confident fellow villagers in this tale. The action is gripping, but readers' hearts will be touched as well. This book serves as an excellent introduction the fantasy genre for readers of primary school age. *Rowan of Rin* is the first title in the five-book *Rowan* series, published over a ten-year period; the books follow the adventures of Rowan in his isolated little village.



Emily Rodda was born in 1948, grew up on Sydney's North Shore and majored in English literature at Sydney University. Her childhood aspiration was to be a writer, and in this goal she has succeeded admirably. After working as an editor and then as a publisher at Angus & Robertson, she very quickly became one of Australia's most successful and talented writers. From her first book, the award-winning *Something Special*, published in 1984, she was bound for success. Rodda has then gone on to write many more children's titles—ranging from picture books to young adult titles—and has won the Children's Book Council of Australia's Book of the Year Award for Younger Readers a record five times. In 1995 she was awarded the Dromkeen Medal. Her fantasies, in particular, the enormously successful Deltora Quest series, resound with young fantasy fans; in general, her writing is acclaimed for the warm family relationships and ingenious storylines. *Emily Rodda* is actually the pen name of Jennifer Rowe. As Jennifer Rowe, this versatile writer also creates much widely-acclaimed mystery fiction for adults. She continues to write and live in the Blue Mountains west of Sydney, and her most recent title, *The Shop at Hooper's Bend*, published in 2017, was shortlisted for the Children's Book Council's Book of the Year Award.

Translations: American, Danish, Dutch, French, Italian, Japanese, Korean, Portuguese, Russian, Spanish, Swedish

ISBN: 1862911827 (pbk) Ages: 10+

New edition 9781862916357; April 2005

[138pp]; ; 20 x 13 cm

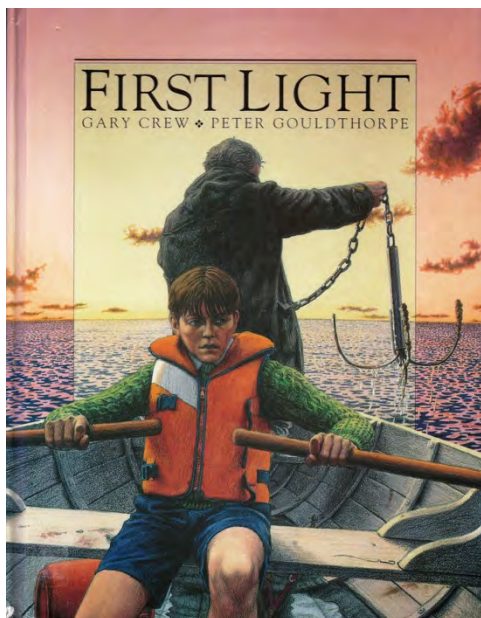
Quests, dragons, fantasy, courage, riddles



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1996 [for illustration]



First Light

Peter Gouldthorpe (text: Gary Crew)

Port Melbourne: Lothian 1993

'The boy worked in his room, alone and happy,' are the opening words to this powerful picture book. But the unnamed young teenager felt a shadow, and this shadow is revealed as the boy's father, reminding him they must set out before dawn on a planned fishing trip. Using photo-realism, skilful composition and especially the contrast of light and shade, Gouldthorpe builds tension and reveals the different points of view of father and son. The close-up study of the father's hand with the bread knife ('His father cut her off') is particularly ominous. The boy, who would prefer to be in his room building model planes, struggles through the mangroves, and reluctantly obeys his father's terse commands. But in the boat he observes the skin-like surface of the sea and the mysterious life-forms of the deep. 'Something big' in the sea lifts their little boat, and cutaway pictures of sea and boat reveal the giant sea-creature and the damage it has caused. The illustrations finely depict the

process of father and son becoming closer in practical tasks and also in spirit. Altered perspective and changes in their expressions prepare the reader for the moment when they each take an oar to row together back to shore. *First Light* was named Picture Book of the Year in 1994.

Peter Gouldthorpe was born in Melbourne in 1954. He grew up in Sydney and moved to Tasmania. He had little formal training (two years studying art at East Sydney Technical College) and has experimented with a wide range of media and styles. His first book was published in 1983 and he has continued to illustrate picture books, including *Hist!* (C J Dennis), *Grandad's Gifts* (Paul Jennings), *Norton's Hut* (John Marsden) and *The Wonder Thing* (Libby Hathorn); and nonfiction titles, especially on Antarctic subjects, such as *Ice, Wind, Rock* (about Mawson), for which he also wrote the text. He and Gary Crew worked collaboratively to devise the 'spoof history' picture book *The Lost Diamonds of Killiecrankie*. Gouldthorpe is known for his adaptability as a painter; he produces murals and popular *trompe l'oeil* works. He has recently returned to his first love, landscape painting, and works *en plein air* to produce acclaimed oil paintings of Tasmanian wilderness scenes.

No Translations

ISBN: 0850915678 (hbk) Ages: 5-12 years

New edition 9780850915679; 1996

[32pp]: Ill; 20 x 29 cm

Fishing, oceans, fathers and sons



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

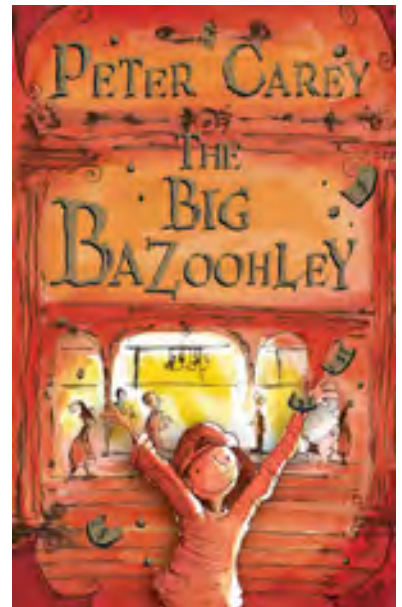
1998 [for text]

The Big Bazoochley

Peter Carey

St Lucia: University of Queensland Press 1995

The first children's book by one of Australia's most well-respected writers of adult fiction is a romp that throws together the members of two very different families in a Toronto hotel. The main character, young Sam, worries constantly about his parents' financial woes and overly carefree attitude to life, while the other boy, Wilfred, is forced to earn money for his greedy, wealthy parents by entering – and often winning – Perfecto Kiddo Competitions. When a dose of chickenpox prevents Wilfred from competing for the prize of ten thousand dollars, Wilfred's parents stealthily enter Sam in his place—with hilarious and satisfying results. While lampooning the subject of adults' exploitation of children, Carey also creates a vivid and believable cast of characters, whose interactions are convincing and entertaining, if slightly harrowing at times. The action, although limited to a hotel, moves along effectively. Sam's voice, ingenuous and compelling, makes a delightful narration in this slightly over-the-top tale.



Peter Carey is a world-renowned writer for adults, and *The Big Bazoochley* was his first novel for children. Born in Victoria in 1943, he studied science at Monash University before becoming interested in writing and joining an advertising agency. For about thirteen years, Carey worked at various ad agencies in London, Melbourne and Sydney, while writing fiction at night. Following the writing and rejection of four novels, his first published book, a short story collection entitled *The Fat Man in History*, was published in 1974. Many successful award-winning novels for adults followed, including two Man Booker Prize winning novels: *Oscar and Lucinda* and *The True History of the Kelly Gang*. In 1990, while writing *The Tax Inspector*, Carey moved to New York, where he initially taught at New York University and then at an assortment of other universities while continuing to write successfully. He continues to write in New York, but despite living away from Australia, he is still very much immersed in its culture; many of his books have Australian settings. His work is widely read and respected in this country, and his adult titles have won every major Australian literary award.

Translations: American, British, Catalan, Danish, French, German, Hungarian

ISBN: 070222832X (pbk) Ages: 7-12 years

New edition 9780805038552; October 2000

[95pp]; 20 cm

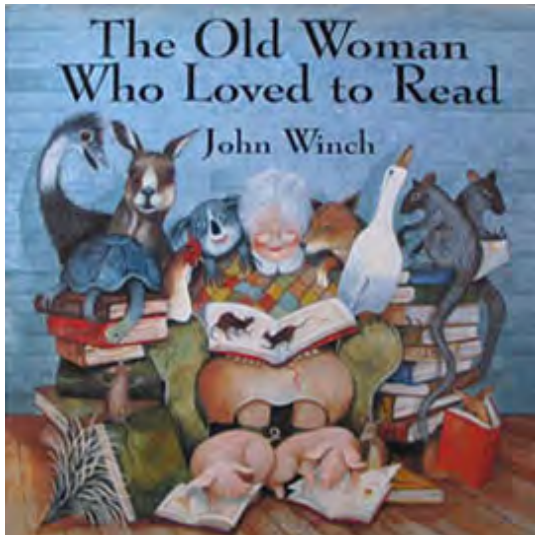
Luck, parent and child, integrity, gambling, contests, Toronto



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

1998 [for illustration]



The Old Woman Who Loved to Read

John Winch

Gosford: Scholastic 1996

Hoping to find peace and quiet and time to read, the old woman moved with luggage—including plenty of books—from the city to a farm in the Australian outback. All was in disarray: windows were broken, animals had made nests inside and the woodwork was falling down. Through hard work she restored order inside and outside. Then followed the seasonal tasks, such as lambing, feeding the animals, shearing, transforming harvests of fruit into preserves, and so on. The bushfire season brought its own crisis: a wordless spread shows the old woman rescuing animals from the flames. But soon the autumn rains came, and she then had to rescue animals caught in the flood waters. The animals so lovingly depicted include both native

and farm animals. ‘In the heart of winter’, when all her chores were done, including chopping piles of firewood, the old woman could at last turn to her tempting piles of books. The final spread shows her, surrounded by animals and books, nodding off as her glasses have slipped onto her lap. This book has a concise, straightforward text. The illustrations affectionately paint the textures of country life: the roughness of stacked logs, the honey-warm ripeness of pears in a basket. Humorous details include antics of the farmhouse mice, and the handwritten list of books on the last page. Winch has turned a spotlight on the old woman herself, with her creamy complexion and rosy cheeks, unflagging determination and—finally—well-earned contentment. This book is a partner book his earlier book, *The Old Man Who Loved to Sing*.

John Winch was born in 1944 in Sydney, and studied at the National Art School, and the College of Fine Arts, both in Sydney. He was a sculptor, printmaker, painter, author and illustrator. He taught and lectured in the UK and Australia. His first picture book for children was *One Sunday* (1988). He established a studio in Stuart Town, central western NSW, and *The Old Woman Who Loved to Read* is based on his observations and paintings of this region. His fifteen picture books include *Run Hare Run: The Story of a Drawing*, based on Albrecht Durer’s *The Hare*, which was shortlisted for the CBCA Picture Book of the Year award. For the *Millennium Book of Myth and Story* (text by Maurice Saxby), he sculpted figures from the world traditions and photographed them. He had more than eighty one-man exhibitions and his work is featured in many Australian galleries, in museums in New York and Paris, and in public and government buildings, including Parliament House, Canberra. His wife, Madeleine Winch, is an artist, as are his two daughters. John Winch died in 2007.

Translations: American, British

ISBN: 9781865048055 (hbk) Ages: 4-7 years

New edition 9781863884624; August 1996

[30pp]: Ill; 25 x 26 cm

Books and reading, seasons, responsibility, old age, country life



2000 [for text]

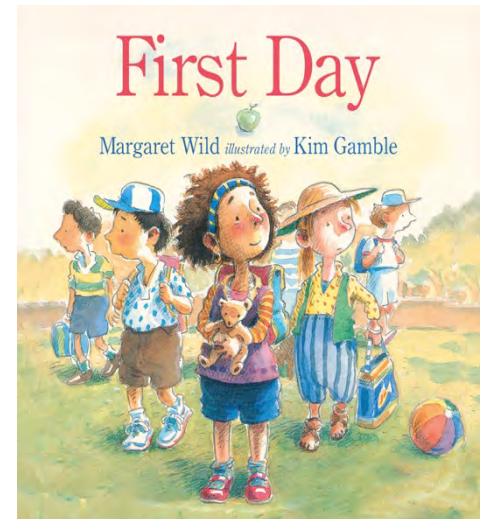
First Day

Margaret Wild (illustrations: Kim Gamble)

St Leonards NSW: Allen & Unwin 1998

It's the first day of school for Salma, Penny, Khalil, Stephen, Jun, Alex and all the other kids, each of whom has different expectations and concerns. It's even the first day of school for Alex's mum, who is returning to finish her schooling after a long absence. Each student prepares for the special day differently and arrives at school independently; but, of course, they're soon sharing many experiences, each in their own way. This gentle book deals with an all-important occasion with perception and skill, while revealing clearly the multicultural nature of Australian schools. And while schools had a certain level of multiculturalism when this book was created twenty years ago, there is an even greater degree now. Although the text may be beyond the reach

of beginning readers, the story is ideal for reading aloud to this age group, who will revel in the antics and triumphs of children, the mother and also the dog, Josh. Wild's light touch nevertheless captures much of the anxiety and excitement associated with new experiences. Accomplished artist Kim Gamble's array of pastel illustrations extend the text magnificently. Each double-spread is filled with his vignettes of varying sizes and shapes, engagingly conveying both emotion and personality with just the right amount of detail for poring over. Infused with light and joy, they beckon readers beautifully into this jangle of nerves, joy and excitement.



One of Australia's most respected picture-book creators, **Margaret Wild** was born in South Africa in 1948 and moved to Australia in 1972. She worked as a freelance writer for some time before becoming an editor of children's books in 1984. Since her first book was published in 1984, she has established a reputation for writing about difficult issues—death and old age, for instance—as well as many social problems. These issues have been approached with compassion and sincerity and have provoked thoughtful responses from both children and adults; a number of Wild's picture-book texts are best suited to older readers. Her over seventy books, including *The Very Best of Friends*, *Old Pig*, *The Midnight Gang*, *Fox*, and *Let the Celebrations Begin*, have won numerous awards in Australia, including a number of Children's Book Council Awards; and many titles have come to be published overseas as well. Wild herself has received both the Lady Cutler Award and the Nan Chauncy Award for her contributions to Australian children's literature. Her most recent books include *The Sloth Who Came to Stay*.

No Translations

ISBN: 186448103X (hbk) Ages: 4-7 years

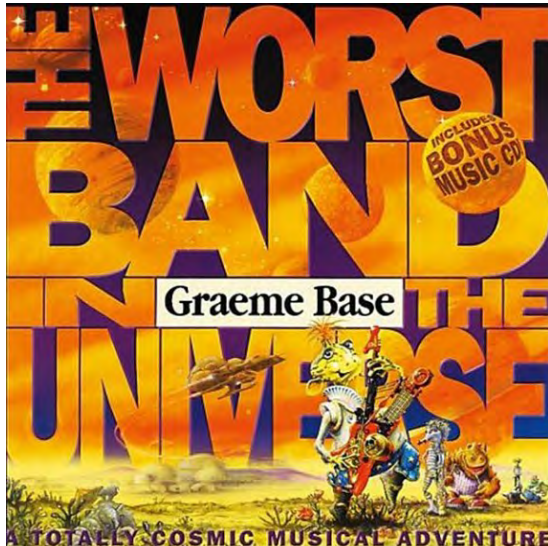
New edition 9781864481105; 2000

[32pp]: Ill; 23 x 24 cm

Schools, readiness for school, friends



2000 [for illustration]



The Worst Band in the Universe

Graeme Base

Melbourne: Viking 1999

Author-artist-musician Graeme Base has combined art, music and poetry to create an exotic space fantasy in *The Worst Band in the Universe*. Accompanied by a CD featuring six songs and two instrumental pieces, the book relates the adventures of thirteen-year-old Sprocc, a musician from the planet Blipp. When Sprocc's original music causes him to be banished from Blipp, the young muso embarks on a glorious romp across the universe in search of a planet that will accept and encourage his musical innovation. Things definitely do not go as planned after he and musical cohorts win a trip that will supposedly help them to escape from Blipp. Alas, the challenges are many and unexpected before an imaginative and satisfying resolution. Blipp's danger-fraught and dramatic

journey includes interactions with a wide variety of original creature-characters; an explanatory chart of these characters appears at the beginning of the book. While brief prose comments set each scene, the bulk of the book is related through hefty sections of rhyming, rollicking, riveting verse. Creative language, stunning colour and weirdly drawn creatures abound. Dominated by oranges, greens and blues, the double-page panoramas are packed with postmodern architecture, bug-eyed creatures and other details. As was characteristic of Base titles at this stage in his career, the white space is minimal, and the action is substantial.

Born in England in 1958, **Graeme Base** emigrated to Australia in 1966 with his parents. As a child in a new school and in a new country, he discovered that his artistic talents impressed his peers and decided at a very early age to pursue a career in visual arts. After obtaining a diploma in graphic arts, he worked for several years in advertising before producing his first book, *My Grandma Lived in Gooligulch*, in 1983. This fanciful introduction to Australian fauna was well received, and his publishers encouraged him to produce another book. When that book, *Animalia*— an alphabetical romp through the animal kingdom— appeared in 1986, it was an instant success, and continued sales totalling over 3 million copies worldwide have earned the book and its creator huge acclaim. His next book, *The Eleventh Hour: A Curious Mystery*, was named the Children's Book Council of Australia's Picture Book of the Year in 1989. Graeme Base's more than twenty titles, including *The Last King of Angkor Wat* and *Eye to Eye*, have won numerous other awards as well, including the 2007 Speech Pathology Book of the Year (Younger Readers) and the 2007 Wilderness Society Environment Award for *Uno's Garden*.

Translations: American, British, Canadian, Danish, French, German, Spanish

ISBN: 9780670865659 (hbk) Ages: 4-7 years

[48pp]: Ill; 28 cm

Musicians, extraterrestrial beings, rhyme, contests



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

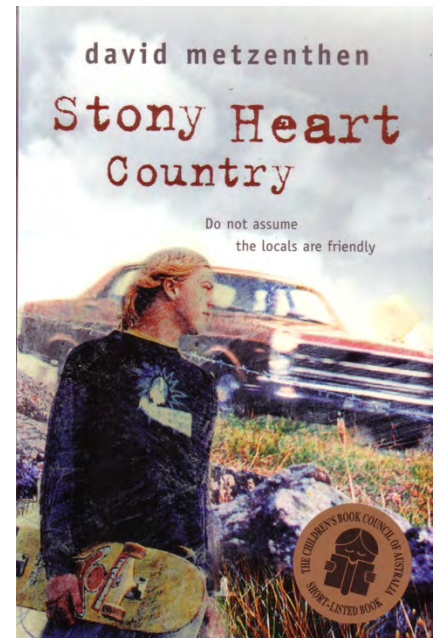
2002 [for text]

Stony Heart Country

David Metzenthen

Ringwood: Penguin 1999

Aaron Knott's father 'downsizes' failing companies. Aaron and his mother accompany his dad from city to city on these difficult missions, and the three of them have just arrived in Rocky Rises, a small Victorian town in Victoria. There, Aaron's dad, Sandy, is to investigate the financial health of the local factory. Such an undertaking in a little town has a profound effect on the community and hence on Aaron himself. He has faced hostility as a result of his father's job before, but never quite to this degree. Constantly attacked, both physically and emotionally, Aaron works hard to make friends and merely survive the experience of going to school. At the same time, however, he learns more about himself, his family and others, and the life, problems and, indeed, secrets of an isolated town trapped in its harsh environment. Aaron's plight is a tough one, and Metzenthen does not shy away from effectively communicating the stresses the teenager is under as well as creating a vivid portrait of many other small-town personalities and the challenges faced by some of them too. The dramas, large and small, are conveyed effectively, and Metzenthen's characters live on in the mind of the reader, as does the 'stony heart country' of the novel's setting.



Born in Melbourne in 1958, **David Metzenthen** worked in a variety of jobs in both Australia and New Zealand before his first publication: a short story for adults published in the *Australian* newspaper's 'Literary Review'. Since then, he has written full time, creating dozens of hugely successful works for children, young people and adults, including eighteen novels, one picture book and numerous titles for younger readers. Sporting topics feature prominently in his books, which frequently explore the emotions of young males, although his talent for empathy certainly extends to young females as well. In 1992, Metzenthen's first novel for young adults, *Lee Spain*, was named as a Children's Book Council Notable Book. This was followed by *Johnny Hart's Heroes* and *Stony Heart Country*, both of which were shortlisted for Book of the Year in the Older Readers category. *Brocky's Bananagram*, which he wrote for younger readers, was shortlisted for the CBCA Book of the Year Award and the Multicultural Book of the Year Award. His picture book, *One Minute's Silence* (illus Michael Camilleri), won the Children's Fiction category in the 2015 Prime Minister's Literary Awards. Other books have been recognised in state literary awards as well. David Metzenthen was IBBY Australia's nominee for the Hans Christian Andersen Award for Writing 2018.

No Translations

ISBN: 0140279083 (pbk) Ages: 13-15 years

[208pp]; 20 cm

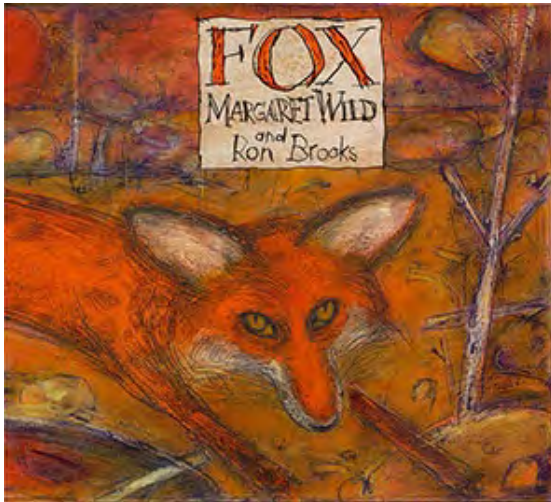
Moving house, interpersonal relations, country life, high school



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

2002 [for illustration]



Fox

Ron Brooks (text: Margaret Wild)

St Leonards: Allen & Unwin 2000

Margaret Wild's text powerfully reworks some folk-tale themes: two companions (Dog and Magpie), thrown together by tragic circumstance (fire), embark on a journey that is interrupted by a meeting with a threatening stranger (Fox). Magpie is thrice put to the test, is finally duped by Fox and then becomes a heroic woman embarking on a new and testing journey home to Dog. The harsh emotions in the story, and the open ending (will Magpie survive?) challenged Ron Brooks, who varies his technique to suit different picture books. He used mixed-media, and 'gouged, scratched and scraped' through the heavy impasto layering with such tools

as kitchen forks and bits of rusty tin to match the images to the texture of the language. To slow down the reading and communicate 'Magpie's discomfort, confusion and pain,' Brooks did the lettering with his less controllable left hand. The palette makes this mythical, universal tale unmistakably Australian, contrasting arid desert colours with those of the lush gully. Lines such as 'It would be so easy just to die here in the desert,' scratched out against a background of searing red heat, speak to both young readers and adults. Words and pictures combine to convey the highly-charged, triangular relationship of the characters, as they play out this drama of love, dependency and betrayal. Recognised as a modern classic, and Brooks's work in it described by Sheahan-Bright as 'both painterly and childlike, subtle and dramatic,' *Fox* won the CBCA Picture Book award, the Queensland and NSW Premier's Awards, and the 2004 Deutsche Jugendliteraturpreis (German Youth Literature Prize).

As a child on the South Coast of NSW, **Ron Brooks** drew trees, bark and textures. He attended Swinburne Art School and RMIT; illustrated some children's novels and then two picture books with text by Jenny Wagner: *The Bunyip of Berkeley's Creek*, and *John Brown, Rose, and the Midnight Cat*, in which Rose's home is 'a salute to [his] paternal grandparents and their weatherboard hessian-lined house'. Both titles won the CBCA Picture Book of the Year Award, and both played a key role in the development of the Australian picture book. Brooks worked overseas, and then, on returning to Australia, moved to Tasmania to become Head of Graphic Design at the University of Tasmania. From the mid 1990s he has concentrated on picture books, among them *Old Pig* (Margaret Wild). Other titles include *The Honey and Bear Stories* (Ursula Dubosarsky) and *Henry's Bed* and *Henry's Bath* (Margaret Perversi), *The Coat* (Julie Hunt) and *The Dream of the Thylacine* (Margaret Wild). In *Drawn from the Heart*, Brooks has written about his picture-making, his respect for the text and the importance for him of getting the setting right. He now lives in the Huon Valley, Tasmania. He was IBBY Australia's nominee for Illustration for the Hans Christian Andersen Award in 2014.

Translations: American, Chinese, Danish, French, German, Hebrew, Japanese, Portuguese, Spanish

ISBN: 9781864489330 (pbk) Ages: 9-12 years

[40pp]: Ill; 26.3 x 27.6 cm

Foxes, friendship, Australian bushland



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

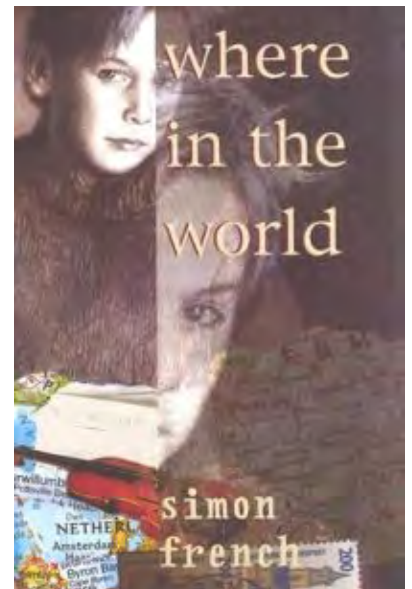
2004 [for text]

Where in the World?

Simon French

Surry Hills: Little Hare 2002

Simon French has commented about the age-group for which he writes, that he ‘tends to aim at eleven, twelve and thirteen-year-olds who are just on that threshold of coming to terms with the wider world . . . I like homing in on that part of life because so much is going on.’ Much indeed is going on in Ari’s life in *Where in the World?* Ari and his mother travel to Australia when he is eight; it seems she did not intend to stay away from Germany, so they are ‘accidental’ migrants. The many changes in Ari’s life include a new country, new language, separation from his beloved Opa (grandfather), who was also his first violin teacher, and eventually a new stepfather and involvement with a café featuring music. Ari’s experiences and reactions are expressed in a variety of text types, including emails, reminiscences and one piece titled ‘from a payphone.’ Phrases of German give the reader some awareness of the complications of switching from language to another. Ari’s skill at playing the violin helps him through many changes. Music is a powerful linking device throughout the narrative, and Ari proves to be a fine musician, which forms the basis for friendships and relationships with people of different ages and nationalities. French tells Ari’s story with observation and sensitivity, in what has been described as ‘slow voice weaving between past and present characterising this thoughtful piece about music, family, and memories.’



Simon French began his writing career when he was thirteen years old. His first novel, *Hey Phantom Singlet!* (1975), was published while he was still at high school. In Australia his work has earned critical acclaim and several awards, including the 1987 CBCA Book of the Year Award for *All We Know* (1986). *Change the Locks* (1991) was an Honour Book; *Cannily, Cannily* was shortlisted for the UK Guardian Fiction Prize; and *Where in the World* won the NSW Premier’s Literary Award. The characters in his stories often develop from children he has worked with, from babies and toddlers in an inner-city crisis refuge to the pupils he has taught over many years at primary schools in suburban and rural New South Wales. *Other Brother*, which touches on the topics of bullying, family, fitting in and masculinity, was shortlisted for the CBCA Younger Readers Award. Simon is now a primary school teacher in the Hawkesbury region. He lives on a farm and is married to illustrator Donna Rawlins; together they have produced two picture books, *Guess the Baby* and *What Will You Be?* He is admired for the subtle understatement of his prose.

Translations: American, British, Chinese, French, Japanese, Spanish

ISBN: 9781561454433 (pbk) Ages: 10+

[191pp];; 20.96 x 13.97 cm

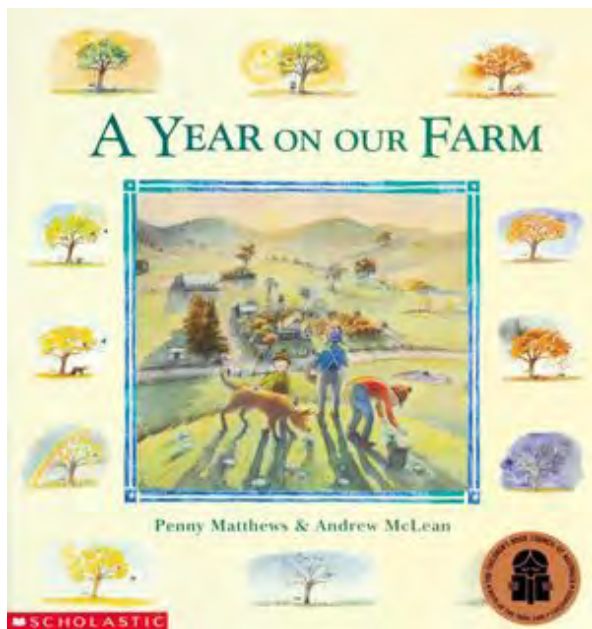
Germany, leaving home, new life, boys, immigrants, violin



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBbY

2004 [for illustration]



A Year on Our Farm

Andrew McLean (text Penny Matthews)

Norwood, South Australia: Omnibus Books 2002

True to the title and the vignettes on the cover, of a tree through changing seasons, this book is a record of rural life. First there is a bird's-eye view of the whole farm; then Mum, Dad and three children, with their pets and farm animals, face the reader in a cheerful portrait, as in a family album. Simple text in present tense introduces the place, the characters and then the activities of each season, beginning with summer in January. Pleasures such as the arrival of new kittens, hand-rearing of a lamb and the tasks of hand-milking and shearing could be those of farm lives elsewhere, but some things are specifically Australian: the hardships of drought, the presence of *chooks*, the fun of yabby-catching, a parrot and the ubiquitous windmill. McLean's watercolour and crayon illustrations are gentle and perceptive, evoking seasonal

detail and expressive faces and action. The calendar framework is ideal for a young readership and builds anticipation as the return of summer promises Christmas, and a hoped-for special gift. The family group portrait at the end has the addition of a new pony. McLean's familiarity with and obvious affection for rural Australia shine through on every page. This book won the CBCA Book of the Year: Early Childhood Award.

Andrew McLean was born in Bairnsdale, Victoria, in 1946. He trained as a painter and teacher and taught in schools and became a lecturer in painting and drawing at Caulfield Institute of Technology. He has been a full-time artist now for more than thirty years. His first picture book, *The Riverboat Crew* (1978), is one of many collaborations with his wife, Janet; together they produced *Hector and Maggie*, *Dog Tales* and *Josh*, all CBCA Honour Books. Andrew has illustrated many picture books by other writers, including *Highway* (Nadia Wheatley), *You'll Wake the Baby* (Catherine Jinks), *My Dog* (John Heffernan), *Reggie Queen of the Street* (Margaret Barbalet) and *Fabish: The Horse That Braved a Bush Fire* (Neridah McMullin), all honoured by the CBCA. His perceptive portrayals of everyday life and children's experiences are illustrated with restrained colour and a naturalistic approach. He has also designed the covers and illustrations for many children's novels, including titles by Odo Hirsch. In 2001 McLean was awarded a Centenary Medal for his contribution to children's book illustration in Australia. Mclean states: 'I like drawing for young children. I am attracted to the simplicity, honesty and directness of the picture book.'

No Translations

ISBN: 9781862914926 (pbk) Ages: 4-7 years

[32pp]; 27.1 x 24.7 cm

Farm life, domestic animals



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

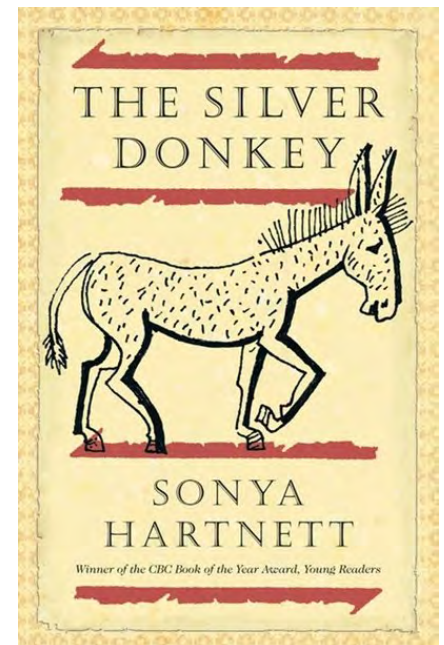
2006 [for text]

The Silver Donkey

Sonya Hartnett

Melbourne: Penguin Group 2004

This fable-like children's novel is set in France in World War I. Two young sisters, Marcelle and Coco, find a temporarily blind English soldier sheltering in the woods above their house. The girls secretly feed him, listen to his stories—which are linked by his little silver donkey good-luck charm—and worry about how they can help the young man get home and away from the carnage of the war without anyone finding out. Helped by their older brother, Pascal, and a young man disfigured by childhood polio, the girls attempt to get the soldier back to his family to see his dying younger brother—the one who had given him the donkey in the first place. Well attuned to the nuances of human beings and their strengths and failings, Hartnett has crafted a story that manages to be both gently sensitive to her characters' dilemmas as well as powerfully compelling, suspenseful and interlaced with the horrors of war. In a relatively short text she tells not just one, but several tales, all of which engage her readers in different ways to create an overall story that will linger in hearts long after the story ends. Sensitive pen-and-ink illustrations by Anne Spudvilas are scattered throughout the text.



Widely considered to be one of the finest writers of her generation, **Sonya Hartnett** was born in Melbourne in 1968 and grew up in a family of six children. Her father worked at the *Sun Herald*, which, she suspects, contributed to her 'lifelong love of newspapers'. Her first novel was published when she was only fifteen. She went on to get a BA in media studies from RMIT. Since then she has written with great success across a broad age range; her adult, young adult and children's titles have all been shortlisted for countless awards. *The Silver Donkey* won the Children's Book Council of Australia's Book of the Year for Younger Readers Award and also the COOL Award in 2007. *Of a Boy* was named *The Age* Book of the Year in 2003 and also won the Commonwealth Writers Prize (UK). *Golden Boys* received the 2015 Indie Award. Many of Hartnett's titles have been published overseas to wide acclaim. In 2008 she became the first Australian ever to win the coveted Astrid Lindgren Memorial Award—a highly prestigious prize, founded by the Swedish government, for a writer of books for young people.

Translations: American, British, Italian, Japanese, Mexican, Slovenian, Turkish

ISBN: 9781862914926 (pbk) Ages: 10-14 years

New edition 9780143301578; October 2007

[191pp]: Ill; 21 cm

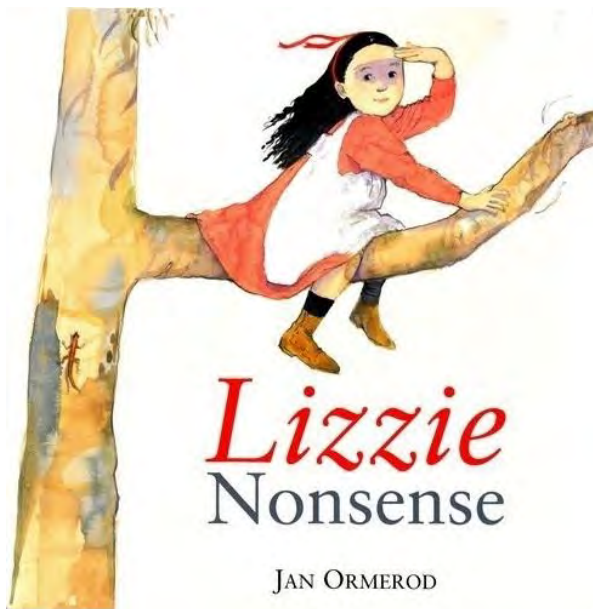
World War I, Blindness, refugees, soldiers, loyalty, courage, France



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

2006 [for illustration]



Lizzie Nonsense

JAN ORMEROD

Lizzie Nonsense

Jan Ormerod

Surry Hills: Little Hare Books 2004

Lizzie lives with Mama, Papa and baby brother in a 'little house in the bush' in Western Australia. Papa cuts sandalwood and then leaves the family alone for weeks on end while he delivers the timber to the distant town. Lizzie is lively, using her vivid imagination to transform her brother's bath to a boat, a fallen log to her brave steed, and a bunch of wildflowers to a bridal bouquet. Her buoyant delight in the smallest of things helps Mama through these difficult days. Mama dismisses Lizzie's ideas as nonsense but has her own daydreams: on Sundays in their best clothes they pretend to walk to church. After the long weeks, the welcome sound of jangling harness announces Papa's return. This book is dedicated to the memory of Jan Ormerod's grandmother, who lived a similar pioneering life

in the 1890s. *Lizzie Nonsense* has echoes of Henry Lawson's sombre short story *The Drover's Wife*; but Ormerod's tale views white settler history more romantically. The images were built up from pencil drawings with watercolour and ink, then spattered, sponged and splashed to evoke the dappled light of Australian lamplight indoors. Several vignettes within oval shapes recall framed domestic pictures. The snowy white washing on the line, the seemingly serene Mama and the happy ending contribute to an endearingly nostalgic tale.

Jan Ormerod was born in 1946 in Bunbury, Western Australia. She went to art school, taught art in secondary schools and later lectured at a teachers' college. She moved to Cambridge, UK, in 1987, and the arrival of her first daughter led to the creation of the wordless book *Sunshine* (1981), winner of the Mother Goose Award and CBCA Picture Book of the Year. In this and her following books, Ormerod established her ability to use clean lines to tell a story that the youngest reader could enjoy. She produced a popular Baby Book series. Her output of more than fifty books included some stories which she wrote, and others illustrated. Although based in the UK, near to her publisher Walker Books, Ormerod worked in her later career on several books based on the Australian outback, including *Water Witcher*, about the search for water in a drought; and *Lizzie Nonsense*. Successful partnerships included, with illustrator Freya Blackwood, *Maudie and Bear*, winner CBCA Early Childhood Book of the Year; and with Boori Monty Pryor, *Shake A Leg*, a Far North Queensland tale, which won the Prime Minister's Award for Children's Fiction. Jan Ormerod died in 2013 and is survived by her two daughters. Her final book, *The Swap*, illustrated by Andrew Joyner, was published posthumously.

Translations: American, Chinese, Japanese

ISBN: 9187700359X (hbk) Ages: 4+

New edition 9781742976785; September 2013

[32pp]: Ill; 27 cm

Pioneer life, mothers and daughters, farm life

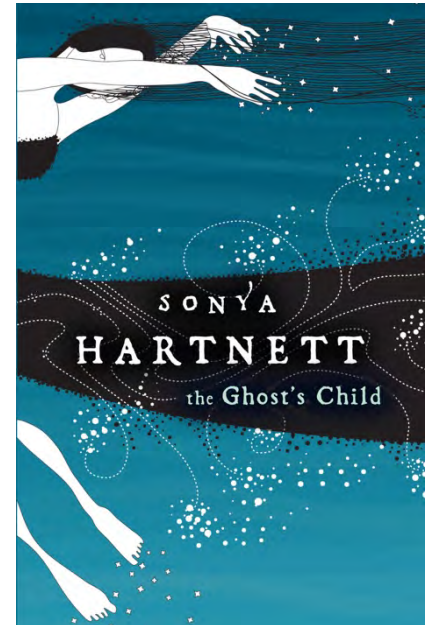
**2010 [for text]**

The Ghost's Child

Sonya Hartnett

Melbourne: Penguin Group 2007

An interesting mix of magical realism and fairy tale, *The Ghost's Child* is narrated by the elderly Matilda—or Maddy, as she was known in her younger years—to a boy who mysteriously appears one afternoon in her lounge room. She recounts to him how, as a child, she was unable to answer satisfactorily her father's question 'What is the most beautiful thing in the world?' As a result, her father took her on a world tour to find the answer. Although the trip exposes Maddy to many wonders, she returns more confused than ever, falling in love with a strange young man, whom she calls Feather. At first Maddy and Feather share happy days. But over time Feather starts to fade, longing for freedom from the conventional life Maddy has created around them. In this deftly told story about grief, love and loss, Hartnett certainly does not step away from pain and melancholy. But she also provides gentle and genuine reassurance through the growing relationship between the older Matilda and the visiting boy and a bit of philosophy too, as readers may also ponder the question of true beauty. The resulting tale, with its unique and memorable cast of characters, will move its audience in a variety of ways.



Widely considered to be one of the finest writers of her generation, **Sonya Hartnett** was born in Melbourne in 1968 and grew up in a family of six children. Her father worked at the *Sun Herald*, which, she suspects, contributed to her 'lifelong love of newspapers'. Her first novel was published when she was only fifteen. She went on to gain a BA in media studies from RMIT. Since then she has written with great success across a broad age range; her adult, YA and children's titles have all been shortlisted for countless awards. *The Silver Donkey* won the CBCA Book of the Year for Younger Readers Award and the COOL Award and was also named as an IBBY Honour Book. *Of a Boy* was named *The Age* Book of the Year in 2003 and also won the Commonwealth Writers Prize (UK). *Golden Boys* received the 2015 Indie Award. Many of Hartnett's titles have been published overseas to wide acclaim. In 2008 she became the first Australian ever to win the coveted Astrid Lindgren Memorial Award, given by the Swedish Arts Council—a highly prestigious prize in the world of children's literature.

Translations: British, Dutch, Italian, Korean,

ISBN: 9780670029457 (hbk) Ages: 13+

New edition 9780143011880; May 2009

[178pp]: Ill; 19.7 x 12.8 cm

Sea stories, ghosts, self-acceptance, fantasy, supernatural



2010 [for illustration]



The Arrival

Shaun Tan

South Melbourne: Lothian Books 2006

Its cover imitates leather and has debossed sepia photo-like illustrations, making this book resemble a family album from the past. Inside are 128 pages with no verbal text, making it an extraordinary graphic novel. The rich and detailed story tells of a migrant, a man who farewells his family and carries their photo in his humble suitcase as he journeys into an unknown world. The dragon's-tail shadow over his city seems to be his reason for leaving. The wordlessness of the narrative serves to emphasise the confusion and disempowerment of the central character, as he looks for accommodation, and copes with loneliness, strange customs and an unknown language. Interwoven in flashback sequences are the stories of other refugees whom he meets. The book uses filmic techniques with its progressive frames, close-ups and full-spread illustrations, and has been compared with a silent movie. *The Arrival* does not have colour but makes

use of subtle pencil work to produce varied surface textures and tones, and contrasting light, from gentle and homely to harsh and threatening. Symbols such as birds, circles and clouds make the book a rich field for visual literacy exploration; as do the references to famous paintings and photographs, such as that of the Ellis Island processing of migrants. With some basis in the illustrator's own family story, this book is both Australian and universal; and has become a crossover book, read by young people and adults. *The Arrival* won the CBCA Picture Book of the Year award, and also the NSW Book of the Year Award in the Premier's Awards.

Shaun Tan was born in Fremantle, Western Australia, in 1974 and grew up in the northern suburbs of Perth. He drew as a schoolboy, and as a teenager drew and painted pictures for science fiction and horror stories. He graduated from the University of Western Australia with joint honours in Fine Arts and English Literature. His picture books include *The Rabbits* (John Marsden), *Memorial* (Gary Crew); and, as author/illustrator *The Lost Thing*, *The Red Tree*, *Tales from Outer Suburbia* and *The Rules of Summer*. His books deal with social, political and historical subjects through surreal, dream-like imagery. As well as pencil work and oil paint he has used scratchboard, pastel crayons, coloured pencils, gouache, watercolour, pen and ink, linocuts, collage and assemblages of found objects. Some of Shaun's stories have been adapted for the stage, and he has worked as a concept artist for films. His numerous awards include an Academy Award for best Short Film (Animated) for *The Lost Thing*. He has been awarded the Dromkeen Medal; and in 2011 he won the prestigious Astrid Lindgren Memorial Award from the Swedish Arts Council, honouring his contribution to international children's literature. He was Australia's nominee for Illustration for the Hans Christian Andersen Award in 2008.

Translations: American, British, Chinese, Dutch, German, Italian, Japanese, Spanish

ISBN: 9780734406941 (hbk) Ages: 11+

[128pp]: Ill; 31.3 x 24.0 cm

Emigration, displacement, voyages and travels, immigrants, alienation

**2012 [for text]**

A Small Free Kiss in the Dark

Glenda Millard

East Melbourne: Allen & Unwin 2009

Skip, the engaging narrator, has run away from his violent foster home, and is now a street kid. War has come suddenly and unexpectedly to the city, leaving Kip and some others stranded in the State Library. Billy, an older homeless man; six-year-old Max, whose mother has not returned; and Skip make a hazardous journey to a disused fun park, where they find shaky refuge. There they meet up with Tia, the ballerina girl, and her very young baby. Together they form what Skip has been longing for, a family. But this is a flawed family and one that must meet many challenges and face many demons in their quest to find sanctuary and a home. As in Millard's other works, the prose is lyrical, and symbols, such as colours, birds and coats, are woven through the writing. Skip makes chalk drawings and observes the world with an artist's eye, and the first-person narration alerts readers, too, to Monet-like colours and the play of light and shade. His love of art, and loyalty to his newly-formed family, give meaning to Skip's life in the grim time of war. A dystopian, but very recognisable, Melbourne is the setting for *A Small Free Kiss in the Dark*. But the themes are universal: identity, conflict, human frailty, survival and, underlying all, the indomitable nature of hope. As well as being a CBCA Honour Book, this book was selected by US IBBY as a 'significant foreign title'.



Glenda Millard was born in Castlemaine, Victoria, and has lived in the area all her life. It was not until her four children became teenagers that she began to write. She has been writing full time since 1999, a variety of books which all demonstrate her recognisably lyrical style. The Silk family series established Millard's reputation. The first in the series, *The Naming of Tishkin Silk*, was a CBCA Honour Book, and a later title, *Perry Angel's Suitcase*, won the CBCA Younger Readers Award. Through this series, loved by many young readers, the far-from-ordinary Silk family of Griffin and his parents, grandmother and sisters (named Scarlet, Indigo, Violet, Amber and Saffron) are joined by characters such as Layla, foster child Perry Angel and refugee Anik. Millard's YA novel, *The Stars at Oktober Bend* (2016), tells of fifteen-year-old Alice, whose spoken words are slow and slurred, but 'heartwords fly from her pen'; and she meets Manny, the former child soldier who runs at night, barefoot, to escape the memory of his past. Millard's picture books include *Applesauce and the Christmas Miracle*, *The Duck and the Darklings* and *Peapod Lullaby* (all Stephen Michael King); *Isabella's Garden* and *For All Creatures* (both Rebecca Cool); and *Lightning Jack* (Patricia Mullins), which was IBBY Australia Honour Book for Illustration in 2014.

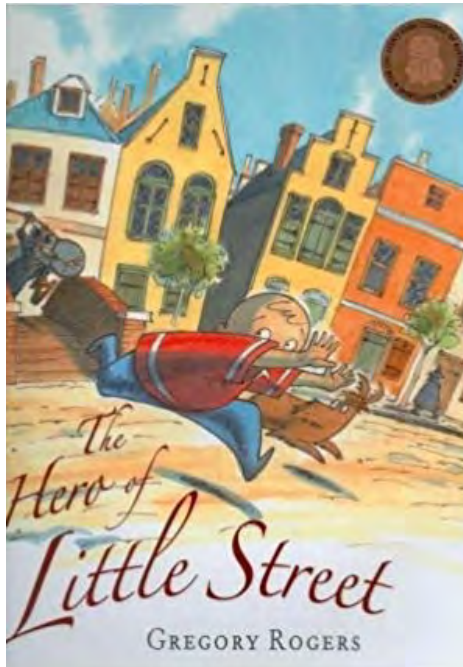
Translations: American, British, Chinese

ISBN: 9781741756586 (pbk) Ages: 13-15 years
[226pp]; 20 cm

Family, survival, homeless persons, war, babies, refugees



2012 [for illustration]



The Hero of Little Street

Gregory Rogers

East Melbourne: Allen & Unwin 2009

This wordless book opens with a bird's-eye view of Trafalgar Square, London, apparently in modern times, and a running boy can be seen right in the centre of the square. An incident with a football results in his being pursued by some other boys, and he seeks refuge in the National Gallery. There he enters the world of 17th century Delft through one of Vermeer's paintings; and his companion is the little dog from Jan van Eyck's *The Arnolfini Portrait*. In a story with many elements of traditional folktales, the boy becomes 'The Hero' when he rescues his new canine friend, and many other dogs, which have been locked up by a fiendish sausage maker. The book makes many intertextual references: to Dutch Masters; the folktale of 'The Pied Piper of Hamelin' and to characters from his own, earlier books. This delightful story rollicks through the streets of historical Europe, presenting children with many architectural, historical and literary details to pore over. Using graphite pencil, ink, watercolour and coloured pencils, Rogers portrays movement and emotion with a deft

hand. He makes use of filmic devices such as camera angle, framing and lighting. Slapstick sequences and pacing of the plot totally engage the reader in this adventurous romp. This is the third in Rogers' series of wordless time-travel books, the first being *The Boy The Bear The Baron The Bard*, and the second, *Midsummer Knight: The Hero of Little Street*, was CBCA Picture Book of the Year in 2010.

Gregory Rogers was born in 1957 in Brisbane, Australia. He studied Fine Art at the Queensland College of Art, and had his first major exhibition in 1983, the year in which he won the SGIO Art Award for photography. He illustrated his first book in 1988. He won a number of awards for his pencil work, but liked to work with pastels, ink and watercolour too. His cover art with its characteristic photo realism appeared on many books for UQP (University of Queensland Press) and other publishers. His artwork was exhibited nationally and internationally; he lectured at the Queensland College of Art for some years and was a portraitist. Picture books included *Tracks* and *Lucy's Bay* (both Gary Crew). In 1995 he won the Kate Greenaway Medal from the UK Library Association for his illustrations in *Way Home* (text by Libby Hathorn). He is the first Australian illustrator ever to have won this prestigious British award. It was his wordless book, *The Boy The Bear The Baron The Bard*, and its sequels, which firmly established his international reputation. Rogers had entered an extremely creative period just before his death in 2013, and two picture books were published posthumously, *What's Wrong with the Wobbygong?* (text Phillip Gwynne), and Rogers' own *Omar the Strongman*.

Translations: American

ISBN: 978174145243 (hbk) Ages: 5-8 years

New edition 9781596437296; March 2012

[31pp]: Ill; 31.0 x 23.8 cm

Art museums, painting, dogs, bullying, time travel



2014 [for text]

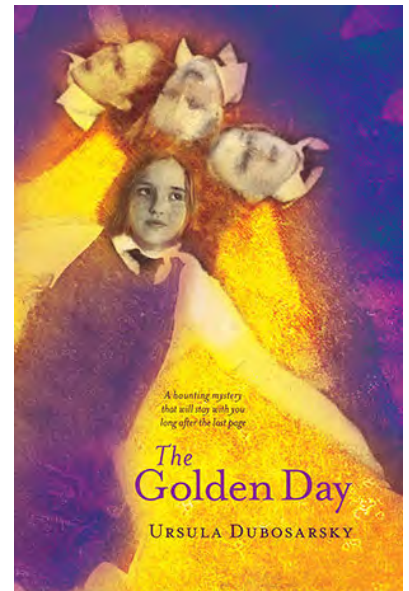
The Golden Day

Ursula Dubosarsky

Crows Nest: Allen & Unwin 2011

Dubosarsky has subverted the Australian myth of lost children: in this tale a class of eleven little girls 'lose' their teacher, Miss Renshaw, on a summer's day excursion. Her inexplicable disappearance haunts the girls in a bond of secrecy. Full of psychological intrigue and imbued with an atmosphere of mystery, *The Golden Day* is told from the girls' point of view, subtly evoking the world of 'innocence' that negotiates life within the wider world of half-understood adult secrets. It is firmly set in place—Sydney Harbour—and time: 1967, the year that began with the last hanging in Australia and ended with the drowning of the Prime Minister. Dark shadows threaten even the golden world of these privileged girls. But dramatic social and political changes also bring opportunity for young women, and at the end, Dubosarsky offers her readers hope. As the girls finish school and face the uncertain future, 'although it was the end of the day, for all of them it felt like morning.'

This is a richly textured novel. Each chapter takes its name from a Charles Blackman painting, many of them from his *Schoolgirl* series. Like all the best books, *The Golden Day* opens the readers' eyes to other worlds, other possibilities.



Ursula Dubosarsky is widely regarded as one of the most talented and original writers in Australia today. She has won numerous awards for excellence and several prestigious national literary prizes, including five NSW Premier's Literary Awards, more than any other writer in the awards' 30-year history. Since 1989 she has published many outstanding books, both for young adults and for children. *The Red Shoe* won the Queensland Premier's Literary Award and the NSW Premier's Literary Award: Young Adult and was an Honour Book in the CBCA Book of the Year Award: Older Readers. Other YA books include *Abyssinia*; *Theodora's Gift*; and *The Blue Cat*. Her books for younger readers include *The White Guinea Pig* and *The First Book of Samuel*; the recent *Brindabella* (2018); and the exquisite *Honey and Bear Stories* (Ron Brooks). *The Word Spy* and *The Return of the Word Spy*, illustrated by Tohby Riddle, are her award-winning nonfiction books on language for young readers. Her picture books include *Rex* (David Mackintosh), and *The Terrible Plop* and *Too Many Elephants in This House* (both Andrew Joyner). Ursula lives in Sydney with her family. She has a PhD in English literature from Macquarie University. She was IBBY Australia's nominee for Writing for the Hans Christian Andersen Award in 2016.

Translations: American, British

ISBN: 9781742374710 (pbk) Ages: 13+
[160pp]; 20.8 x 14.0 cm

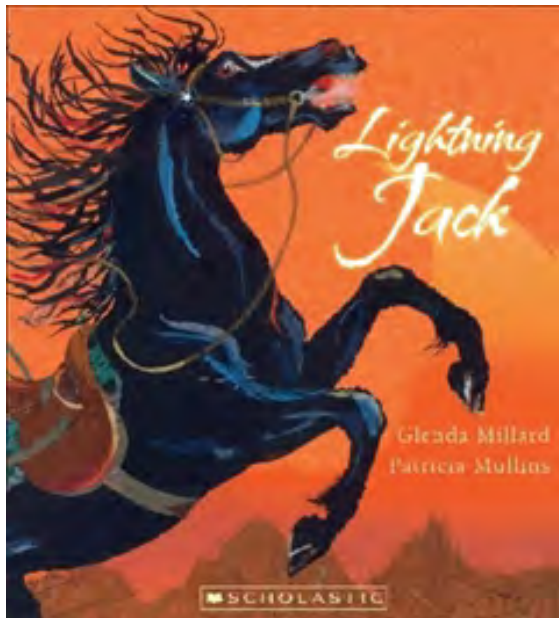
High schools, school girls, mystery, death



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

2014 [for illustration]



Lightning Jack

Patricia Mullins (text: Glenda Millard)

Gosford: Scholastic Press 2012

When Sam Tully sees Lightning Jack, black as midnight and with a blaze on his brow, he dares to ride him. Together the courageous horse and boy have many adventures, beginning with rounding up a mob of steers in true 'Man from Snowy River' fashion. As the story progresses, horse and boy enter a mythical world, in which the horse takes flight into the air with Pegasus wings, and they meet iconic Australian historical figures, such as Ned Kelly and Phar Lap. The verse is powerfully rhythmic in the tradition of Banjo Paterson and other bush balladists. This text provides the illustrator a perfect showcase for her skill in evoking Australian scenes of rusty red earth, tall stringybark trees, fierce storms and arid plains. It is movement that is conveyed, each spread drawing the viewer's eye from left to right as the horses bound across

the landscape. Mullins's deep knowledge of horses, both living horses and the wooden ones on carousels, is manifest in the loving depiction of mane and nostril and hoof. A variety of textures and colours are beautifully portrayed, through the use of a blend of torn and crushed tissue and Japanese and Indian papers that brings a dreamlike quality to the book. Changes of setting, seasons and weather occur even as the horses and the cattle race through the pages. *Lightning Jack* was shortlisted for CBCA Picture Book Award.

Patricia Mullins has built an international reputation for her inspired illustrations using collage and mixed media, and she is especially known for her textured images created from meticulously blended coloured tissue paper. Books with her own text include *Dinosaur Encore*; *V Is for Vanishing: an Alphabet of Endangered Animals* (winner of The Eve Pownall Award for Information Books); *One Horse Waiting for Me*; and *A Crash of Rhinos*. Other books she has illustrated include *Hattie and the Fox* (Mem Fox), and *Crocodile Beat* (Gail Jorgensen). Mullins's interest in animals, and horses in particular, is expressed in many of these titles. She wrote the authoritative *The Rocking Horse, a History of Moving Toy Horses*; and now has a company specialising in fine restoration and conservation of carousel horses and rocking horses. Mullins was awarded the 2012 Dromkeen Medal for 'a significant contribution to the appreciation and development of children's literature in Australia'.

No Translations

ISBN: 9781741693928 (pbk) Ages: 2-6 years

[32pp]: Ill; 27.1 x 24.7 cm

Horses, dreams, stories in rhyme



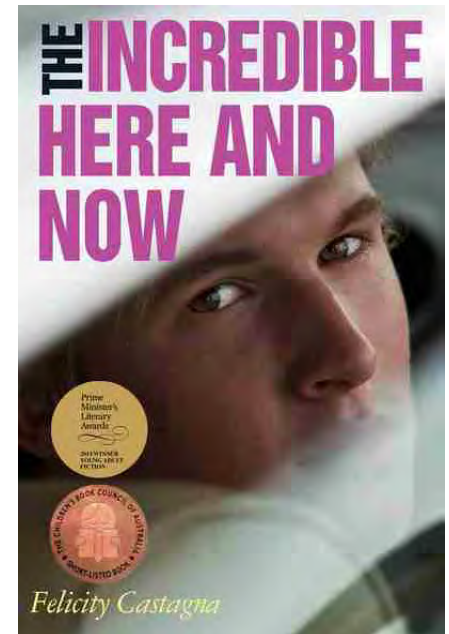
2016 [for text]

The Incredible Here and Now

Felicity Castagna

Artarmon: Giramondo 2013

Very short chapters, like mosaic pieces, contribute to this portrayal of teenage life in Parramatta, west of Sydney. The narrator, Michael, is led and charmed by his older brother, Dom. Early in the book, the brothers 'walk on home, not knowing things don't last forever.' It is Dom's love of cars that leads to his sudden death, in an accident which Michael survives but which continues to haunt him. Michael's family and school life are presented in sharp, observant writing, building a network of nuanced characters of all ages and varying ethnic backgrounds. In this life-changing year, while his mother withdraws from the family, Michael, despite his strong sense of self, becomes somehow disconnected from his world. This gives the story an edgy feel, as we experience with him his neighbourhood, his girlfriend and the cars, including the white Pontiac Trans Am that lights up his life like a magical talisman. The novel has a powerful sense of place, exploring the setting and cultures of the area, and also some of the layers of its history, as convict mementoes and fibro houses make way for tall apartment blocks. Castagna's writing shows compassion and insight, condensed into this series of vignettes, which resemble poems in their succinctness. Although a thread of grieving runs through the whole, many light touches of humour contribute to making this compelling and accessible book a story about hope and finding one's place in the community.



Felicity Castagna travelled widely before moving to Parramatta, where she has worked as a teacher, arts worker and editor. She states that she 'loved being a high school English teacher for several years' but now teaches at the University of Western Sydney and administers community arts projects. She also claims a great interest in 'how writing about place can help us understand more about ourselves and where we are'. Much of her work explores the theme of how place can shape people.

Her first collection of short stories, *Small Indiscretions*, was highly praised. *The Incredible Here and Now* was shortlisted for the NSW Premier's Literary Award and the CBCA Award for Older Readers and won the Prime Minister's Literary Award for Young Adult Fiction. She turned the book into a play, which premiered at The National Theatre of Parramatta and was published by Currency Press. Castagna continues to write for journals and newspapers, radio and television. She has a Doctorate in Creative Arts from the Writing and Society Research Centre at the University of Western Sydney. Her recent novel for adults, *No More Boats*, is shortlisted for the Miles Franklin Award (2018).

No Translations

ISBN: 97819922146366 (pbk) Ages: 15+
[192pp]; 19.8 x 12.8 cm

Friendships, teenagers, Western Sydney, grief, adventures, interpersonal relations



2016 [for translation]

Nine Open Arms

John Nieuwenhuizen, translator (text: Benny Lindelauf)

First published in 2004 in the Netherlands by Em. Querido's Uitgeverij B.V.

Crows Nest: Allen & Unwin 2014

Limburg in the south-east of the Netherlands, with its gritty wind in the cornfields, and important cigar trade, is the setting for this bittersweet tale of a family that is always trying to make ends meet. From the start, each short chapter entices with an enigmatic title; for example, 'How the House Got Its Name' tells of the seven children measuring the huge room by their arm-spans. Oma Mei's grandchildren beg her to tell the story for each photograph in the Crocodile, her battered suitcase; but she holds back some vital secrets of the past, later unlocked by the mysterious man living in the hedge. The translator has succeeded in making the story accessible for young readers. He has, however, retained a strong local flavour in the story, using colloquial expressions and nicknames such as *Fing* (for Josephine, the narrator), and some specific dialect words for exclamations, such as *kwatsj*, Limburgish for *nonsense*). These inclusions reinforce the importance of place in this book: the whole conveys a chronotope of a very particular time and place, this end-of-the-road house in the 1930s. The book is, however, universal in its themes: family, love and hatred, parenting, sibling loyalties and jealousies, betrayal, and the importance of stories. IBBY Australia was proud to announce the choice of this bewitching book, with its fresh and memorable language, as the first Australian Honour Book for Translation. It was also commended for the US Mildred Batchelder Award (2015), for the best children's book in translation.



John Nieuwenhuizen is an Australian translator of Dutch and Flemish literature. From the early 1990s John has translated a number of books of high literary quality. These include *Falling* by Anne Provoost; *The Baboon King* by Anton Quintana, which won the Mildred Batchelder Award; and *The Book of Everything* by Guus Kuijer, which was shortlisted for the Marsh Award, UK, for Children's Literature in Translation. In 2007 he was awarded the New South Wales Premier's Translation Prize and PEN Medallion. John has been described as a 'deft and tactful' translator; with *Nine Open Arms* he has brought an important book to readers of English worldwide. John's late wife, Agnes Nieuwenhuizen, champion of reading and YA literature, established the Centre for Youth Literature at the State Library of Victoria, and herself was keenly interested in translated literature.

Other Translations: American

ISBN: 9781743315859 (pbk) Ages: 12-15 years

[272pp]; 19.8 x 12.8 cm

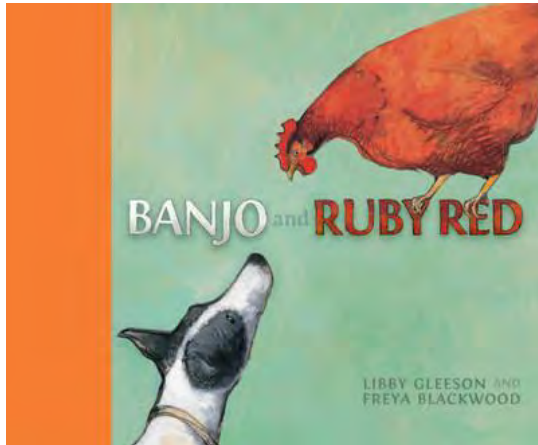
Houses, Motherless families, sisters, family



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

2016 [for illustration]



Banjo and Ruby Red

Freya Blackwood (text: Libby Gleeson)

Richmond, Victoria: Little Hare 2013

This book opens and closes with a pair of wordless but eloquent endpapers, showing farm buildings silhouetted, firstly in the light and activity of morning, and at the end, deserted and peaceful in the evening. These pictures set the scene for a tale of fable-like simplicity, of the relationship between a dog and a hen. Banjo, a good 'chook dog,' rounds up the chickens each night, and there is a constant power struggle between Banjo and the stubborn chook, Ruby Red. But one day when she fails to respond, Banjo seeks her out, cares for her and

coaxes her back to life. The story, irresistible to a reader of any age, is told in Gleeson's elegant and understated text. Blackwood's illustrations here make use of a restrained palette, both accurately observed and respectful of Australian 'bush ballad' tradition, with its ochres and muted greens. Ruby's vivid colouring contrasts dramatically with the background, drawing the reader's eye to her prima donna role. The art uses a combination of laser print on watercolour paper with oil paints and charcoal. The illustrations are full of life, movement and detail, and the expressions of the animal characters show individuality and the depth of their relationship. Readers see the concern on Banjo's face when he finds Ruby Red and his gentleness as he lifts her up and can hold their breath in anticipation of what will follow. Excellent design incorporates a variety of perspectives, and an effective 'scratchy' typeface accentuates the onomatopoeia ('Bark Bark Bark').

Freya Blackwood was born in 1975 and grew up in Orange, NSW. She was awarded a degree in Visual Communications at UTS, Sydney, and then worked for several years in the film industry in Australia and New Zealand. She has been illustrating picture books since 2002. Her books include *Two Summers* (John Heffernan); and *Amy & Louis*, and *Clancy and Millie and the Very Fine House* (both Libby Gleeson). In 2010 she was the recipient of the prestigious Kate Greenaway Medal for *Harry and Hopper* (Margaret Wild). Then followed *Maudie and Bear* (Jan Ormerod), *The Terrible Suitcase* (Emma Allen) and *The Treasure Box* (Margaret Wild). In 2015 Blackwood had the unprecedented success of being winner in three categories of the CBCA awards: Picture Book for *My Two Blankets* (Irena Kobald); Early Childhood for *Go to Sleep, Jessie!* (Libby Gleeson); and Younger Readers category for *The Cleo Stories: The Necklace and the Present* (also Libby Gleeson). Recent books include *Perfect* and *Molly and Mae* (both Danny Parker). She has now returned to live in Orange with her young daughter. Two picture books are self-authored by Blackwood: *Ivy Loves to Give* and *The Great Rabbit Chase*. Many of her titles have been translated into other languages.

Translations: British, Chinese, Korean

ISBN: 9781760127602 (pbk) Ages: 3-7 years

[32pp]: Ill; 22.0 x 27.5 cm

Farm life, dogs, chickens, friendship

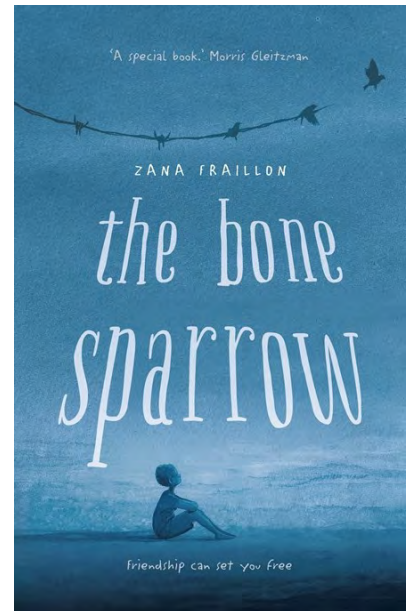
**2018 [for text]**

The Bone Sparrow

Zana Fraillon

Sydney: Lothian 2016

Subhi is a refugee of Rohingya origin, born in an Australian permanent detention centre, and life behind the fences has taught him that he is 19 fence diamonds high, and that the nice Jackets never stay long. But as he grows, his imagination gets bigger too, fed by The Night Sea, the faraway whales and the birds. One-night Jimmie, a scruffy, impatient girl, appears from the other side of the wires, bringing a notebook written by the mother she had lost. Because she is unable to read, she relies on Subhi to unravel her own family's love songs and tragedies, including tales of their talisman, the bone sparrow. Subhi and Jimmie might both find a way to freedom, but not until each of them has been braver than ever before. The writer succeeds—mostly through Subhi's first-person narrative, which has been called 'an unforgettable voice'—in presenting the claustrophobic world of the detention camp, with its tedium and heartbreak, major and petty cruelties and unexpected humour. This book has been called 'a powerful polemic', but it also addresses the importance of storytelling. The reader is left pondering themes of hope, courage, friendship, memory and the power of imagination. *The Bone Sparrow* has featured on a number of awards lists in Australia and overseas and was winner of an Amnesty CILIP Honour.



Zana Fraillon was born in Melbourne and spent her early childhood in San Francisco. She studied history at university before becoming a primary teacher and is a meticulous researcher. She has written picture books for young children and a series for middle readers. Her novel *No Stars to Wish On*, a moving story based on the experiences of some of the thousands of institutionalised children of Australia's Forgotten Generations, established her as a writer skilled at telling of young people's resourcefulness, even in desperate conditions. After *The Bone Sparrow* came *The Ones That Disappeared*, a tale of trafficked children searching for freedom; it won the Ethel Turner Prize in the NSW Premier's Awards. Fraillon's most recent publication is a picture book, *Wisp: A Story of Hope*, illustrated by Grahame Baker-Smith. As in *The Bone Sparrow*, this is a story of a child in a detention camp: 'Idris lived in a small, small world. A world where fences grew from the dirt and where shadows ruled.' Fraillon has been described as 'a writer of magic realism, writing of harsh conditions in which children use magical thoughts—and friendship and humour—to make their lives bearable'.

Translations: American, British

ISBN: 9780734417138 (pbk) Ages: 12-16 years

[240pp]; 20.8 x 13.8 cm

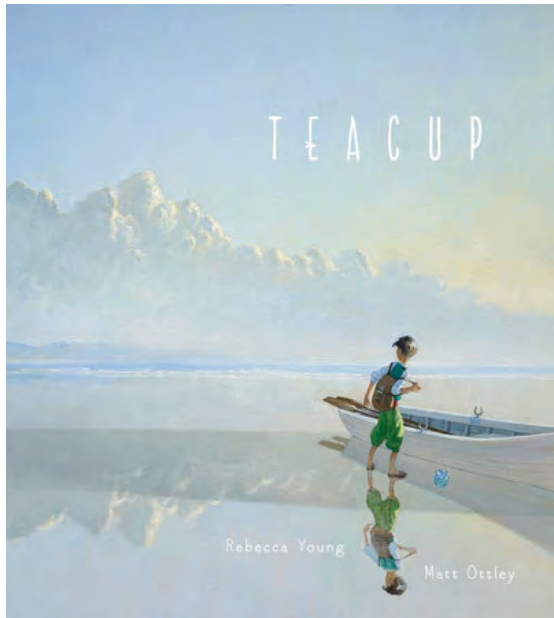
Freedom, liberty, refugee children, detention of persons, friendship



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY

2018 [for illustration]



Teacup

Matt Ottley (text: Rebecca Young)

Lindfield: Scholastic Press 2015

Teacup is the story of a boy 'who had to leave home' and undertake a long and arduous journey by sea, bringing with him a book, a bottle, a blanket and a teacup full of earth scooped from the place where he grew up. The journey includes peaceful days, and days when storms threaten to overturn his boat. When at last he reaches land, it does not feel complete—until another traveller joins him, and she is carrying a broken eggcup. In this book the illustrator has used a combination of digital art and highly textured oil painting. He has brought dramatic and luminous skiescapes and seascaapes, skilful changes in perspective and studies of *reflection* to the spare, poetic text to create an eloquent tale of migration. The vast scale of some of the scenes gives a powerful sense of the time and endurance needed for this journey and adds to the feeling of the boy's loneliness. But this

is a transformative journey for the boy, and it has a satisfyingly happy ending reflected in his meeting of a companion and symbolised by the flourishing tree that has grown from the soil in the teacup. Matt Ottley and Rebecca Young have also made a multi-modal adaptation of the book, including music, art and the spoken word.

Matt Ottley was born in Papua New Guinea and moved to Sydney when he was almost 12 years old. He worked in many occupations, including as a stockman on remote cattle stations in Queensland, before finally studying visual arts, classical guitar and music composition. He is now a writer, composer and visual artist. He has illustrated over 20 children's books including: *Luke's Way of Looking* (Nadia Wheatley) CBCA Honour Book; *Home and Away* (John Marsden) CBCA Honour Book; the controversial YA book, with Ottley's own text, *Requiem for a Beast: a work for image, word and music* CBCA Picture Book of the Year; and *Tree: a Little story about Big Things* and *Parachute* (both Danny Parker). This versatile artist has adapted a number of works for music and stage. Since 2014 Ottley has been working on an ongoing project with Yamaha, The West Australian Symphony Orchestra and The Literature Centre, called *The Sound of Picture Books*, which incorporates two seasons of performances per year of musical adaptations of his picture books. *Teacup* (Rebecca Young) won the 2016 Patricia Wrightson Prize, NSW Premier's Literary Awards. Ottley now lives in a cottage on a rainforest-covered mountain in northern NSW. His paintings have been exhibited in many galleries, both in Australia and in other countries.

Translations: British, Italian

ISBN: 9781743623855 (pbk) Ages: 3-7 years

[32pp]: Ill; 28.1 x 24.9 cm

Voyages, travels, emigration, immigration, self-reliance

Can you find all the Australian story characters in Shaun's Australia



Story Country?

Pictures referenced in 'Story Country' cover and colouring in page

Below is a list of works of Australian children's and Young Adult literature that I've referenced in my poster. In all cases there is a resemblance only and the homage is quite an obvious quotation. It should be noted that these are my choices of characters are based on personal favourites.

Shaun Tan, 2016

- *Amy & Louis* (boy and girl seated, reading together, lower left)
- *Animalia* (lion eating a book, centre)
- *Are We There Yet?* (4WD car driving, lower centre)
- *Blinky Bill*, (centre left)
- *Cat and Fish*, (fish carrying reading cat, upper left)
- *Cloudstreet* (boy in orange box, top centre)
- *Diary of a Wombat* (big wombat, far left)
- **Fox (fox carrying magpie, centre)**
- *Gasp!* (shocked fish, lower left)
- *Greetings from Sandy Beach* (girl leaping above father reading, centre left)
- *Grug* (upper centre)
- *I Can Jump Puddles* (boy on crutches with dog and bird, left)
- *I'm A Dirty Dinosaur* (dinosaur and bird sitting on log, far left)
- *John Brown, Rose and the Midnight Cat* (old woman and sheep dog, centre right)
- *Leaf* (boy with leaf sprouting on head, upper right)
- *Little Fur* (girl with fox ears and black cat, lower centre)
- *Lucy Goosey*, (gosling reading, lower centre)
- *Max* (flying toddler superhero, top left)
- *Mr Chicken* (bottom right)
- **Mulga Bill's Bicycle, (Man and penny farthing, lower centre)**
- *Noni the Pony* (leaping pony, top right)
- **Possum Magic (possum with stars, centre)**
- *Remarkably Remy* (cat reading book, lower centre)
- *Requiem for a Beast* (stockman and bull, centre)
- *Sabriel* (girl with sword, upper left)
- *Storm Boy* (boy with pelican, lower centre)
- *Strange Objects* (hand hold a book, coming out of pot, upper left)
- *Tashi* (tashi walking, far left)
- *The Book Thief* (girl with death, centre right)
- *The Bunyip of Berkeley's Creek* (bottom left)
- *The Day My Bum Went Psycho*, (bum reading, upper right)
- *The Giant Devil Dingo*, traditional Indigenous tale, (dingo and boys, right)
- *The Great Bear* (bear on pole, centre)
- *The Island* (naked bald man, far left)
- *The Magic Pudding* (Pudding, bottom centre)
- *The Rabbits* (upper centre)
- *The Rainbow Serpent*, traditional Indigenous tale, (serpent, upper centre)
- *The Singing Hat* (man with nest and bird on his head, centre)
- *The Sly Old Wardrobe* (boy beside wardrobe, upper centre)
- *The Two Bullies* (Ni-Ou receiving book from priest, centre)
- *The Watertower* (top centre)
- *There's a Hippopotamus on Our Roof Eating Cake* (tiny hippo on tiny house, lower right)
- *Thing* (leaping dinosaur, top centre)
- *Thursday's Child* (boy digging next to girl reading, centre)
- *Tiddalick the Frog*, traditional Indigenous tale, (frog laughing river, upper right)

- *Tomorrow When the War Began* (ferris wheel, soldier girl, upper right)
- *Unforgotten*, (angel, top left)
- *Where is the Green Sheep?* (Sheep inside the big dingo, right)
- ***Who Sank the Boat? (Donkey and Cow in a boat, top right)***

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