

# Discovering Australian Children's Literature

By Dr Belle Alderman AM  
Director, National Centre for  
Australian Children's Literature Inc



Design adapted from:  
*Koala Shape Book*,  
(Sydney: John Sands Ltd.,  
1931), [nla.cat-vn4272738](https://nla.cat-vn4272738)

**Do you remember your favourite stories from childhood? These are etched into our hearts and minds. We ache to feel again that moment of exhilaration when we found a book we loved. Children today should have that same experience. *Story Time: Australian Children's Literature* gives us an experience to share across generations with its appeal to all the young at heart.**

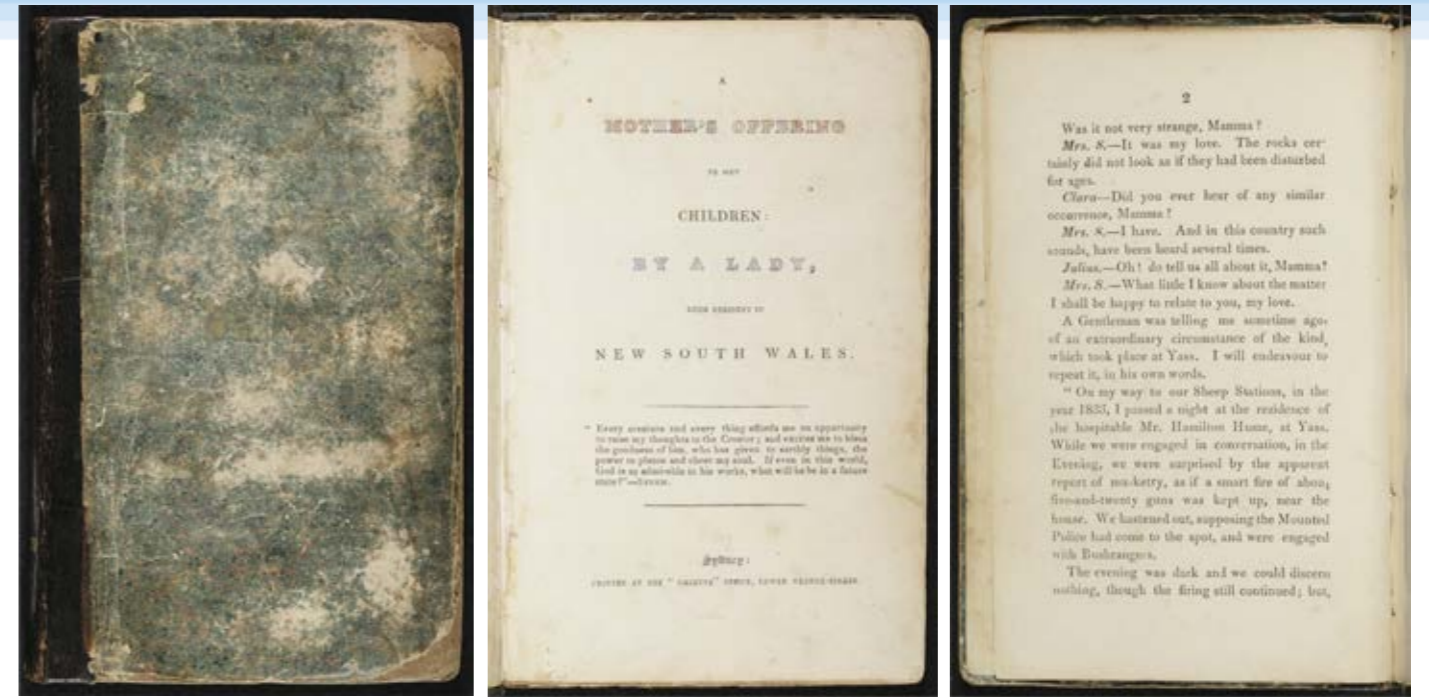
The National Library of Australia and the National Centre for Australian Children's Literature have collaborated to create *Story Time*. Opening on 22 August 2019, the exhibition runs until 9 February 2020. There is plenty of time for repeat visits, participation in events and accessing some events remotely. With 270 'objects' to explore, it is a good idea to plan for more than one visit.

## Story Time for adults

There are several events associated with *Story Time* that are aimed at adults. At the National Library, these include sessions exploring the art of illustration featuring Freya Blackwood, Alison Lester and Leigh Hobbs. Hear about cultural diversity from Shih-Wen Sue Chen as she highlights a range of multicultural picture books that celebrate cultural diversity, while focusing on the relationship between verbal and visual elements. There is an insider's tour with the curator, Grace Blakeley-Carroll, which includes not only the exhibition feast

but high tea as well. The [National Library's website](#) details these and other events celebrating *Story Time*.

The National Centre for Australian Children's Literature is offering two 'white glove events' in association with the *Story Time* exhibition. For more details and registration, check the [Centre's website](#). Rowan Simpkin offers opportunities to be 'up close' to Bob Graham's artwork for *Max* (2000) and *A Bus Called Heaven* (2011), revealing how he creates these much-loved books, with opportunities to examine preliminary sketches, draft manuscripts, dummy books, proofs and final artworks. A second event explores the work of another popular creator. Who does not love Leigh Hobbs' characters — the incorrigible Old Tom, Fiona the Pig and the travel-weary Mr Chicken? Ruth Nitschke will showcase many items created by this award-winning author/illustrator, with Max Brown discussing the conservation of these artworks.



Charlotte Waring Atkinson (Charlotte Barton), *A Mother's Offering to Her Children: By a Lady Long Resident in New South Wales*, (Sydney: George Evans, Bookseller, 1841), [nla.cat-vn777812](https://nla.cat-vn777812)

Please note: images provided by the National Library of Australia are reproduced here with permission.

## Story Time sharing between adults and children

While children's books are written and illustrated for children, adults play an essential role in bringing the two together. *Story Time* offers interactive moments through a series of text panels scattered around the exhibition. These provide a brief comment in child-oriented language, then there is a question. For example, for the older child viewing the map of Emily Rodda's Deltora, the question asked is, 'Look closely at the map. What do you think the environments are like?' For young people looking at Graeme Base's artwork for *The Eleventh Hour* (1988), the question is, 'How many animals can you see in this picture? Can you name them?'

For young visitors, there is also the 'Playtime' room, with opportunities for children to create their own artworks, write their own stories and experience some of the engaging videos produced by [Story Box Library](#). In these, adults read children's stories in an engaging way with various animations of content.

## Early and classic stories

*A Mother's Offering to Her Children* (1841), Australia's first book published for children, is a unique show stopper. The *Story Time* copy is even inscribed with its owner's name — Charles James — coloured in, proudly declaring this book is mine! Through Trove, this early book is easily accessible. Its storytelling narrative style where children and Mrs Saville pose questions and offer answers is a fascinating example of writing for children today.

Travelling through time and various themes while highlighting particular books, *Sharing Stories* showcases many much-loved titles like *Cole's Funny Picture Book* (Cole [1882]), memorable for its spanking machine and other oddities. Norman Lindsay's *The Magic Pudding* (1918) is a special feature due to the National Library's unique formed collection by well-known bibliographer, Marcie Muir. She was particularly partial to *The Magic Pudding*, so here can be found many different editions which she collected over her lifetime.

Several popular characters romp through Australia's well-known stories. *Story Time* features Ginger Meggs, Australia's most popular and longest running comic strip, created in the early 1920s by James C Bancks. This strip follows the escapades of a red-haired, prepubescent mischief-maker who lives in an inner-suburban, working-class household. Then there is *Blinky Bill* (Wall 1933), an adventurous, good-hearted koala, but invariably in trouble, which appeared in 1933. There is a universality of childhood in these characters, ideal for sharing with today's youth.



May Gibbs, *Study for Lovers of Music for Gum-Blossom Babies*, 1915, National Centre for Australian Children's Literature, © The Northcott Society and the Cerebral Palsy Alliance

From everyday adventures to the world of fantasy, Australia's early children's books featured only a few major creators. Ida Rentoul Outhwaite is a standout, widely collected and occasionally exhibited. Her world of fairies features in this exhibition, here carefully protected by curtains to avoid too much light exposure for her delicate art.

Australia's oldest and most widely read story worldwide is the classic *Seven Little Australians* (Turner 1894). It featured as a film, BBC and ABC television productions, a musical, and as radio and stage productions. It has never been out of print and appears in multiple editions and translations. Early editions featured gold gilt paper edges, embossed covers tinged with gold — offering examples of fine book making. Many of these appear in *Story Time*, along with an article by Ethel Turner explaining why (tongue-in-cheek) she wrote this story as well as a tantalising manuscript.

### May Gibbs: a merchandised creator

Another early classic is May Gibbs's *Snugglepot and Cuddlepie* (1918). She makes a grand appearance at *Story Time*. May Gibbs is Australia's first children's

author to have her work 'merchandised'. Her characters and stories have inspired a vast and continuing array of ephemera or merchandise, which continues unabated today. *Story Time* includes an excellent sample. Look for the collection of handmade miniature calendars featuring May Gibbs's Gumnuts, Forget-me-nots and A Bush Greeting to You; *The Gumnut Game*; Gumnut Babies 750-piece puzzle; a booklet of sticker fun; a Peek-a-Book Sweater; Gumnut Baby Badge; Gumnut Babies Fabric by the fabric designer Peter Stripes; a Gumnut Babies plate and a collection of Snugglepot and Cuddlepie toys. Further afield, visitors to Sydney may have noticed that late last year, a pleasure ferry boat named May Gibbs could be seen chugging around Sydney Harbour. Originally named 'Ferry McFerryface', the renaming of this ferry 'May Gibbs' caused

some controversy, reported by the [ABC news](#).

The May Gibbs items at *Story Time* also include one of the National Centre for Australian Children's Literature best-loved artworks. This is an extremely rare 1915 preliminary artwork by May Gibbs for her first Australian-published children's book, *Gumnut babies: words and pictures* (1916). Donated to the Centre by Jane Brummitt, who is the holder of vast knowledge about May Gibbs, this artwork and others about this artist can be found in the excellent book documenting the life and pursuits of May Gibbs (Holden & Brummitt 2016). For children, Tania McCartney has created a picture book biography which inspires the young. (McCartney 2018). For those who enjoy the story behind the story, look no further than the journal articles in [Behind the Imagined](#) (2018), where Jane Brummitt talks about her discovery of this 1915 rare artwork and Tania McCartney recounts the inspiration for her book about May Gibbs as a child.

### Collections of ephemera

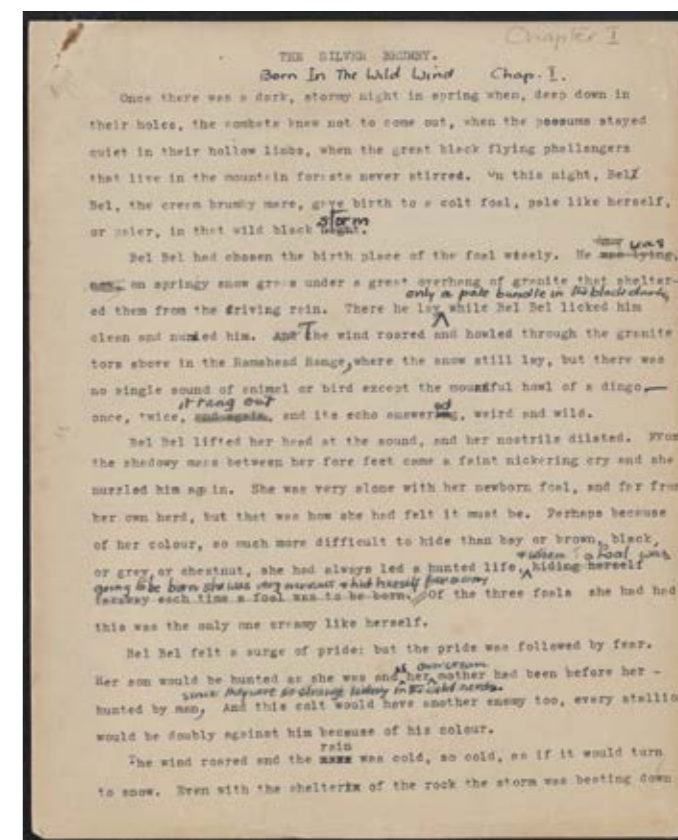
Many children have favourite toys that are their steady companions. *Story Time* is a prime example of how many Australian children's stories have been turned into toys or merchandised in various ways. Visit your local book shop and note the boxed characters based on children's books. Meet Mr Pelican from Colin Thiele's *Storm Boy*, Mr Chicken, the irascible character featuring in several of Leigh Hobbs' picture books, or the green sheep from Mem Fox and Judy Horacek's *Where is the Green Sheep?* These stories and others are featured in *Story Time*. What is the attraction of ephemera? Does it serve as a reminder of our favourite book characters we once loved as children?

Whatever the appeal, *Story Time* proudly displays a vast array.

### Changing times

The early years in the development of Australian children's stories featured particular books and much-loved characters. Many of these continue to be available today. But times do change, moving away from single character dominated stories, to more complex ones with multiple characters facing environmental disasters, slipping through time and discovering fantastical worlds.

Australian children's literature blossomed in the mid-20th century. Several authors emerged around the same time. Novels of adventure and fantasy appeared. Picture books too came on the scene. In the 1960s,



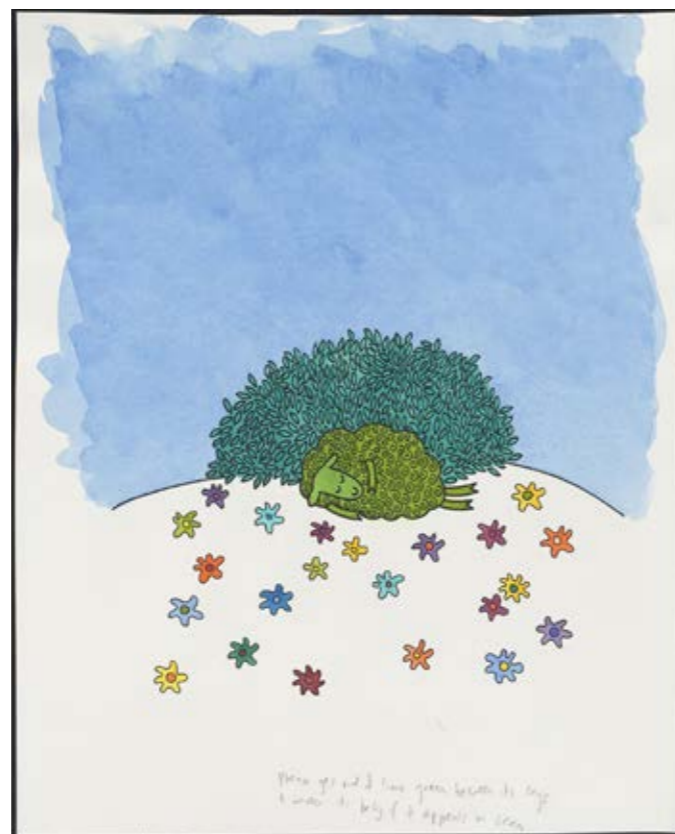
Elyne Mitchell, *Page One from the Manuscript of The Silver Brumby*, c.1958, in *Papers of Elyne Mitchell*, [nla.cat-vn186219](#)

the first children's book editors joined Australian publishing houses like Angus & Robertson and William Collins. These editors travelled to Bologna, Italy, for the annual worldwide gathering of children's book publishers. There they gained exposure to children's books around the world while avidly promoting Australian authors and illustrators. Translations began to appear of authors like Ivan Southall, Patricia Wrightson, Joan Phipson, Nan Chauncy and Elyne Mitchell. Each captured a particular time and place, recognisably Australian, with memorable characters capturing the reader. *Story Time* offers an insight into the creative process of these late and great authors as the National Library of Australia's manuscript collection showcases some of these stories.

Along came one of Australia's most successful authors for children, Emily Rodda, aka Jennifer Rowe. She wrote and submitted her first published book, *Something Special* (1984) to Angus & Robertson. As head of publishing at Angus & Robertson at that time, she submitted her manuscript under her grandmother's name, Emily Rodda, to avoid possible favoured treatment. Angus & Robertson loved it! Since then, Emily Rodda has become a worldwide phenomenon, publishing over 50 books and selling over 15 million copies worldwide in multiple languages. Watch out for the merchandising of the Deltora Quest series at *Story Time*. The National Centre for Australian Children's Literature holds her papers and manuscripts and more than 1400 of her books in multiple languages.

### Contemporary classics and magical moments

Stories create magical moments for readers, transporting them into the minds and hearts



Judy Horacek, *Artwork for Where Is the Green Sheep?*, Written by Mem Fox, 2004, in *Papers of Judy Horacek*, [nla.cat-vn4838339](https://nla.cat-vn4838339), reproduced by permission of Penguin Random House Australia Pty Ltd

of unforgettable characters, be they human or animal. *Story Time* showcases several of these. The National Library of Australia holds the papers and manuscripts of Mem Fox. *Story Time* offers the opportunity to share the inspiration for one of Australia's iconic stories — *Possum Magic* (Fox 1983). In that year, one of Australia's most-loved stories was delivered but not without a challenging birth. After being rejected by nine publishers as 'Hush the Invisible Mouse', the story was accepted by Australia's first independent children's book publisher, Omnibus Books. The publishers suggested that the mice should become possums. The rest is history. *Possum Magic* has never been out of print and has now sold more than five million copies. Mem Fox went on to create another contemporary classic, *Where is the Green*

*Sheep?* (2004) That iconic story for the very youngest will also be on exhibit, along with Judy Horacek's artwork for the story.

Not to be missed is the National Centre for Australian Children's Literature's original artwork for Mem Fox's *Koala Lou* (1988)

*Stories create magical moments for readers, transporting them into the minds and hearts of unforgettable characters, be they human or animal. Story Time showcases several of these. The National Library of Australia holds the papers and manuscripts of Mem Fox. Story Time offers the opportunity to share the inspiration for one of Australia's iconic stories — Possum Magic (Fox 1983).*

by illustrator Pamela Lofts. According to a paper written by Mem Fox and held in the Centre, the impetus for this story came about because of the author's extreme disappointment when *Possum Magic* was not chosen as The Children's Book Council of Australia Picture Book of the Year. The original idea though for *Koala Lou* came about when Australian singer Olivia Newton-John asked Mem Fox to create a story about a koala, to be named Koala Blue, who should be just as appealing as the best-selling *Possum Magic!* Olivia Newton-John suggested this new book would be sold in her fashion chain of some 70 boutiques in the United States, Australia, France and Hong Kong. There would be a plush toy sold in the Koala Blue shops. The stories behind stories are often as mesmerising as the final story produced.

Another magical moment showcased at *Story Time* is the jacket cover artwork for Graeme Base's *The Eleventh Hour* (Base 1988). The National Centre for Australian Children's Literature acquired the jacket cover and numerous preliminary pencil sketches for this contemporary classic. Our

goal at the Centre is to collect, document and showcase the creative process. Here on show is the time-consuming, highly detailed planning undertaken by Graeme Base for just the jacket cover. We often underestimate the effort our artists put into their works. The evidence is here.

Rarely do authors and illustrators work together on picture books. The usual practice is the editor and publisher work with the author and the illustrator separately, bringing words and illustrations together as the work progresses. An exception on exhibition at *Story Time* is a very clever picture book, *Dinosaurs Love Cheese* (2013), written by Jackie French and illustrated by Nina Rycroft. They communicated via email as the story developed, exchanging ideas for both the story and the images. This exchange of ideas features at *Story Time*. Nina is unusual as an artist in that she used several different methods to check the progression of the story. She created a laparello, a tiny accordion fold-out type of dummy, on display, but also used a large dummy like Bob Graham uses for his picture books. She also used a storyboard for the same purpose, to check the progression of words and images. These are often used to discuss the story with the editor and publisher. One of the final artworks for this book on exhibit shows that *Dinosaurs Love Cheese* features a dual narrative for this story where mum is busy in the kitchen,



Alison Lester, *Artwork for Noni the Pony Goes to the Beach*, 2014, National Centre for Australian Children's Literature, reproduced by permission of Allen & Unwin

*Where to start? Australia is a country bustling with highly creative artists whose careers are long, whose books feature regularly on awards lists and are known around the world. Most importantly, these creators speak to the universal child in all of us.*

with her imaginative toddler dreaming up cavorting monkeys that are enjoying a feast of bananas. This pattern of a dual narrative features throughout the book, with allusions to King Kong and the Beatles' famous song 'Abbey Road'. The question arises who are children's books for if not for adults and children enjoying books together?

### **Capturing universal experiences**

Where to start? Australia is a country bustling with highly creative artists whose careers are long, whose books feature regularly on awards lists and are known around the world. Most importantly, these creators speak to the universal child in all of us. Bob Graham and Alison Lester are two such artists.

Alison, along with Boorie Monty Pryor, was Australia's first Children's Laureate. Alison is a tireless advocate for the Indigenous Literacy Foundation. She is dedicated to inspiring creativity amongst children in remote communities or recovering in hospital. So popular are her stories that she opened a shop in Fish Creek, Victoria, that sells her original artwork, books and merchandise based on her books. In *Story Time*, two of Alison Lester's characters appear, one from *Noni the Pony Goes to the Beach* (2014) featuring a friendly, happy and adventurous pony and a memorable, rhyming text. Her second featured book, *Sophie Scott Goes South* (2012), offers both informational and imaginative content as nine-year-old Sophie has adventures in the Antarctica. *Story Time*

reveals the intricate, highly detailed, multiple studies and experimentation typical of Alison Lester's work.

Bob Graham is a household name the world over and for good reason. Here is an author who tackles the world's challenges like war, refugees and poverty through his illustrations but there is no message-driven text. The world's concerns are simply there to reach out and touch the reader. Having published some 90 books since his first, *Pete and Roland* (Graham 1981), many of Graham's books are multiple award-winners around the world. At *Story Time*, two of his most-awarded and frequently translated books, *Max* (Graham 2000) and *Silver Buttons* (Graham 2013) are on show. These both feature artwork and dummies

this creator invariably uses to communicate with his editor, trial the flow of the story and consider alternative endings. The intricate details of this creator's illustrations invite multiple viewings, as with every look, there is yet more detail to be seen.

Just as the interest in Aboriginal and Torres Strait Islander Peoples stories have emerged as essential to Australians from childhood onward, so too has the interest in cultural diversity and the need for authentic voices surfaced, not just in Australia. Various social media movements demand our attention. Authors and illustrators of diverse backgrounds are creating stories recognised as #OwnVoices. Hardie Grant Egmont, one of Australia's largest children's book publishers, has posted

Bob Graham, *Artwork for Max*, c.2000, National Centre for Australian Children's Literature, reproduced by permission of Walker Books Australia Pty Ltd



on their website the following statement: 'Hardie Grant Egmont is always looking for fresh, exciting and well-written stories that kids and teenagers will love to read. We especially welcome 'Own Voice' stories and manuscripts from diverse authors' (Hardie Grant Egmont website, 14 August 2019).

*All Australians are increasingly aware and concerned about climate change. There is no artist more involved in this area than Jeannie Baker. Each of her books uses intricate relief collage rendering her artworks very large when seeing the finished product, yet each tiny item is from the environment, laboriously preserved then added to create a story about the Australian environment.*

#### Old and new worlds

A prime example of #OwnVoices exhibited at *Story Time* is the seminal, contemporary story, *My Two Blankets* (Kobald & Blackwood 2014). Irena Kobald is a multilingual Austrian immigrant to Australia, who teaches Aboriginal children in Australian outback communities. *My Two Blankets* is a story of young Cartwheel who leaves her familiar country for Australia, where everything is strange and different. She comforts herself with her warm blanket full of memories. Gradually she creates a new blanket, just as warm, about her new country.

The Story Box Library film of *My Two Blankets* is available for viewing at *Story Time*. The Readings Foundation (which promotes literacy in all its forms) awarded a grant to the Asylum Seekers Resource Centre (ASRC) for *My Two Blankets* to be translated into three languages: Farsi, Arabic and Dari. These language versions are also available from Story Box Library. Freya Blackwood's illustrations for this book capture the metaphorical aspect of

this story, contrasting the bold colours from her homeland with the pale colours of the Australian city. Here Freya's art media of oil and watercolour subtly capture both the old and the new and the transition from Cartwheel's homeland to Australia.

Another contemporary story of new arrivals to a country is Shaun Tan's *The Arrival* (2010). Shaun has loaned several items from his personal collection for *Story Time*. His artworks are known worldwide as inventive and highly original. *The Arrival* is a contemporary classic, a 96-page wordless graphic novel that offers a timeless reflection on immigration. Also from Shaun comes his picture book, *The Lost Thing* (Tan 2000), featuring the discovery of a creature initially lost but now found. This classic story became a short film, winning an Academy Award. It continues to be a story that resonates with all ages. Here is an opportunity to study Shaun Tan's creative process, thus engaging the imagination of people of all ages.

A precursor to these books is a unique, multi-award winning book, an excellent choice for *Story Time*. *My Place* (Wheatley & Rawlins 1987, 2008) was first published in 1987. In that edition, the story involved 200 years of white British settlement, while placing the First Nations peoples at both the beginning and ending of the story. Blending history

and imaginative fiction, the story reveals waves of immigrants who have settled in Australia. Children who inhabit a particular house in inner Sydney move backwards in 10-year increments of time. Words and images seamlessly work together to reveal the changes taking place in Australia, all from the perspective of children. Twenty years later, *My Place* has been reissued with a time line added, which includes the Mabo and Wik judgments and up to the Apology of 2008. Nadia's manuscripts and research for this book are included in the exhibition and provide an essential story about Australia over time.

#### First Nations

The National Library of Australia has chosen the term *First Nations* to refer to some works in the *Story Time* exhibition. This same terminology is thus used here. *Story Time* features seminal books representing First Nations people's stories and their art. A special highlight is the collection of artworks by Dick Goobalathaldin Roughsey for his seminal book, *The Rainbow Serpent* (1979). These artworks, on loan from the National Museum of Australia, offer an unforgettable experience to revisit a classic, which has never been out of print. Historical and contemporary items are also featured that reveal the range of the authors and illustrators creating for young people in this rapidly growing field. Other seminal works over time by First Nations authors and illustrators are also included in *Story Time*.

#### Concern for the land and environment

All Australians are increasingly aware and concerned about climate change. There is no artist more involved in this area than Jeannie Baker. Each of her books uses intricate relief collage rendering her artworks very large when seeing the finished product,

yet each tiny item is from the environment, laboriously preserved then added to create a story about the Australian environment. At *Story Time*, several of Jeannie Baker's artworks for *The Hidden Forest* (2000) are on exhibit. The opportunity to marvel at her art is both a privilege and a treat.

#### More

In an exhibition as large as *Story Time*, it is impossible to mention every treasure to be discovered. Everyone will have their favourite creators and stories. Some other gems included in *Story Time* are outstanding artworks from Julie Vivas, Ron Brooks, Peter Gouldthorpe, Walter Cunningham, Kerry Argent, Narelle Oliver and Gregory Rogers. One of Morris Gleitzman's humorous tales, *Bumface*, features with an accompanying item of ephemera alongside an annotated proof. There are so many objects to discover, but this is for every individual to discover not just one, but many favourites.

#### A memento of Story Time

The experience of *Story time* is not over when viewers leave the exhibition or another exhibition takes its place. There is a 'companion' book, *Story Time Stars: Favourite Characters from Australian Picture Books* (2019) written by Stephanie Owen Reeder, which is the perfect companion when visiting and later reminiscing favourites featured in the exhibition. *Story Time Stars* spans 100 years and captures 60 favourite and memorable Australian children's book characters appearing between 1918 and 2018. Each character has its own double-page spread, a typical illustration from the book, story précis, its first appearance as a book, on stage or on screen, awards won and other points of interest. *Story Time Stars* is a welcome memento for family sharing of favourites.

*Story Time* has been three years in the making. Hundreds of hours have been spent discussing, examining and choosing items to be exhibited, and then more time spent conserving, designing layouts, narrating the stories and installing the objects in the exhibition. The National Library of Australia and the National Centre for Australian Children's Literature Inc invite you to share the stories that belong to us all.

### References

Atkinson, Charlotte Waring (Charlotte Barton) 1841, *A Mother's offering to her children*, George Evans, Sydney.

Baker, Jeannie 2000, *The Hidden Forest*, Walker Books, London.

Bancks, James C 1924, *The Sunbeams Book Adventures of Ginger Meggs*, Sun Newspapers Ltd, Sydney.

Base, Graeme 1988, *The Eleventh Hour: A Curious Mystery*, Viking Kestrel, Ringwood, Victoria.

Brummitt, Jane 2018, 'Giving of gum blossom watercolour', in *Behind the Imagined*, no. 2, pp. 4–8.

Cole, EW [1882], *Cole's Funny Picture Book: The Funniest Picture Book in the World*.

Fox, Mem 1988, *Koala Lou*, illus. Pamela Lofts, Ian Drakeford Publishing, Bayswater, Victoria.

Fox, Mem 1983, *Possum Magic*, illus. Julie Vivas, Omnibus Books, Adelaide.

Fox, Mem 2004, *Where is the Green Sheep?* Illus. Judy Horacek, Viking, Melbourne.

French, Jackie 2013, *Dinosaurs Love Cheese*, illus. Nina Rycroft, HarperCollins Publishers, Sydney, New South Wales.

Gibbs, May 1916, *Gumnut Babies: Words and Pictures*, Angus & Robertson, Sydney.

Gibbs, May 1918, *Snugglepote and Cuddlepote*, Angus & Robertson, Sydney.

Gleitzman, Morris 1998, *Bumface*, Puffin Books, Ringwood, Victoria.

Graham, Bob 2011, *A Bus Called Heaven*, Walker Books, London.

Graham, Bob 2000, *Max*, Walker Books, London.

Graham, Bob 1981, *Pete and Roland*, Collins, Sydney.

Graham, Bob 2013, *Silver Buttons*, Walker Books, London.

Hardie Grant Egmont website, 14 August 2019.

Hobbs, Leigh 2001, *Horrible Harriet*, Allen & Unwin, Sydney.

Hobbs, Leigh 2011, *Mr Chicken Goes to Paris*, Allen & Unwin, Crows Nest, New South Wales.

Holden, Robert & Brummitt Jane 2016, *May Gibbs: More Than a Fairytale: An Artistic Life*, Hardie Grant Books, Richmond, Victoria.

Kobald, Irena 2014, *My Two Blankets*, illus. Freya Blackwood, Hardie Grant Egmont/Little Hare Books, Richmond, Victoria.

Lester, Alison 2012, *Sophie Scott Goes South*, Viking, Melbourne.

Lester, Alison 2014, *Noni the Pony Goes to the Beach*, Allen & Unwin, Sydney.

Lindsay, Norman 1918, *The Magic Pudding*, Angus & Robertson, Sydney.

McCartney, Tania 2018, *Mamie*, Angus & Robertson, an imprint of HarperCollinsChildren'sBooks, Sydney.

McCartney, Tania 2018, 'Mamie — A celebration of May's life for modern children' in *Behind the Imagined*, no. 2, pp. 9–12.

Reeder, Stephanie Owen 2019, *Story Time Stars: Favourite Characters from Australian Picture Books*, National Library of Australia, Canberra.

Rodda, Emily *Deltora Quest Series* is the collective title for three distinct but connected books in this series containing 15 books published between 2000 and 2005.

Rodda, Emily 1984, *Something Special*, illus. Noela Young, Sydney: Angus & Robertson, Sydney.

Roughsey, Dick Goobalathaldin 1979, *The Rainbow Serpent*, Collins, Sydney.

Story Box Library website states that: 'Story Box Library is a subscription based educational website, created for children to view stories by local authors and illustrators, being read aloud by fantastic, predominantly Australian and New Zealand, storytellers.'

Tan, Shaun 2000, *The Lost Thing*, Lothian Books, Port Melbourne.

Tan, Shaun 2010, *The Arrival*, Lothian Books, Melbourne.

Thiele, Colin 2018, *Storm Boy with Pelican Toy Gift Set*, New Holland Publishers, Frenchs Forest, New South Wales.

Turner, Ethel 1894, *Seven Little Australians*, Ward Locke, Sydney.

Wall, Dorothy 1933, *Blinky Bill: The Quaint Little Australian*, Angus & Robertson, Sydney.

Wheatley, Nadia 1987, *My place*, illus. Donna Rawlins, Collins Dove Publications, Melbourne.

Wheatley, Nadia 2008, *My place*, illus. Donna Rawlins, Walker Books, Sydney.



Reeder, Stephanie Owen 2019 *Story Time Stars: Favourite Characters from Australian Picture Books*. NLA Publishing, 2019.