

BUNYIPS AND DRAGONS AUSTRALIAN CHILDREN'S BOOK ILLUSTRATIONS

Artwork labels

Ron Brooks

born Australia 1948

The Little Bookroom

1981

pen and ink and wash

Collection of Albert Ullin OAM, Melbourne

Roland Harvey

born Australia 1945

8 top ways of reading books

1981

pen and ink and watercolour

Gift of Albert Ullin OAM, 2014

2014.580

Terry Denton

born Australia 1950

In the house of Baron Albert

1992

watercolour, pen and ink

Collection of Albert Ullin OAM, Melbourne

Madeleine Winch

born Australia 1950

April (Child and lorikeets in a tree)

cover and April illustration for *The 1993 Little Ark Children's Calendar* compiled by Albert Ullin, published by Allen & Unwin, Sydney, 1992

1992

watercolour and coloured pencil

Gift of Albert Ullin OAM, 2014

2014.651

Bronwyn Bancroft

Bundjalung born 1958

Patterns of the wetlands

illustration for *Patterns of Australia* by Bronwyn Bancroft, published by Little Hare Books, Sydney, 2005, pp. 14–15
2005

synthetic polymer paint and gouache

Gift of Albert Ullin OAM, 2014

2014.560

Bronwyn Bancroft has worked as a fashion designer, artist, illustrator, community activist and arts administrator. Since the early 1990s she has focused primarily on painting, and is recognised as an instinctive colourist. This image is part of a series of Australian landscapes featured in the book *Patterns of Australia*, and an example of the artist's glowing colour palette.

Bob Graham

born Australia 1942

Greetings from Sandy Beach

illustration for *Greetings from Sandy Beach* by Bob Graham, published by Lothian Publishing Company, Melbourne, 1990, cover and pp. 13–14

1990

pen and ink and watercolour, crayon

Gift of Albert Ullin OAM, 2014

2014.575

Greetings from Sandy Beach tells the story of a family's summer holiday. Despite their initial reservations about sharing a camping site with a horde of students and a bikie gang, the children have fun with the other kids on the beach, the family share an evening sing song with the bikies, and all ends well for the rather hapless family.

Ben Wood

born Australia 1983

**You'll see me in the kitchen cooking up
a roast**

illustration for *Give Me a Home among the Gumtrees* by Bob Brown and Wally Johnson, published by Scholastic Press, Sydney, 2008, pp. 15–16

2008

watercolour and pen and ink

Gift of Albert Ullin OAM, 2014

2014.653

Shaun Tan

born Australia 1974

They made their own houses

illustration for *The Rabbits* by John Marsden, published by Thomas C. Lothian, Melbourne, 1998, pp. 9–10

1997

synthetic polymer paint, gouache and coloured pencil

Gift of Albert Ullin OAM, 2014

2014.637

The Rabbits is a tale of colonisation told from the viewpoint of the dispossessed. The foreign 'rabbits' are initially friendly, but as more of them arrive it becomes clear that they have plans to take over the land, building ominous-looking machines and causing great environmental damage. Shaun Tan's otherworldly, surreal images convey the menacing power that transforms this world.

Ron Brooks

born Australia 1948

The bunyip of Berkeley's Creek

cover illustration for *The Bunyip of Berkeley's Creek* by Jenny Wagner, published by Longman Young Books in association with Childersset, Melbourne, 1973

1973

pen and ink and watercolour on cardboard

Gift of Albert Ullin OAM, 2014

2014.566

Ron Brooks

born Australia 1948

‘Handsome webbed feet?’ called the bunyip

illustration for *The Bunyip of Berkeley's Creek* by Jenny Wagner, published by Longman Young Books in association with Childersset, Melbourne, 1973, pp. 10–11

1973

pen and ink and watercolour

Gift of Albert Ullin OAM, 2014

2014.567

In Jenny Wagner's story *The Bunyip of Berkeley's Creek*, a lone bunyip is born from the mud and begins to walk through the landscape, looking for answers in a quest for self-knowledge. He questions various animals about his appearance and characteristics, but none of their responses are helpful. When he meets a scientist, he asks him, 'Can you please tell me what bunyips look like?' The man answers, 'Bunyips don't look like anything. Bunyips simply don't exist'. In spite of such setbacks, the bunyip continues on his journey and in the end meets another bunyip, whom he recognises as a companion and as living proof of his own identity and existence.

Peter Pavey

born Australia 1948

Dragon going to bed

illustration for *One Dragon's Dream* by Peter Pavey,
published by Thomas Nelson Australia, Melbourne, 1978,
p. 2
1978

pen and ink and watercolour

Gift of Albert Ullin OAM, 2014

2014.622

In Peter Pavey's *One Dragon's Dream*, we enter a dream-world in which turkeys, tigers, frogs, kangaroos and numerous other animals appear. The animals tease the dragon and capture him. He is tried and imprisoned but finally makes his escape with the aid of some animal friends. Presented as a counting book, the many visual puns and puzzles of this detailed visual narrative provide a challenge to readers.

Peter Pavey

born Australia 1948

Dragon in bed

illustration for *One Dragon's Dream* by Peter Pavey,
published by Thomas Nelson Australia, Melbourne, 1978,
pp. 24–25

1978

pen and ink and watercolour

Gift of Albert Ullin OAM, 2014

2014.623

Peter Pavey

born Australia 1948

Untitled

illustration for an unpublished book

1976

pen and ink and watercolour on cardboard

Gift of Albert Ullin OAM, 2014

2014.621

Madeleine Winch

born Australia 1950

The kangaroo and the tortoise

illustration for exhibition *Fables of La Fontaine Down Under*
1994

watercolour and coloured pencil over pencil

Gift of Albert Ullin OAM, 2014

2014.649

This work by Madeleine Winch, and John Winch's *Frogs who asked for a king* displayed nearby, were created for the 1994 exhibition *Fables of La Fontaine Down Under* at Espace Alliance, Sydney. Substituting the hare for a kangaroo in this familiar fable, Winch injects an 'Aussie' flavour and humour into her illustration: emus roam, a koala nestles in the fork of a tree, and galahs and rosellas screech out encouragement as the kangaroo and tortoise engage in a contest.

John Winch

Australia 1944–2007

Frogs who asked for a king

illustration for exhibition *Fables of La Fontaine Down Under*
1994

watercolour, gouache, ink

Gift of Albert Ullin OAM, 2014

2014.648

Ted Greenwood

Australia 1930–2000

Shearwater with egg

No enemy found this egg

illustrations for *Everlasting Circle* by Ted Greenwood,
published by Hutchinson Group (Australia), Melbourne,
1981, pp. 1, 2

1981

coloured pastels

Gift of Albert Ullin OAM, 2014

2014.577

Ted Greenwood's book *Everlasting Circle* is the second part of a trilogy, along with *V. I. P., Very Important Plant* (1971) and *Ship Rock* (1985), all of which tell stories about life cycles in the natural world. In this work, the author wanted to reflect on 'the heroic nature of the annual migrations of this species of shearwater'.

Narelle Oliver

born Australia 1960

The harsh cries of hunger

illustration for *The Hunt* by Narelle Oliver, published by Thomas C. Lothian, Melbourne, 1995, pp. 2–3
1995

linocut, coloured pencil and coloured pastels

Gift of Albert Ullin OAM, 2014

2014.618

Narelle Oliver's books are largely inspired by the natural world. She undertakes many site visits and surrounds herself with inspiring objects in her home studio, where she has a small 'nature table' with bird's nests, stones, feathers, seedpods, shells and small animal skulls.

Narelle Oliver

born Australia 1960

Night hunt

illustration for *Sand Swimmers: The Secret Life of Australia's Dead Heart* by Narelle Oliver, published by Lothian Books, Melbourne, 1999, pp. 25–26

2006

linocut printed in blue ink, coloured pencil, ed. 13/20

Gift of Albert Ullin OAM, 2014

2014.619

Graeme Base

born England 1958, arrived Australia 1964

But I think she's back in Gooligulch

illustration for *My Grandma Lived in Gooligulch* by Graeme Base, published by Thomas Nelson Australia, Melbourne, 1983, pp. 39–40
1982

watercolour and coloured pencil over pencil

Gift of Albert Ullin OAM, 2014

2014.561

The first book Graeme Base wrote and illustrated already showed his interest in detailed imagery and the rhythmic flow of text. The focus of the story is a rather unusual grandmother who communicates and interacts with animals, flying in a pelican's beak, riding a kangaroo and inviting emus for tea. Grandma's adventures take her from the mythical town of Gooligulch to rainforests and beyond.

John Nicholson

born Australia 1950

Houses with cold bottoms

illustration for *A Home among the Gum Trees: The Story of Australian Houses* by John Nicholson, published by Little Ark Books/Allen & Unwin, Sydney, 1997, p. 30

1996

pen and ink and coloured pencil over pencil

Gift of Albert Ullin OAM, 2014

2014.615

Robert Ingpen

born Australia 1936

November (Scarecrow)

illustration for *The 1993 Little Ark Children's Calendar*

compiled by Albert Ullin, published by Allen & Unwin, 1992
1992

watercolour, pen and ink and wash over pencil

Gift of Albert Ullin OAM, 2014

2014.591

Robert Ingpen's calendar design for the month of November depicts a dilapidated old barn in a sun-scorched field. In the foreground, a scarecrow robed in a jacket and hat stands as an impotent presence in the harsh late spring heat: it is an iconic Australian scene.

Pat Torres

Yawuru/Nyikina/Bardi/Punuba/Walmajarri born 1956

Wirnin, the emu

1993

synthetic polymer paint on paper

Gift of Albert Ullin OAM, 2014

2014.642

Wirnin is a Nyul-Nyul word for the Giant Emu of Beagle Bay, Western Australia. In the Dreaming, the emu's body and nest were burnt after her death, and the smoke from this fire created the Milky Way.

Elaine Russell

born Australia 1941

Untitled

cover illustration for *A is for Aunty* by Elaine Russell,
published by ABC Books, Sydney, 2000

1999

synthetic polymer paint and gouache

Gift of Albert Ullin OAM, 2014

2014.631

A is for Aunty is an alphabet book which describes daily routines and incidents in and around Murrin Bridge Mission. The book is based on observations of the Indigenous community where artist Elaine Russell grew up.

Lorette Broekstra

born Australia 1964, lived in The Netherlands 1988–96

Baby bear goes to the beach

unpublished illustration for *Baby Bear Goes to the Beach*
by Lorette Broekstra, published by Thomas C. Lothian,
Melbourne, 2000

2000

synthetic polymer paint on paper

Gift of Albert Ullin OAM, 2014

2014.565

Stephen Michael King

born Australia 1963

Flying foxes

illustration for *Flying Foxes* by Lydia Pender in *Beetle Soup*
compiled by Robin Morrow, published by Scholastic Press,
Sydney, 1996, p. 81

1996

watercolour and pen and brush and ink

Gift of Albert Ullin OAM, 2014

2014.593

Terry Denton

born Australia 1950

The little brown bear

illustration for *The Little Brown Bear* by Robin Klein in
*A Teddy Bear's Picnic: A Collection of Original Stories
about Teddy Bears* by various authors, published by Oxford
University Press, Melbourne, 1986, p. 6

1986

watercolour, pen and ink and correction fluid

Gift of Albert Ullin OAM, 2014

2014.571

Alison Lester

born Australia 1952

**In summer we checked the water
troughs**

illustration for *My Farm* by Alison Lester, published by Allen & Unwin, Sydney, 1992, p. 2

1992

watercolour, pen and ink and gouache

Gift of Albert Ullin OAM, 2014

2014.602

This work was donated by Albert Ullin OAM in memory of his mother, Elinor Ullin OAM, who was co-founder of the Voluntary guides at the NGV in 1967.

Sandra Laroche

born Australia 1944

An astonishing photograph

illustration for *The Key and the Fountain* by John Pinkney,
published by Walter McVitty Books, Melbourne, 1985, p. 20
1985

fibre-tipped pen and correction fluid

Gift of Albert Ullin OAM, 2014

2014.595

In contrast to the great majority of works in this exhibition, these drawings are examples of illustrations executed on a scale similar to their final, book form.

Graeme Base

born England 1958, arrived Australia 1964

Study for The other guests enjoyed a lively game of Blind Man's Bluff

illustration for *The Eleventh Hour* by Graeme Base, published by Viking Kestrel/Penguin Books Australia, Melbourne, 1988, p. 18

1988

pencil

Gift of Albert Ullin OAM, 2014

2014.563

Graeme Base

born England 1958, arrived Australia 1964

The other guests enjoyed a lively game of Blind Man's Bluff

illustration for *The Eleventh Hour* by Graeme Base, published by Viking Kestrel/Penguin Books Australia, Melbourne, 1988, p. 18

1988

watercolour, gouache, coloured pencil, pencil and pen and ink

Gift of Albert Ullin OAM, 2014

2014.562

Graeme Base's intricately detailed, mystery picture-book *The Eleventh Hour* was inspired by a summer of reading Agatha Christie novels, and travels to Kenya and Tanzania where he observed herds of giraffes, elephants and other wild animals. The plot revolves around Horace the elephant's eleventh birthday party to which he invites his ten best animal friends. Before the guests can enjoy the wonderful feast they must play eleven party games. By eleven o'clock, the time of the feast, a shocking discovery is made: someone has eaten all the food! It is up to the reader to identify the thief by deciphering messages and codes included on each page.

Leigh Hobbs

born Australia 1953

Poster design for Old Tom

1994

synthetic polymer paint, brush and ink and fibre-tipped pen

Gift of Albert Ullin OAM, 2014

2014.585

This is a poster Leigh Hobbs created just before his character Old Tom was first published. Initially rejected by four publishers, Old Tom has since become a beloved children's book character in Australia and overseas. A lazy mischief-maker with one bung eye, a bandaged foot and assorted scratches, Old Tom creates chaos wherever he goes. His trademark 'fish bone' – his version of a teddy – is suggestive of both his mischievous nature and childish needs.

Frank Moffatt

born England 1941, arrived Australia 1949

Stuffed parrots

unpublished cover design for *Stuffed Parrots* by Frank Moffatt, published by Pegasus Books, Melbourne, 1979
1979

gouache, coloured crayon, pen and ink and coloured pencil

Gift of Albert Ullin OAM, 2014

2014.609

From a young age, Frank Moffatt loved to read and draw, and he has described himself as 'the shy kid who sat up the back of the class doodling'. Moffatt's playful design for this book cover is a typical example of his humour and style.

Frank Moffatt

born England 1941, arrived Australia 1949

Neddie Puddin's Book of Things

unpublished cover design for *Neddie Puddin's Book of Things* by Frank Moffatt, published by Thomas Nelson Australia, Melbourne, 1983

1983

coloured oil pastels, gouache and synthetic polymer paint

Gift of Albert Ullin OAM, 2014

2014.610

Ron Brooks

born Australia 1948

Old Pig

cover illustration for *Old Pig* by Margaret Wild, published by Little Ark/Allen & Unwin, Sydney, 1995

1995

pencil and watercolour

Gift of Albert Ullin OAM, 2014

2014.568

Michael Salmon

born New Zealand 1949, arrived Australia 1966

Commander Possum's snail suit

illustration for *Travels with the Monster* by Michael Salmon, published by Dalton Publishing Company, Canberra, 1974, p. 36

1974

brush and ink and coloured fibre-tipped pen

Gift of Albert Ullin OAM, 2014

2014.632

In the 1970s Michael Salmon made a series of monster books, which started with *The Monster that Ate Canberra*, a popular story that was made into a TV show for the ABC. In *Travels with the Monster*, the character Alexander Bunyip travels overseas. In France he runs into his Scottish friend Dougall, who has a particular interest in food and wants to try eating snails. When he picks up a particularly large snail on a river bank, he gets bitten and finds that the shell is an uncanny disguise used by Commander Possum.

Lachie Hume

born Australia 1985

The rest of the herd bossed him

illustration for *Clancy the Courageous Cow* by Lachie Hume, published by Omnibus Books, Melbourne, 2006, pp. 9–10
2006

watercolour and pen and ink

Gift of Albert Ullin OAM, 2014

2014.588

Clancy is a black cow, the only one in his herd born without a white stripe. What started as a cause of discrimination and sadness turns out to have one advantage: at night, when the black cows secretly cross over to graze on the greener pastures of the big Hereford cows, their white stripes give them away – except for Clancy, who is entirely black and invisible at night. This allows him to eat all night long, and he grows into the biggest and strongest cow in the herd.

Sally Rippin

born Australia 1970

When he came back, Baboon drank the water

illustration for *Gezani and the Tricky Baboon* by Valanga Khoza, published by Allen and Unwin, Sydney, 2003, p. 9
2003

synthetic polymer paint

Gift of Albert Ullin OAM, 2014

2014.627

The story of *Gezani and the Tricky Baboon* is set in Africa and features a boy, some bananas and a wily, hungry baboon. In this image Sally Rippin captures Gezani's dismay at having been tricked into leaving the baboon with the bananas – now all eaten!

Kerry Argent

born Australia 1960

Humming under her breath

illustration for *Miss Lily's Fabulous Feather Boa* by Margaret Wild and Kerry Argent, published by Penguin Books

Australia/Viking, Melbourne, 1998, pp. 16–17

1998

watercolour and gouache

Gift of Albert Ullin OAM, 2014

2014.558

Patricia Mullins

born Australia 1952

January (Children skating and cycling with dinosaurs)

illustration for *The 1992 Little Ark Children's Calendar*
compiled by Albert Ullin, published by Allen & Unwin, Sydney,
1991

1991

pen and ink, watercolour and collage of cut and torn painted
paper and coloured paper

Gift of Albert Ullin OAM, 2014

2014.614

Patricia Mullins experiments with a variety of materials and techniques. She has explained that 'illustrating a book takes hard work and persistence. This work involves endless sketching and designing pages; getting to know the story thoroughly; researching what I need to depict ... experimenting with new materials'.

Elizabeth Honey

born Australia 1947

And at last they arrived at the robbers

illustration for *Princess Beatrice and the Rotten Robbers*
by Elizabeth Honey, published by Viking Kestrel/Penguin
Australia, Melbourne, 1988, pp. 12–13

1988

watercolour, brush and coloured inks, pen and ink and
gouache

Gift of Albert Ullin OAM, 2014

2014.587

Donna Rawlins

born Australia 1956

‘Please, please don’t eat us’, begged the hens

illustration for *Robber Girl* by Margaret Wild, published by Random House Australia, Sydney, 2000, p. 4

2000

synthetic polymer paint and gouache

Gift of Albert Ullin OAM, 2014

2014.626

The Robber Girl lives in the forest, where she shares a cave with an old bear, a lame wolf and a weary owl. She gets food for her ‘family’ where she can, and is seen here taking eggs from a farm. As the hens tell her they do not lay many eggs in winter, the Robber Girl leaves a rock crystal as payment in return.

Declan Lee

born England 1973, arrived Australia 1977

Saffy meeting Aunt Joesa

illustration for *Wings* by Carol Chataway, published by Thomas C. Lothian, Melbourne, 2004, p. 4
2004

coloured pastels on brown paper

Gift of Albert Ullin OAM, 2014

2014.596

Wings is a story about coming to terms with change. When Saffy's parents leave in search of the rare Madagascan Moon Moth, Saffy is not pleased, as she has to stay with her boring aunt Joesa. However, things soon become interesting when aunt Joesa begins to undergo a bizarre and life-altering change. Saffy promises to help, but will her aunt ever stop eating and growing? This image shows Saffy's arrival at her aunt's house, where Joesa hovers by the open door, framed by strange creatures on either side.

Pixie O'Harris

born Wales 1903, arrived Australia 1920, died 1991

The staff ... was of intertwined serpents of gold

illustration for *Princess of China* by Pixie O'Harris, published by Currawong Publishing Co., Sydney, 1946, p. 22
1946

watercolour over pencil, pen and brown ink and gouache

Gift of Albert Ullin OAM, 2014

2014.617

Pixie O'Harris was largely self-taught as an artist. Heavily influenced by the style of Art Nouveau, her subject matter – which remained largely unchanged throughout her career – drew from the fantasy realm of goblins and fairies. O'Harris enjoyed one of the longest-running careers in Australian children's book illustration, selling hundreds of thousands of books, and becoming a household name, along with illustrators such as May Gibbs and Ida Rentoul Outhwaite.

Patricia Mullins

born Australia 1952

He hopped on the rocking horse very fast

illustration for *The Magic Saddle*, by Christobel Mattingley, published by Hodder and Stoughton Australia, Sydney, 1983, p. 23

1983

stencilled watercolour, gouache, coloured pastel and collage of cut handcoloured paper on Japanese paper

Gift of Albert Ullin OAM, 2014

2014.612

This image captures the sense of magic and adventure in Christobel Mattingley's story *The Magic Saddle*. It is Christmas Eve and Jonni is disappointed when he receives a gingerbread rocking horse instead of a real one; however, Jonni soon discovers that the saddle has magic powers, and is carried away on fantastic adventures.

Hartmut (Hottie) Lahm

born Estonia 1912, arrived Australia 1929, died 1981

The statue of Ng'ruï Moch in the cave

illustration for *The Search of the Golden Boomerang* by Lorna Bingham, published by Winn & Co., Sydney, 1941, facing p. 24

1941

gouache over pencil

Gift of Albert Ullin OAM, 2014

2014.594

'Hottie' Lahm's illustration for *The Search of the Golden Boomerang* is the earliest work in Albert Ullin's collection. Lahm worked as a cartoonist for more than thirty years, and also wrote and illustrated children's books, some of which were published in conjunction with a popular children's serial on Sydney radio station 2UW. By the 1940s he was considered one of Australia's busiest and most original artists.

Heather Philpott

born Australia 1952

The rainforest children ate sticky seeds

The rainforest children rested

illustrations for *The Rainforest Children: A Story Set in Tropical Australia* by Margaret Pittaway, published by Oxford University Press, Melbourne, 1980, pp. 7, 10

1980

watercolour and gouache on two sheets

Gift of Albert Ullin OAM, 2014

2014.624

Roland Harvey

born Australia 1945

Hey Grandma! We have been on a ferry today

illustration for *At the Beach, Postcards from Crabby Spit* by Roland Harvey, published by Allen & Unwin, Sydney 2004, pp. 28–29

2004

pen and ink, watercolour and gouache

Gift of Albert Ullin OAM, 2014

2014.584

While on a typical Australian beach holiday, Penny, Frankie and Henry send a series of postcards to their grandmother. Each one tells the kids' version of a particular event, such as this ferry trip. Throughout the narrative runs a subplot featuring a young artist (Harvey) who inadvertently loses his easel and paints while riding his old pushbike. It is the reader's challenge to find all of the lost items by the end of the story.

Julie Vivas

born Australia 1947

June (Children swinging)

illustration for *The 1992 Little Ark Children's Calendar*

compiled by Albert Ullin, published by Allen & Unwin, Sydney,
1991

1991

watercolour over pencil

Gift of Albert Ullin OAM, 2014

2014.643

Ann James

born Australia 1952

**Vanessa bought herself a house with a
crocodile-shaped swimming pool**

illustration for *Dial-a-Croc* by Mike Dumbleton, published by
Omnibus Books, Adelaide, 1991, pp. 20–21

1991

pen and ink, watercolour and coloured crayons

Gift of Albert Ullin OAM, 2014

2014.592

Inga Moore

born England 1945, lived in Australia 1953–c. 1985

Barnaby caught a scampering, big, black ant

illustration for *Barnaby and the Horses* by Lydia Pender,
published by Oxford University Press, Melbourne, 1980, p. 8
1979

pen and ink and coloured pencil

Gift of Albert Ullin OAM, 2014

2014.611

Freya Blackwood

born England 1975, arrived Australia 1976

Last summer we went swimming

illustration for *Two Summers* by John Heffernan, published by Scholastic Press, Sydney, 2003, pp. 8–9

2003

watercolour and pencil

Gift of Albert Ullin OAM, 2014

2014.564

Two Summers tells the story of a landscape changed by drought from one summer to the next. It is told through the eyes of a boy who lives on a farm, as he contemplates how his city friend will perceive the changed landscape on his next visit. This image shows the farm before the drought, with lush pastoral land and a beautiful lake that provides a perfect setting for friends at play.

David Armitage

born Australia 1943

Without further ado Mr Grinling climbed into his wet weather gear

illustration for *The Lighthouse Keeper's Catastrophe* by
Ronda Armitage, published by Andre Deutsch Ltd, London,
1986, pp. 25–26

1986

pen and black and brown ink, watercolour and gouache over
pencil on paper and fibre-tipped pen on transparent synthetic
polymer resin

Gift of Albert Ullin OAM, 2014

2014.559

Craig Smith

born Australia 1955

On the first cold evening

illustration for *Whistle up the Chimney* by Nan Hunt,
published by William Collins, Sydney, 1981, p. 10
1981

casein paint and pen and ink

Gift of Albert Ullin OAM, 2014

2014.634

Madeleine Winch

born Australia 1950

'My name is Edward Wilkins' I said

illustration for *Edward Wilkins and His Friend Gwendoline* by
Barbara Bolton, published by Angus and Robertson, Sydney,
1985, pp. 9–10

1984

watercolour and coloured pencil

Gift of Albert Ullin OAM, 2014

2014.650

John Winch

Australia 1944–2007

Whose kite is this?

illustration for *Fly, Kite, Fly!: A Story of Leonardo and a Bird Catcher* by John Winch, published by Little Hare Books, Sydney, 2007, pp. 25–26
2007

oil on paper

Gift of Albert Ullin OAM, 2014

2014.647

In John Winch's story we learn of the exploits of a young boy, Giacomo, and his desperate attempts to capture a bird in the hope of impressing his father. The boy's chase leads him to the studio of an old man, Leonardo da Vinci, where he discovers the wonders of flight.

Ron Brooks

born Australia 1948

John Brown and the midnight cat

illustration for *John Brown, Rose and the Midnight Cat* by Jenny Wagner, published by Kestrel/Penguin, Harmondsworth, 1977, pp. 10–11

1976

pen and ink and wash

Collection of Albert Ullin OAM, Melbourne

In *John Brown, Rose and the Midnight Cat* a dog plays a central role in the life of an elderly woman who has recently lost her husband. Their happy domestic life is threatened by a stray black cat that starts to visit. John Brown, the dog, tries to exclude the cat from his territory, and this image shows his confrontation with the feline intruder (a portrait of Albert Ullin's cat). Once he realises that Rose's affection for him will not be diminished, John Brown invites the cat to share their life.

Patricia Mullins

born Australia 1952

And Jessie said ‘... But please, would one of you buy me some jeans?’

illustration for *Shoes from Grandpa*, by Mem Fox, published by Ashton Scholastic, Sydney, 1989, pp. 27–28

1989

collage of knitted wool, cut and torn paper, nylon ribbon and conte crayon

Gift of Albert Ullin OAM, 2014

2014.613

Jessie has a large and loving family who all want to pitch in to buy her some new clothes – shoes, socks, sweater and scarves – as she has grown out of her old ones; but has anyone asked Jessie what she wants?

Bob Graham

born Australia 1942

Would you like some fairy cakes and tea, Basher?

illustration for *Crusher is Coming* by Bob Graham, published by Lothian Publishing Company, Melbourne, 1987, pp. 9–10
1987

watercolour, coloured pastels and pen and ink

Gift of Albert Ullin OAM, 2014

2014.574

Pete is keen to keep his mum and little sister out of the way when his older friend Crusher, who plays in the football team, comes to visit. But things do not go according to plan as Pete's family embarrass him in front of Crusher; his mother offers the boys fairy cakes, and mistakenly addresses Crusher as 'Basher'. Using his characteristic gestural line, Bob Graham relays the awkwardness of Pete's situation with gentle, perceptive humour.

Alison Lester

born Australia 1952

Emily flew upstairs, full of concern

illustration for *Thingitis* by Robin Klein, published by Hodder
Headline Australia, Sydney, 1996, pp. 4–5

1996

watercolour and pen and ink

Gift of Albert Ullin OAM, 2014

2014.601

When Emily mistakenly picks up a stegosaurus egg in the park, her life suddenly starts to become more interesting. The problem is keeping the newly hatched stegosaurus pet a secret from the evil landlady, Mrs McIlvray.

Alison Lester

born Australia 1952

Rosie sips spiders

illustration for *Rosie Sips Spiders* by Alison Lester, published by Oxford University Press, Melbourne, 1988, p. 12
1988

watercolour, pen and ink and gouache

Gift of Albert Ullin OAM, 2014

2014.600

Rosie Sips Spiders is a picture book that celebrates the uniqueness of every child. While 'Clive eats fried rice and Tessa has Bombe Alaska, Rosie sips spiders'.

Andrew McLean

born Australia 1946

It's warmer now, here at the coast

illustration for *My Dog* by John Heffernan, published by Margaret Hamilton Books, Sydney, 2001, pp. 27–28
2001

watercolour over pencil, crayon

Gift of Albert Ullin OAM, 2014

2014.605

My Dog is the story of a young boy, Alija, and his dog in a village torn apart by ethnic conflict. When Alija loses his family and his home, his only comfort and companion is his dog, who is also a refugee. This is a tale of courage in the most difficult of circumstances, set in the former Yugoslavia.

Andrew McLean

born Australia 1946

July (Flinders Street Station in the rain)

illustration for *The 1993 Little Ark Children's Calendar*

compiled by Albert Ullin, published by Allen & Unwin, Sydney,
1992

1992

pen and brown ink, watercolour and coloured pencils

Gift of Albert Ullin OAM, 2014

2014.604

This is one of several works in *Bunyips and Dragons* that were made for *The 1993 Little Ark Children's Calendar*, compiled by Albert Ullin. In the image for the month of July, Andrew McLean captures the feeling of a wet and windswept winter day. He depicts the chaos of peak-hour traffic in front of Flinders Street Station, Melbourne, as workers dash across the street with umbrellas; mothers navigate through the crowd with children; and a school of ducks parade across the street.

Peter Gouldthorpe

born Australia 1954

Look ... see!

illustration for *Hist!* by C. J. Dennis, published by Walter McVitty Books, Sydney, 1991, pp. 25–26

1991

hand-coloured linocut and fibre-tipped pen

Gift of Albert Ullin OAM, 2014

2014.573

C. J. Dennis's poem *Hist!* tells the story of three children who are keen to get home, but must go through a dark gloomy park to get there. In his illustrations for the poem, Peter Gouldthorpe presents two juxtaposed images surrounded by blue borders. This page shows the children's faces, illuminated by the glow of a torch, and their home from which an inviting light beckons through the open door. The border includes images of what 'home' means to the children.

Robert Roennfeldt

born United States 1953, arrived Australia 1955

Untitled

illustration for *A Day on The Avenue* by Robert Roennfeldt,
published by Kestrel Books, Melbourne, 1983, pp. 27–28
1983

gouache, pen and ink, coloured pastels and collage of cut
painted paper on cardboard

Gift of Albert Ullin OAM, 2014

2014.628

Jiri Tibor Novak

born Czechoslovakia 1947, arrived Australia 1970

Down, down, down

illustration for *When the Buffalo Wakes* by Penelope Johnson, published by Roland Harvey Books, Melbourne, 2000, pp. 20–21

2000

pen and ink and gouache

Gift of Albert Ullin OAM, 2014

2014.616