



STORYMAKERS

PART FOUR

THE ILLUSTRATORS

TEACHERS' NOTES

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INTRODUCTION

STORYMAKERS is a series about internationally known Australian writers and illustrators of children's books. The series is designed to develop children's awareness of how books are conceived and created and to encourage a love for books and reading. Each film in the series will highlight a different aspect of the process of creating a book. Characters in the books will come to life through live-action drama or animation. Enactments of key scenes from the books will be interwoven with commentary from the author/illustrator who will give background to passages in the book. In each film, authors/illustrators will talk about how they start a particular scene, character or story idea. They will also discuss how personal experiences have influenced their works. The series will also look at the processes involved from manuscript to print—the endless revisions, re-writes, editing and in the case of picture books, the actual design process. Above all, the authors/illustrators in the series will come across as 'real people' who get their ideas from anywhere and everywhere...their past, memories of their own childhood, life around them. Their works will come to life in the series, in ways which speak directly to children's imaginations.

STORYMAKERS: THE ILLUSTRATORS shows how illustrators are also story makers. Pictures tell stories as they add to an author's written word, expand its possibilities and create a sense of character and place. This program is also about the process of making picture books and we follow three of Australia's foremost illustrators from first sketches to final product.

In the program, Julie Vivas watches possums in the zoo and we see children listening to **POSSUM MAGIC**. Roland Harvey, illustrator of over 35 books, maps, wall-charts and friezes, answers questions from children who visit his studio. Jeannie Baker prepares materials for collage and we explore the rainforest wilderness, which inspired her award-winning book and animated film, **WHERE THE FOREST MEETS THE SEA**.

Students may identify with Jeannie, Roland or Julie as they speak honestly about becoming illustrators, getting started and how they work. A drawing may be 'right' the first time but normally as with writing stories, there are many drafts. The three illustrators demonstrate different techniques for drawing, watercolour and collage and we see examples from their books.

They also give advice to young illustrators and talk about other aspects of their work including: how long it takes to illustrate a book, elements of style, the design of pages and how a book is planned.

STORYMAKERS: THE ILLUSTRATORS is an inspiration and a challenge for students interested in stories and how they are made. The series is designed for upper primary school children and for those students in secondary schools and tertiary institutions studying Children's Literature courses. This program, in particular, would also be suitable for students studying courses in art and design.

ABOUT JULIE VIVAS

JULIE VIVAS becomes completely involved as she works from first scribble to final illustration. As a child, she played for hours building cubbies, exploring her garden and creating imaginary worlds. As an adult illustrator, Julie likes to reflect on ordinary, everyday things about her: eg in *POSSUM MAGIC* Grandma Poss goes on her search with Hush, with a roll of toilet paper in her backpack. Julie soaks in the familiar daydreams and re-creates her ideas and feelings through ink, pencil and paint. Julie thinks very carefully about the technical aspects of composition and design as she uses colour, line, shape and image to establish mood and create character.

In her first book, *THE TRAM TO BONDI BEACH*, Julie wanted to express the warm feelings that many people still hold of travel by tram. She used her own childhood memories of trams and the beach and studied photographs of Bondi in the 1930s. She talked with people who worked on the trams. She sat on the old seats chuffing up and down at the tramway museum and imagined '*...salty sunburnt people with their sandy bottoms rocking along home on the wooden seats of the tram from Bondi Beach...*' From Julie's own re-creation of travel by tram came the inspiration to draw.

Julie was born in Adelaide, South Australia, in 1947. She went to primary school in Melbourne before moving to Sydney, where she has lived for most of her life. At the National Art School in Sydney, Julie studied interior design before working briefly with a vet and then in film animation. In 1968, Julie married and went to live in Spain for four years. Her first daughter was born in Madrid. On her return to Sydney, Julie exhibited her Spanish drawings in both Sydney and Melbourne and had her second daughter.

Julie worked from Spanish recollections for a long time before she became influenced by her more immediate environment again. She had an exhibition of feminist artwork, which reflected the difficulties of many women who are caught in an unrecognized 'domestic trap'. Her pictures helped women to discuss things about which they had previously been silent. Julie also drew inspiration from the birds, lizards and other animals in her own garden. They became fantasy characters, portrayed in human moods. This is also the period when Julie started work on *HUSH THE INVISIBLE MOUSE*, which was finally published years later as the now famous *POSSUM MAGIC*. In 1984 *POSSUM MAGIC* was awarded *Best Children's Book* in the NSW Premier's Literary Awards. Julie illustrated many award-winning books by Margaret Wild, including *THE VERY BEST OF FRIENDS* (CBCA *Picture Book of the Year* in 1990) and *LET THE CELEBRATIONS BEGIN!* (Shortlisted for the same award in 1992). In 2009 *PUFFLING* won the *Early Childhood* category in the CBCA Book of the Year awards. Julie was honoured with the *Dromkeen Medal* in 1992 for her contribution to the appreciation of children's literature.

ABOUT ROLAND HARVEY

Roland Harvey is writer, illustrator, publisher and he makes you laugh. For 'R. Har!' fans, Christmas is koalas in gum trees and Santa with board shorts and corks in his hat.

Roland's work ranges from stories to stamps and includes the design and illustration of maps, friezes and wall charts. His Australian history books have helped students enjoy and relate to history. His Calendar Planner Diary, published since 1981 is eagerly awaited by thousands of school children each year. Roland is big on vision and big on detail. The 1988 Roland Harvey Timeline is a complete history of Australia and the world from 4600 million BC. It is a 12 metre poster.

Roland likes working with stories which are entertaining, educational and interesting. He writes and illustrates for people who have a good sense of humour. Kids are smart he says and should never be underrated. Roland hopes that his approach will help children to develop analytical skills so they may appreciate and understand the real world. His subjects are often serious and challenging but learning should also be fun!

Roland Harvey was born in 1945 in Melbourne, Victoria where he now lives with his wife and four children. As a child, Roland was encouraged to draw by parents who were artists. He drew his way through school, including all over his books! In his own timeline he describes the 15 years after leaving school in a most recognizable style:

1964-1973: I work in different large companies, in printing factories and in all sorts of dreadful places. I do lots of courses in strange things like Advertising, Useless Studies and Interior Design. I learn to ski, sail, dive, bushwalk, run, canoe, camp and a few other things.

1973: I start Architecture course. I get married and start having children.

1978: I start illustrating a few books and cards. I get huge orders for Christmas cards and wrapping paper.

1979: I stop Architecture. I'm suddenly a full-time publisher—publish first book: THINGS TO MAKE AND DO.

In 1981, Roland started the *Five Mile Press* and by 1988, he had worked on over 35 publications. Australian history, his own travel experiences and talking with authors, illustrators and children are all sources for a stream of creative ideas. Roland's favourite story, which he has illustrated, is THE FRIENDS OF EMILY CULPEPPER. This was Short Listed in 1986 by the Young Australian's Best Book Award Council and Commended by the Children's Book Council of Australia (CBCA) in the 1984 *Picture Book of the Year Award*. BURKE AND WILLS, which Roland wrote and illustrated, was honoured with the 1986 *Clifton Pugh Award* from the CBCA.

ABOUT JEANNIE BAKER

IN STORYMAKERS, we see Jeannie in Hyde Park, sitting, watching and drawing. While preparing for her book *MILLICENT*, Jeannie became more and more interested in the people of the park, especially an old woman who came to feed the pigeons every day.

I just swamped myself with things I saw in the park and gradually I started to make sense of it and decided what I wanted to make out of it.

Jeannie loves the freedom to create and seeks experiences to inspire her. She is continually looking, thinking and making sense of what goes through her imagination.

HOME IN THE SKY came from living in New York. For *WHERE THE FOREST MEETS THE SEA* Jeannie went to Daintree, a very special rainforest wilderness that comes right down to the beach near Queensland's Great Barrier Reef. By day, she wandered the forest, alone or guided by two young children. At times, she would sleep there at night:

I was really scared at first but exploring the forest was the only way to know it well enough to sort out my ideas.

Jeannie's next project *THE STORY OF ROSY DOCK*, about the dangers of importing foreign flora into Australia, took her to Central Australia. Jeannie designs her own projects, writes the words and makes the pictures. It takes a great deal of time and concentration, so it is important for her to be totally committed. *WHERE THE FOREST MEETS THE SEA* took four years to complete. It is a book and exhibition and a 10 minute film. Jeannie was born in England in 1950. In 1972 she graduated from the Brighton College of Art with an Honours Degree in Art and Design. While at college Jeannie had worked on her book *GRANDFATHER* but never thought it would be published. Jeannie started her career as a freelance illustrator working for magazines, advertising agencies and television. She never imagined that she would actually be able to make a living out of what she wanted to do but this is what has happened. In 1976 Jeannie came to live in Tasmania and in the following year *GRANDFATHER* was published. Jeannie's work has been widely exhibited, reviewed and sold to both private and public collections. *HOME IN THE SKY* was honoured with awards and commendations in internationally and Australia. *WHERE THE FOREST MEETS THE SEA* received awards in Britain and the USA. It won an *Honour Award* in the 1988 *Australian Children's Picture Book of the Year Award* from the CBCA. It also received the 1988 Young Australians' *Best Book Award*. The film, directed by Jeannie, received the 1988 Australian Film Institute Award for *Best Animation*. *THE STORY OF ROSY DOCK*, also a 10 minute animation, won the CBCA *Picture Book of the Year Honour Book Award* and the Australian Wilderness Society *Fiction Award* for Children's Books. In 2011, *MIRROR* was joint winner of the CBCA *Picture Book of the Year Award*.

JEANNIE ON ILLUSTRATING

FOR YOUNG ILLUSTRATORS

When I was a child I didn't know anyone who made books and if I'd thought about it, I wouldn't have thought it possible to make a living in the way I do now. If you want to do anything and put your best self into making it happen, you can usually create your dreams. I don't believe there is one way of doing anything, for example, if you're making a tree in collage, you might use real greenery or you could use sponge or paper or lots of different materials. No one way is the right way.

WAYS OF WORKING

Jeannie designs a project so that it will work as pages in a book and as an exhibition collage. After Jeannie has developed her main ideas she draws the whole book. Each page leads to the next and often there are surprises. Jennie designs the pictures so there is space for the words and so the words and pictures can work visually well together. She uses the drawings as a pattern for the collages.

A collage is an artwork made from a number of pieces stuck together. You can make it just from paper but it is always challenging to experiment with different materials. Jeannie may work for one day on a collage but a more complicated one will take months. Jeannie especially enjoys working with materials that have a very strong texture like feathers, bark, clay, wool and wood. Collage is also a flexible way of working because you can keep arranging the pieces in different ways until you finally stick them down. In STORYMAKERS, Jeannie discusses aspects of her own work on WHERE THE FOREST MEETS THE SEA: *In the rainforest everything is virtually the same sort of green and if in my pictures I made everything the same green it would look really boring so I exaggerated the colours a lot and I used lots of different sorts of green.*

In my work I like to use as many natural materials as I can. If I just picked greenery from the forest and stuck it on my work it would die so I go to a lot of trouble to preserve the greenery. First of all I put the greenery in chemicals that take out all the colour as well as preserve them. Then I put the greenery into another lot of chemicals that stop them becoming dry and finally, I spray the greenery to whatever colour I want, which is then permanent.

In the rainforest everything is on a giant scale and my works are quite small, so I collected many of my materials from the forest—things like paperbark and thin slices of bark from dead trees on the forest floor. Then I had to make things myself that are much smaller and finer in scale.

ROLAND ON ILLUSTRATING

FOR YOUNG ILLUSTRATORS

If you want to be an illustrator, experiment with as many different kinds of media as you can. Draw and paint a lot and most important, develop your own style.

It's more the way you look and see and remember than the way you hold your pencil. It's understanding what shapes things really are and being able to put that on a piece of paper. I used to feel a bit nervous when I'd finished the line part of the drawing and I had to look at putting colour on it. If you muck it up it's pretty hard to fix it up, so sometimes I'll take some copies of the line and then I can work on those. But usually I just take the chance. If I've got to do it again I do it again. But the more you draw the better.

WAYS OF WORKING

Roland's illustrating signature is 'R.Har!' and his style is a product of his thought—visual, creative and comprehensive. He is always on the lookout for the unusual and the unexpected. Pictures, often on a large scale and drawn from a distance, are full of busy detail, surprise and humour. Roland really likes to fill whole pages with stories within stories, jokes, comments, '...all sorts of silly little things...' and deliberate mistakes which readers delight to discover. His subjects are often serious and complex but he breaks them into small interesting parts and through the simpler pieces comes a grasp of the whole. Roland loves working with watercolors but usually begins drawing with pencil and architect's pen. Even if he does not have much of an idea about what he is going to draw, he just starts and the ideas come. He usually works quickly. A character may only take a few moments or a couple of hours to develop and a book between four and 12 weeks to complete. In STORYMAKERS he talks about different approaches to illustrating:

All the illustrators I know have different styles and different ways of working. Some people take a lot of time over each drawing and go over it and over it and over it and then do the final one and it looks as if they've just done it once. I tend to work the other way and maybe do a rough or maybe not even do a rough and start on one corner and work across because I find that in that way the ideas come across best. My style has probably come from the way I think. I find that to remember anything or to understand it I have to draw it and I need to draw it from way back so you can see everything and so I understand how everything fits together. I almost never sit down and draw things from real life.

JULIE ON ILLUSTRATING

FOR YOUNG ILLUSTRATORS

When you're doing a drawing and it doesn't work out don't worry about it. If you enjoy it, the drawing will show that. I find the drawings I do that I enjoy are the ones that work out well. When I start a book I need to go and observe the subject, just watch and really soak up everything about it. For example, with POSSUM MAGIC I needed to watch the possums crawl around, sit and climb up the branches because when I first started drawing possums they looked like cats or foxes. I went to the zoo and I watched them crawl about and it helped me a lot to observe them very closely.

WAYS OF WORKING

Julie often starts with a circle. Doodles develop into drawings that are traced and transferred to paper before she starts painting. Colour and line frequently reflect emotion and mood. For example in POSSUM MAGIC downward lines and blue show Grandma's sadness and in THE TRAM TO BONDI BEACH brown and orange tones help create the nostalgic mood. Julie thinks of three to four pages at a time and there is often a line or a curve to lead the eye from one page to the next. The way the characters stand and their body poses tell you a lot about how they feel. Shape and image are also very important. In WILFRED GORDON MCDONALD PARTRIDGE a skateboard and dressing gown cord are repeated on different pages and in the same story Wilfred Gordon asks Mrs Jordan, 'What's a memory?' The boy and the old woman leaning over a cup are enclosed in an intimate triangle shape made by their bodies. She answers, 'Something warm, my child, something warm.' For HUSH THE INVISIBLE MOUSE, which was how POSSUM MAGIC started, Julie did a lot of spontaneous painting, but usually she draws first. It is hard work and can take a long time. THE TRAM TO BONDI BEACH took 18 months and Julie worked on THE NATIVITY for over two years. Julie has also developed her own watercolour technique which she describes as she paints a jumper, in STORYMAKERS:

I wet the area I'm going to work in because where the area inside the lines is wet, the paint will run. It won't run on dry paper. Then I put a paler colour in. I'm going to paint the jumper red, but I start off using a yellow which is a bit strong so I just wash it back a bit. So colours are made up of lots of different colours and I really just let the paint run on to the paper and see how the colours mix together and what colours they make.

I do the fine detail with a pen and that's a really important part especially with the face because it gives all the expression.

SUGGESTED ACTIVITIES

IN THIS FILM we learn how illustrators are also storymakers. Drawings, painting and collage show how pictures tell stories. Julie Vivas, Roland Harvey and Jeannie Baker talk about the process of making picture books and demonstrate their techniques.

The ON ILLUSTRATING pages of this booklet contain advice from the DVD for young illustrators and aspects of each illustrator's technique. In practical classes students should be encouraged to explore a variety of methods as they experiment with different media and develop their own styles.

Before watching the DVD it may be useful for students to discuss the importance of illustrations in picture books and for them to think of questions they could ask an illustrator. After initial viewing and discussion it is suggested that the DVD is replayed. Groups could complete different tasks and report to the class as a whole. Activities should be selected and adapted to suit the abilities and interests of individual students, small groups or whole classes. For example some ideas may work well for an art class while others are more appropriate for language or English lessons.

DVD VIEWING

1. What did you find interesting? What was important? Was there some advice for you that was especially helpful? What would you like to try?
2. Choose two of the illustrators you saw in the film.
 - a) What do you like about their work?
 - b) Where do their ideas come from?
 - c) How do they get started?
 - d) What did you learn about their techniques?
 - e) Does watching the illustrators and understanding something of their lives help you to enjoy their books more?
3. How do pictures tell stories? Give examples from the program and from books in your library.
4. What is involved in the process of making picture books? Draw a chart which illustrates some important stages from first ideas to final publication.
5. Read WAYS OF WORKING and what Jeannie, Roland and Julie say FOR YOUNG ILLUSTRATORS in ON ILLUSTRATING.
 - a) What more do you learn about the work of these illustrators?
 - b) What advice do they give?
 - c) They all start with drawing. Are their methods similar in other ways?

d) What differences are there in how they work and in their techniques?

6. In the film Roland suggests you keep your own ideas note pad. This could include notes, journal entries, shapes and colours. You may like to note in designs or pictures, eg from posters, websites, material, wrapping paper, magazines or stamps. It would become your own illustrated diary.

7. With friends, form your own 'Illustrators' Circle'. Talk about how you work and your own techniques. For example, where do you start? Do you think of the whole page at once or start in a corner or with a particular character? What materials do you use? Do you work best alone or with others? In silence or with the sounds of the classroom?

BRANCHING INTO BOOKS

1. What are some reasons for having illustrations in books?

2. When you look at pictures in a book you may be bored or interested. You may feel happy, excited or sad. Find a book where the pictures suggest different feelings and see if you can work out how they do this, eg people's expressions or how they stand, colour, shape or design.

3. Reading aloud can be quite difficult. Practice reading an illustrated children's book to a friend, your teacher or to someone at home. When you feel confident, read this story to a person who would enjoy it, eg a child in another class or at a nearby childcare centre. Allow the person lots of time to look at the pictures. He or she may ask you questions. Sometimes you could ask questions like, 'What's happening there?' or 'What do you think of that?'

4. Choose a children's book with illustrations that help readers to understand the story.

a) Without showing the illustrations, read this book to a small group of students.

b) Read the same story to a second group and give them time to look carefully at the illustrations.

c) In as much detail as possible, each group should talk and write about the story.

d) Compare what is written and discuss the importance of the illustrations. eg did they help readers to remember? What did they contribute to the understanding of the story? Did they make it more enjoyable? What else was good or useful about the illustrations?

5. Look carefully at the detail in Jeannie's collages. Talk about what she may have used to make them. What materials could you use for collage? Choose things that will not perish. Individually or in small group, design and make your own collage. Think of illustrating something that is important to you.

6. Julie is pleased when she communicates with people through a drawing. Find pictures that communicate well and discuss what makes them effective. Julie likes to include in her drawings ordinary, everyday things eg in one picture from THE TRAM TO BONDI BEACH,

a young child is in the background, sitting on the toilet. What other 'ordinary everyday things' can you find in Julie's books?

7. Roland's pictures are often full of interesting detail, including deliberate mistakes! Find some of the mistakes in his books. What makes you laugh? Are you ever surprised?

Roland signs his drawings "R. Har!" what does this suggest to you about Roland and his work? Choose your own serious subject and think of how studying it could be made enjoyable.

8. Collect picture books from home and from your library. Divide them into those you like and those you do not like.

a) What do some of the pictures make you think about that is not suggested in the actual words of the story?

b) Look at how pages are designed. Do the words and pictures go well together?

c) Does the picture on one page lead you on to the next page in some way? Read ON ILLUSTRATING and list different styles and techniques. Find examples of these in the books you have collected.

MAKING STORIES

1. Writers edit and proofread their work. How are illustrators similar? What are some differences?

2. Discover more about how picture books are made. You could send letters to writers, illustrators and publishers, visit an artist's studio or find information in your library.

3. Think of people in your local community whose work may involve some type of illustration, for example, graphic artists, web designers, newspaper cartoonists, or people in advertising. How does their work help to tell a story? Perhaps you could arrange for an illustrator to talk about his or her work at your school.

4. Choose a short children's story. Working from the words only, individuals or groups could use different techniques to illustrate part or all of the story, for example, collage, drawing, watercolour or a combination of these methods. Display your work.

a) Do the different methods add to the written story in different ways?

b) Are some methods easier to use or more suitable for this particular story? You could even write your own story and combine this activity with the following one.

5. The STORYMAKERS series is about the process of writing and illustrating children's books. Make your own picture book and also, show how it was made. A project team could consist of two writers, two illustrators and two students who will publish and publicise the final product and organize a display which tells the story of making a picture book.

Be realistic about the length of your story and how many pictures you do. Remember that Jeannie Baker may spend months working on a single collage!

For the writing you will need to consider what the story is about, when and where it happens, who is in it and most importantly, its purpose. Is it to make people laugh? To teach a lesson? Who is it for? A younger sister or brother, a friend, another class or a local pre-school? Remember that the language you use should be appropriate for the people who will read and look at your book.

When illustrating, think about how your pictures may add to the words. What techniques will you use? You will need to design individual pages and also make a plan for the whole book. A publisher coordinates what has to be done: writing, editing, proofreading, illustrating, printing, advertising and selling. You will need leaflets and posters for your publicity material which you could promote on the school's website, in assembly, letters home and in press kits for local papers. For the display, you should keep a diary of what was done from first ideas to the launch! Include rough drafts of writing and illustrations, records of planning meetings and photographs. You could even make a DVD of the process. Arrange the display for your class, school and parents. Perhaps others in the local community could see it in your local library, council or shopping centre or up on YouTube. It's up to you! This is a big job but so is the process of making any book. Remember what Jeannie Baker says at the end of the DVD:

If you want to do anything and put your best self into making it happen, you can usually create your dreams.

ROLAND HARVEY'S BOOKS

Eureka Stockade (1981) Author: Alan Boardman

The First Fleet (1982) Author: Alan Boardman

The Friends of Emily Culpepper (1983) Author: Ann Coleridge

Burke and Wills (1985) Author: David Greagg

My Place in Space (1988) with Joe Levine.

Authors: Robin and Sally Hirst

Milly Fitzwilly's Mousecatcher (1991) Author: Marcia Vaughan

Islands in My Garden (1998) Author: Jim Howes

Sick As - Bloody Moments in the History of Medicine (2000)

At the Beach: Postcards from Crabby Spit (2004)

In the Bush: Our Holiday at Wombat Flat (2005)

In the City: Our Scrapbook of Souvenirs (2007)

Belvedere Dreaming (2002) Author: Kate Ryan

Belvedere in the City (2002) Author: Kate Ryan

Belvedere Is Beached (2002) Author: Kate Ryan

Climbing Mount Sugarbin: Aussie Bites (2003)

Islands in my Garden (2002)

The Secret Record of Me (2007)

Roland Harvey's Big Book of Christmas (2008)

Saving Mr Pinto (2008) Author: Alison Lester

The Shadow Brumby (2007) Author: Alison Lester

Circus Pony (2007) Author: Alison Lester

Racing the Tide (2007) Author: Alison Lester

JEANNIE BAKER'S BOOKS

Polar (1975)

Grandfather (1977)

Grandmother (1978)

Millicent (1980)

One Hungry Spider (1982)

Home in the Sky (1984)

Where the Forest Meets the Sea (1988)

Window (1991)

The Story of Rosy Dock (1995)

The Hidden Forest (2000)

Belonging (2004)

Mirror (2010)

JULIE VIVAS' BOOKS

The Train to Bondi Beach Author: Libby Hathorn (1980)

Possum Magic Author: Mem Fox (1983)

Wilfred Gordon McDonald Partridge Author: Mem Fox (1984)

The Nativity (1986)

The Very Best of Friends Author: Margaret Wild (1989)

I Went Walking Author: Sue Machin (1989)

Hello Baby Author: Jenny Overend (1989)

Let the Celebrations Begin! Author: Margaret Wild (1991)

Let's Eat Author: Ana Zamorano (1995)

Nurse Lugton's Curtain Author: Virginia Woolf (2004)

Cuddle Time Author: Libby Gleeson (2004)

Samsara Dog Author: Helen Manos (2006)

Puffling Author: Margaret Wild (2008)

NFSA TEACHERS' NOTES



STORYMAKERS: THE ILLUSTRATORS

Producer: Janet Bell

Director: Martin Daley

Executive Producer: Janet Bell

Year: 1987 | Duration: 27 minutes

Study Guide writer: Mark Piddington

Consultant to the series: Ursula Kolbe

For information about the NFSA's programs contact:

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