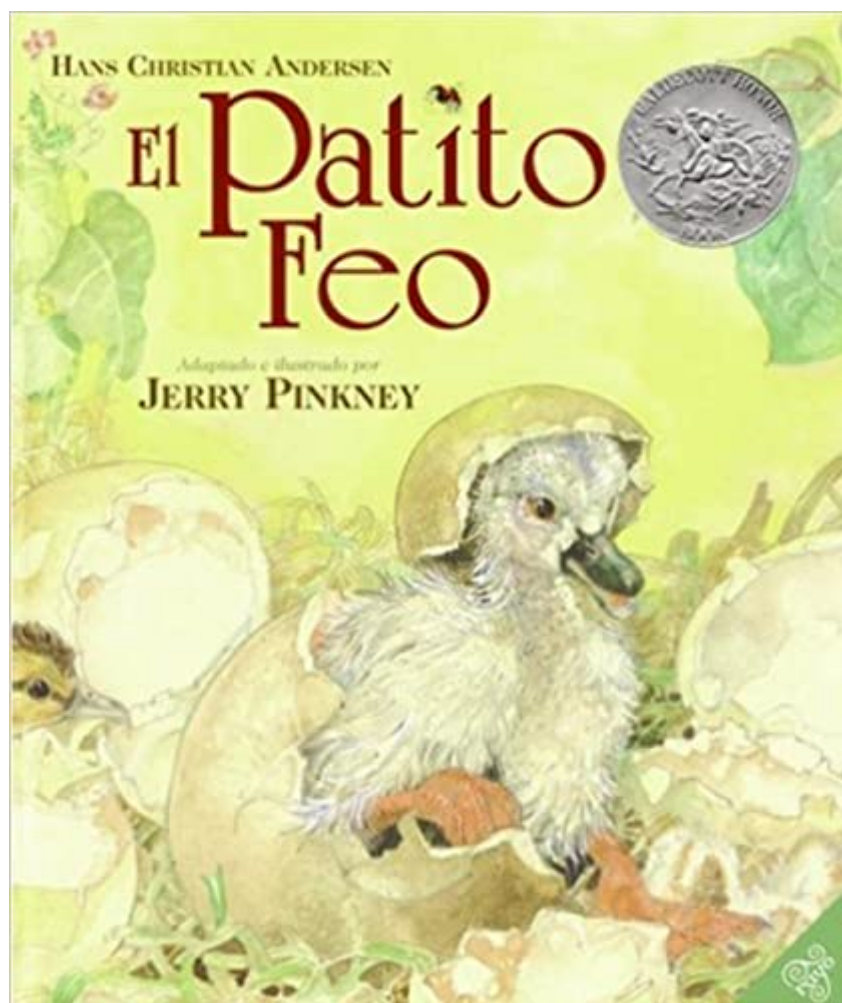


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The Ugly Duckling (Spanish Edition): El Patito Feo



Synopsis

El patito feo es uno de los cuentos más tiernos de Hans Christian Andersen. La historia trata de lo difícil que puede ser descubrir nuestra propia belleza interior. Las acuarelas del artista Jerry Pinkney, galardonado con la Medalla de Honor Caldecott, plasman con amor el dolor y el triunfo, el humor y la compasión de esta fábula eterna.

Book Information

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Average Customer Review: Be the first to review this item

Best Sellers Rank: #1,733,679 in Books (See Top 100 in Books) #99 in [Books > Children's Books > Fairy Tales, Folk Tales & Myths > European](#) #2520 in [Books > Children's Books > Education & Reference > Foreign Language Learning > Spanish](#) #50402 in [Books > Libros en español](#)

Age Range: 3 - 8 years

Grade Level: Preschool - 3

Customer Reviews

Hans Christian Andersen was a Danish author and poet best remembered for his fairy tales, both original and retold, including the beloved classics "Thumbelina," "The Emperor's New Clothes," "The Fir Tree," "The Steadfast Tin Soldier," "The Princess and the Pea," "The Red Shoes," "The Ugly Duckling," and "The Snow Queen." Jerry Pinkney is the illustrator of more than a hundred books for children. A five-time winner of both the Caldecott Honor and the Coretta Scott King Award, he has been recognized with numerous other honors, taught illustration and conducted workshops at universities across the country, and created art for the United States Postal Service's Black Heritage stamps. Books Mr. Pinkney has illustrated include The Ugly Duckling, John Henry, The Nightingale, and Noah's Ark. The father of four grown children, he lives and works in Croton-on-Hudson, New York, in a nineteenth-century carriage house with his wife, author Gloria Jean. In His Own Words... "I grew up in a small house in Philadelphia, Pennsylvania. I was a middle child of six. I started drawing

as far back as I can remember, at the age of four or five. My brothers drew, and I guess in a way I was mimicking them. I found I enjoyed the act of putting marks on paper. It gave me a way of creating my own space and quiet time, as well as a way of expressing myself. You can imagine six children competing for attention and to be heard. I would sit, watching and drawing."In first grade I had the opportunity to draw a large picture of a fire engine on the blackboard. I was complimented and encouraged to draw more. The attention felt good, and I wanted more. I was not a terrific reader or adept speller in my growing-up years, and I felt insecure in those areas. Drawing helped me build my self-esteem and feel good about myself, and, with hard work, I graduated from elementary school with honors."I attended an all-black elementary school, and I gained a strong sense of self and an appreciation of my own culture there. But Roosevelt Junior High was integrated. There I had many friends, both white and black, at a time when there was little mixing socially in school. There the spark for my curiosity about people was lit. You can see this interest and fascination with people of different cultures throughout my work."My formal art training started at Dobbins Vocational High School, and upon graduation I received a scholarship to the Philadelphia Museum College of Art. My major was advertising and design. The most exciting classes for me were drawing, painting, and printmaking. It is no wonder I turned to illustrating and designing books. For me the book represents the ultimate in graphics: first, as a designer, considering space, page size, number of pages, and type size; then, as an illustrator, dealing with the aesthetics of line, color, and form."There were three books that somehow magically came into my possession in the early sixties: *The Wind in the Wows*, illustrated by Arthur Rackham; *The Wonder Clock*, illustrated by Howard Pyle; and *Rain Makes Applesauce*, illustrated by Marvin Bileck. You can see those influences in my art today. Later, my work was greatly influenced by such African American artists as Charles White, Romare Bearden, and Jacob Lawrence."From the very beginning of my career in illustrating books, research has been important. I do as much as possible on a given subject, so that I live the experience and have a vision of the people and places. To capture a sense of realism for characters in my work, I use models that resemble the people I want to portray. My wife, Gloria Jean (also an author), and I keep a closetful of old clothes to dress up the models, and I have the models act out the story. Photos are taken to aid me in better understanding body language and facial expressions. Once I have that photo in front of me I have freedom, because the more you know, the more you can be inventive."For illustrating stories about animals, I keep a large reference file of over a hundred books on nature and animals. The first step in envisioning a creature is for me to pretend to be that particular animal. I think about its size and the sounds it makes, how it moves (slowly or quickly), and where it lives. I try to capture the feeling of the creature, as well as its true-to-life characteristics.

There are times when the stories call for the animals to be anthropomorphic, and I've used photographs of myself posing as the animal characters."It still amazes me how much the projects I have illustrated have given back to me in terms of personal and artistic satisfaction. They have given me the opportunity to use my imagination, to draw, to paint, to travel through the voices of the characters in the stories, and, above all else, to touch children."

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