



Jerry Pinkney's self portrait from his book *The Little Red Hen*.

Jerry Pinkney

USA Nominee

2018 Hans Christian Andersen Award for Illustration

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Bookbird Profile

Jerry Pinkney

Illustrator – United States

I consider my work storytelling, and my craft, you know, the way I go about telling stories, is through a visual. And in order to tell that story and to tell it effectively, I've got to understand my craft, and I've got to develop my craftsmanship. I've got to develop my sense of color and mood, and all those things. But why? Why, because I'm trying to tell a story that will convince the reader and pull the reader in.

Jerry Pinkney

Jerry Pinkney was born in 1939 in Philadelphia, Pennsylvania. As a child, he struggled to read but compensated for this challenge with his ability to draw. He sustained this passion throughout elementary and secondary school and was awarded a full-tuition scholarship to study graphic design at the Philadelphia Museum College of Art, although he was not expected or encouraged to apply. He settled in Boston, Massachusetts, with his family after leaving art school and enjoyed some success as a commercial artist while there. As an African American, Pinkney was actively engaged at a local level in the civil rights movement sweeping the United States during the 1960s. He believed that art served as one of the many expressive voices in the fight for social justice and was invited to work on significant projects that promoted African-American culture and heritage. While he enjoyed the many artistic challenges that came his way, he became increasingly drawn to narrative storytelling and its potential to convey the stories of his childhood to which he was deeply connected. By extension, his books served as a mirror for children who did not often see themselves in the pages of a book.

In 1964, Pinkney illustrated his first book entitled, *The Adventures of Spider*, and went on to illustrate more than one hundred more over the course of fifty-three years. His body of work encompasses fairytales, folktales, fables, legends, historical and contemporary fiction, informational books, biographies, and poetry. Though he focuses on capturing and conveying the African-American experience, he has embraced the opportunity to illustrate works that represent a variety of other cultures. Each book he illustrates is filled with superbly drawn, watercolor masterpieces, all intricately detailed and finely textured, that vividly portray the emotions and nuances of human and animal characters in a ways that speak directly to the minds and hearts of children. His books have received every major U.S. award and accolade for children's books and he has been honored with several lifetime achievement awards for his substantial and significant contributions to children's literature. He was nominated for the Hans Christian Andersen Award in 1998 and the Astrid Lindgren Memorial Award in 2011.

Pinkney continues to be actively involved in teaching and mentoring young illustrators in his capacity as a faculty member or visiting professor at various universities. He also serves as an advocate and a source of inspiration for children with dyslexia, having not received a diagnosis until he was in his forties. He travels extensively to deliver talks, conduct workshops, and to

connect with his young audience in schools and libraries throughout the U.S. and the world. He frequently exhibits his work at prestigious museums and art galleries but remains committed to his love of storytelling through picture books. Jerry Pinkney's illustrious career and distinctive style, honed from observation, conceptualism, personification, and realism, has transcended the inequities in the U.S. publishing industry to afford generations of child readers of all races and dispositions a glimpse into true dedication and artistry.

Sujin Huggins

Member, USBBY Hans Christian Andersen Award Nominating Committee

Selected Bibliography

The Lion & the Mouse. Written by Aesop. New York: Little, Brown, 2009.

Minty: A Story of Young Harriet Tubman. Written by Alan Shroeder. New York: Dial, 1996.

The Nightingale. Written by Hans Christian Andersen. New York: Phyllis Fogelman, 2002.

Pretend You're a Cat. Written by Jean Marzollo. New York: Dial, 1990.

Undersea Animals: A Dramatic Dimensional Visit to Strange Underwater Realms. Written by Jane H Buxton. Washington, D.C: National Geographic Society, 2008. [Republication of *Strange Animals of the Sea* (1987)]



Biography

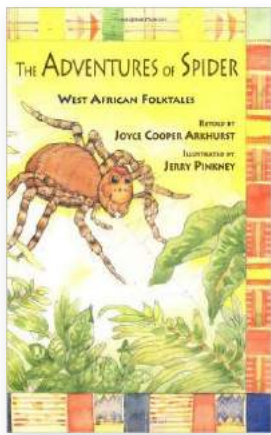


A sense of community has always been important to me, and I want that to be reflected in my art. When I speak of community, I am not only talking about the immediate world around me, but also legacy. I am always searching for projects that connect with my culture and the experience of being Black in America.

Jerry Pinkney was born in 1939 into a close and loving family that provided him with a strong sense of self and community that he references in the introductory quote. His father, James H. Pinkney, was a “jack of all trades” and his mother, Williamae Pinkney, was a homemaker. Pinkney and his five siblings (two older brothers, one older sister, and two younger sisters) grew up on 51 Earlam Street on “an all-black block of a section called Germantown in Philadelphia, Pennsylvania,” a neighborhood that was mostly populated by Italian and Jewish people to the left and right of his block, as was the pattern of housing segregation in this and other northern states during the time of his childhood. He often recalls that he and his brothers and sisters were always involved in a variety of creative projects and enjoyed vibrant social interactions with other families in his neighborhood. That conflation of the social and creative impetus led to an interest in drawing at an early age. Pinkney struggled with reading in elementary school (diagnosed much later in life as dyslexia) but used his ability to draw to “solve certain class projects in a unique way” and graduated from elementary school with the “top male honors in the class.” At junior high school, there were no art classes or related opportunities for him to develop or apply his burgeoning talent. He secured a job at a newsstand and would take a drawing pad with him to work every day. It was there that he met the cartoonist, John Liney, who as Pinkney himself describes it, “was the first person to plant a seed for the possibilities of making a living as an artist.”

Following junior high school, he pursued the commercial arts course at the Dobbins Vocations School that exposed him to a structured exploration and expansion of artistic skills and techniques like “calligraphy, perspectival drawing, product rendering, and experiments with different media.” He excelled among a group of very talented students, but the school counselor overlooked the African-American students when scholarship applications for art school were distributed. Pinkney was determined to be given access to this opportunity and managed to retrieve

the applications from the counselor’s office, not only for himself, but also for his classmates. He was accepted to the Philadelphia Museum College of Art (now known as the University of the Arts) on a full tuition scholarship. After marrying his high-school sweetheart, Gloria Jean, and welcoming their first child, Troy Bernadette (the first of four), Pinkney left art school to work as a freelance graphic artist and a delivery driver for a florist. On the recommendation of one of the adjunct professors at PCA, Pinkney applied for a position at the Rustcraft Greeting Card company in Boston, Massachusetts. He successfully secured the position and moved there with his young family. He said of his decision: “I felt the need at the time to be around other African-American artists, and from that standpoint as well Boston was a good place to be.” Consequently, he became involved in several civil rights initiatives that further connected him to the cultural and political experience of “being Black in America.”

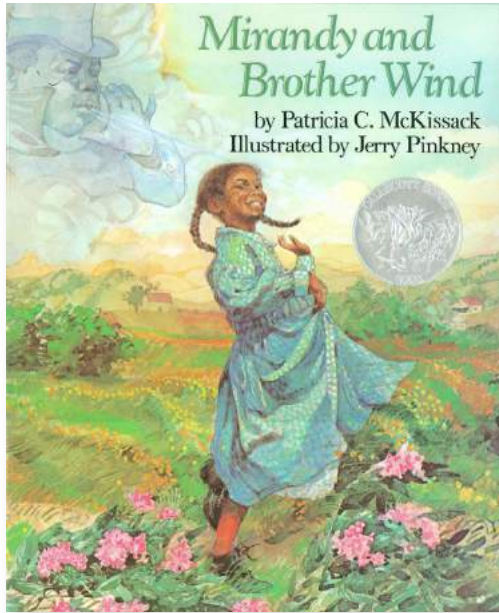


During this time of the turbulent 1960s, publishing houses became more interested in hiring African-American illustrators in response to the call to diversify representation in children’s books. Pinkney was in the right place at the right time to respond to these opportunities and accepted a position as Barker-Black Studio where he illustrated his first book *The Adventures of Spider: West African Folktales*, retold by Joyce Arkhurst, as well as a variety of textbooks. After two years at Barker-Black, Pinkney and three other illustrators formed the Kaleidoscope Studio. Two years later, after facing some challenges with the limited work available in Boston, he ventured out on his own as a freelancer and created the Jerry Pinkney Studio, under which he operates to date. He continued to work on editorial and advertising projects, but gravitated more and more towards trade and textbook publishing. In 1970 he made another move with his family to New York, which afforded him an even greater opportunity to balance advertising work with his burgeoning interest in book illustration. As he puts it:

I love the act of making marks on paper, and seeing those marks develop into a picture. How rewarding it is to just sit, observe, and paint! But I am a storyteller at heart, which is why I was drawn to picture books.

As Pinkney’s reputation as an illustrator grew, he produced work for a number of publishing houses, with whom he formed long-lasting relationships. At the same time, his involvement with the Society of Illustrators allowed him to form professional and collegial relationships with other artists who both supported and inspired the evolving direction of his work. He was asked to illustrate folktales from a variety of countries—including Mexico, Puerto Rico, India, Europe, and Africa—and did so with skill and careful consideration. However, his profound interest in conveying the story of African-American history, traditions, and contemporary life, led him to also work on related projects like the series of African-American historical calendars for Seagrams and a postage stamp of Harriet Tubman for the U.S. Postal Service in 1978. By the late 1980s, Pinkney was able to concentrate almost inclusively on picture book projects.





His technique and approach also incorporated changes in the use of models by involving them with the details of the story and attempting to capture their authentic responses. His keen interest in animals and nature also led him to try to achieve a balance between “fantasy, realism, and naturalism.” The 1988 publication, *Mirandy and Brother Wind*, marked the point in his career where he was “beginning to do more intensive research and to associate research with a sense of discovery.” He goes on to state:

I no longer felt I was just illustrating a book. I was in the book and beginning to create storytelling through pictures. I was learning about a part of my culture that I did not know about and using that learning experience as fuel for the art.

This shift in focus also allowed Pinkney to work as a teacher, accepting positions first at the Pratt Institute in New York and later at the University of Delaware in Newark, where he was asked to join the faculty after two years. He also serves as a visiting professor at the University of Buffalo. He credits his teaching as being an important aspect of his artistic growth that allowed him the freedom to be more selective with his personal projects. In addition to a focus on African-American heritage and culture, Pinkney has focused on adapting the classics and retellings of many of the stories that excited him as a young person. He also expressed an interest in, and has pursued, more multicultural projects that portray “a very natural integration between African Americans and whites” and projects that feature Hispanic Americans.

With his distinctive style and passion for the narrative art of storytelling, award recognition and accolades began to pour in. Over the course of his 53-year career in which he illustrated more than one hundred books for children, he has been the recipient of a Caldecott Medal, five Caldecott Honors, and five New York Times “Best Illustrated Books.” He has received five Coretta Scott King Awards, and four Coretta Scott King Honor Awards. Furthermore, he has received numerous awards for his body of work. In 2003, he received an Honorary Doctorate of Fine Arts from the Art Institute of Boston at Lesley University; in 2010, the Doctorate of Fine Arts, honoris causa from his alma mater the Pennsylvania College of Art and Design; and in 2012, an honorary Doctorate of Humane Letters from the Bank Street Graduate School of Education in New York. Pinkney was first named the U.S. nominee for the Hans Christian Andersen Illustration Medal in 1997, recognizing, at that time, the significant and lasting contribution to children’s literature he had made in 33 years.



In 2013, he was the recipient of the Distinguished Arts Award at the Governor’s Awards for the Arts in Pennsylvania. The Society of Illustrators in New York, NY has presented Pinkney with four gold medals, four silver medals, the Hamilton King Award, and in 2006, their Original Arts Lifetime Achievement Award. In 2011, he was elected into the Society of Illustrators Hall of Fame, and in 2012, he was inducted into the American Academy of Arts and Sciences in Cambridge, MA. In 2016, he received both the Virginia Hamilton Lifetime Achievement Award from the Coretta Scott King Book Award Committee and the Laura Ingalls Wilder Medal from the Association of Library Services to Children, an award that acknowledges an author or illustrator’s substantial and lasting contribution to children’s literature. To date, Pinkney’s books have been translated into sixteen languages and published in fourteen countries.

In addition to his work in children’s books, Pinkney has had over 30 one-man exhibitions in such venues as the Art Institute of Chicago in Chicago, IL; the California African American Museum in Los Angeles, CA; the Brandywine River Art Museum in Chadds Ford, PA; the Schomburg Center in New York, NY; the R. Michelson Gallery in Northampton, MA; the Norman Rockwell Museum in Stockbridge, MA; the Charles H. Wright Museum of African American History in Detroit, MI; the Hudson River Museum in Yonkers, NY; the High Museum of Art in Atlanta, GA; the Philadelphia Museum of Art in Philadelphia, PA; and the African American Museum in Dallas, TX. He has exhibited in over one hundred group shows within the USA, and has been exhibited in Japan, Russia, Italy, Taiwan, Jamaica, Bermuda, and Honolulu.

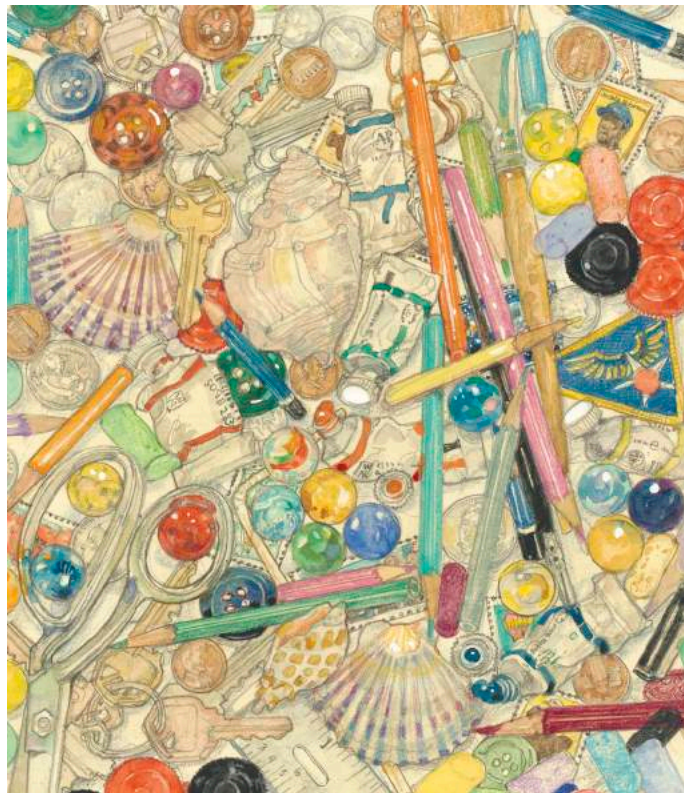
His art can be found in the permanent collections at the Library of Congress, the New York Public Library, the Delaware Art Museum, the Brandywine River Art Museum, the Philadelphia Museum of Art, the Eric Carle Museum of Picture Book Art, and the National Museum of Wildlife Art as well as in private collections. His works have also been featured in *The New York Times*, *American Artist Magazine*, *The Horn Book Magazine*, the CBS “Sunday Morning Show,” and on PBS’s “Reading Rainbow.”



Apart from his work with the US Postal Service, Pinkney has also illustrated for the National Parks Service and *National Geographic Magazine*. He created art for the Harry Chapin Run Against Hunger commemorative poster, a foundation that helps bring food to those in need. He was invited to create a painting for the 30th Bologna Book Fair in Bologna, Italy and for the NASA Art Collection of the John F. Kennedy Space Center. In 2001, Jerry was invited by First Lady Laura Bush to illustrate and design the White House Christmas Program for the Visitors Center. In 2003, Pinkney was appointed to the National Council of the Arts (NEA) and served from 2003 to 2009. Additionally, Jerry is a Trustee Emeritus for the Eric Carle

Museum of Picture Book Art in Amherst, MA, where he was a 2014 Honoree, and is presently a Trustee on the Board of the Katonah Museum of Art in Katonah, NY.

Now, at 77 years old, Pinkney continues to reside and work in New York with his wife. He is still actively engaged in publishing, teaching, working on a range of projects, and traveling extensively across the United States and internationally, where he enjoys visiting schools and libraries. He was and will always be a mentor and role model for young, aspiring artists.



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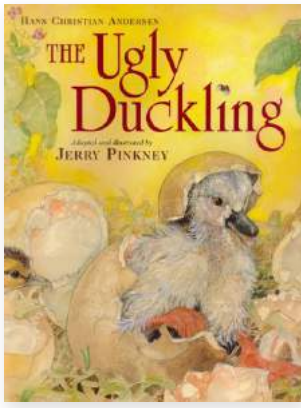
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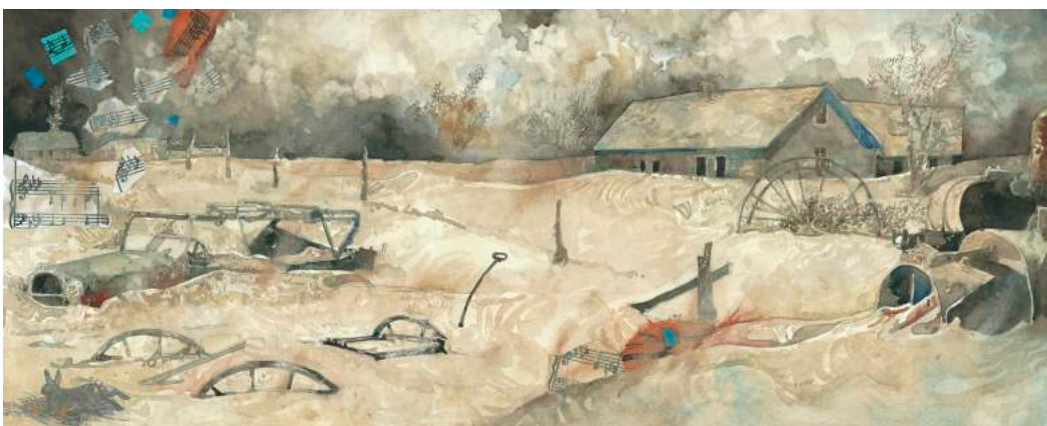
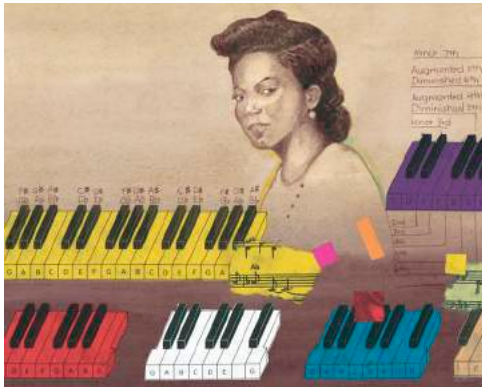
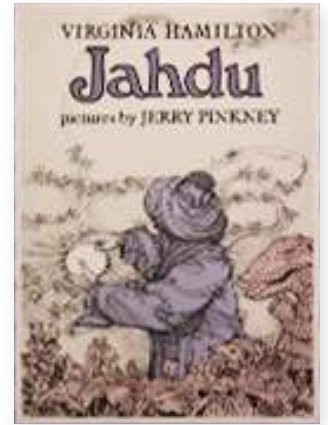
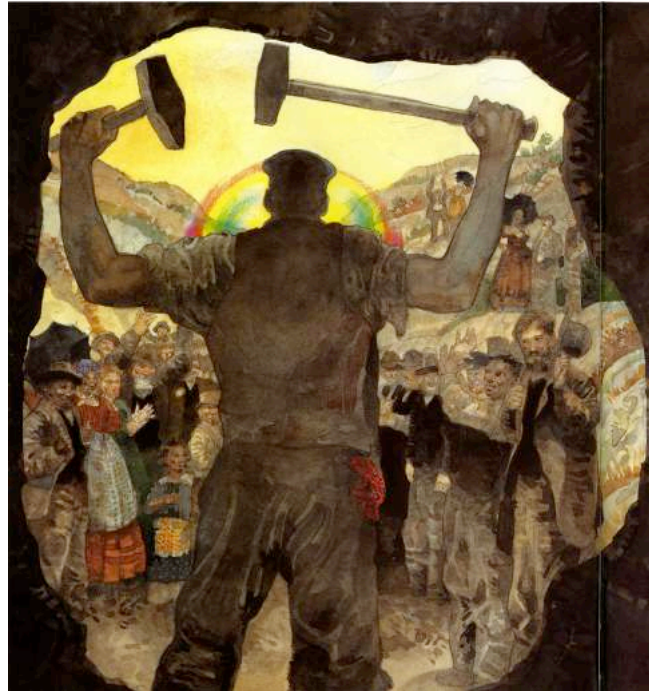
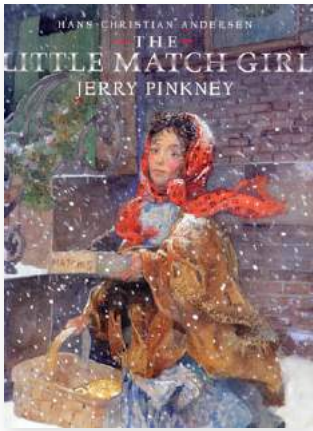
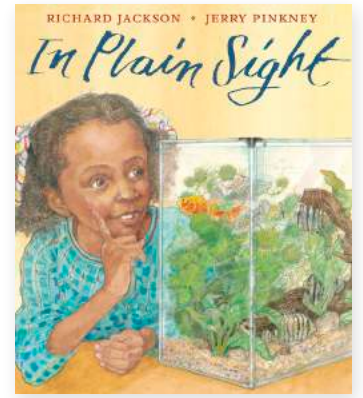
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His Work



Statement of Contribution to Children's Literature

by Sujin Huggins



When I am working for children, I aim for clarity with a direct correlation between text and art, but I still illustrate stories not as I imagine a child sees them, but how I see them.

My work is my life's vocation, yet it is also the way I get to speak about interests and passions, the immediacy of drawing and my love of painting. I have illustrated over a hundred children's books, and my wish for each one is that all ages will be able to find something that touches them in some way.

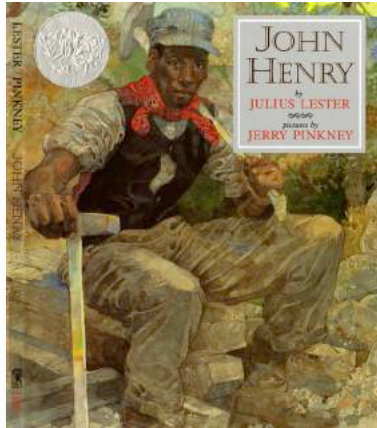
~JP

Jerry Pinkney's illustrious career is unparalleled in the field of children's literature. With a body of work that few achieve and a plethora of awards and distinctions that few attain, he is a consummate statesman among illustrators in the United States of America. As an African-American artist, he consciously attempts to represent his cultural heritage and contemporary reality in a society that is often at odds with that orientation, successfully transcending the attempts to label or constrain those who are dedicated to themes directly related to their identity to enjoy an unprecedented degree of 'mainstream' success. Many of the stories he elects to illustrate are deeply rooted in his early experiences or possess an element that elicits a strong personal connection. He has worked with and continues to work with several reputable publishers and editors of children's books and is revered by them all. To date, his books have been translated into sixteen

languages and published in fourteen countries. His art is inspired by observation and literature and exudes a delicacy and complexity that respects the intelligence and experiences of his child audience. He is a master of realism, with instances of surrealism, and balances conceptualism and personification. His respect for the humanity and dignity of people is communicated with an exceptional degree of soulfulness and his love for animals and the natural world is effusively and vibrantly expressed. He works primarily with paint (watercolors) but has done several black and white pencil illustrations as well.



At his core, he considers himself to be a drawer and his manipulation of line is exquisitely displayed in his body of work. He attempts to “parallel the text without mimicking it” and uses line to “add more depth to the watercolor” (Marcus 174-5).



Pinkney’s exploration of the African-American experience in America conveys his unique perspective, the extensive research he undertakes, and his personal memories or interests in the topic or story. These stories range from folk tales and legends in titles such as *The Talking Eggs* (1989), *John Henry* (1994), and *The Old African* (2004); historical fiction as exemplified by the books *Minty: A Story of Young Harriet Tubman* (1996) and *Black Cowboy, Wild Horses: A True Story* (1998); the contemporary realism of works such as *The Patchwork Quilt* (1985) and *Goin’ Someplace Special* (2001); as well as poetry/music in the titles *God Bless the Child* (2003) and *Sweethearts of Rhythm: The Story of the Greatest All-Girl Swing Band in the World* (2009).

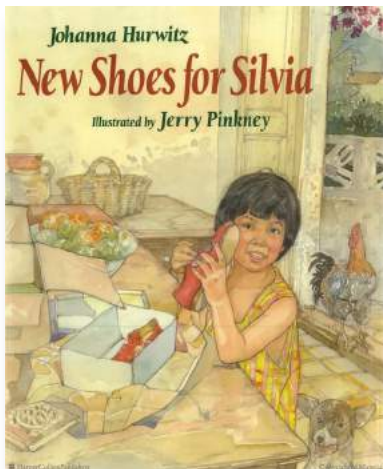
Pinkney states that he feels “a responsibility to change those stereotypes that were created by writers and artists in the past” (Pinkney, “True Pictures” 12), and does so by making the specificity of the cultural experience recognizable and intimate to those who belong to the culture while fostering a deeper appreciation and understanding among those who do not. Many of these titles have received the Coretta Scott King Award medal or honor for illustration—an award that is given to an outstanding African-American illustrator who demonstrates an appreciation of African-American culture and universal human values—in addition to recognition from other more conventional bodies.



Beyond illustrating books that can be thematically labeled African-American, Pinkney also seizes the opportunity to incorporate African-American images in traditional stories that are not usually associated with non-European characters or connections; for example, his illustration choices in *The Little Match Girl* (1999), *The Nightingale* (2002), and *Little Red Riding Hood* (2007). He also employs this approach with stories written by white authors in which no ethnicity is specified, as evident in the titles *Wild, Wild Sunflower Child Anna* (1987) and *In Plain Sight* (2016). On other



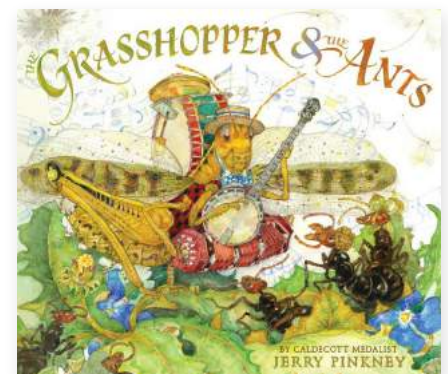
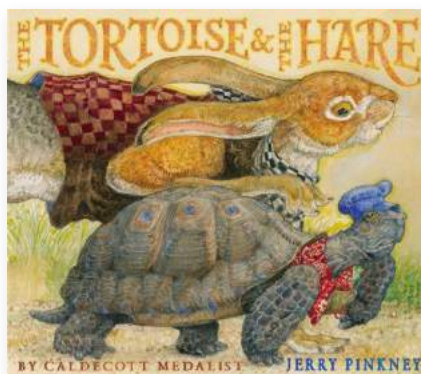
occasions, in books such as *Pretend You’re a Cat* (1990), *Home Place* (1990), and *Albidaro and the Mischievous Dream* (2000), he makes a conscious decision to represent the multicultural landscape of the United States. He is also not afraid to represent images and people from cultures outside of his own. His pencil drawings in *Tonweya and the Eagles and Other Lakota Indian Tales* (1979), are delicate yet powerful illustrations that ring true to the time, place, people, and fauna conveyed in the tales.



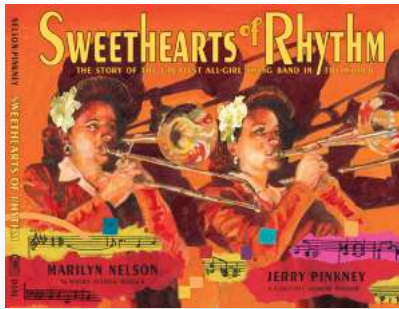
In *New Shoes for Silvia* (1993), he was called upon to convey life for a little girl “far away in another America” and does quite a good job of respectfully conveying the aspects of Latin American life that are specific to the setting and the aspects that are common to the experience of childhood. He is often commissioned to work with many renowned authors of different styles (Marilyn Nelson, Marilyn Singer) and races/ethnicities (Virginia Hamilton, Julius Lester, Robert D. San Souci, Richard Jackson, etc.). His approach and accomplishments make him one of the true champions of diversity in children’s literature.



Another aspect of his oeuvre is his affinity for traditional tales, an affinity born out of the stories his mother told to him as a child and his profound appreciation for nature and animals, which many of these stories feature. Among these, Aesop fables and the tales of Hans Christian Andersen are featured significantly. In the former instance, not only has he illustrated a collection of these stories (*Aesop Fables*, 2000), but he has also created wordless picture books in which he experiments with style and tone with much success (*The Lion & the Mouse*, 2009; *The Tortoise & the Hare*, 2013; and *The Grasshopper & the Ants*, 2015). To date, he has illustrated three tales by Hans Christian Andersen: *The Little Match Girl* (1999), *The Ugly Duckling* (1999); and *The Nightingale* (2002). His work on these tales garnered his first Caldecott Medal for *The Lion & the Mouse* and other honors and awards. His reinterpretation of these stories ensures that the current generation of children has access to stories that are timeless in their conception and accessibility.



Though his style is distinctive and recognizable, Pinkney often pushes himself outside of his comfort zone to explore different genres or mediums. In the book, *Strange Animals of the Sea* (originally published in 1987 and republished under the title *Undersea Animals* in 2008), he creates elaborate, detailed illustrations for the engineered format commissioned by the National Geographic Society.



In *Sweethearts of Rhythm* (2009), a poetic exposition of the music of the all-female swing band of the same name, he experiments with collage and abstraction. One of his most recent publications, *In Plain Sight* (2016), invites the reader to engage in a game of hide and seek as the child protagonist searches for specific



objects concealed among the array of memorabilia in her grandfather's house. Pinkney's openness and willingness to continue learning and growing as an artist is testimony to the passion and dedication inherent in his expression of his craft.

Pinkney remains connected to his primary audience through school visits, workshops, and appearances at book festivals. In his acceptance speech for the Laura Ingalls Wilder award for his substantial and lasting contribution to literature for children, he commented on the work we all must do on behalf of the many children who wake up in a world “where the odds are stacked against them” and “where they do not feel safe in their own communities” (Pinkney, “Drawing” 36). He goes on to recount the story of Matthew, a first grader with a passion for art, who came from a difficult home and was using art as his refuge. Pinkney not only spent time chatting with him outside of the arranged presentation which was only being made to the second-grade class, but he also sent Matthew a package containing some of his books, drawing pads, and pencils. There is no doubt that Pinkney has responded to many other children in a similar manner, serving as an inspiration in life as well as through his books. He states that:

For me, it's very important that all children be able to pick up a book and dream about their futures. The most wonderful thing about the stories we do is that they're universal; they're any child's story. I like for my stories to show how similar we all are. I think it's important to write about everyday life because, when children are unable to find themselves portrayed in their books, they may have a tendency to feel isolated, to feel that they are the only ones going through a difficult situation.

Jerry Pinkney is eminently worthy of consideration for the Hans Christian Andersen Illustrator Award for the ability of his life's work to connect the reader so seamlessly to the past with clear connections and implications for the present and the future.



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Appreciative Essay

Jerry Pinkney and the Power of Story

by Barbara Elleman

The power of story takes on new and exciting meaning when applied to the work of Jerry Pinkney. His choice of tales, his selection of words, the artistry of his pictures, and the way he brings these aspects together give power *to* the story. In exquisite and relevant ways,

Jerry conveys a richness that lingers in the mind long after the book is closed. Being named the recipient of the 2016 Laura Ingalls Wilder Award, given for a body of work, couldn't be more deserved. And, matching that honor, Jerry has also received the 2016 Coretta Scott King–Virginia Hamilton Award for Lifetime Achievement.

Jerry's innate understanding of the importance of story in word and image permeates his work, whether he's creating an original picture book, illustrating a folktale or fairy tale, or presenting a biography, historical retelling, or contemporary story. Regardless of the genre, his characters ring with truth,

his line work demonstrates strength, his carefully chosen colors brighten the tale, and his thoughtful use of the page showcases his understanding of design. His placement of characters and their movements; his use of dialogue; his attention to the gutter; and the resulting smooth flow of story make his books a joy to read. Jerry's distinctive voice echoes through the pages whether he is illustrating someone else's words or his own, retelling an old tale or imagining a new one.

The artist's versatility is certainly in evidence in *The Lion & the Mouse*, the 2010 Caldecott Medal winner. His empathy with the animal world



Barbara Elleman, former editor of *Booklist's* children's section and founding editor of *Book Links*, is the author of *Tomie dePaola: His Art and His Stories* and of *Virginia Lee Burton: A Life in Art*. She currently serves as an advisor to the Eric Carle Museum of Picture Book Art.

Photo: Robyn Pforr Ryan.



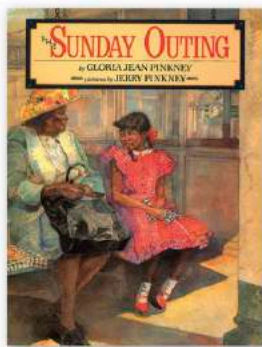
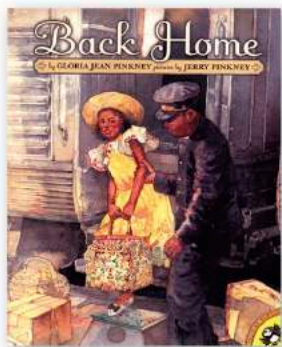
Jerry Pinkney, winner of the 2016 Laura Ingalls Wilder Award and the 2016 Coretta Scott King–Virginia Hamilton Award for Lifetime Achievement.

can be noted in a number of his earlier books (the Uncle Remus tales in particular). Jerry chose to place this old Aesop's fable in a distinctive African setting—the Serengeti Plain—and the animal-filled landscapes are rich with gold tones, mixed shades of greens, and layers of browns, lend-



ing authenticity to the book's locale. The front dust jacket, without title or artist's name, is sumptuous: the lion's ruffled fur encompasses his large head, completely filling the page, with only a quizzical look in his eyes to betray his vulnerability. On the back cover a small mouse awaits: an uneasy balance of size and power. Or is it? The lion's struggle and his dependence on the mouse's ability and willingness to release the lion from his capture are what give power to the tale.

Jerry's human characters are also vibrantly portrayed throughout his body of work, through gesture and action as well as through colors and patterns that often harmoniously blend and contrast. In *Back Home* and *The Sunday Outing*, both written by his wife



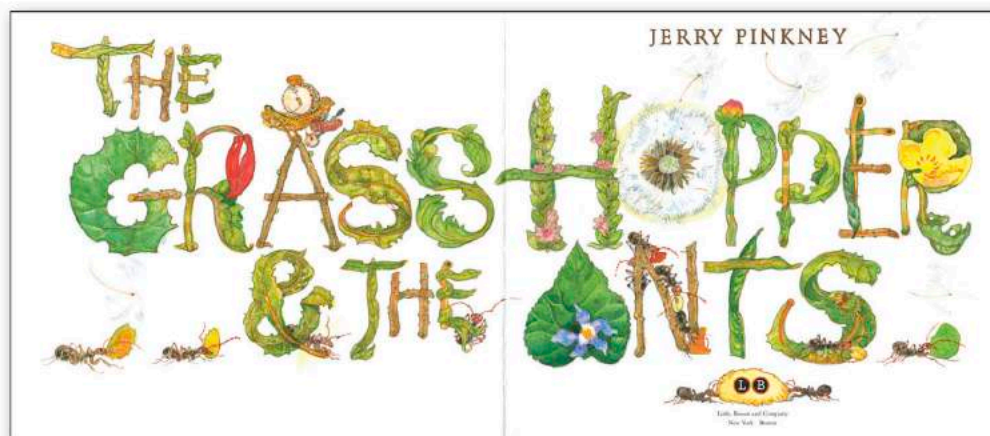
Gloria Jean Pinkney, the buttery background hues and comfortable multi-patterned fabrics capture a particular moment in time, wrapped in a family's warmth and closeness.

Mirandy's ongoing determination to outwit Brother Wind's high jinks is at the center of Patricia C. McKissack's rollicking *Mirandy and Brother Wind*, one of Pinkney's five Caldecott Honor books, awarded in 1989 (also: *Noah's Ark* in 2003, *The Ugly Duckling* in 2000, *John Henry* in 1995, and *The Talking Eggs* in 1990). In a clever visual maneuver, Jerry shrouds Brother Wind in limpid shades of blue that help readers "see" this invisible character while

providing contrast to Mirandy's colorful, free-flowing wardrobe.

Jerry also delights in adding items for children to discover within the picture: in *The Little Red Hen*, for example, it's the altering expressions on the sun's face; in *The Grasshopper & the Ants*, different kinds of greenery form the title-page letters; in *Little Red Riding Hood*, an unusual wintry setting provides background, and a wall portrait humorously changes with the action; and in Hans Christian Andersen's *The Ugly Duckling*, the jacket features an amusing, just-hatched, surprised-looking baby bird sporting an eggshell for a hat.

All-important in an effective story is a lure to motivate readers to turn the page—a factor ever-evident in Jerry's books. He invites this exploration, using words and pictures with just the right amount of information to pull readers along. One of Jerry's goals, and highly successful efforts, has been to bring both contemporary and historic African American stories to children and to forefront contemporary African



From *The Grasshopper & the Ants*.

The Grasshopper & the Ants. © 2015 by Jerry Pinkney.

Photo: Seth Kaye.



Jerry with friend and colleague Julius Lester.

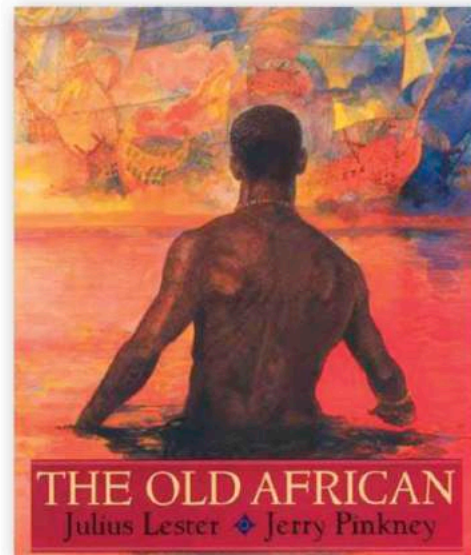
American children in tales both new and old. He has done so with impressive illustrations for *The Little Match Girl*, *Little Red Riding Hood*, and *The Patchwork Quilt*, in which he casts the heroines as African American.

Jerry and Julius Lester have been friends and colleagues for years. In 1987, their book *The Tales of Uncle Remus* was published, and that same year they teamed up to produce the Caldecott Honor book *John Henry*—both publishing landmarks. Placed large on the book's cover, John Henry is pictured as rugged, confident, and a bit defiant. His battle to dig through the mountain faster than the railroad's steam drill plays out strongly while the final portrayal of the folk hero, with his

back to the page, arms raised, hammers aloft, and looking toward a cheering crowd, validates Jerry's belief in the power of story.

For Lester's *The Old African*, Jerry again chose a strong, richly applied palette. The dust jacket, for example, features an African man, standing with his back to the viewer in deep red-colored water to his waist, his hands clenched, his sinewy body focused on oncoming slave ships. The old legend that Lester chose to retell is influenced by magical realism, portraying a man who led hundreds of slaves through deep water, taking them back home to Africa.

BOOKS SUCH AS these were often at the heart of conversations Jerry and I shared through the years whenever our paths crossed at various library and reading conferences. I attended as editor of children's book reviews at *Booklist* and later of *Book Links*, Jerry as speaker or panelist. We often made time to



exchange opinions and thoughts about the latest book releases and illustration trends. One year, after appearing on a panel at the Art Institute of Chicago, we decided to have dinner together, and asked his wife, Gloria Jean, and my husband, Don, to join us. All went as planned until the drive from our suburban home during a heavy rainstorm found my husband and me immersed in one of Chicago's traffic-and-water-filled highways. Fearing we would be hours late, with the Pinkneys left stranded without dinner companions, I called the restaurant, only to discover that when we did arrive, Jerry and Gloria Jean's gregarious personalities had generated conversation about our dilemma among fellow diners. We joined in, and our much-anticipated dinner became a much-remembered occasion.

Another memorable rendezvous occurred at Milwaukee's Marquette University, where, after retiring from *Book Links*, I had accepted a half-time position teaching in the College of Education. The education majors did their student teaching in the city's lower-income neighborhoods, where books at home might be few and far between. I decided to begin a Young Reader's Festival, inviting authors and illustrators to come to Marquette, allowing children to see and talk to the people behind the books. One year, I invited Jerry and Gloria Jean to be our featured guests. Following his talk, Jerry

**Jerry Pinkney
is the power of story,
personified.**

asked Gloria Jean to read *The Sunday Outing* aloud to the children. Then, dropping to the floor in front of her, Jerry turned and with a wave of his arm invited the children to join him. In a swarm, they rushed forward until I feared he would be knocked over. But no worries: he welcomed everyone, quieted them down, and we all listened to Gloria Jean's story. A wonderful moment. Jerry's talent has flowed into places outside the field. He was asked to

design and illustrate the first nine stamps in the Black Heritage set for the U.S. Postal Service; *National Geographic* called upon him to create illustrations for a 1984 article on the Underground Railroad, including one featured on the magazine's cover; and an RCA record album cover displays his innovative image of the composer Gustav Mahler.

The joy in Jerry's work, his dedication to the field of children's literature, and his mentoring to beginning illustrators make him an ideal recipient of both the Wilder and Coretta Scott King–Virginia Hamilton awards—in the same year! And one must also consider his distinguished ability as a watercolorist. To look at a shelf of Jerry's fine craftsmanship is to marvel at his pencil and watercolor images. It would be difficult to accomplish at any level, but maintaining this artistry through thirty-two pages in book after book after book is pure talent. Jerry Pinkney is the power of story, personified. ■

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- Back Home.* Written by Gloria Jean Pinkney; illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1992.
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- I Want to Be.* Written by Thylia Moss; illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1993.
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- Journeys with Elijah: Eight Tales of the Prophet.* Written by Barbara D. Goldin; illus. by Jerry Pinkney. San Diego, CA: Harcourt Brace, 1999.
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- The Jungle Book: The Mowgli Stories.* Written by Rudyard Kipling; illus. By Jerry Pinkney. New York: William Morrow, 1995.
- Kasho and the Twin Flutes.* Written by Adjai Robinson; illus. by Jerry Pinkney. New York: Coward, McCann & Geoghegan, 1973.
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- The Little Red Hen.* Written and illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 2006.
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- The Man Who Kept His Heart in a Bucket.* Written by Sonia Levitin; illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1991.
- Mary McLeod Bethune.* Written by Eloise Greenfield; illus. by Jerry Pinkney. New York: Crowell, 1977.
- Mildred Murphy, How Does Your Garden Grow?* Written by Phyllis Green; illus. by Jerry Pinkney. Reading, MA: Addison-Wesley, 1977.
- Minty: A Story of Young Harriet Tubman.* Written by Alan Shroeder; illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1996.
- Mirandy and Brother Wind.* Written by Patricia McKissack; illus. by Jerry Pinkney. New York: Alfred A. Knopf, 1988.

- Monster Myths of Ancient Greece.* Written by William Wise; illus. by Jerry Pinkney. New York: Putnam, 1981.
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- More Tales of Uncle Remus: Further Adventures of Brer Rabbit, His Friends, Enemies, and Others.* Written by Julius Lester; illus. by Jerry Pinkney. New York: Dial Books, 1988.
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- Noah's Ark.* Written and illus. by Jerry Pinkney. New York: SeaStar Books, 2002.
- The Old African.* Written by Julius Lester; illus. by Jerry Pinkney. New York: Dial Books, 2005.
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- Rabbit Makes a Monkey of Lion: A Swahili Tale*. Written by Verna Aardema; illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1989.
- Rikki-tikki-tavi*. Written by Rudyard Kipling; illus. by Jerry Pinkney. New York: Morrow Junior Books, 1997.
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- Sam and the Tigers: A New Telling of Little Black Sambo*. Written by Julius Lester; illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1996.
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- Strange Animals of the Sea*. Written by Jane H. Buxton; illus. by Jerry Pinkney. Washington, D.C: National Geographic Society, 1987. Republished as *Undersea Animals*
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- Sweethearts of Rhythm: The Story of the Greatest All-Girl Swing Band in the World*. Written by Marilyn Nelson; illus. by Jerry Pinkney. New York: Dial Books, 2009.

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- The Tales of Uncle Remus: The Adventures of Brer Rabbit.* Written by Julius Lester; illus. by Jerry Pinkney. New York: Dial Books, 1987.
- The Talking Eggs: A Folktale from the American South.* Written by Robert D. San Souci; illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 1989.
- Tanya's Reunion.* Written by Valerie Flournoy; illus. By Jerry Pinkney. New York: Dial Books for Young Readers, 1995.
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- This Is Music: For Kindergarten and Nursery School.* Written by Adeline McCall; illus. by Jerry Pinkney. Boston: Allyn and Bacon, 1965.
- The Three Billy Goats Gruff.* Written by Peter Christen Asbjørnsen and Jerry Pinkney; illus. by Jerry Pinkney. New York: Little, Brown, 2017.
- Three Little Kittens.* Written and illus. by Jerry Pinkney. New York: Dial Books for Young Readers, 2010.
- Tonweya and the Eagles, and Other Lakota Indian Tales.* Written by Rosebud Yellow Robe; illus. by Jerry Pinkney. New York: Dial Press, 1979.
- The Tortoise & the Hare.* Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney. New York: Little, Brown, 2013.
- The Traveling Frog.* Written in Russian by V. M. Garshin; translated to English by Marguerita Rudolph; illus. by Jerry Pinkney. New York: McGraw-Hill, 1966.
- Turtle in July.* Written by Marilyn Singer; illus. by Jerry Pinkney. New York: Macmillan, 1989.
- The Twin Witches of Fingle Fu.* Written by Irv Phillips; illus. by Jerry Pinkney. New York: L.W. Singer, 1969.
- Twinkle, Twinkle, Little Star.* Written by Jane Taylor; illus. by Jerry Pinkney. New York: Little, Brown, 2011.
- Two Friends and a Lost Bill.* Written by Jeanette Catherwood; illus. by Jerry Pinkney. Boston: Houghton Mifflin Co, 1977.

- The Ugly Duckling*. Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney. New York: Morrow Junior Books, 1999.
- Uncle Remus: The Complete Tales*. Written by Julius Lester; illus. by Jerry Pinkney. New York: Phyllis Fogelman Books, 1999.
- Undersea Animals: A Dramatic Dimensional Visit to Strange Underwater Realms*. Written by Jane H Buxton; illus. by Jerry Pinkney. Washington, D.C: National Geographic Society, 2008. Republication of *Strange Animals of the Sea*.
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- Why Did the Chicken Cross the Road? Illus. by Jerry Pinkney, et al. New York: Dial Books for Young Readers, 2006.
- Wild, Wild Sunflower Child Anna*. Written by Nancy W. Carlstrom; illus. by Jerry Pinkney. New York: Macmillan, 1987.
- Yagua Days*. Written by Cruz Martel; illus. by Jerry Pinkney. New York: Dial Press, 1976.
- The Year Around Book*. Written by Helen J. Fletcher; illus. by Jerry Pinkney. New York: McGraw-Hill, 1965.
- "The Dissenters." *On the Wings of Peace*. Written by Milton Meltzer; illus. by Jerry Pinkney. New York: Clarion Books, 1995.
- From Sea to Shining Sea: A Treasury of American Folklore and Folk Songs*. Compiled by Amy L. Cohn; illus. by Jerry Pinkney, et al. New York: Scholastic, 1993.
- I Have a Dream*. Written by Martin Luther King, Jr.; illus. by Jerry Pinkney, et al. New York: Scholastic, 1997.

Awards & Accolades

Lifetime Achievement Awards

Aesop Prize (American Folklore Society)

1994, *John Henry* (written by Julius Lester)

1997, *The Hired Hand: An African-American Folktale* (written by Robert D. San Souci)

American Academy of Arts & Sciences

2012: Induction

Coretta Scott King-Virginia Hamilton Award for Lifetime Achievement (Association for Library Service to Children, American Library Association)

2016

Laura Ingalls Wilder Award (Association for Library Service to Children, American Library Association)

2016

Norman Rockwell Museum's Artist Laureate

2017

Society of Children's Book Writers and Illustrators Original Arts Lifetime Achievement Award

2006

Society of Illustrators Hall of Fame

2011: Induction

Society of Illustrators Original Art's Lifetime Achievement Award

2006

Society of Illustrators Medals

4 Gold Medals

4 Silver Medals

Virginia Hamilton Literary Award for Multicultural Literature (Kent State University)

2000

International Recognition

Astrid Lindgren Memorial Award 2011 (United States Nominee)
2010

Hans Christian Andersen Award for Illustration 1998 (United States Nominee)
1997

National Recognition

Boston Globe-Horn Book Award for Excellence in Children's Literature (*The Boston Globe & The Horn Book Magazine*)

1980, Honor *Childtimes: A Three-Generation Memoir* (written by Eloise Greenfield)

1995, Winner *John Henry* (written by Julius Lester)

2010, Honor *The Lion & the Mouse*

Charlotte Zolotow Award

2008, Highly Commended Title *The All-I'll-Ever-Want Christmas Doll* (written by Patricia C. McKissack)

Coretta Scott King Award (Association for Library Service to Children, American Library Association)

1981, Honor *Count on Your Fingers African Style* (written by Claudia Zaslavsky)

1986, Winner *The Patchwork Quilt* (written by Valerie Flournon)

1987, Winner *Half a Moon and One Whole Star* (written by Crescent Dragonwagon)

1989, Winner *Mirandy and Brother Wind* (written by Patricia McKissack)

1990, Honor *The Talking Eggs* (written by Robert D. San Souci)

1997, Winner *Minty: A Story of Young Harriet Tubman* (written by Alan Schroeder)

2002, Winner *Goin' Someplace Special* (written by Patricia McKissack)

2005, Honor *God Bless the Child* (written by Billie Holiday and Arthur Herzog Jr.)

2009, Honor *The Moon Over Star* (written by Diana Hutts Aston)

2017, Honor *In Plain Sight* (written by Richard Jackson)

Golden Kite Award (Society of Children's Book Writers and Illustrators)

1991, Winner *Home Place* (written by Crescent Dragonwagon)

1997, Honor *Minty: A Story of Young Harriet Tubman* (written by Alan Schroeder)

Randolph Caldecott Medal (Association for Library Service to Children, American Library Association)

1989, Honor *Mirandy and Brother Wind* (Patricia C. McKissack)

1990, Honor *The Talking Eggs* (written by Robert D. San Souci)

1995, Honor *John Henry* (written by Julius Lester)

2000, Honor *The Ugly Duckling*

2003, Honor *Noah's Ark*

2010, Winner *The Lion & the Mouse*

Best Books

ALA Notable Children's Books (American Library Association)

- 1995, *John Henry* (written by Julius Lester)
- 1995, *The Last Tales of Uncle Remus* (written by Julius Lester)
- 1997, *Minty* (written by Alan Schroeder)
- 1997, *Sam and the Tigers* (written by Julius Lester)
- 2000, *Journeys with Elijah* (written by Barbara Diamond Goldin)
- 2000, *Jump Back, Honey* (written by Paul Laurence Dunbar)
- 2000, *The Ugly Duckling*
- 2001, *Aesop's Fables*
- 2002, *Goin' Someplace Special* (written by Patricia C McKissack)
- 2003, *Noah's Ark*
- 2007, *The Little Red Hen*
- 2008, *The All-I'll-Ever-Want Christmas Doll* (written by Patricia C McKissack)
- 2010, *Sweethearts of Rhythm* (written by Marilyn Nelson)
- 2014, *The Tortoise & the Hare*
- 2016, *The Grasshopper & the Ants*

Bank Street Best Children's Books of the Year (Bank Street Center for Children's Literature, Children's Book Committee)

- 2010, *The Lion & the Mouse*
- 2011, *Three Little Kittens*
- 2012, *Twinkle, Twinkle Little Star*
- 2013, *Puss in Boots*
- 2014, *The Tortoise & the Hare*
- 2016, *The Grasshopper & the Ants*

Booklist Editors' Choice: Books for Youth (Booklist, American Library Association)

- 1996, *Sam and the Tigers* (written by Julius Lester)
- 1997, *Rikki-Tikki-Tavi* (written by Rudyard Kipling)
- 1999, *The Ugly Duckling*
- 2000, *Aesop's Fables*
- 2009, *The Lion & the Mouse*
- 2009, *Sweethearts of Rhythm* (written by Marilyn Nelson)
- 2013, *The Tortoise & the Hare*

Bulletin Blue Ribbons (Bulletin of the Center for Children's Books, University of Illinois at Champaign-Urbana)

- 1994, *John Henry* (written by Julius Lester)
- 2009, *The Lion & the Mouse*

Capitol Choices: Noteworthy Books for Children and Teens (The Capitol Choices Book Committee)

- 1997, *Rikki-Tikki-Tavi* (written by Rudyard Kipling)

1999, *The Ugly Duckling*
2000, *Aesop's Fables*
2008, *Little Red Riding Hood*
2010, *The Lion & the Mouse*
2014, *The Tortoise & the Hare*

Children's Choices Reading List (International Literacy Association)

2014, *The Tortoise & the Hare*

Horn Book Fanfare (*The Horn Book Magazine*)

1967, *The Beautiful Blue Jay and Other Tales of India* (written by John W. Spellman)
1987, *The Tales of Uncle Remus* (written by Julius Lester)
1988, *More Tales of Uncle Remus* (written by Julius Lester)
1994, *John Henry* (written by Julius Lester)
2009, *The Lion & the Mouse*

ILA Notable Books for a Global Society (Children's Literature and Reading Special Interest Group, International Literacy Association)

1997, *Minty*
2002, *Goin' Someplace Special*
2006, *The Old African*
2010, *Sweethearts of Rhythm*

Kirkus Best Children's Books (*Kirkus Reviews*)

2011, *Twinkle, Twinkle Little Star*
2013, *The Tortoise & the Hare*

NCSS/CBC Notable Social Studies Trade Books for Young People (National Council for the Social Studies /Children's Book Council)

2000, *The Little Match Girl*
2001, *Aesop's Fables*
2003, *The Nightingale*

New York Public Library's 100 Notable Titles for Reading and Sharing (The New York Public Library)

2015, *The Grasshopper & the Ants*

New York Times Best Illustrated Books of the Year (*The New York Times*)

1989, *Turtle in July* (written by Marilyn Singer)
1994, *The Sunday Outing* (written by Gloria Jean Pinkney)
1997, *The Hired Hand* (written by Robert D. San Souci)
2006, *The Little Red Hen*
2009, *The Lion & the Mouse*

Notable Children's Books in the English Language Arts (Children's Literature Assembly, National Council of Teachers of English)

2010, *The Lion & the Mouse*

Publishers Weekly Best Books (*Publishers Weekly*)

2009, *The Lion & the Mouse*

2013, *The Tortoise & the Hare*

School Library Journal Best Books (*School Library Journal*)

2007, *Little Red Riding Hood*

2009, *The Lion & the Mouse*

Washington Post Best Children's Books of the Year (*Washington Post*)

2009, *The Lion & the Mouse*

Art Exhibitions

2012-2013, *Witness: The Art of Jerry Pinkney*, A national traveling exhibition organized by the Norman Rockwell Museum

2016, *Jerry Pinkney: Imaginings/An Artist's Exploration of Images and Words*, A national traveling exhibition organized by the Norman Rockwell Museum

2017, *The Storybook Magic of Jerry Pinkney*, Woodmere Art Museum, Philadelphia

Books in Translation

By Language

Afrikaans

- The Patchwork Quilt*. Written by Valerie Flournoy; illus. by Jerry Pinkney.
Rabbit Makes a Monkey of Lion: A Swahili Tale. Written by Verna Aardema; illus. by Jerry Pinkney.
A Starlit Somersault Downhill. Written by Nancy Willard; illus. by Jerry Pinkney.
The Tales of Uncle Remus: The Adventures of Brer Rabbit. Written by Julius Lester; illus. by Jerry Pinkney.
The Talking Eggs: A Folktale from the American South. Written by Robert D. San Souci; illus. by Jerry Pinkney.

Basque

- Aesop's Fables*. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.

Catalan

- Aesop's Fables*. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.
The Ugly Duckling. Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.

Chinese

- Aesop's Fables*. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.
John Henry. Written by Julius Lester; illus. by Jerry Pinkney.
The Lion & the Mouse. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.
The Little Match Girl. Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.
The Talking Eggs: A Folktale from the American South. Written by Robert D. San Souci; illus. by Jerry Pinkney.
The Ugly Duckling. Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.

French

- The Lion & the Mouse*. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.
Strange Animals of the Sea. Written by Jane H. Buxton; illus. by Jerry Pinkney.

German

- Childtimes: A Three-Generation Memoir*. Written by Eloise Greenfield, Lessie J. Little and Pattie R. Jones; illus. by Jerry Pinkney.
Tonweya and the Eagles, and Other Lakota Indian Tales. Written by Rosebud Yellow Robe; illus. by Jerry Pinkney.

Hebrew

The Lion & the Mouse. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.

Italian

Strange Animals of the Sea. Written by Jane H. Buxton; illus. by Jerry Pinkney.

Undersea Animals: A Dramatic Dimensional Visit to Strange Underwater Realms.
Written by Jane H. Buxton; illus. by Jerry Pinkney.

Japanese

The Adventures of Spider: West African Folk Tales. Written by Joyce C. Arkhurst; illus. by Jerry Pinkney.

Goin' Someplace Special. Written by Patricia McKissack; illus. by Jerry Pinkney.

The Lion & the Mouse. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.

Sam and the Tigers: A New Telling of Little Black Sambo. Written by Julius Lester; illus. by Jerry Pinkney.

Strange Animals of the Sea. Written by Jane H. Buxton; illus. by Jerry Pinkney.

The Tortoise & the Hare. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.

Korean

Goin' Someplace Special. Written by Patricia McKissack; illus. by Jerry Pinkney.

The Lion & the Mouse. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.

Little Red Riding-Hood. Written and illus. by Jerry Pinkney.

Noah's Ark. Written and illus. by Jerry Pinkney.

The Ugly Duckling. Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.

Persian

Rabbit Makes a Monkey of Lion: A Swahili Tale. Written by Verna Aardema; illus. by Jerry Pinkney.

Portuguese

New Shoes for Silvia. Written by Johanna Hurwitz; illus. by Jerry Pinkney.

Spanish

Aesop's Fables. Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.

New Shoes for Silvia. Written by Johanna Hurwitz; illus. by Jerry Pinkney.

The Talking Eggs: A Folktale from the American South. Written by Robert D. San Souci; illus. by Jerry Pinkney.

The Ugly Duckling. Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.

Undersea Animals: A Dramatic Dimensional Visit to Strange Underwater Realms.
Written by Jane H. Buxton; illus. by Jerry Pinkney.

Wild, Wild Sunflower Child Anna. Written by Nancy White Carlstrom; illus. by Jerry Pinkney.

Swedish

Song of the Trees. Written by Mildred D. Taylor; illus. by Jerry Pinkney.

The Tales of Uncle Remus: The Adventures of Brer Rabbit. Written by Julius Lester; illus. by Jerry Pinkney.

Xhosa

A Starlit Somersault Downhill. Written by Nancy Willard; illus. by Jerry Pinkney.

The Talking Eggs: A Folktale from the American South. Written by Robert D. San Souci; illus. by Jerry Pinkney.

Zulu

A Starlit Somersault Downhill. Written by Nancy Willard; illus. by Jerry Pinkney.

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Chinese

Spanish

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Korean

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Chinese

French

Hebrew

Japanese

Korean

The Little Match Girl. Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.

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Little Red Riding-Hood. Written and illus. by Jerry Pinkney.

Korean

New Shoes for Silvia. Written by Johanna Hurwitz; illus. by Jerry Pinkney.

Portuguese

Spanish

Noah's Ark. Written and illus. by Jerry Pinkney.

Korean

The Patchwork Quilt. Written by Valerie Flournoy; illus. by Jerry Pinkney.

Afrikaans

Rabbit Makes a Monkey of Lion: A Swahili Tale. Written by Verna Aardema; illus. by Jerry Pinkney.

Afrikaans

Persian

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The Ugly Duckling. Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.

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Undersea Animals: A Dramatic Dimensional Visit to Strange Underwater Realms. Written by Jane H. Buxton; illus. by Jerry Pinkney.

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Spanish

Wild, Wild Sunflower Child Anna. Written by Nancy White Carlstrom; illus. by Jerry Pinkney.

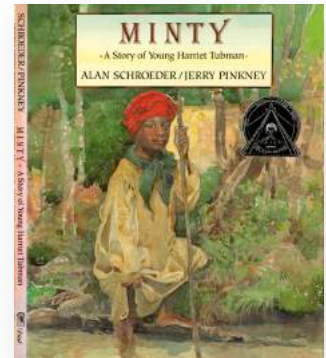
Spanish

Five Most Significant Titles (with Published Reviews)



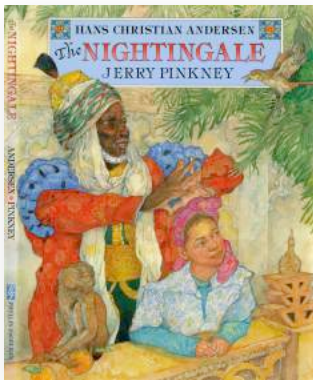
The Lion & the Mouse.

Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.
New York: Little, Brown and Co. Books for Young Readers, 2009.



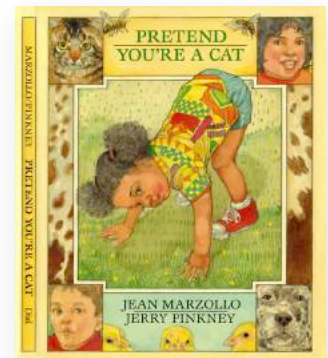
Minty: A Story of Young Harriet Tubman.

Written by Alan Schroeder; illus. by Jerry Pinkney.
New York: Dial Books for Young Readers, 1996.



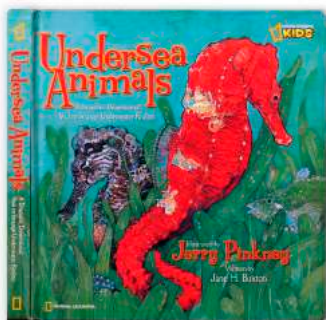
The Nightingale.

Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.
New York: Phyllis Fogelman Books, 2002.



Pretend You're a Cat.

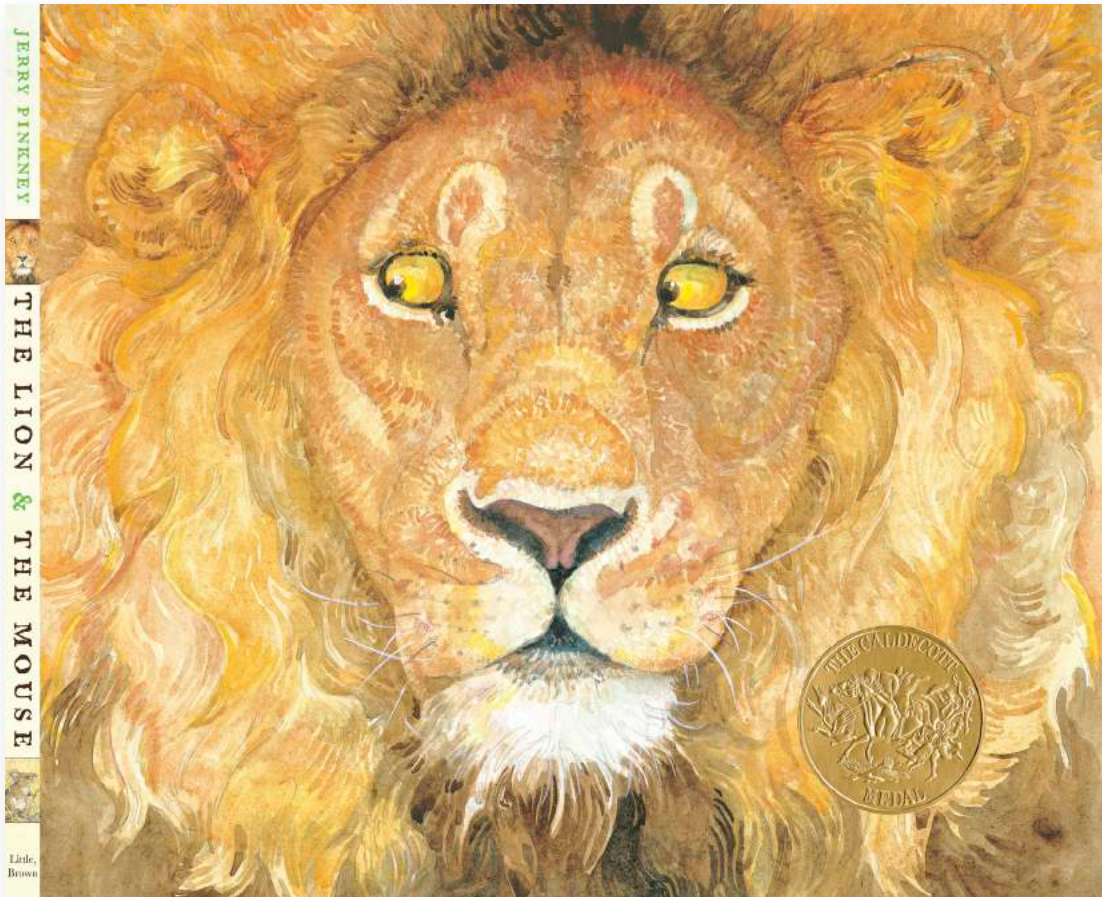
Written by Jean Marzollo; illus. by Jerry Pinkney.
New York: Dial Books for Young Readers, 1990.
Published in England as *What Else Can You Do?*



Undersea Animals: A Dramatic Dimensional Visit to Strange Underwater Realms.

Written by Jane H. Buxton; illus. by Jerry Pinkney.
Washington, D.C: National Geographic Society, 2008.
Republication of *Strange Animals of the Sea* (1987).

These five books were submitted to the Hans Christian Andersen Awards Jurors.



The Lion & the Mouse.

Written by Aesop and Jerry Pinkney; illus. by Jerry Pinkney.

New York: Little, Brown and Co. Books for Young Readers, 2009.

Quote from Pinkney:

“Here is the heart and soul of this book—it’s about what you discover in the images, what someone other than the artist can bring to them. In many ways, the journey each reader traverses parallels my creative process, that of discovery.”

Annotation:

The *Lion & the Mouse* is a wordless picture book adaptation of the beloved Aesop fable. Its selection exemplifies Pinkney’s lifelong connection to these stories, a common impetus for the stories he chooses to illustrate. The techniques employed in this title serve as a master class in the use of color, texture, value, shape, dominance, balance, contrast, alternation, harmony, and unity all rolled into one riveting package. The personification of animal characters is evident but not incongruent with their nature, and symbolic use of the Serengeti suggests an attempt to connect the story to his African heritage. This is his first and only Caldecott win to date.

Reviews:

The Bulletin for the Center for Children's Books (November 2009, Vol. 63, No. 3)

Most adults know this famous fable, wherein a mouse caught by a lion begs for its freedom with the promise of a return favor, which consists of gnawing the lion free when he's fettered by manmade ropes; here it gets a dramatic wordless (save for animal noises) treatment in Pinkney's dramatic full-bleed watercolor illustrations. The textless rendition is an interesting approach, forefronting the nonverbal animal life and also allowing young viewers to make up their own captions. Pinkney is positively cinematic in his direction, with dramatic views emphasizing the mouse's smallness (in the title page illustration, the little rodent pauses in the dip of the lion's huge pawprint), relative size operating as a visual motif throughout, and a splendid suspenseful reveal introducing the lion in his first encounter with the mouse (fleeing a pursuing owl, the mouse scampers up a tawny hill that proves, two illustrations later, to be the lion's quarters). Aesop tales are usually more about the morals than the animal actors; here's a retelling that puts the animals front and center and breathes a note of furry reality into the proceedings. An illustrator's note explains the rationale for the wordless approach. DEBORAH STEVENSON

School Library Journal (July 2011, Vol. 57, Issue 7)

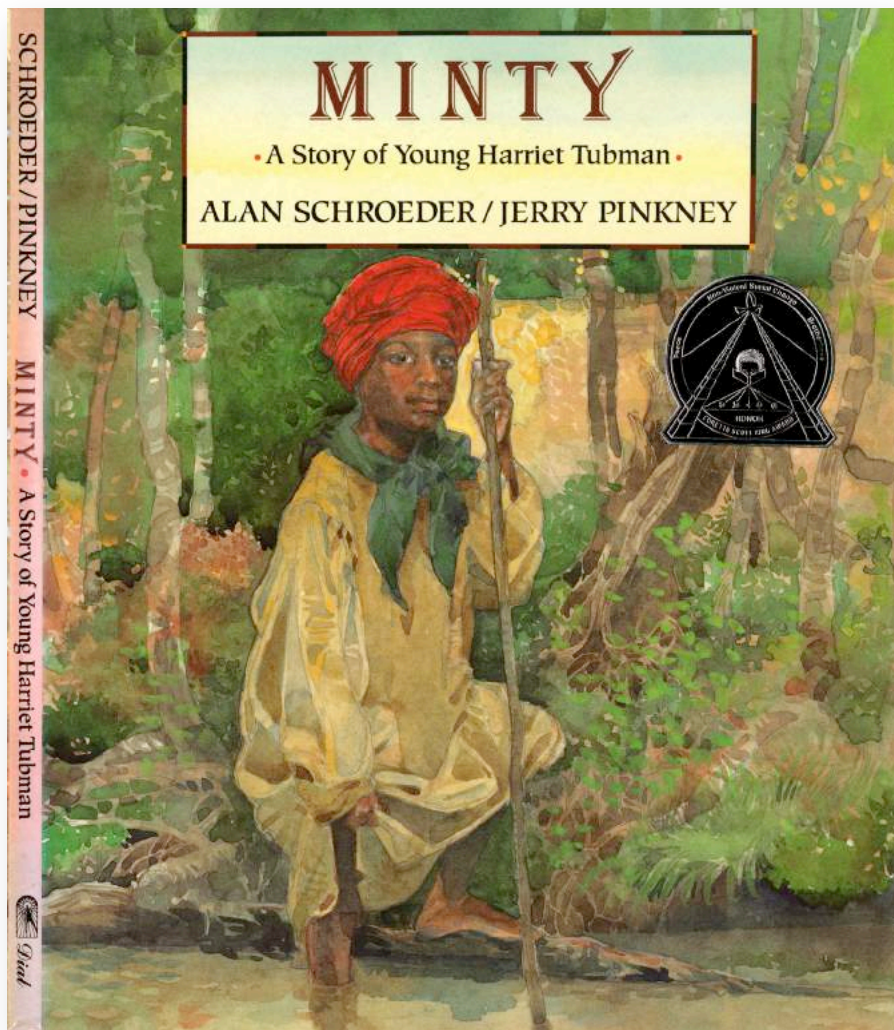
PreS-Gr 3- This story starts on the cover with the glorious, golden countenance of a lion. No text is necessary to communicate the title: the direction of the beast's gaze and the conflicted expression on his tightly cropped face compel readers to turn the book over, where a mouse, almost filling the vertical space, glances back. The endpapers and artist's note place these creatures among the animal families of the African Serengeti. Each spread contributes something new in this nearly wordless narrative, including the title opening, on which the watchful rodent pauses, resting in one of the large footprints that marches across the gutter. In some scenes, Pinkney's luminous art, rendered in watercolor and colored pencils, suggests a natural harmony, as when the cool blues of the sky are mirrored in the rocks and acacia tree. In other compositions, a cream-colored background focuses attention on the exquisitely detailed and nuanced forms of the two main characters. Varied perspectives and the judicious use of panels create interest and indicate time. Sounds are used sparingly and purposefully-an owl's hoot to hint at offstage danger or an anguished roar to alert the mouse of the lion's entrapment. Contrast this version with Pinkney's traditional treatment of the same story (complete with moral) in Aesop's Fables (North-South, 2000). The ambiguity)- that results from the lack of words in this version allows for a slower, subtle, and ultimately more satisfying read. Moments of humor and affection complement the drama. A classic talc from a consummate artist. WENDY LUKEHART

Awards:

Caldecott Medal, 2010 Winner
Boston Globe-Horn Book Award (Honor)
Boston Globe-Horn Book Award for Excellence in Children's Literature, 2010 Honor
Book
Cuffies: Children's Booksellers Choose Their Favorite (and not-so-favorite) Books of the
Year, 2009 Winner
Cybils Awards, 2009 Finalist
Indies Choice Book Award, 2010 Winner
National Parenting Publications Award, 2009 Honor
New York Times Best Illustrated Children's Books of the Year, 2009 Winner
Oppenheim Toy Portfolio Award, 2009 Platinum
Parents' Choice Award, 2009 Gold
Prize for Design and Printing, 2010 Winner

Translated / available in other languages / countries:

Chinese
French
Hebrew
Japanese
Korean



Minty: A Story of Young Harriet Tubman.
Written by Alan Shroeder; illus. by Jerry Pinkney.
New York: Dial Books for Young Readers, 1996.

Quote from Pinkney:

“As a kid growing up, I don’t think there were connections made between history and how you learn from history and use it today. I think in many ways this going back is allowing me to all of a sudden realize that those subjects that were taught in school did have value that I did not recognize at the time.”

Annotation:

Minty is an accessible re-imagining of the childhood of the well-known historical figure and anti-slavery activist, Harriet Tubman. It is a perfect example of Pinkney’s connection and commitment to representation of the stories of his African-American heritage. The powerful imagery conveyed by the depth of color and the reverence and beauty with which he renders the movement and expression of young Araminta make it stand out among his similarly themed offerings.

Reviews:

Booklist (February 15, 1996, Vol. 92, No. 12)

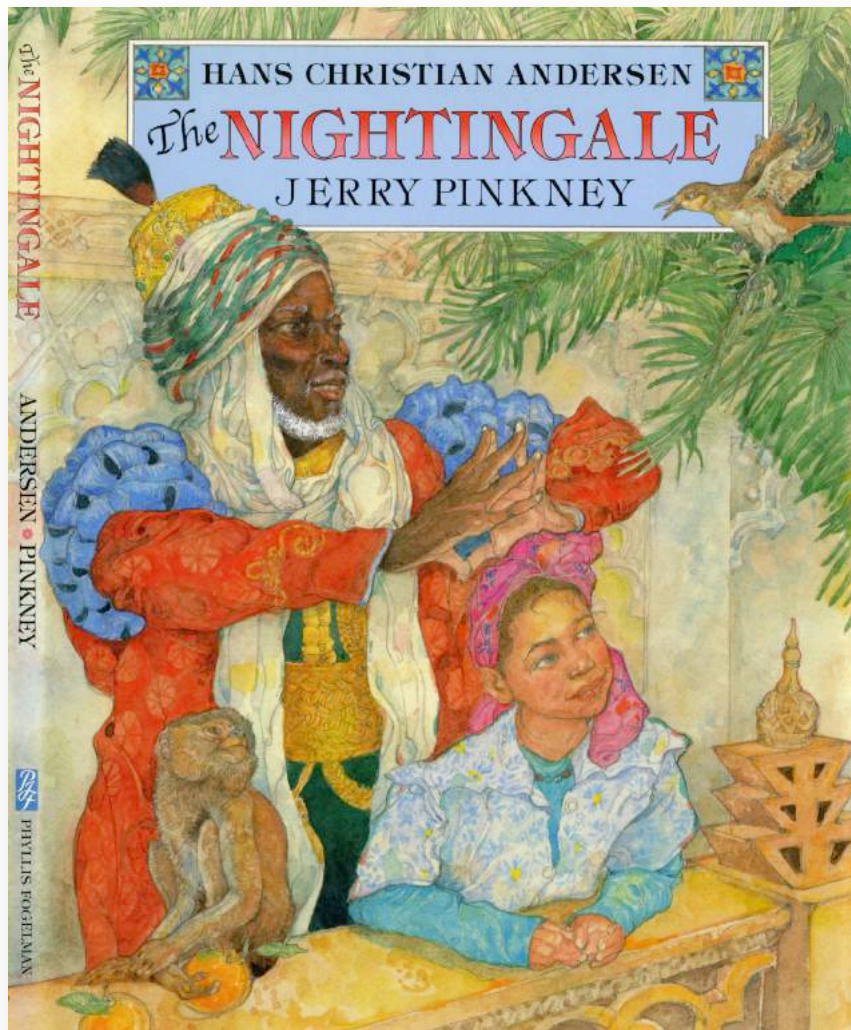
Set on the Maryland plantation where Harriet Tubman (“Minty”) was raised a slave, this fictionalized story dramatizes what daily life was like for her as a child. Schroeder’s words are clear and strong. There’s no gracious big house here, no happy slave. The angry Missus sends the “difficult” slave child Minty to work in the fields. When the overseer orders her to check the muskrat traps, she sets the animals free and is whipped for it. **Pinkney’s realistic portraits are powerful, and, as in *John Henry* (1994), the dappled double-page landscapes connect the strong child hero with the might of the natural world. Her mother tells her to “pat the lion,” but her father knows she means to run away, and several idyllic paintings show him teaching her to read the night sky and swim in the river and survive in the woods.** The blend of fact and fiction is occasionally problematic (was she really planning escape at eight years old, or was that age chosen to suit the picture-book audience?), but kids will be moved by the picture of secret childhood rebellion in someone who grew up to lead hundreds to freedom. HAZEL ROCHMAN

Horn Book Magazine (September/October 1996, Vol. 72, Issue 5)

Illustrated by Jerry Pinkney. According to the author’s note, Harriet Tubman’s “cradle name” was Araminta; hence the nickname Minty. Minty — born around 1820 on the Brodas Plantation on Maryland’s Eastern shore — was strong-willed, independent, outspoken; characteristics neither desired nor tolerated in a slave. So, Mistress Brodas moves the eight-year-old Minty from house slave to field hand — much more arduous work — with the threat of “being sold South” always present. As Minty’s desire for freedom grows, so does her unwillingness to tolerate the abuse and cruelty of plantation life. Recognizing her growing impatience, Minty’s father teaches her survival skills: how to identify the North Star (known as the “Drinking Gourd”), how to swim, how to read moss on trees. Minty knows instinctively that one day she will find the road that, “when she had the courage, would carry her to freedom.” This fictionalized account of the early life of the woman who became known as the conductor of the Underground Railroad is based on facts gleaned from the 1869 biography *Harriet Tubman: The Moses of Her People*. Quick action and dialogue create a taut story, although it is illustration that shapes the characters. **Pinkney’s well-crafted watercolors portray a highly idealized young Harriet (as well as parents and extended family) while depicting an unswervingly angry Mrs. Brodas. Pencil lines emerge from the translucent paints to provide detail and depth.** M. B. S.

Awards:

Coretta Scott King Award
Golden Kite Award
Christopher Award, 1997 Winner
Coretta Scott King Book Award, 1997 Winner
Golden Kite Award, 1997 Honor Book
Kentucky Bluegrass Award, 1998 Winner
English 4-11 Picture Book Award, 1997 Short List



The Nightingale.

**Written by Hans Christian Andersen and Jerry Pinkney; illus. by Jerry Pinkney.
New York: Phyllis Fogelman Books, 2002.**

Quote from Pinkney:

“I grew up in a household where my mother loved to read. And it was always interesting because she read stories, the classics, the Hans Christian Andersen stories. But also in the household, stories were told... And I think if there’s a sense of energy in my work and passion in the work, it’s because I’m re-living many times pieces of my growing up years.”

Annotation:

One of the many Hans Christian Andersen tales Pinkney has elected to illustrate, this re-telling of *The Nightingale* not only exemplifies the connection that he has for the story (having grown up hearing these stories from his mother), but also his unparalleled ability to effectively transpose the setting of the story to one that is unpredictable, yet natural and accessible. Vibrant and beautiful colors and lavish composition and ornamentation makes this a unique experience for the reader.

Reviews:

The Bulletin of the Center for Children's Books (November 2002, Vol. 56, No. 3)

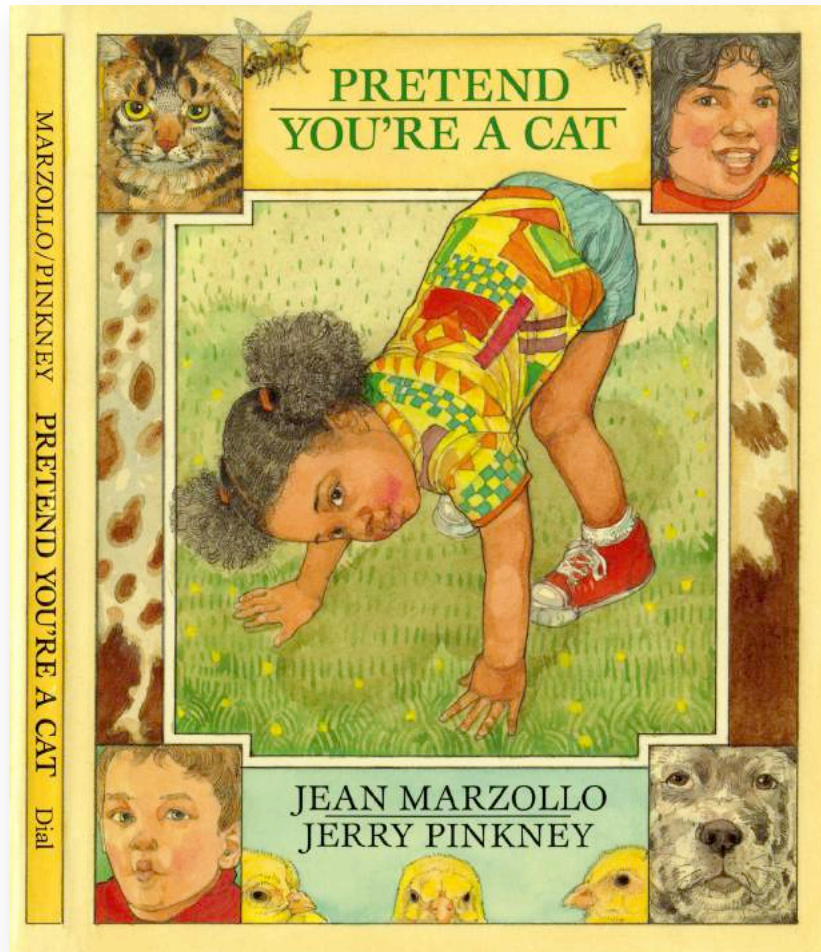
Pinkney's re-visioning of the Andersen redemption tale is much looser, both textually and visually, than Mitchell's adaptation (reviewed above). The text is unusually informal and the plot and language are streamlined, making this more accessible to younger audiences. The setting of a mythical Moroccan kingdom allows Pinkney wide scope for illustrative drama, and the architecture, landscape, and costume explode with vivid color and swirl with energy. The decorative ornamentation and costuming is the stuff dreams are made of, and the personification of Death, berobed and skeletal, is a memorable image. Unfortunately, all this impact is often diffused by crowded and unfocused compositions, and the physical proportions of the characters sometimes spin out of control. Still, there's plenty of gorgeous pageantry here, and younger audiences will appreciate the inviting approach. An extensive note explains Pinkney's process of retelling and illustrating. Review Code: R -- Recommended. JANICE M. DEL NEGRO

Booklist (September 1, 2002, Vol. 99, No. 1)

For this version of Andersen's fairy tale "The Nightingale," Pinkney moves the story's setting from China to Morocco, omits some of Andersen's wry commentary on court manners, and changes a few details to suit the new setting. The result is a pleasing version of the classic, fresh in its interpretation but true to the spirit of the original. When the king of Morocco hears that the greatest wonder in his kingdom is the nightingale, he demands to hear the bird sing and is moved to tears by the beauty of the nightingale's music. But soon he and his courtiers are distracted by a jewel-encrusted, mechanical bird, warbling a similar tune. The nightingale flies away from the court, and is then banished from the kingdom. Five years later the dying king cries out for her music, and the loyal nightingale returns and repays the king's tears by singing a song so powerful that it causes Death to loosen his hold. Each double-page spread is illuminated by artwork that glows with rich colors and teems with lively details. Done in graphite, gouache, and watercolor, the large, gracefully composed illustrations feature a profusion of patterns: graceful drapes of printed fabrics, churning ocean waves, and dappled, overlapping leaves. Within each picture, some colors are made richer and more vivid by their juxtaposition to other, more muted tones. A memorable rendition in a vividly imagined setting. Starred Review. CAROLYN PHELAN

Awards:

Parents' Choice Award, 2002 Silver



Pretend You're a Cat.

**Written by Jean Marzollo; illus. by Jerry Pinkney.
New York: Dial Books for Young Readers, 1990.
Published in England as *What Else Can You Do?***

Quote from Pinkney:

“One of my most popular books, Pretend You’re a Cat, is a multicultural book. That book was inspired by our granddaughter’s coming home from preschool and telling us she had a Buddha on top of her head instead of a ponytail. She had a friend at school from Pakistan who called her ponytail a Buddha. That’s magical.”

Annotation:

Brilliant in its simplicity, *Pretend You're a Cat* is an incredibly successful portrayal of children and animals as the former attempts to mimic the latter. Here, Pinkney exemplifies his approach of observing/incorporating the use of models to create his illustrations. This title shows his versatility as a realist and his ability to represent characters of different races. The pictures take on a life and vibrancy of their own as they form the perfect overlay to match the rhythm of the text.

Reviews:

Horn Book Magazine (July/August 90, Vol. 66, Issue 4)

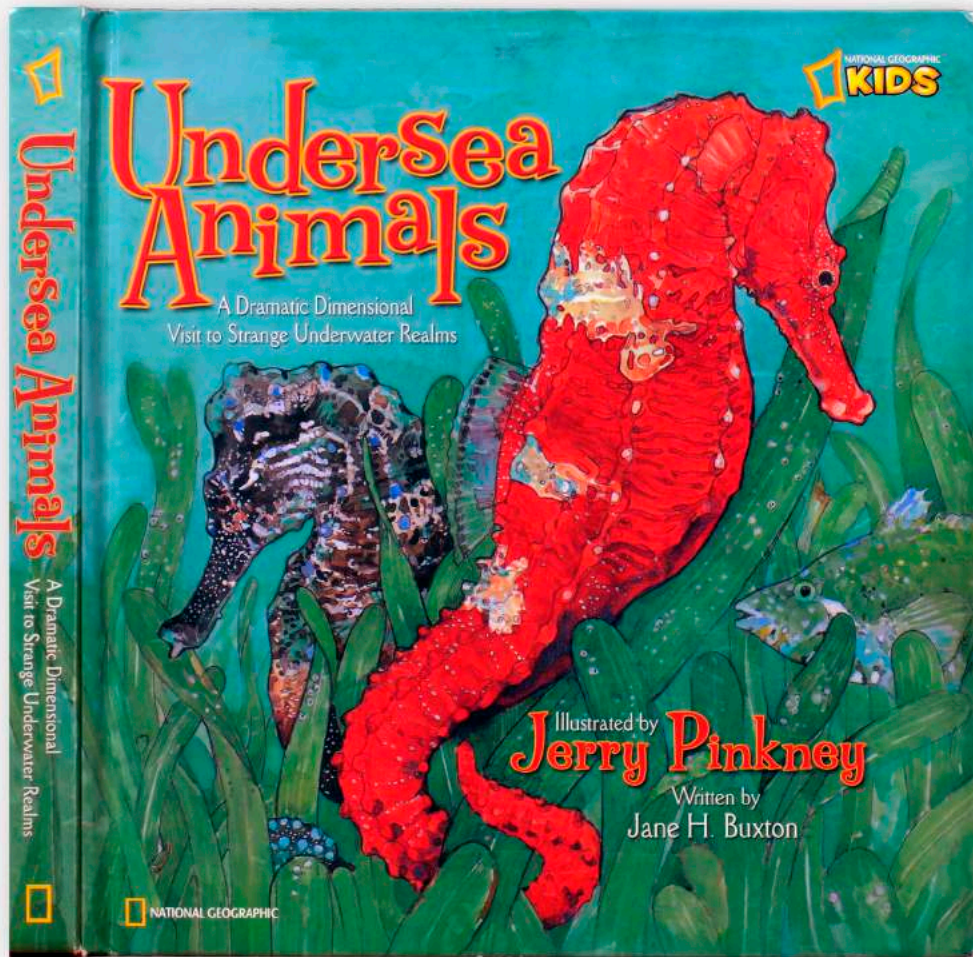
An engaging exploration of imagination, movement, and animal characteristics. Eight lines of rhyming text describe each animal — “Can you bark? / Can you beg? / Can you scratch / With your leg? / Can you fetch? / Can you roll? / Can you dig / In a hole?” — and invite the child to think of other notable attributes of the animal. The variety of animals ranges from small bee, snake, and chick to large bear, cow, and seal; **the expansive, uncluttered illustrations make all thirteen recognizable to even the very youngest child. Each illustration also includes from one to five preschool-age children mimicking the animal. Pinkney’s decision to separate animal and child by boxing one or the other of them on each double-page spread, therefore allowing the majority of the animals to appear as wild and natural as possible, is ingenious. The children — an active, rough-and-tumble group of both sexes and various races — appear uninhibited and eager to participate.** It’s hard to imagine a child who wouldn’t be tempted to join in the fun. A treat for young minds as well as young bodies. ELLEN FADER

School Library Journal (July 90, Vol. 36, Issue 7)

PreSchool-K-- Thirteen rhyming verses ask children if they can match the unique characteristics of various animals. The last question, “What else can you do like a (snake)?” further extends the imaginative play. **Pinkney’s preschoolers are clearly having great fun. His watercolors and colored pencils create the soft, imitative motions of children who display with ease how similar they are to the animals. Through body poses, facial expressions, and gaily colored clothing, the children playfully mimic the animal kingdom. Both animals and children are recognizably distinct, yet they warmly blend together.** With minimal coaching, these delightful, simple rhymes will be easily learned, recited, and acted out. ELLEN DIBNER

Awards:

Prize for Design and Printing, 1991 Merit Cover Award



Undersea Animals: A Dramatic Dimensional Visit to Strange Underwater Realms.
Written by Jane H Buxton; illus. by Jerry Pinkney.
Washington, D.C: National Geographic Society, 2008.
Republication of *Strange Animals of the Sea* (1987).

Quote from Pinkney:

“When I’m working for children, I always fall back on what do I want to say, what story do I want to tell, how do I want to tell it, and who is my audience. I do this because children are more open, more curious, more excited about finding things.”

Annotation:

Though an unusual format to be submitted for consideration, this book superbly demonstrates Pinkney’s versatility and showcases his incredible attention to detail through the scientific accuracy with which he draws living forms. The stunning artwork takes realism to new heights with images that rival any photograph reproduced in a National Geographic publication.

Reviews:

Science Books and Films (Vol. 45, No. 5)

Undersea Animals is a gorgeous book that takes the reader on a wonderful journey under the sea. Famed illustrator Jerry Pinkney's illustrations literally pop off the pages and over the sides of the book. An amazing underwater tale is told in the variety and beauty of the denizens of the sea, shown in vivid color and intricate giant pop-ups. Each page features an amazing sea creature that comes to life as you open the book. The pages also contain camouflaged flaps and other pull tabs that draw the reader into the story. A short paragraph sets the scene, while single sentences identify the organisms and guide the reader to push and pull and discover the beauty hidden in these pages. From start to finish, the book is a beautiful work of art. Children of all ages will enjoy looking at and exploring the colorful pop-ups and will take great pleasure in finding the hidden plants and animals on each page. Readers of all ages will be startled by the goosefish on the muddy ocean floor and wonder how smaller fish can suddenly turn away from a hammerhead shark that literally jumps off the page in pursuit. This book for young and old alike is a great volume to add to a private book collection or a public or school library. For lovers of pop-up books, it is just a treat to see the beauty of each design unfold before your very eyes and hands. Highly Recommended. TERESA F. BETTAC

Catholic Library World (June 2010, Vol. 80, No. 4)

Three-dimensional pop-up art invites the reader into a colorful underwater world featuring sea animals that move as the pages are turned. Sea stars crawl on the ocean's bottom, while the goosefish draws in smaller fish for food; the coral reef is home to millions of tiny animals, and the hammerhead shark chases a school of fish. The simple text points out hidden animals and asks the reader to find others in the pictures. Short facts about the animals accompany the illustrations. Pinkney's beautifully detailed illustrations in vibrant colors draw the reader into this beautiful world. Given the delicate nature of the pop-up artwork, the book is best enjoyed by a child old enough to be very careful or under the close supervision of an adult--not the best choice for circulating materials in a school library. Nevertheless, this book will impress readers with its artwork, and entice reluctant readers with short attention spans into the lap of a parent as they learn about the breathtaking world under the sea. KRISTINE WILDNER

Awards:

Redbook Children's Picture Book Award, 1987 Winner

Translated / available in other languages / countries:

Spanish
Japanese
French
Italian