



The Three Pigs

By David Wiesner

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This Caldecott Medal-winning picture book begins placidly (and familiarly) enough, with three pigs collecting materials and going off to build houses of straw, sticks, and bricks. But the wolf's huffing and puffing blows the first pig right out of the story . . . and into the realm of pure imagination. The transition signals the start of a freewheeling adventure with characteristic David Wiesner effects—cinematic flow, astonishing shifts of perspective, and sly humor, as well as episodes of flight.

Satisfying both as a story and as an exploration of the nature of story, *The Three Pigs* takes visual narrative to a new level. Dialogue balloons, text excerpts, and a wide variety of illustration styles guide the reader through a dazzling fantasy universe to the surprising and happy ending. Fans of Tuesday's frogs and Sector 7's clouds will be captivated by old friends—the Three Pigs of nursery fame and their companions—in a new guise.

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The Three Pigs By David Wiesner Bibliography

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Editorial Review

Amazon.com Review

Once upon a time three pigs built three houses, out of straw, sticks, and bricks. Along came a wolf, who huffed and puffed... So, you think you know the rest? Think again. With David Wiesner at the helm, it's never safe to assume too much. When the wolf approaches the first house, for example, and blows it in, he somehow manages to blow the pig right out of the story frame. The text continues on schedule--"...and ate the pig up"--but the perplexed expression on the wolf's face as he looks in vain for his ham dinner is priceless. One by one, the pigs exit the fairy tale's border and set off on an adventure of their own. Folding a page of their own story into a paper airplane, the pigs fly off to visit other storybooks, rescuing about-to-be-slain dragons and luring the cat and the fiddle out of their nursery rhyme.

Wiesner, Caldecott Medal recipient for *Tuesday*, and Caldecott Honor winner for both *Sector 7* and *Free Fall*, prefers not to wait around until pigs fly. He gives them wings (or paper airplanes) and sets them on their way! In his latest flight of fancy, Wiesner uses shifting illustration styles and fonts to startle complacent readers into an imaginary world even as they ponder the conventional structure of story. His trademark crafty humor and skewed perspectives will tickle readers pink (even the nonporcine variety)! (Ages 4 and older) --
Emilie Coulter

From Publishers Weekly

Even the book's younger readers will understand the distinctive visual code. As the pigs enter the confines of a storybook page, they conform to that book's illustrative style, appearing as nursery-rhyme friezes or comic-book line drawings. When the pigs emerge from the storybook pages into the meta-landscape, they appear photographically clear and crisp, with shadows and three dimensions. Wiesner's (*Tuesday*) brilliant use of white space and perspective (as the pigs fly to the upper right-hand corner of a spread on their makeshift plane, or as one pig's snout dominates a full page) evokes a feeling that the characters can navigate endless possibilities--and that the range of story itself is limitless. Ages 5-up.

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From School Library Journal

K-Gr 6-In *Tuesday* (Clarion, 1991), Wiesner demonstrated that pigs could fly. Here, he shows what happens when they take control of their story. In an L. Leslie Brooke sort of style (the illustrations are created through a combination of watercolor, gouache, colored inks, and pencils), the wolf comes a-knocking on the straw house. When he puffs, the pig gets blown "right out of the story." (The double spread contains four panels on a white background; the first two follow the familiar story line, but the pig falls out of the third frame, so in the fourth, the wolf looks quite perplexed.) So it goes until the pigs bump the story panels aside, fold one with the wolf on it into a paper airplane, and take to the air. Children will delight in the changing perspectives, the effect of the wolf's folded-paper body, and the whole notion of the interrupted narrative. Wiesner's luxurious use of white space with the textured pigs zooming in and out of view is fresh and funny. They wander through other stories-their bodies changing to take on the new style of illustration as they enter the pages-emerging with a dragon and the cat with a fiddle. The cat draws their attention to a panel with a brick house, and they all sit down to soup, while one of the pigs reconstructs the text. Witty dialogue and physical comedy abound in this inspired retelling of a familiar favorite.-Wendy Lukehart, Dauphin County Library, Harrisburg, PA

Users Review

From reader reviews:

Shawn Holmes:

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Tania Arney:

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Joan Ortega:

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Steven Atkins:

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