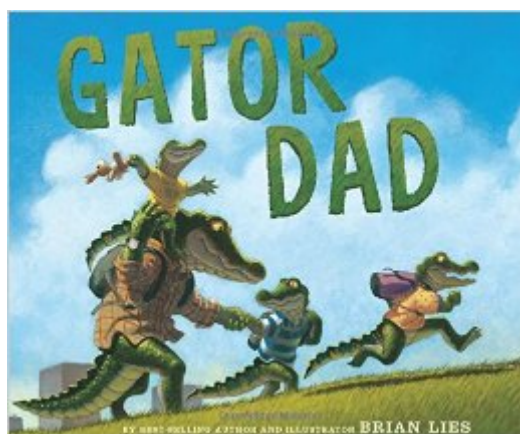


The book was found

# Gator Dad



## Synopsis

From seemingly mundane tasks such as grocery shopping to more active pursuits like a romp at the park and fort-building, a loving and playful father alligator shows his gator kids that the simplest pleasures done together can make for an incredibly fun day.Â Â Â Â Presented by New York Times bestselling author Brian Lies (Bats at the Beach), this heartwarming story demonstrates a series of very special ways children can connect with their fathers and should appeal to parents and little readers everywhere.Â

## Book Information

Lexile Measure: AD390L (What's this?)

Hardcover: 32 pages

Publisher: HMH Books for Young Readers (May 3, 2016)

Language: English

ISBN-10: 0544534336

ISBN-13: 978-0544534339

Product Dimensions: 9.1 x 0.4 x 11.3 inches

Shipping Weight: 15.2 ounces (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 starsÂ Â See all reviewsÂ (15 customer reviews)

Best Sellers Rank: #98,178 in Books (See Top 100 in Books) #35 inÂ Books > Children's Books > Animals > Alligators & Crocodiles #353 inÂ Books > Children's Books > Growing Up & Facts of Life > Friendship, Social Skills & School Life > Boys & Men #426 inÂ Books > Children's Books > Growing Up & Facts of Life > Family Life > Parents

Age Range: 4 - 7 years

Grade Level: Preschool - 3

## Customer Reviews

[View larger](#) Behind the Scenes with Brian Lies An inside look at the art behind GATOR DAD, a new picture book from best-selling author and illustrator Brian Lies.

[View larger](#) [View larger](#) [View larger](#) Gator Dad Office When I'm working on sketches and final art for a book, I tape the images up in order on the walls of my studio, to see how the story progresses from page to page. Here, you see my typical clutter. Not only are images all over the walls, but copies and notes litter my writing desk, as well. Inspiration Drawing I've been thinking about the story that would become GATOR DAD for a while. This

is the sketch which started it all, in a decade-old sketchbook. A father gator comforts a little gator as they sit on some kind of wall. I'd written the words "you can come to me" nearby. As I worked up the story, I considered switching the animals to something fuzzy. Bunnies? Bears? But I decided that an alligator was the best combination of a slightly tough exterior and a more caring interior.

**The Art In Process** This image shows how I approach a painting. I sketch the drawing onto the paper I'll paint on, then do an underpainting to establish some shapes and shadows, usually in a sienna/umber tone. Then come the backgrounds and skies, followed at last by the figures and any foreground elements. White tape around the outside of the painting allows me to have a crisp, straight margin around the painting when the tape is peeled off.

[View larger](#)      [View larger](#)      [View larger](#)      **More Art In Process** This is another image of a piece in process. You can see the underpainting and some of the basic shadows laid out. I wanted the pillow fort to feel dimensional, so the lamp was important, especially with a silhouetted top edge. The underpainting was where I figured out the parts of the cushions that would be shaded or highlighted, and the shapes of all of the shadows.

**A Cut Sketch From the Book** This is a sketch that didn't make it into the book. It would be hard to put any parent's full day of experiences into a 32 page picture book, and I had too many images to fit. I liked this sketch - the light would have been fun to paint, but it didn't fit neatly into the story. Would the little gator be OK? What would she/he miss? **Test Painting** For most images, before I do the final art, I do a miniature color test painting. This is where I choose the colors. We know a bedroom has walls, but what color should the walls be? The coverlet? I experiment in a loose way, and then either copy or reject the result when working on the final piece. This painting is perhaps 5" wide.

[View larger](#)      **Inking the Art** After I transfer an image to the paper the final piece will be painted on, I make corrections to the drawing, add any final details, and then ink in the lines with thinned phthalo blue paint. If I didn't ink the lines, when I covered the paper with the sienna/umber underpainting, the pencil lines would completely disappear.

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