

## The Pot that Juan Built

written by Alejandro Cruz Martinez  
illustrated by Fernando Olivera

### About the Book

**Genre:** Nonfiction

**Format:** Paperback, \$10.95  
32 pages

**ISBN:** 9781600608483

**Reading Level:** Grade 4

**Interest Level:** Grades 1–6

**Guided Reading Level:** S

**Spanish Guided Reading Level:** S

**Accelerated Reader® Level/Points:**  
6.2/0.5

**Lexile™ Measure:** 1150L

\*Reading level based on the ATOS Readability Formula

**Themes:** Art (Pottery), Creativity, Pride, Mexico, Traditions, Sharing and Giving, Identity, Self Esteem and Confidence, Poetry, Occupations, Imagination, History, Poverty, Environment and Nature, Dreams and Aspirations, Leadership, Optimism and Enthusiasm, Perseverance, Persistence and Grit, Latino/Hispanic/Mexican Interest

**Resources on the web:**

[leeandlow.com/books/the-pot-that-juan-built](http://leeandlow.com/books/the-pot-that-juan-built)  
[leeandlow.com/books/la-vasija-que-juan-fabrico](http://leeandlow.com/books/la-vasija-que-juan-fabrico)

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.

### SYNOPSIS

Juan Quezada is the premier potter in Mexico. With local materials and the primitive methods of the Casas Grandes people – including using human hair to make brushes and cow manure to feed the flames that fire his pots – Juan creates stunning pots in the traditional style. Each is a work of art unlike any other.

*This is The Pot that Juan Built.*

*These are the flames so sizzling hot*

*That flickered and flared and fired the pot,*

*The beautiful pot that Juan built.*

The text is written in the form of “The House That Jack Built” and accompanied by a comprehensive afterword with photos and information about Juan’s technique as well as a history of Mata Ortiz, the northern Mexican village where Juan began and continues to work. This celebratory story tells how Juan’s pioneering work has transformed Mata Ortiz from an impoverished village into a prosperous community of world-renowned artists.

With vibrant illustrations by Caldecott Medal winner David Diaz, *The Pot that Juan Built* is sure to enlighten all who are fascinated by traditional art forms, Mexican culture, and the power of the human spirit to find inspiration from the past.

## BACKGROUND

[Partially adapted and excerpted from the book text and author's afterword]

### ***Juan Quezada***

- When Juan Quezada was one year old, his family moved to Mata Ortiz. While still a young boy, Juan Quezada became fascinated with pottery after finding potsherds, pieces of broken pottery, from the Casas Grandes civilization.
- Quezada began experimenting with local clays and with colors mixed from local minerals. He was soon using traditional methods to produce clay pots of a fine arts caliber.
- In 1976 Quezada was discovered by anthropologist Spencer MacCallum, who helped him gain worldwide recognition for his art. Quezada taught eight of his ten siblings and many neighbors his methods. He helped transform Mata Ortiz from a poor village into a thriving community of world-famous artists.
- In 1999, Mexico's president Ernesto Zedillo, awarded Quezada the Premio Nacional de Ciencias y Artes, the National Arts and Sciences Award, the highest honor for any artist in Mexico.

### ***Mata Ortiz***

- Mata Ortiz is a village in Northern Mexico, located in the grasslands of Chihuahua, between the Palanganas River and the foothills of the Sierra Madre Mountains. The area was home to the Casas Grandes civilization from the eleventh through the fourteenth centuries.
- Later, Apache tribal people occupied the region for about three hundred years. At the end of the nineteenth century Mexican troops forced the Apache tribes to leave that part of Mexico.
- Mormon farmers from the United States then immigrated into the area, and Chinese immigrants and other new arrivals began settling in Mata Ortiz to work on the railroad. After the Mexican Revolution of 1910-1917, Mata Ortiz was home to mainly seasonal laborers in Mormon orchards and packing houses.
- Until the 1980s, it was very hard for families in Mata Ortiz to make a sustainable income. Juan's discovery of ancient pottery methods changed Mata Ortiz from a poor laborers' village to a successful community of working artists.
- Now more than four hundred artists live and work in Mata Ortiz, which has a total population of two thousand. Nearly every household is home to at least one potter. Thanks to frequent visitors interested in the region's pottery, the village now has a stable local economy and many homes are modernized.

### ***Juan Quezada's Pottery Technique***

- Juan digs clay with a pick and shovel in the foothills outside the village. He soaks it in water to clean it, strains it through old fabric, and leaves the liquid to settle into workable clay.
- He wedges and kneads the clay, and then forms it into a "tortilla," using a shallow bowl called a piki for support. He rolls another lump of clay into a sausage shape called a "chorizo." He wraps this around the edge of the tortilla and pinches and pulls up the walls of the pot.

- When the pot is dry he sands and polishes it with a small stone, deer bone, or bean. This takes hours or even days, and gives the pot a smooth, mirrored surface.
- He paints the pot with a delicate brush made from human hair. The paint is made from natural, locally-sourced minerals ground into powder and mixed with clay and water.
- Juan fires his pots in an inverted clay

### Additional Information

A PBS Newsline story provides additional perspective on the enormous impact Juan Quezada had on the legacy of Mata Ortiz (<https://www.pbs.org/frontlineworld/stories/mexico403/thestory.html#>). "We owe it to Juan; he's the teacher," says Jorge Quintana, another Mata Ortiz potter. Spencer MacCallum calls Juan Quezada's life a "true fairy tale." Locals sing ballads celebrating Quezada, such as one song that says, "All of Chihuahua wants to give you thanks/To our great teacher, our friend, Juan Quezada."

## BEFORE READING

### Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

- What are some art forms you know? Where have you seen this kind of art? What was it like?
- Have you ever watched an artist at work? How is the way they work different from the way things are made in factories?
- What kinds of things have you made by hand? How did it feel to make them? How do you feel about the objects you made?
- How do you think an artist's life might differ from other peoples' lives?
- What does "excellence" mean to you? What things would you like to excel in? How might an artist strive for excellence?

### Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1; Craft & Structure, Strand 5; and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- Talk about the title of the book. Then ask students what they think this book will most likely be about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?
- Take students on a book walk and draw attention to the following parts of the book: front and back covers, author/illustrator biography (on jacket back flap), title page, dedication, illustrations, and author's note.

- Talk about the three-part structure of this book and set a plan for how you'll structure your read aloud (or multiple readings over different sessions). Point out the basic story, told in rhyme in the style of "The House that Jack Built." Ask students if they've heard this rhyme and what it helps them expect for the structure of the story. Point out the smaller information text on each spread, and the extensive afterword and photos at the end.

### Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)

Have students read to find out:

- what happened during Juan Quezada's life
- how Juan Quezada's pottery technique was unique
- how Juan Quezada's work impacted his village of Mata Ortiz
- why Juan Quezada's legacy is important to learn about today

Encourage students to consider why the author, Nancy Andrews-Goebel, would want to share this story with young people.

## VOCABULARY

(Reading Standards, Craft & Structure, Strand 4)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

The story contains several content-specific and academic words and phrases that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below.

Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word. (Many of the Spanish words can be found in the book glossary, but there are also some that are not included. Students could be encouraged to create a log of these words—they will not be listed here.)

### Content Specific

windswept, plains, adobe, pottery, potter, fired (pottery), farm laborer, railroad hand, sharecropper, boxer, manure, cattle range, commercial feed, minerals, black manganese, red iron oxide, burro-back, potsherds, clay, tortilla, sausage, chorizo, workroom, calico cat, anthill, vein, museums, art galleries

### Academic

village, rediscovered, process, vanished, sizzling, flickered, flared, professional, pride, ancient, methods, natural, materials, style, impoverished, prosperous, fueled, traditional, gather, experiments, admire, local, fashioned, inspired, inspiration, similar, declared, shone, glittered, flowed, glistened, glimmered, gleamed, beamed, sparkled, shimmered, polishes, applies, abundant, available, boundary, slick, designs, copy, decoration, in advance, pattern, develop, transporting, cargoes, unearthed, finest, exhibited, honor, fame, wealth, cherishes, solitude, exploring

## AFTER READING

### Discussion Questions

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite textual evidence with their answers.**

### Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. Where was Juan Quezada born? Where did he move as a child? What happened there?
2. What jobs did Juan Quezada have?
3. How does Juan Quezada fire his pottery?
4. How does Juan Quezada make paint and brushes?
5. What did Juan find when he was twelve? What happened because of that discovery? What did his mother say about him?
6. How does Juan polish his pots? Where does he get his tools?
7. How does Juan make the shape of his pots?
8. Where does Juan get his clay?
9. How does Juan get the ideas for the designs on his pots?
10. How did ants help Juan?
11. What does Juan do with his pots when they are finished?
12. What is Juan's favorite thing to do as an adult?

### Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 2 and 3 and Craft & Structure, Strands 4 and 6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. How do Juan's life experiences show that he's "never been afraid of hard work?"
2. Why do you think Juan, "takes pride in using ancient methods and natural materials in his pottery making?" How do his techniques help make his pottery special?
3. Why do you think Juan Quezada taught his family and neighbors about making pottery?
4. Why do you think potters fire their clay pieces? How do you think Juan learned that manure from cows who were fed grass made the best fuel?
5. Why do you think Juan is so particular about the way he makes his paint and brushes? What does this say about him as a person?

6. What do you think went through Juan's head when he found the potsherds as a twelve-year-old? What does his response to finding them say about him as a person?
7. Why do you think bones, stones, and beans work well for Juan as polishing tools? Act out how he might look while polishing a pot.
8. Based on what you know so far about Juan, why do you think he chooses to work in a small workroom at home? Why is that a good workspace for him?
9. The book says, "Juan never plans the decoration in advance. He lets the pattern develop as he paints it onto the clay pot." Would you like creating art this way? Why or why not?
10. Why do you think the author included the story about the ants? What does this story tell us about Juan as a person and an artist?
11. What reasons do you think the Mexican president had for awarding Juan Quezada the National Arts and Science Award?
12. Why do you think people like Juan and others take pride in traditional ways of doing or making things?
13. Why is Juan Quezada's story important to the people of his village? Why is his story important to the art world? What aspect of the story do you think is most important to Juan, based on what you've read about him? What is most important about his story to you? Why do you think the author chose to tell this story?

### Reader's Response

(Writing Standards, Text Types & Purposes, Strands 1–3 and Production & Distribution of Writing, Strands 4–6)

Use the following questions and writing activities to help students practice active reading and personalize their responses to the book. **Suggest that students respond in reader's response journals, essays, or oral discussion.** You may also want to set aside time for students to share and discuss their written work.

1. Choose one of the scenes below to imagine as a simple 3-part comic strip. Include thought bubbles to show what the people might have been thinking and feeling at each part: 1) Juan finds the potsherds, gets the idea to try to make similar pottery, and starts experimenting; 2) Another local potter learns from Juan and becomes successful; 3) Anthropologist Spencer MacCallum hears about Juan Quezada, goes to find him, and helps him become better known.
2. Make a list of examples of how Juan Quezada is extremely detail-oriented in his work. How does being detail-oriented help someone achieve success? Describe an activity from your life in which it is helpful to be extremely detail-oriented and give several examples.
3. Make a two-column list of the local resources Juan Quezada uses to create his pottery and how he uses each one. Write about an example of how someone in your community use local resources – or how you think they should!
4. Why is it important for people to know the story of Juan Quezada? What could other artists or makers, no matter their craft, learn from the story of Juan Quezada? Give at least three specific examples from the book to support your ideas.



5. How is Juan Quezada both a link to the past and a bridge to the future?

### ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)  
(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.
2. The Spanish version, *La vasija que Juan fabricó* (<https://www.leeandlow.com/books/la-vasija-que-juan-fabrico>) presents ample opportunity here to encourage students to engage with both languages. Have one student read the English translation and one student read Spanish translation (if applicable in your classroom). Both students who are reading the translations should be biliterate in both English and Spanish. Ask students to compare their experiences. What was it like reading the story in English? What was it like reading the story in Spanish? Have students discuss the different translations and how they are similar/different.
3. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
4. After reading the book once, give students cards with simple illustrations showing the steps for making a pot (e.g., digging clay, shaping the clay, polishing the pot, painting the pot, gathering fuel, firing the pot, giving it away or selling it). Have students put the cards in order of the actual process. Then, as you read the book again, have them point to the stage in the process that's being described. Reinforce how the book shares the steps out of order.
5. Have students draw simple pictures of Juan as a baby, adolescent, adult, and old man. Orally or in writing, discuss important events that happened at each stage of his life.
6. Have students give a short talk about a type of artwork or other creative activity they enjoy. If needed, provide guiding subtopics such as "materials and tools," "steps," and "product."
7. The book contains some content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word.

## Social and Emotional Learning

(Reading Standards, Key Ideas & Details, Strands 1-3 and Craft & Structure, Strands 4-6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1-3 and Presentation of Knowledge & Ideas, Strand 4)

(Writing Standards, Text Types & Purposes, Strands 1-2 and Production & Distribution of Writing, Strands 4-6)

(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Social and emotional learning involves being aware of and regulating emotions for healthy development. In addition to understanding one's own feelings, strong socio-emotional development allows individuals to develop empathy for others and to establish and maintain relationships.

Use the following prompts to help students study the socio-emotional aspects of this book.

1. Give students examples of events from Juan's life and ask them to show how his face and body might have looked based on the emotions he likely experienced at that time.
2. Discuss some of the character traits and habits that helped Juan be so successful, such as curiosity, determination/perseverance, patience, and helpfulness. Ask, "How could trying to develop these traits in yourself help you succeed? How might you push yourself to be more [curious, determined, etc.]?"
3. Brainstorm potential challenging scenarios that may have happened for Juan while he worked to learn pottery and create his art (e.g., a technique didn't work as planned, a pot broke.) Discuss how someone with Juan's character traits would likely respond and move forward. Talk about how these principles could apply to how students cope with their own challenges.
4. Discuss the idea of the "ripple effect." How did Juan's actions and choices create positive change that spread far beyond his own life?

## INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

### English/Language Arts

(Reading Standards, Key Ideas and Details, Strands 1-3, Craft and Structure, Strands 4-6, Integration of Knowledge & Ideas, Strands 7-9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1-3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7-9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3, Presentation of Knowledge and Ideas, Strands 4-6)

- Study the rhyme and repetition of the story text. Read other versions of "The House that Jack Built" and note similarities in structure. Choose a topic to create your own shared or individual stories about using the same repeating structure.
- Compare *The Pot that Juan Built* to another story about an artisan using traditional techniques



to create art and/or have a positive impact on their community, such as *Rainbow Weaver/ Tejedora del arcoiris* (<https://www.leeandlow.com/books/rainbow-weaver-tejedora-del-arcoiris>). Discuss connections between texts.

- Reflect on Spencer MacCallum's comment that Juan Quezada's life is like a "true fairy tale." Read one or more fairy tales, such as *Domitila: A Cinderella Tale from the Mexican Tradition* (<https://www.leeandlow.com/books/domitila>). Talk about common themes in the fairy tales and the story of Juan Quezada's life.
- Make a list of art terms introduced in the book such as: fire a pot, clay, pinch, pattern, knead. Practice using context clues in the main text and, if needed, outside resources, to define the terms. Divide the words into logical categories, such as "tools," "materials" and "techniques." Have small groups or pairs of students research other art forms and make lists of key vocabulary using the same process.
- Have students make a flow chart to illustrate the steps Juan Quezada follows to make his pottery. Have them add call-out bubbles with helpful hints and special details, based on the information included in the main text and the afterword.
- Assign students to write an ad for the pottery of Juan Quezada. Point out that students can find ideas for promoting his work in the book. For example, an ad might focus on the traditional aspect of his work or the fact that he uses only natural resources for his materials. An ad might describe his work using some of the vocabulary from the book.
- Read the description in the afterword of the art history museum that Juan Quezada dreams could be built in Mata Ortiz. Based on his quote, have students draw a rendering of the potential museum. Then ask them to imagine more details in drawing or writing, using other information from the book as a rationale for their ideas.

### Social Studies/Geography

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- Have students locate Mexico on a map. Point out that Mexico shares a border with the United States. Then have students use the map to find the state of Chihuahua, the Sierra Madre Mountains, the Palanganas River, and Mata Ortiz (or its approximate location, based on the book details).
- Have students work in small groups to create an illustrated timeline of events from Juan Quezada's life, using information from the book and afterword.
- Using the main text and information from the afterword, have students make a chart comparing life in the village of Mata Ortiz before and after Juan Quezada made it a pottery center. Relate the changes that occurred to changes in your own community over time, or in a location that you study as part of your social studies curriculum.
- Have interested students choose an earlier time period in the history of Mata Ortiz to research,

such as the time of the Casas Grandes civilization, the Apache tribal occupation, or the Mexican Revolution. Have them share their findings with classmates.

### Art, Media & Music

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, and Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- Have students use clay to try Juan's pot shaping technique, making pieces into a "tortilla" and a "chorizo." For a more detailed pottery activity see <https://www.leeandlow.com/educators/homeschooling/make-a-clay-pot>.
- Look at photos of Juan Quezada's pottery, such as those in this gallery: [https://photos.google.com/share/AF1QipMlpv0ZOaA6AVOy\\_60EtHkf5gR-rhzEjNEymt-QzxSuB7AXd5S-ytxKFweDbT9Zdw?key=Q2VZZjdZZ1JfNEVCOHVzcnRQTnFESmxDOVRRY3Jn](https://photos.google.com/share/AF1QipMlpv0ZOaA6AVOy_60EtHkf5gR-rhzEjNEymt-QzxSuB7AXd5S-ytxKFweDbT9Zdw?key=Q2VZZjdZZ1JfNEVCOHVzcnRQTnFESmxDOVRRY3Jn) from the American Museum of Ceramic Art. Ask students what they notice about the painted designs. Ask them to imagine how each design may have evolved as Quezada worked. Give students a paper with an outline of a pot and ask them to create their own design with drawing tools or paints.
- Learn more about how artists in other fields use natural materials and tools. Make a list of natural resources and the ways they can be used in art. If possible, have students try using some of the items on your list.
- Experiment with making paints using different techniques. (Find a list of ideas and recipes at <https://happyhooligans.ca/homemade-paint-kids/>.) Ask students to list the pros and cons of each recipe tested. Compare these findings to potential pros and cons of the paint Juan makes.
- Talk about how ballads have been written celebrating Juan Quezada's impact on his community. Read a sample of ballads celebrating other individuals. What do they have in common? Brainstorm individuals students feel are worthy of being commemorated by a ballad, and maybe even try writing the words for one!

### School-Home Connection

(Reading Standards, Integration of Knowledge and Ideas, Strands 7 and 9)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- As a class, use the text and the afterword to write a short description of Juan Quezada to share with families, and several bullet points about Juan's hopes for his community. Have students ask adults at home about their own hopes and dreams for their community (either childhood or current.) Share responses at school and discuss connections among them.
- Arrange visits (in-person or virtual) with students' family members or local resources who create professionally or as a hobby. Ask them to share their creative process with students. Have students discuss connections to the book and between presenters.




## Ordering Information

### General Order Information:

[leeandlow.com/contact/ordering](https://leeandlow.com/contact/ordering)

### Secure Online Ordering:

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 **By Fax:** 212-683-1894

### By Mail:

Lee & Low Books, 95 Madison Avenue,  
New York, NY 10016

## ABOUT THE AUTHOR

**Nancy Andrews-Goebel** was born in Bakersfield, California. She worked in early childhood education for many years and produced cross-cultural videos for Head Start. *The Pot that Juan Built* is her first picture book, and it was inspired after Andrews-Goebel met Quezada while vacationing in Mexico. She was fascinated by his work and inspired by his spirit, and together with her husband she wrote and produced a documentary video titled "Mata Ortiz Pottery: An Inside Look." Says Andrews-Goebel, "My ideas for stories come from the interesting, out-of-the-way places I visit, and from the extraordinary people I've had the privilege to know." Andrews-Goebel and her husband live in the northern California town of Cayucos.

## ABOUT THE ILLUSTRATOR

**David Diaz** traces his love of drawing to first grade when he was inspired to add artwork to his phonics worksheets. He was personally drawn to the story of Quezada because he, too, is an accomplished potter and he was inspired by the story of a man who has made significant artistic, inspirational, financial, and spiritual contributions to his community. Diaz won a Pura Belpré Illustrator Award Honor for *The Pot that Juan Built*, and in 1995 he won the Caldecott Medal for his illustrations in *Smoky Night* by Eve Bunting. Diaz was born in New York and grew up in Florida. His art blossomed as he attained success in contests while in high school. Today Diaz is a resident of Carlsbad, California, where he enjoys reading, collecting furniture and glassware, and his art.

For additional information about the author and the illustrator, read these interviews:

<https://www.leeandlow.com/books/the-pot-that-juan-built/interviews>.

## REVIEWS

"This is a must purchase for all collections, and could be used with Diana Cohn's *Dream Carver* (Chronicle, 2002) for a look at how both art and economics of scale can work to enrich our lives and to build community." —*School Library Journal*, **starred review**

"The glowing tones of the artwork capture the sweep and heat of the sun-bleached landscape, while the highly stylized elements echo the decorative motifs of Quezada's pottery and lend a suitably mythic patina to this visionary artist's story." —*Publishers Weekly*, **starred review**

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