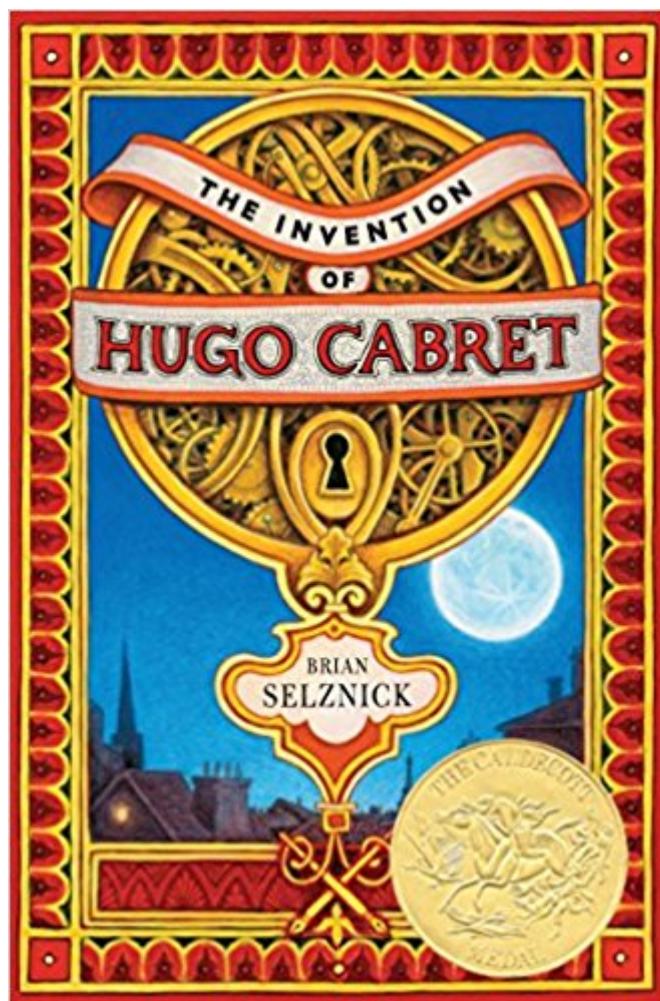## The book was found

The Invention Of Hugo Cabret

Synopsis

Orphan, clock keeper, and thief, Hugo lives in the walls of a busy Paris train station, where his survival depends on secrets and anonymity. But when his world suddenly interlocks with an eccentric, bookish girl and a bitter old man who runs a toy booth in the station, Hugo's undercover life, and his most precious secret, are put in jeopardy. A cryptic drawing, a treasured notebook, a stolen key, a mechanical man, and a hidden message from Hugo's dead father form the backbone of this intricate, tender, and spellbinding mystery.

Book Information

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Average Customer Review: 4.8 out of 5 stars   823 customer reviews

Best Sellers Rank: #3,779 in Books (See Top 100 in Books)   #4 inÃ Â Books > Children's Books > Literature & Fiction > Historical Fiction > Europe   #16 inÃ Â Books > Children's Books > Growing Up & Facts of Life > Family Life > Orphans & Foster Homes   #26 inÃ Â Books > Children's Books > Mysteries & Detectives

Age Range: 9 - 12 years

Grade Level: 4 - 7

Customer Reviews

Book Description:Orphan, clock keeper, and thief, Hugo lives in the walls of a busy Paris train station, where his survival depends on secrets and anonymity. But when his world suddenly interlocks with an eccentric, bookish girl and a bitter old man who runs a toy booth in the station, Hugo's undercover life, and his most precious secret, are put in jeopardy. A cryptic drawing, a treasured notebook, a stolen key, a mechanical man, and a hidden message from Hugo's dead father form the backbone of this intricate, tender, and spellbinding mystery. .com Exclusive   A Letter from Brian SelznickDear readers, When I was a kid, two of my favorite books were by an

amazing man named Remy Charlip. Fortunately and Thirteen fascinated me in part because, in both books, the very act of turning the pages plays a pivotal role in telling the story. Each turn reveals something new in a way that builds on the image on the previous page. Now that IÃ¢â ¬â„¢m an illustrator myself, IÃ¢â ¬â„¢ve often thought about this dramatic storytelling device and all of its creative possibilities. My new book, The Invention of Hugo Cabret, is a 550 page novel in words and pictures. But unlike most novels, the images in my new book don't just illustrate the story; they help tell it. I've used the lessons I learned from Remy Charlip and other masters of the picture book to create something that is not a exactly a novel, not quite a picture book, not really a graphic novel, or a flip book or a movie, but a combination of all these things. I began thinking about this book ten years ago after seeing some of the magical films of Georges MÃƒÂ©liÃƒÂ¨s, the father of science-fiction movies. But it wasnÃ¢â ¬â„¢t until I read a book called Edison's Eve: The Quest for Mechanical Life by Gaby Woods that my story began to come into focus. I discovered that MÃƒÂ©liÃƒÂ¨s had a collection of mechanical, wind-up figures (called automata) that were donated to a museum, but which were later destroyed and thrown away. Instantly, I imagined a boy discovering these broken, rusty machines in the garbage, stealing one and attempting to fix it. At that moment, Hugo Cabret was born. A few years ago, I had the honor of meeting Remy Charlip, and I'm proud to say that we've become friends. Last December he was asking me what I was working on, and as I was describing this book to him, I realized that Remy looks exactly like Georges MÃƒÂ©liÃƒÂ¨s. I excitedly asked him to pose as the character in my book, and fortunately, he said yes. So every time you see MÃƒÂ©liÃƒÂ¨s in The Invention of Hugo Cabret, the person you are really looking at is my dear friend Remy Charlip, who continues to inspire everyone who has the great pleasure of knowing him or seeing his work. Paris in the 1930's, a thief, a broken machine, a strange girl, a mean old man, and the secrets that tie them all together... Welcome to The Invention of Hugo Cabret. Yours, Brian Selznick   .com Exclusive   Brian Selznick on a "Deleted Scene" from The Invention of Hugo CabretThis is a finished drawing that I had to cut from The Invention of Hugo Cabret. I was still rewriting the book when I had to begin the final art. There was originally a scene in the story where this character, Etienne, is working in a camera shop. On one of my research trips to Paris I spent an entire day visiting old camera shops and photographing cameras from the 1930's and earlier, as well as the facades of the shops themselves. I researched original French camera posters and made sure that the counter and the shelves were accurate to the time period. I did all the drawings in the book at 1/4 scale, so they were very small and I often had to use a magnifying glass to help me see what I was drawing. After I finished this drawing I continued to rewrite, and for various reasons I realized that I needed to move this scene from the camera shop to

the French Film Academy, which meant that I had to cut this picture. I tried really hard to find ANOTHER moment when I could have Etienne in a camera shop, but, as painful as it was, I knew the picture had to go. I'm glad to see it up on the website because otherwise no one would have ever seen all those tiny cameras I researched and drew so carefully! --Brian Selznick   More from Brian Selznick   The Houdini Box   Walt Whitman: Words for America The Boy of a Thousand Faces

Starred Review. Here is a true masterpieceÃ¢â ¬â •an artful blending of narrative, illustration and cinematic technique, for a story as tantalizing as it is touching.Twelve-year-old orphan Hugo lives in the walls of a Paris train station at the turn of the 20th century, where he tends to the clocks and filches what he needs to survive. Hugo's recently deceased father, a clockmaker, worked in a museum where he discovered an automaton: a human-like figure seated at a desk, pen in hand, as if ready to deliver a message. After his father showed Hugo the robot, the boy became just as obsessed with getting the automaton to function as his father had been, and the man gave his son one of the notebooks he used to record the automaton's inner workings. The plot grows as intricate as the robot's gears and mechanisms [...] To Selznick's credit, the coincidences all feel carefully orchestrated; epiphany after epiphany occurs before the book comes to its sumptuous, glorious end. Selznick hints at the toymaker's hidden identity [...] through impressive use of meticulous charcoal drawings that grow or shrink against black backdrops, in pages-long sequences. They display the same item in increasingly tight focus or pan across scenes the way a camera might. The plot ultimately has much to do with the history of the movies, and Selznick's genius lies in his expert use of such a visual style to spotlight the role of this highly visual media. A standout achievement. Ages 9-12. (Mar.) Copyright Ã Â© Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

This was such a very good book. I loved how the author took us into the world of the book through words and pictures. I bought the book because my 5th grade grandson raved about it. I knew that I needed to read it also. Thanks for the good read.

Absolutely beautiful book. I think I will hang on to this one. I will probably read it several times. My daughter enjoyed it too. I know it's junior fiction, but that doesn't stop an adult from enjoying it. The drawings are amazing, page after page of drawings with no text (in parts of the book). I also really, really enjoyed the movie. :-)

Really cool book to start. At first, I was intimated by the pages, but the number of photos make a good portion of the entire books content. Great story time for my daughter and I. She's in the 3rd grade and the book is one of the selections in the competition. Entertaining read to help my daughter daydream.

I had seen these books in a Middle School library and they were so thick that I couldn't imagine the kids actually reading them but they were constantly being checked out. When I worked at the Book Fair at the school, I flipped through one. A great percentage of the pages do not have writing but tell the story with pictures which is quite ingenious. The pictures are wonderful and are drawn by the author. The books were about $25 at the Book Fair but I got it on quite a bit cheaper. I couldn't put it down and read it in one day. My daughter read it to my 7 year old grandson and he loved it and was so excited when he watched the movie. She said, while they were reading the book, he would want to know how big the clock was and other questions. He was glued to the front of the TV watching the movie and knew a lot of stuff from the book. So if a 70 year old grandma, oodles of middle school kids and teachers, and a 7 year old loved it, it has to be good. It is the story of a small boy whose father is killed in an accident and he has to live with his drunken uncle who tends the clocks in a railway station and also lives there. It is kind of a cinderella story in that the boy doesn't have a bed and has to do the work for the uncle. There is no fairy godmother though. After the uncle disappears, the boys has to keep up the clocks so they won't find him and take him to an orphanage. There is a automaton (sp) that his father was working on and the boy is trying to get it running. How all this takes place and the boy finds a home is what the story is about. Try it, you'll like it!!!

My son requested this for his 10th birthday. It is a beautiful book. We are all very happy with it. It isn't at all what I expected- many sketches, few pages of text. There is something wonderfully fantastic about it, though. The pages seem thicker than normal. They're framed in black, giving the book a quiet, almost magical feel.The only drawback, but I cannot in good conscience take away stars, is that many of the pictures are two-pages and to see them well, you must break the spine of the book... and even then, you must live with its seam. I suppose the only way around this would be to shrink the pictures or enlarge the book... but that might steal some of the magic. So... there you have it. We are happy and this will be a much-loved book with a broken spine. We'd rather it be worn out, though, than never read at all.

This book was simply "ok" in my opinion. The dark, black-white-gray illustrations that make up a large part of this novel won Selznick the Caldecott, although, in my opinion, they aren't the best I've ever seen. The story is long and drawn out, and draws to an abrupt, anti-climactic conclusion that left me as a reader going "meh."

As a teacher of dyslexic students, I appreciate just how hard it is to find a book for a low-skilled older student. Virtually impossible. You don't want to insult the student, but you don't want to frustrate them with a book that is entirely too difficult. And what about your emergent readers? Older students who are just learning to read. Do you give them picture books and chapter books? What if you had a really beautiful story, full of gorgeous illustrations disguised as usual middle reader book (except much bigger and much heavier)? Brian Selznick created a masterpiece with The Invention of Hugo Cabret, but when he did, I am sure he didn't realize he was creating a bridge for emergent readers into the world of book lovers.Hugo was orphaned twice. When his father was killed in a fire in his workshop working on a device Hugo wanted him to fix, Hugo was sent to live with his uncle. Hugo's uncle lived in the train station and was responsible for winding all the clocks twice a day. It wasn't the hardest job in the world, but it took a lot of responsibility so the clocks didn't fall behind and break down. When Hugo's uncle disappears, Hugo takes over the clocks and keeps up the ruse his uncle is still there because he has no other place to go.Unable to cash his uncle's checks, Hugo is forced to steal his food. He only steals out of necessity, except for toys. Hugo can't resist the toy booth run by the old man, but when he is caught stealing a toy mouse, the old man forces him to fix it. He takes Hugo's notebook- the last thing Hugo has from his father that holds the secrets to fixing the device his father died trying to fix for Hugo- the automaton. Hugo salvaged the automaton from the building where his father was killed, but without the notebook, he will never get the figure to work. When the old man sees Hugo's ability to fix the toy, he puts him to work fixing toys in the shop. By day Hugo works in the shop, but night he works on the automaton. It is a busy life, but Hugo just wants his notebook back. When the old man's goddaughter promises to get it back for him, he doesn't realize the secrets they will uncover together. There is more to the old man than Hugo ever realized, but then again, the old man didn't know Hugo was an orphan living in the train station either.The beauty of this book, besides the pages and pages of beautiful illustrations, was the ability of those illustrations to tell huge parts of the story. An emergent reader must look at a book and be completely overwhelmed by all those words. Pages and pages of words. So what if half the story was told by a series of illustrations that wordlessly told a beautiful story of a sad boy

who finds people who care about him? I love this book for many reasons, but the biggest reason is that I can just see a student who is just starting to read being able to successfully wade through this book in all its bulk (500+ pages) and know they have read a book. Imagine the pride that would come from that student?So I have to say, I think Selznick is a genius. He created a book that is not only beautiful, but one that can appeal to even the most low-skilled students. I think it is an important book for any children's library or classroom, especially for students with learning disabilities. The illustrations can emote with little effort and will provide tons of material for discussions. You can have students write the dialogue or describe the illustrations as an activity. If a student is creative, you can have them illustrate the portions of the book that aren't already illustrated. The opportunities are limitless.

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