

Spring 2024 rights list



High readability (doesn't) exist

Luciano Perondi

MARKET

- . people involved in creative projects, teachers, book people (editors, graphic designers, booksellers, librarians, etc)
- . everybody who cares for readability and reading accessibility

KEY SELLING POINTS

- . reading accessibility is becoming central in cultural debate
- . evidence based scientific approach, to go beyond false myths and stereotypes
- . Complete topic overview with guidelines to follow
- . Separated folder jacket that can be used as a poster (with tips for recognising and designing truly inclusive texts)

SIZE 16 x 23 cm

EXTENT 160 pages

FORMAT paperback+flaps

CATEGORY Essay /communication/ typography

AUTHOR **Luciano Perondi**, researcher, lecturer, type and information designer



READABILITY AND TIPOGRAPHY: SCIENTIFIC FACTS BEYOND TRENDS

BOOK

How to design texts, books, and in general any communicative support looking at **MAXIMUM INCLUSIVITY** to make **reading** increasingly more **DEMOCRATIC**.

Where are we with the scientific evidence on readability?

The need for this book stems from the tendency of typography to take as fact elements that emerge from tradition. For example, "serifs read better than sans," "we read better what we read more," "asymmetrical forms are better for readers with dyslexia," etc.

It is possible (but not proven) that text forms have adapted to the readers and vice versa the readers shaped their reading to the form of the book, but this does not imply that every typographic adage is necessarily correct; indeed, those listed above seem to be just about all of them wrong.

The approach taken in this essay is therefore one that is based on the process called **EVIDENCE BASED DESIGN**, which in brief is to base design choices on what emerges from scientific research, with the aim of creating the **best conditions for the user** (in this case reader). In essence, to design better, knowing one more thing is better than knowing one less, if only to avoid setting limits that have no reason to be.

Added to this is the need to make as widespread as possible a practice, reading, that until only a hundred years ago concerned a very small percentage of people, and to understand how reading can be improved by improving the typography.

An essay to discuss the effects of typography on reading in the light of scientific knowledge on the subject.

OTTO VARIABILI CHE INFLUISCONO SULLA LETTURA

I valori critici che inficiano la lettura cambiano a seconda che il lettore abbia alterazione visiva o condizioni specifiche di apprendimento, ma variano anche in base al contesto in cui si effettua la misurazione (illuminazione, luce riflessa o emessa dal supporto di lettura...).

LUNGHEZZA DELLA RIGA

La lunghezza della riga è un fattore determinante per la leggibilità. Una riga troppo lunga costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Una riga troppo corta, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

La lunghezza di una linea di testo, nelle composizioni tipografiche, corrisponde alla larghezza della colonna di testo, in altre parole alla larghezza della riga. Questo valore è determinato dalla larghezza della riga e dalla lunghezza della riga. La lunghezza della riga è un fattore determinante per la leggibilità. Una riga troppo lunga costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Una riga troppo corta, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

GLI SPAZI TRA LE PAROLE E TRA LE LETTERE

La spaziatura tra le parole e tra le lettere è un fattore determinante per la leggibilità. Una spaziatura troppo stretta costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Una spaziatura troppo larga, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

nella tipografia, la disposizione degli spazi orizzontali fra lettere e parole, armonizzando i cosiddetti bianchi tipografici

LA DIMENSIONE DEL CARATTERE

La dimensione del carattere è un fattore determinante per la leggibilità. Un carattere troppo piccolo costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Un carattere troppo grande, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

L'alta leggibilità
L'alta leggibilità
L'alta leggibilità
L'alta leggibilità
L'alta leggibilità
L'alta leggibilità
L'alta leggibilità
L'alta leggibilità
L'alta leggibilità
L'alta leggibilità

L'INTERLINEA O COME CALCOLARLA

L'interlinea è la distanza tra una riga di testo e la riga successiva. Una interlinea troppo stretta costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore. Una interlinea troppo larga, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

interlinea s. f. [comp. di e l'altra in una composta]
codici e documenti marcare una frase nell'i; le per scrivere, fa avanzare riga (nelle macchine) si ottiene premendo un
fia, lamina metallica (di punti tipografici, che ne zieggiarle opportunamente non deve prendere

ALI VARIABILI RELATIVE ALLA FORMA DEL CARATTERE POSSONO AVERE UN IMPATTO

La forma del carattere è un fattore determinante per la leggibilità. Un carattere troppo stretto costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Un carattere troppo largo, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

FORZA D'ASTA

La forza d'asta è un fattore determinante per la leggibilità. Una forza d'asta troppo alta costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Una forza d'asta troppo bassa, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

La s. è costituita da un punto vocalico o centro o apice, formato da una vocale o da un dittongo o anche da una sillaba con valore vocalico (così, per es.,

LA SILLABAZIONE

La sillabazione è un fattore determinante per la leggibilità. Una sillabazione troppo stretta costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Una sillabazione troppo larga, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

SILLABA La minima unità fonica (autonoma e distinta sotto l'aspetto dell'articolazione) in cui si possono considerare divise le parole.
La s. è costituita da un punto vocalico o centro o apice, formato da una vocale o da un dittongo o anche da una sillaba con valore vocalico (così, per es.,

BANDIERA GIUSTIFICATO O T

La bandiera giustificata o T è un fattore determinante per la leggibilità. Una bandiera giustificata o T troppo stretta costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Una bandiera giustificata o T troppo larga, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

ADDENDUM: MAIUSCOLO VS MINUSCOLO

Il maiuscolo e il minuscolo sono fattori determinanti per la leggibilità. Un maiuscolo troppo alto costringe l'occhio a saltare da una parola all'altra, aumentando il rischio di errore. Un minuscolo troppo basso, invece, costringe l'occhio a saltare da una riga all'altra, aumentando il rischio di errore.

LEGGIBILITÀ S. F. [DER. DI LEGGIBILE]. – IL FATTO D'ESSER LEGGIBILE, CON RIGUARDO ALLA SCRITTURA, OPPURE
leggibilità s. f. [der. di leggibile]. – Il fatto d'esser leggibile, con riguardo alla scrittura. Sinonimi alla



A professional type designer and graphic designer since 1998, Luciano Perondi has been working as a practitioner and researcher on the topics of writing (typographic and otherwise), reading and information visualisation. He was director of Isia Urbino from 2013 to 2016 and he's associate professor at the Iuav University of Venice since 2017. He's a member of the CAST digital font cooperative foundry since 2013.

NEW - FALL 2024

Liquorices on roller skates

Valentina De Pasca

Illustrations by Benedetta Sala

MARKET

- . children (4+)
- . winter/Christmas/love stories lovers

KEY SELLING POINTS

- . a delicate story on the birth of a love
- . cozy and relaxing atmospheres
- . stunning illustrations with animals
- . perfect for winter months including Christmas and Valentine's day

SIZE 21 × 27 cm

EXTENT 32 pages

FORMAT hardback

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Fiction/love

WORDCOUNT 600 words

AUTHOR **Valentina De Pasca**, lives and works in Milan. She holds a PhD in Art History and Medieval Archaeology. Her first picture book has been published in 2019.



COVER TO COME

A DELICATE WINTERY LOVE STORY

BOOK

Milla is very happy to work in the oldest liquorice shop in town: it is a real institution and with its many different liquorices and candies it is able to satisfy every customer. Milla only wishes she had more time to get to know the stories of all the customers she talks to every day, so she decides to innovate: she will use roller skates to serve customers! So, in what is now also the most innovative shop in town, day after day, saxophonist Ugo always seems to have a very good reason to stop by and buy something... is he maybe in love with Milla? Even on Christmas Eve Milla doesn't get any rest, but finally on the morning of the 25th she can relax by skating in the park...

A beautiful and delicate story with animal characters bring us all the magic of winter cozyness among liquorice scent and jazz notes... and the birth of a love.





NEW - SPRING 2024

Beastly Fights

Serenella Quarello

Illustrations by Anna Spreafico

Scientific editing by Marco Colombo,
naturalist, photographer and populariser.

**DEFENCE OR ATTACK? SURVIVING
IS THE ONLY AIM**

MARKET

- . children (7+)
- . animals/nature lovers and curious observers
- . passionate of science and discovery

KEY SELLING POINTS

- . stunning illustrations
- . many different species and animals included
- . interesting topic: surprising different techniques and behaviours
- . animals are among the most wanted topics

SIZE 23 x 27 cm

EXTENT 64 pages

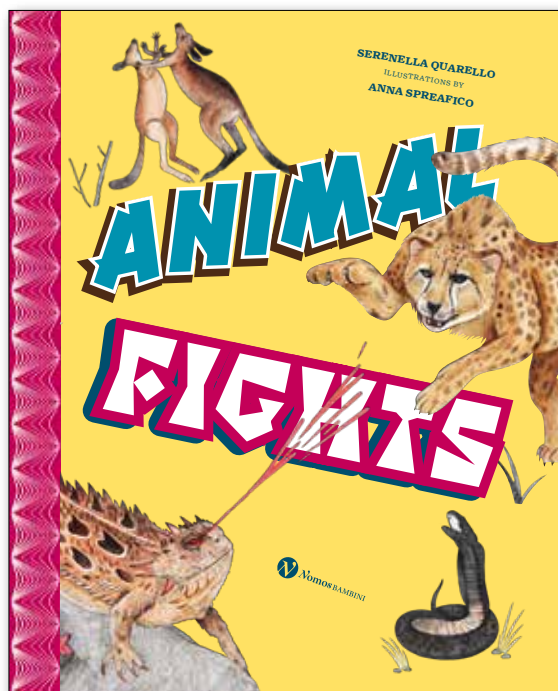
FORMAT hardback

ILLUSTRATIONS Full-color illustrations
throughout

CATEGORY Non fiction /animals

WORDCOUNT 6500 words

AUTHOR **Serenella Quarello**, Spanish teacher,
she's author of *Estintopedia* and many picture
books since 2009, internationally published
and translated



BOOK

From the legionary ants that attack in armies capable of creating living bridges and rafts, to the giraffes that beat each other's necks, to the frynosoma that squirts blood from its eyes: animals have nothing to envy to video games and superheroes when it comes to assault technique and defence against predators and dangers. This illustrated book tells animals from a **very particular point of view**: that of fighting and contention.

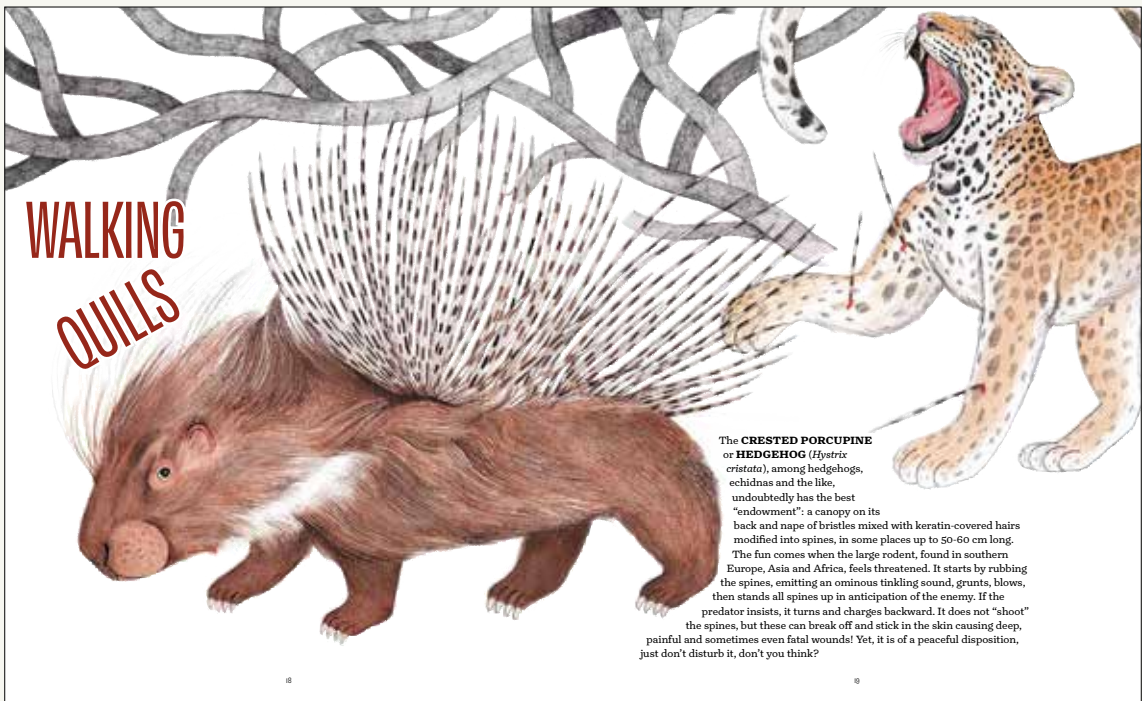
The book **proceeds by type of action**, each time illustrating the most fascinating one, while also recounting various other examples freely chosen from **animals around the world**.

So here you find a **kaleidoscope of incredibly ingenious tactics and strategies** that are adopted every day by the tiniest insects as well as the largest mammals, from exotic animals far away from us to those we can find in our gardens: **real wars to the last drop of blood** that, unlike human ones, only serve the survival of their own species.

ACTIONS: Defence strategies - armies - escaping - stingers - wrestling or boxing - duel challenge - electric shocks - deadly traps - combat outfits - scare tactics - chemical weapons - renaissance courtroom poisons - camouflage suits - armour and tanks



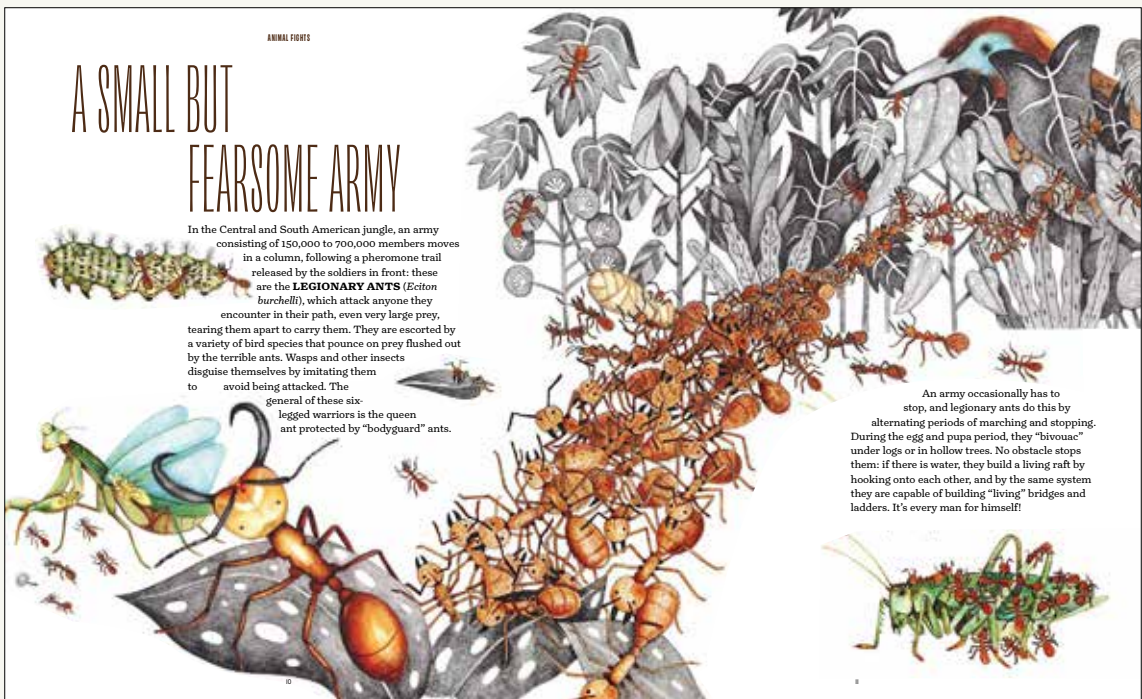
WALKING QUILLS



The **CRESTED PORCUPINE** or **HEDGEHOG** (*Hystrix cristata*), among hedgehogs, echidnas and the like, undoubtedly has the best "endowment": a canopy on its back and nape of bristles mixed with keratin-covered hairs modified into spines, in some places up to 50-60 cm long. The fun comes when the large rodent, found in southern Europe, Asia and Africa, feels threatened. It starts by rubbing the spines, emitting an ominous tinkling sound, grunts, blows, then stands all spines up in anticipation of the enemy. If the predator insists, it turns and charges backward. It does not "shoot" the spines, but these can break off and stick in the skin causing deep, painful and sometimes even fatal wounds! Yet, it is of a peaceful disposition, just don't disturb it, don't you think?

ANIMAL FIGURES

A SMALL BUT FEARSOME ARMY



In the Central and South American jungle, an army consisting of 150,000 to 700,000 members moves in a column, following a pheromone trail released by the soldiers in front: these are the **LEGIONARY ANTS** (*Eciton burchelli*), which attack anyone they encounter in their path, even very large prey, tearing them apart to carry them. They are escorted by a variety of bird species that pounce on prey flushed out by the terrible ants. Wasps and other insects disguise themselves by imitating them to avoid being attacked. The general of these six-legged warriors is the queen ant protected by "bodyguard" ants.

An army occasionally has to stop, and legionary ants do this by alternating periods of marching and stopping. During the egg and pupa period, they "bivouac" under logs or in hollow trees. No obstacle stops them: if there is water, they build a living raft by hooking onto each other, and by the same system they are capable of building "living" bridges and ladders. It's every man for himself!

LOTTE DESTALI

FIGHT NECK

A group of 8-10 female giraffes quietly ruminate acacia leaves on the savanna. There is the dominant male with them, but... lo and behold, a determined young specimen appears on the horizon. Let the challenge begin between the tallest animals on Earth! The necks, which can reach up to 3 meters (even though they have only 7 vertebrae like almost all mammals), start swinging as if on a pivot to deal the opponent fearsome headbutts, intertwine, push each other until one of them gives up. This technique called **necking** is used by male **NORTHERN GIRAFFES** (*Giraffa camelopardalis*) to defend territory, establish hierarchies among males and conquer females. The fruit for the winner will be the birth of a 70-pound "baby" 2 meters tall!



LOTTE LIBERA & PAVILATO

LOTTA LIBERA NELLA SAVANA WRESTLING IN THE SAVANA

BABOONS (*genus Papio*) live in herds of five to several hundred. They stand quietly grooming always respecting hierarchies, while young males patrol the territory.

Clashes between bands always occur to hoard food and are not peaceful fights. Large, with strong jaws and canines, they give each other a hard time.

Doctors, walruses and wheels

Biagio Bagini

Illustrations by Corinne Zanette

MARKET

- . children (5+) and their families and care givers
- . schools and teachers
- . all people related to hospitals, medicine, doctors' offices

KEY SELLING POINTS

- . irony and fantasy for a delicate theme
- . stunning illustrations rich of details and colors
- . illustrated glossary to learn doctors' names
- . final playing spread, search and find style
- . father/daughter relationship
- . bizarre situations and ideas, perfect for playing and laughing
- . doctors included:
 - Paediatrician
 - Orthopaedist
 - Ophthalmologist
 - Dentist
 - Otolaryngologist

SIZE 27 x 23 cm (album)

EXTENT 48 pages

FORMAT hardback

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Fiction

WORDCOUNT 1500 words

AUTHOR **Biagio Bagini** is author of radio programmes for Rai Radio2 and numerous children's songs and books published by Il Castoro, Lavieri, Giunti.



TEMPORARY COVER

"TODAY WE HAVE TO GO TO THE PAEDIATRICIAN".

"I DON'T WANT TO COME. WHO'S THE PAEDIATRICIAN?"

BOOK

The announcement of a pediatric visit is the occasion for a **surreal dialogue between father and daughter**, who find themselves imagining and exploring the "strange world" of 5 doctors (**paediatrician, orthopaedist, ophthalmologist, dentist and otolaryngologist**) and everything that these mysterious characters deal with.

Who does what? Who is who?

The album is a **free and playful tale** in which Dad and daughter indulge each other in the use of imagination, shaping **bizarre and funny scenarios** that culminate in a double page - search/find type - showing all the doctors at work in the hospital, and in a **small illustrated glossary** with the names of some of the specialties of medicine.

Between surprises and fantasy, doctors and hospitals reveal a world of fascinating skills and professions, the discovery brings the sometimes somewhat delicate subject back to a **dimension of normality stripped of the most usual emotional connotations**, just as is the case with any other profession.

Set in the animal world, the illustrations by Corinne Zanette are striking for their vivid palette and richness of details, in a perfect marriage with the texts that are quirky and funny.

Between puns, paradoxes and rhetorical figures, the tale has a **circular development** and proceeds lightly from one medical practice to another, culminating in a veritable real little illustrated vocabulary with which to know, finally, who a cardiologist is and what a psychologist does...





Ma l'oculista è quello degli occhi?

Sì, cura gli occhi, le occhiette e le occhiate. E la vista. Sai come fa a capire se ci vedi bene? Con le parole strane.

Che parole sono?

Sono supercomplicatissime: tz, ptoc, zlped, dpczft, cftdteopl...

Ma non vogliono dire niente!

Perché è la lingua segreta degli oculisti.

Ptoc, zlped... Sembrano parole magiche.

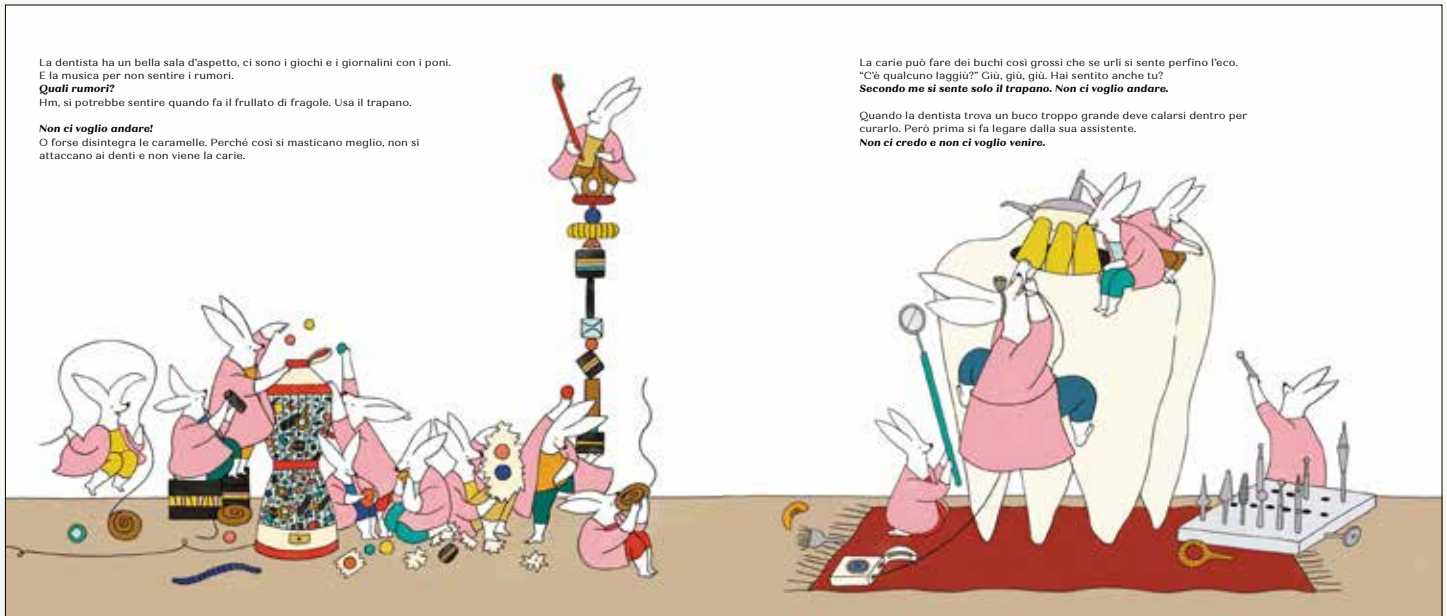
Sì, l'oculista è un mago, meglio! L'importante è che ti curi bene gli occhi. Comunque l'oculista non fa leggere le parole magiche ai bambini, per non trasformarli in ranocchi. Ai bambini fa vedere gli animalletti.

Quali animalletti?

Lince e fringuello, carpa e macaone.

Ma sono difficili da riconoscere.

Puoi dire gatto, uccellino, pesce e farfalla, se vuoi.



La dentista ha un bella sala d'aspetto, ci sono i giochi e i giornalini con i ponti. E la musica per non sentire i rumori.

Quali rumori?

Him, si potrebbe sentire quando fa il frullato di fragole. Usa il trapano.

Non ci voglio andare!

O forse disintegra le caramelle. Perché così si masticano meglio, non si attaccano ai denti e non viene la carie.

La carie può fare dei buchi così grossi che se urli si sente perfino l'eco. "C'è qualcuno laggiù?" Giù, giù, giù. Hai sentito anche tu?

Secondo me si sente solo il trapano. Non ci voglio andare.

Quando la dentista trova un buco troppo grande deve calarsi dentro per curarlo. Però prima si fa legare dalla sua assistente.

Non ci credo e non ci voglio venire.



È vero, ma il bello è che ci sono tutti i dottori che vuoi. Una volta sono andato a vederli e mi sono divertito a riconoscerli.

Tu saresti capace?

Claws

Small catalogue of crustaceans
(temporary title)

Marco Colombo

Francesco Tomasinelli

Illustrations by Giulia De Amicis



COVER TO COME

MARKET

- . Cross sectional audience: children (10+) and adults
- . people looking for special and arty books
- . animals/sea lovers and curious observers
- . passionate of science and discovery

KEY SELLING POINTS

- . design illustrations that are both informative and realistic
- . scientific facts on 30 species included
- . interesting topic: surprising facts on different species
- . a nice design object, perfect also to be a gift
- . second title in the series

SIZE 15 × 19 cm

EXTENT 112 pages

FORMAT hardback

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Non fiction / science / sea

WORDCOUNT 6,5 K words

AUTHOR **Marco Colombo**, naturalist, photographer and populariser of science

Francesco Tomasinelli, biologist and photojournalist

AN ARMY OF MULTI-COLORED SHELLS: CRABS, SHRIMPS AND HERMIT CRABS

BOOK

Since childhood, crabs, shrimps and hermit crabs have populated the collective imagination: protagonists, in spite of themselves, of catches and observations on the beach or among the rocks, they constitute a **surprisingly varied and interesting slice of biodiversity**.

Endowed with good eyesight, articulated legs and pincer claws worthy of the best mechanics, they move stealthily **from the tidal zone to the ocean depths**, but they have been able to extend their dominance beyond the sea: there are crabs that live in rivers, that move in large armies on the ground of tropical forests, migrating en masse, and that even hide inside carnivorous plants.

Some crustaceans, such as the *huge thief crab*, have colonised dry land and are inexplicably attracted to human objects (which they willingly steal), others are tiny and closely related to other animals. Many crustaceans, in fact, live in symbiosis with anemones, corals, jellyfish, bivalves and fish: to flush them out, it is necessary to know their biology and behaviour, even before their appearance.

Not all of them graze on seaweed or eat dead animals, many are deadly predators: *the gun shrimp* can deliver some of the fastest blows in the world with their raptorial legs similar to those of *praying mantis shrimps*, catching fish and invertebrates larger than themselves. They are also noisy: *pistol shrimp* can produce sounds that are easily audible to the human ear, thanks to their strong claws, which produce an intense shock wave.

This book, with Giulia De Amicis's beautiful illustrations, is a eulogy to the diversity and beauty of crustaceans: an army of multicoloured armour and claws, conquering the boundary between the emerged and submerged worlds.

IL PIGIAMA SUBACQUEO

2 Fuori dall'acqua le zebre, in mare il calamaro pigiama a strisce (Sepioloidea lineolata): il bianco e nero va di moda!

Questo piccolo cefalopode anche in inglese è chiamato pyjama squid (calamaro pigiama) per via del suo aspetto bizzarro, con corpo bianco ed eleganti linee sottili scure, quasi nere, che lo percorrono per il lungo. Ciononostante, è più affine alle seppie.

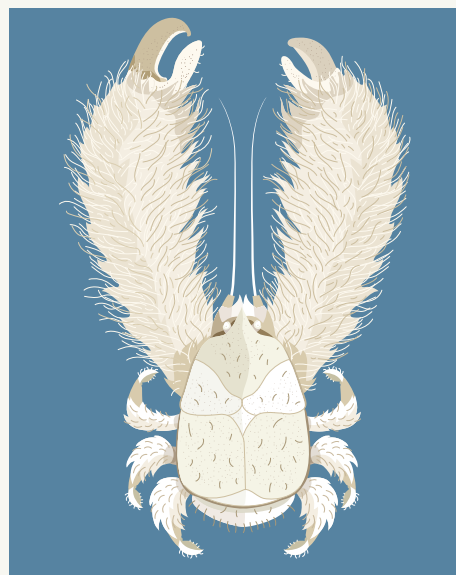
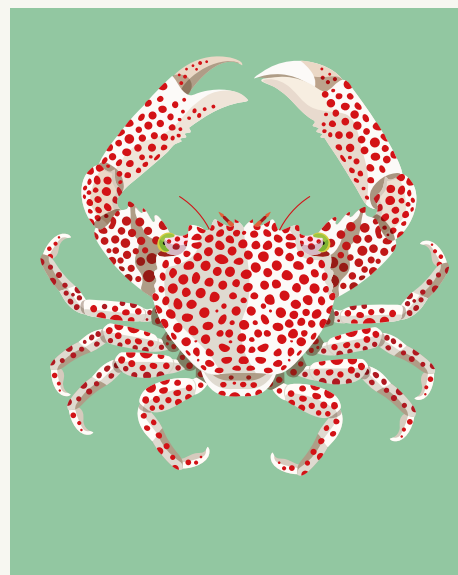
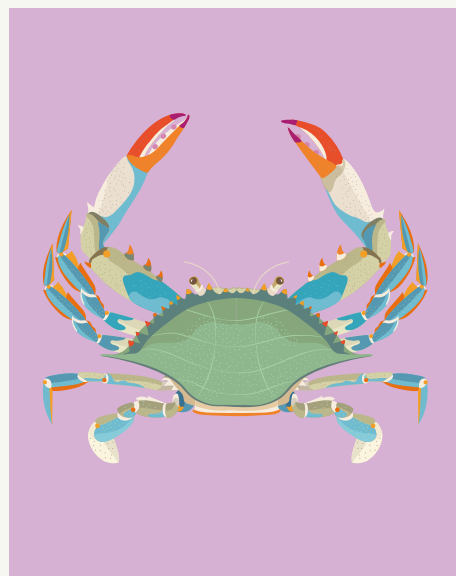
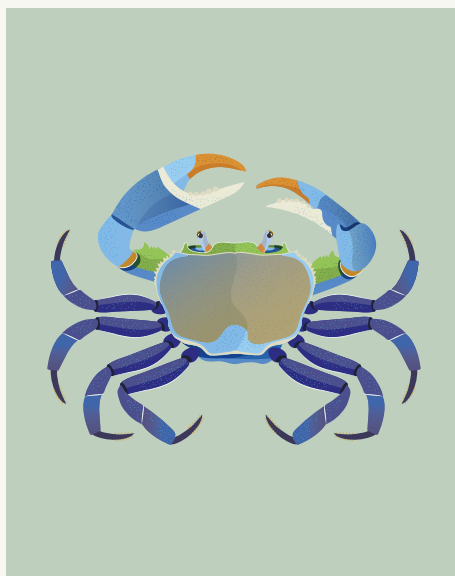
A scopo difensivo, oltre al morso velenoso, la capacità di cambiare improvvisamente livrea e di rilasciare inchiostro, il calamaro a strisce ha un ulteriore asso nella manica: può produrre un muco ricco di tossine!

Sicuramente questo può aiutarlo a mettersi in salvo da molti predatori, soprattutto quelli più piccoli.

schöde e pagano 30



A RAINBOW AMONG THE WAVES



Tentacles

Small catalogue of octopuses, cuttlefish and squids

Marco Colombo

Francesco Tomasinelli

Illustrations by Giulia De Amicis

Preface by Craig Foster

(*My Octopus Teacher*)

MARKET

- . Cross sectional audience: children (10+) and adults
- . people looking for special and arty books
- . animals/sea lovers and curious observers
- . passionate of science and discovery

KEY SELLING POINTS

- . design illustrations that are both informative and realistic
- . scientific facts on 30 species included
- . interesting topic: cephalopods are a species about which little is yet known
- . a nice design object, perfect also to be a gift
- . first title in a new series

SIZE 15 × 19 cm

EXTENT 112 pages

FORMAT hardback

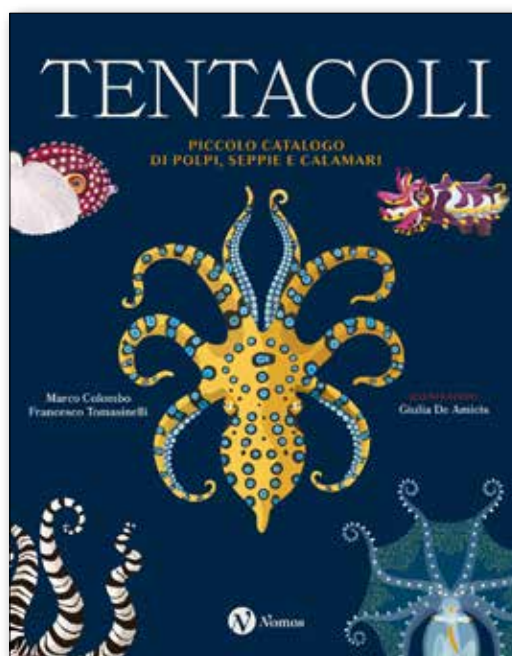
ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Non fiction / science / sea

WORDCOUNT 6,5 K words

AUTHOR **Marco Colombo**, naturalist, photographer and populariser of science

Francesco Tomasinelli, biologist and photojournalist



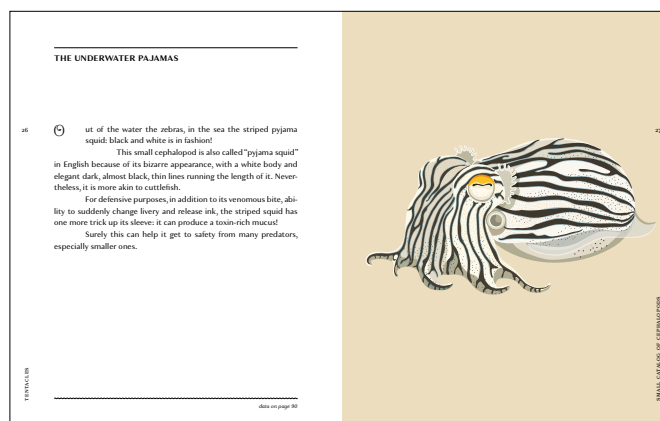
THE FASCINATING WORLD OF OCTOPUSES, SQUIDS AND SEPIAS

BOOK

Eight arms directly attached to the head: this is the main characteristic of the class of molluscs of the **cephalopods**, which in Greek means 'with feet attached to the head'. **Octopuses, cuttlefish and squids** are masters of survival, and the **most skilful** transformers in the oceans: versatile, resourceful and undoubtedly intelligent animals that know how to solve problems and use objects, but also escape from aquaria, recognise people and feel dislike. Some species, such as the *orchid cuttlefish*, are among the most colourful organisms in the oceans, while others, such as the *blue-ringed octopus*, are famous for their lethal bite. The world's largest invertebrates are also cephalopods: giant squids the size of a bus, but about which we still know very little.

In this book you will find **30 species** recounted in their most surprising habits and abilities, but also described in their main scientific characteristics, for a **double reading plan**: an initial part with a fluent and fascinating narration to delve into the secrets of this world, and a practical concluding section, a veritable catalogue of specimen cards, for easy and immediate consultation.

Today we can begin to tell the story of these animals thanks to the work of scientists over the centuries, but **there is still much to be discovered**: octopuses, cuttlefish and squids, after all, are invertebrates that force us to reflect on the way we relate to the planet; their unexpected cognitive capacities suggest that it is not only mammals and birds that produce sophisticated behaviour somewhat similar to ours.



A COCONUT HOUSE

68

he sandy seabed does not offer many shelters for those who want to hide: if you are not flat or do not hide under the sediment, you are very visible!

This is why the veined octopus has evolved a curious behaviour: it goes in search of empty bivalve shells, or cracked coconuts, to use as shelter.

When it finds only one half, it carries it around under its body, like a skateboard, and walks quickly using two arms; once it has found the other half, it uses its suckers to adhere to the inner walls and enclose itself in a rigid fortress... ingenious!

The species' common name derives from the fact that it often takes on a dark red colouration with a black reticulate, reminiscent of veins; the suckers are elegantly dyed light blue.

TENTACLES

data on page 109



69

SMALL CATALOG OF CEPHALOPODS

110

COMMON NAME:
OCTOPUSSY



SCIENTIFIC NAME:
CALLISTOCTOPUS MACROPUS

FAMILY:
OCTOPODIDAE

SIZE:
15 cm long body



HABITAT:
shallow waters, on rocky and sandy bottoms in seagrass beds

DISTRIBUTION:
Mediterranean Sea and African Atlantic coasts as far as Senegal

FUN FACT:
As many as twelve other very similar species are found in the tropical and temperate waters of the Atlantic, Indian and Pacific Oceans. They are currently, for the most part, poorly known

details on page 70

TENTACLES

COMMON NAME:
SOUTHERN
BLUE-RINGED
OCTOPUS



SCIENTIFIC NAME:
HAPLOCHLœNA MACULOSA

FAMILY:
OCTOPODIDAE

SIZE:
body length about 5 cm



HABITAT:
coastal species living from tide pools to a depth of about 50 m, on rocky bottoms, coral reefs and seagrass beds

DISTRIBUTION:
South Australia and Tasmania

FUN FACT:
Females tend to mate with larger male

details on page 72

111

SMALL CATALOG OF CEPHALOPODS

Pumpkin, Bone and Fur

Rag is sad

Daide Calì

Illustrations by Stefano Martinuz

MARKET

- . children and their families
- . teachers and everybody in charge of children
- . monsters lovers
- . people looking for funny books
- . Davide Calì's stories and style lovers

KEY SELLING POINTS

- . Davide Calì is an international bestselling and awarded author, published by more than 30 publishers worldwide
- . colorful and vibrant illustrations
- . irresistible protagonists to fall in love with
- . third in a series
- . a funny story suitable for youngest children
- . original EN and FR written texts available (needs editing only)
- . homesickness and friendship

SIZE 21 x 27 cm

EXTENT 32 pages

FORMAT hardback

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Fiction / funny monsters

WORDCOUNT 400 words

AUTHOR **Daide Calì**, cartoonist and children's author, worldwide published



COVER TO COME

A NEW ADVENTURE FOR THE FOUR FRIENDS

BOOK

Pumpkin *Maybe we should talk to him.*

Bone *But what do we say to him?*

Fur *Well, like, why are you sad?*

Pumpkin *What if he gets offended?*

Bone *What if he doesn't want to tell us?*

Pumpkin *What if he gets even sadder?*

Fur *We'll never know unless we try.*

Pumpkin, Bone and Fur are determined. They go to ask Rags why he is so sad. But when they arrive at the door of his room... Why is he crying while looking at a photo album?

Pumpkin *He misses his ghost family.*

Bone *He hasn't seen them for a long time.*

Fur *They live very far away indeed.*

For some time now Rag has been down in the dumps. He doesn't go out, he never feels like doing anything, he's no longer the same... why?

Pumpkin, Bone and Fur discover that Rag is simply suffering from homesickness... His family lives far in Scotland (a country famous for its ghost-inhabited castles) and he misses them so much... They therefore decide to offer Rag a very special help...a trip together to visit his family. Will it work, and will Rag be back smiling?

Project selected for SIAE GRANT



Pumpkin, Bone and Fur

Giorgio, shy monster

Davide Cali

Illustrations by Stefano Martinuz

MARKET

- . children and their families
- . teachers and everybody in charge of children
- . monsters lovers
- . people looking for funny books
- . Davide Cali's stories and style lovers

KEY SELLING POINTS

- . Davide Cali is an international bestselling and awarded author, published by more than 30 publishers worldwide
- . colorful and vibrant illustrations
- . irresistible protagonists to fall in love with
- . second in a series
- . a funny story suitable for youngest children
- . original EN and FR written texts available (needs editing only)
- . shyness is a common feeling among children

SIZE 21 x 27 cm

EXTENT 32 pages

FORMAT hardback

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Fiction / funny monsters

WORDCOUNT 400 words

AUTHOR **Davide Cali**, cartoonist and children's author, worldwide published

SOLD RIGHTS: FR - RU



THE MOST HILARIOUS MONSTERS' SERIES

BOOK

Giorgio is a shy monster. In fact, very shy.

Just look at him and he turns red.

If he meets someone he knows, he turns red.

When he plays with others, he turns red.

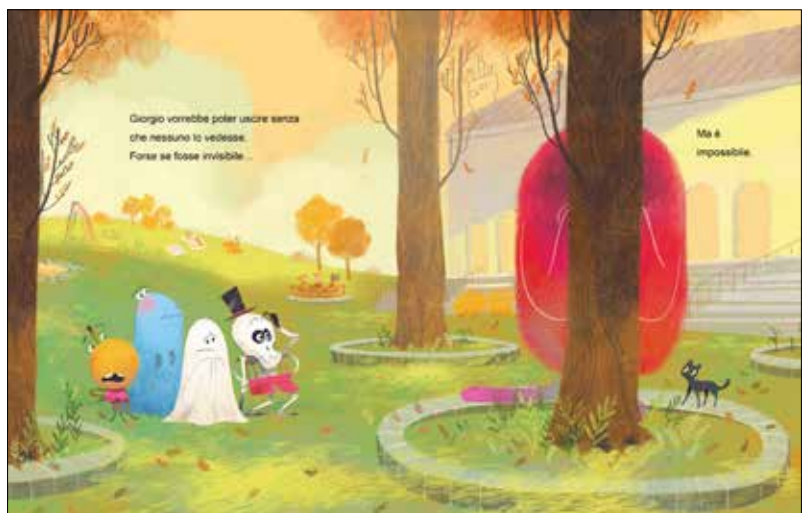
If they call his name...

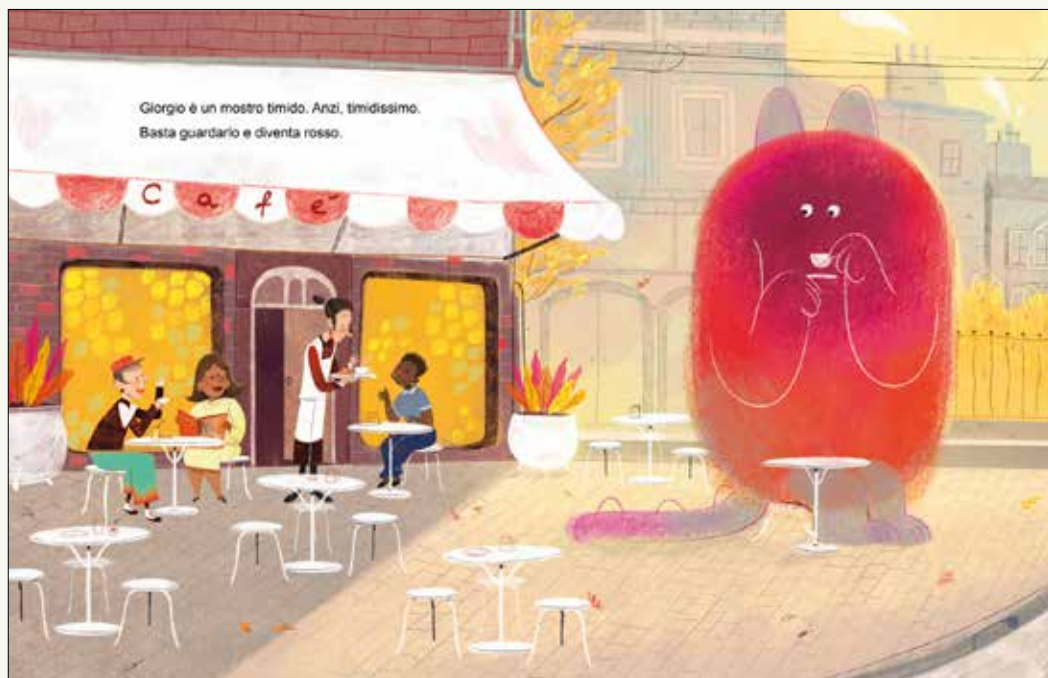
GIORGIO!

... he turns red.

In this new adventure, our super special monsters meet their friend Giorgio. But, with everyone else outside there, Giorgio is REALLY really shy: so they try to help him overcoming his fear with their usual wit and set of strange proposals. Unfortunately, nothing seems to properly work. Until...

A light and hilarious story that approaches a very common feeling, and shows the reader that overcoming our fear is always possible. Colorful illustrations by Stefano Martinuz give an unmistakable twist to each character and funny situation imagined by Davide Cali.





Pumpkin, Bone and Fur

Don't scare anyone

Daide Cali

Illustrations by Stefano Martinuz

MARKET

- . children and their families
- . teachers and everybody in charge of children
- . Halloween and monsters lovers
- . people looking for funny books
- . Davide Cali's stories and style lovers

KEY SELLING POINTS

- . Davide Cali is an international bestselling and awarded author, published by more than 30 publishers worldwide
- . colorful and vibrant illustrations
- . Four irresistible protagonists
- . first in a series
- . a funny story suitable for youngest children
- . original EN and FR written texts available (needs editing only)

SIZE 21 x 27 cm

EXTENT 32 pages

FORMAT hardback

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Fiction / Halloween

WORDCOUNT 360 words

AUTHOR **Daide Cali**, cartoonist and children's author, worldwide published

SOLD RIGHTS: FR - PT - RU



A FUNNY AND VIVID MONSTERS' STORY

BOOK

Bone, Pumpkin, Fur (and Rag!) are very scary monsters and each of them has a particular specialty: but how come no one seems to be afraid of them tonight?

The city is full of monsters... but they're fake monsters!

What can they do then, to succeed in scaring the world out there?

This funny Halloween story, in the unmistakable narrative style of Davide Cali (multi-talented and multi-awarded author), will immediately make readers fall in love with its three (actually, four!) very likeable protagonists and their adventures.

The book is the first in a series.





NEW - FALL 2024

Snow Atlas

Snow's scales

Sarah Zambello,

Illustrations by Susy Zanella

MARKET

- . children (10+) and their families
- . people looking for special and arty books
- . nature lovers and curious observers
- . passionate of science and discovery
- . meteorology and snow lovers

KEY SELLING POINTS

- . stunning illustrations
- . scientific facts + curiosities/fun facts
- . snow flakes classification
- . also a romantic guide to snow perfect for playful use and fantasy empowering games
- . best seller series

**Written in collaboration with
Arabba's Avalanche Centre**

SIZE 22 x 29 cm

EXTENT 80 pages

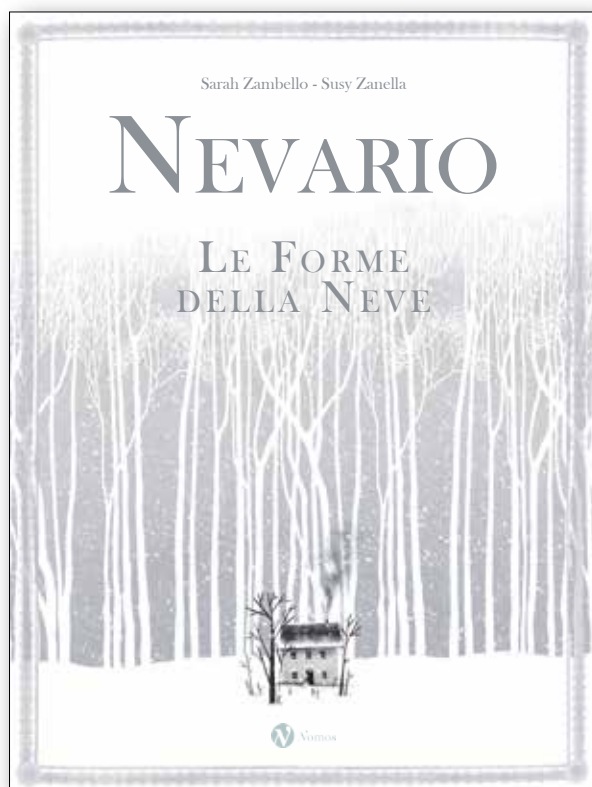
FORMAT hardback

ILLUSTRATIONS Full-color illustrations
throughout

CATEGORY Non-fiction

WORDCOUNT 8 K words

AUTHOR **Sarah Zambello**, pedagogist, she manages reading education and storytelling workshops in schools, libraries and bookstores



TEMPORARY COVER

THE FIRST ILLUSTRATED ATLAS TO DISCOVER THE WONDERFUL WORLD OF SNOW

BOOK

Powdery and soft, or wet and heavy: snow tells its story through the microstructure and density of its flakes, but also by analysing the humidity and temperature of the air... These are the indispensable factors in the formation of the snowpack, a natural phenomenon that can hide and reveal, cover and transform a landscape, to the point of making it a work of art.

If nivology deals with analysing and classifying the seasonal snow on the ground, literature, cinema and poetry transform those crystals into splendid scenery to be inhabited with the imagination... And sport, architecture and exploration offer an innovative look at the whitest and most fleeting atmospheric phenomenon of winter, which, in these pages, will be traversed with the knowledge of nivology and the passionate curiosity of a voyage of discovery.

La forma del cristallo

Perché non esiste un cristallo di neve uguale all'altro?

La cristallizzazione del germe di ghiaccio è un processo rapido ma complesso, al quale concorrono principalmente due variabili: la temperatura e l'umidità della nube nella quale avviene la formazione del cristallo.

La temperatura, che decresce con l'aumentare dell'altitudine, contribuisce alla configurazione del cristallo: se, ad esempio, nelle fasce di temperatura comprese tra 0° e -5° si formano piastre esagonali, tra -5° e -10° i cristalli assumono sembianze simili a colonne e prismi. In generale, quanto più la temperatura decresce, tanto più complessa diventa la sagoma cristallina.

Il grado di umidità, cioè la quantità di vapore presente nella nuvola, determina invece la grandezza del cristallo. Un tasso di umidità alto, infatti, permette alla formazione cristallina di assumere dimensioni considerevoli, spesso associate allo sviluppo di ramificazioni via via più complesse.

Temperatura, umidità, ma anche il pulviscolo e la presenza di perturbazioni atmosferiche: ogni cristallo è diverso dall'altro perché le oscillazioni e le combinazioni di queste variabili... sono infinite!

La correlazione tra le condizioni meteorologiche e la morfologia dei cristalli di neve è stata individuata da Ukichiro Nakaya, un fisico giapponese vissuto nella prima metà del Novecento. Nakaya descrisse i suoi studi in un bellissimo volume illustrato, *Snow Crystals: Natural and Artificial*, e riassume la sua scoperta in un diagramma che, ancora oggi, rappresenta un punto di riferimento ineludibile per lo studio dei cristalli di neve.

-  Piastra esagonale
-  Stella semplice
-  Prisma semplice
-  Grappolo di aghi
-  Piastra a stella
-  Dendriti stellari
-  Colonna chiusa
-  Combinazione di colonne
-  Piastra a settori
-  Dendriti stellari simili a felci
-  Colonna vuota
-  Colonna solida



TEMPORARY FONTS



Neve polverosa

Ispirato dall'eleganza feroce di una bufera di neve, Alexander Calder costruisce una scultura appendendo dei dischi bianchi alle estremità di un filo metallico. La chiama Snow Flurry, come la raffica che lo sorprese in Connecticut, ricoprendo quel giorno di un candore memorabile.

Basta un soffio per cadenzare l'inedere circolare di Snow Flurry, l'opera di neve polverosa che stuzzica la gravità e scivola nell'aria come un cristallo di neve gelido e asciutto.

TEMPORARY FONTS

Wind Atlas

Wind's scales

Sarah Zambello,

Illustrations by Susy Zanella

MARKET

- . children (10+) and their families
- . people looking for special and arty books
- . nature lovers and curious observers
- . passionate of science and discovery
- . meteorology lovers

KEY SELLING POINTS

- . stunning illustrations
- . scientific facts + curiosities/fun facts
- . The wind rose wind classification
- . also a romantic guide to wind perfect for playful use and fantasy empowering games
- . best seller series

**Written in collaboration with
University of Genova - Department
of Civil, Chemical and Environmental
Engineering**

SIZE 22 x 29 cm

EXTENT 80 pages

FORMAT hardback

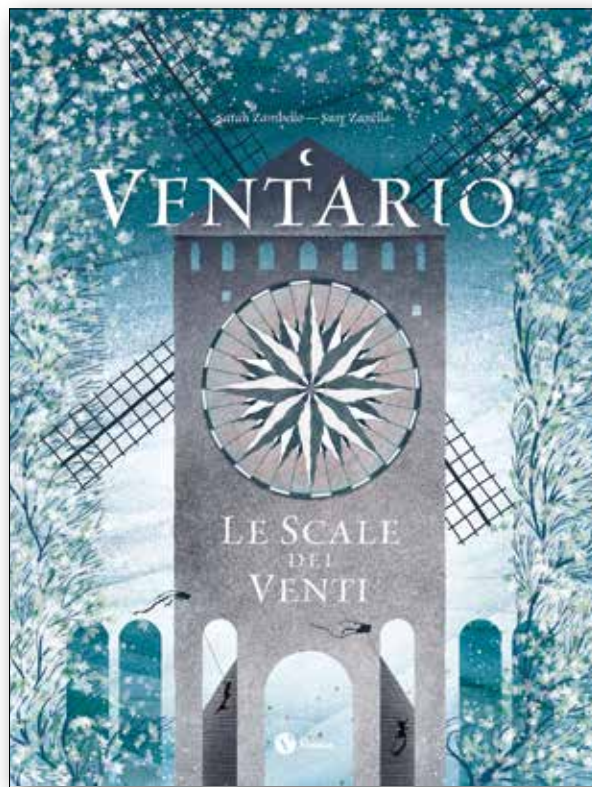
ILLUSTRATIONS Full-color illustrations
throughout

CATEGORY Non-fiction

WORDCOUNT 8 K words

AUTHOR **Sarah Zambello**, pedagogist, she
manages reading education and storytelling
workshops in schools, libraries and bookstores

**SOLD RIGHTS: EN (AU/NZ) - KO - RU
S. CHINESE**

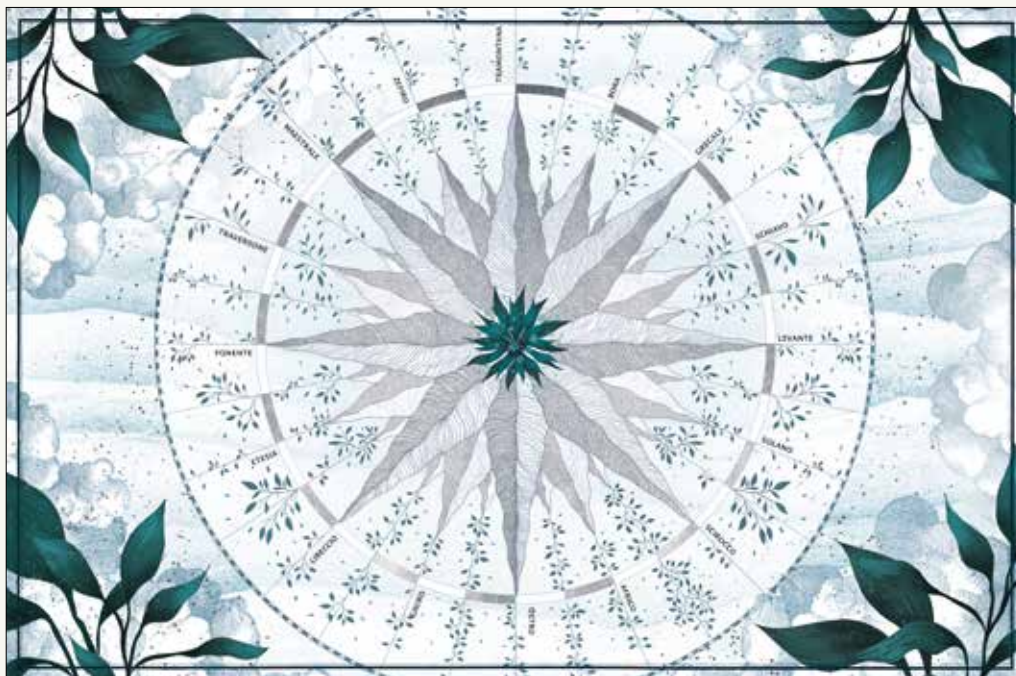


**THE FIRST ILLUSTRATED ATLAS TO DISCOVER
THE WONDERFUL WORLD OF WIND**

BOOK

Light breezes, overwhelming gusts of wind, soft strokes or icy forces: the wind is a breath that infuses life into seas, fields and tree-lined avenues. Navigation and sport depend on winds but also the town planning of metropolis and agricultural cultivations. The relationship between winds and the mankind has deep origins in the mythology and it is based on spatial orientation, compasses and weathercocks. This is how the mankind begins to know winds: he distinguishes them, he learns to recognise them and finally he calls them by name.

From the causes that originate the wind motion to the distinction made by the wind rose: a journey to make good progress through works of art, ancient legends and scientific curiosities to get to know the air that breathes over our heads every day, to continue our daily journey with it.



BREZZA DI MARE, BREZZA DI TERRA

Brezza di mare

Oltre al movimento del vento su scala planetaria, esistono numerose circolazioni d'aria che si generano e si sviluppano a livello locale grazie alle proprietà di particolari condizioni meteorologiche.

Tra i principali fenomeni meteorologici locali vi sono la brezza marina, causata dalle diverse proprietà termiche di acqua e terra, in sviluppo a ciclo diurno nella gran parte dei continenti costieri del mondo.

Brezza di mare

Oltre al giorno l'energia solare produce un riscaldamento diverso della superficie del mare e della costa (gradiente termico). L'acqua si riscalda molto più lentamente rispetto alla terra e, di conseguenza, la temperatura della colonna d'aria che si trova a contatto con il terreno scalfato dal sole aumenta più velocemente rispetto a quella che si trova sopra l'acqua.

Una volta si espande e sale in quota sollevando così del mare in un movimento verso costa. L'aria in risalita si muove verso il largo (concomitante) per riempire la lacuna che si creerebbe alla spinta e creare per effetto del movimento dell'aria verso la costa il flusso d'aria dal largo verso costa viene chiamato brezza di mare.

Brezza di terra

Il processo che provoca la formazione della brezza di terra non è così diretto rispetto a quanto descritto per l'origine della brezza di mare. L'azione dell'acqua sul vento del gradiente termico di notte ha superficie scura e riflette un processo di raffreddamento più veloce rispetto alla superficie marina.

Di conseguenza, il volume d'aria posto sopra la terra si contrae e la densità aumenta maggiormente di quanto non accada sopra l'acqua, con la conseguente formazione di una zona di alta pressione. La colonna d'aria a contatto con l'acqua, di conseguenza, non subisce riscaldamento (rispetto al di temperatura del di densità in genere quindi nel gradiente di pressione al modo diverso della costa verso il largo) gradiente che crea un flusso di mare verso il largo, detto brezza di terra.

Il flusso in quota è il risultato della differenza di densità (aria più densa) quindi dal largo verso costa (concomitante).

Brezza di Mare

Brezza di Terra

Vento fresco

EXAGGIO: 6
VELOCITÀ MEDIA: 20 - 25 NODI / 35 - 40 KM/H

Stella alta, acqua chiara, il vento fresco marina è un fenomeno che si verifica quando l'aria marina si sposta a causa di un gradiente di temperatura e pressione tra l'acqua e la terra. Questo vento è fresco perché l'acqua ha una capacità di assorbire calore molto maggiore rispetto alla terra, che si riscalda più rapidamente.

Se il gradiente di temperatura è tale da creare un movimento di massa d'aria, si crea il vento fresco. Il vento fresco marina è un fenomeno che si verifica quando l'aria marina si sposta a causa di un gradiente di temperatura e pressione tra l'acqua e la terra. Questo vento è fresco perché l'acqua ha una capacità di assorbire calore molto maggiore rispetto alla terra, che si riscalda più rapidamente.

Comet Atlas

Catalogue of Great Comets

Sarah Zambello,

Illustrations by Susy Zanella

**PICCOLO GALILEO PRIZE 2023
- SHORTLISTED, YOUNG CATEGORY**

MARKET

- . children (10+) and their families
- . people looking for special and arty books
- . nature lovers and curious observers
- . passionate of science and discovery
- . astronomy and stars lovers

KEY SELLING POINTS

- . stunning illustrations
- . scientific facts + curiosities/fun facts
- . also a romantic guide to comet stars perfect for playful use and fantasy empowering games
- . Great Comets specific
- . best seller series

**Written in collaboration with
INAF-Osservatorio Astronomico
di Capodimonte, Naples**

SIZE 22 x 29 cm

EXTENT 80 pages

FORMAT hardback

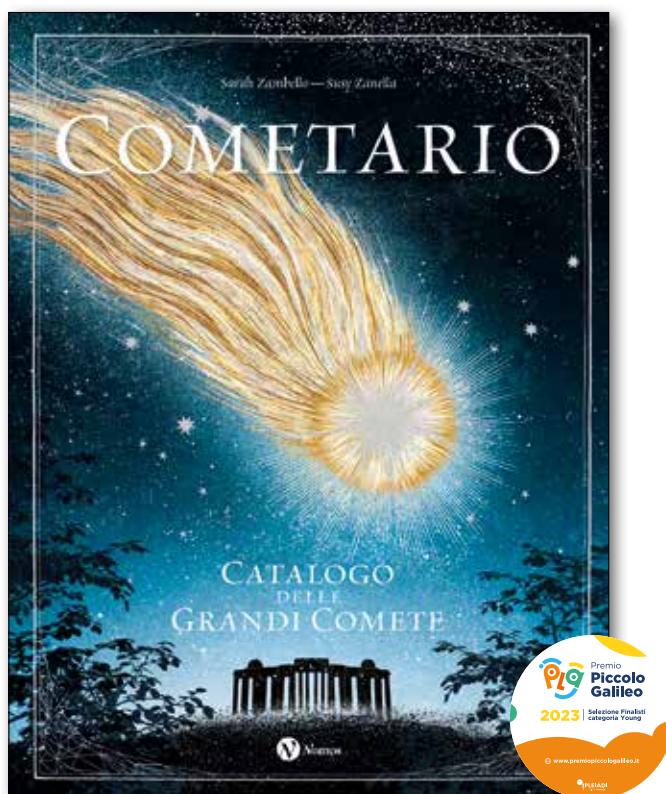
ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Non-fiction

WORDCOUNT 10,2 K words

AUTHOR **Sarah Zambello**, pedagogist, she manages reading education and storytelling workshops in schools, libraries and bookstores

SOLD RIGHTS: CZ- KO- RU - S. CHINESE



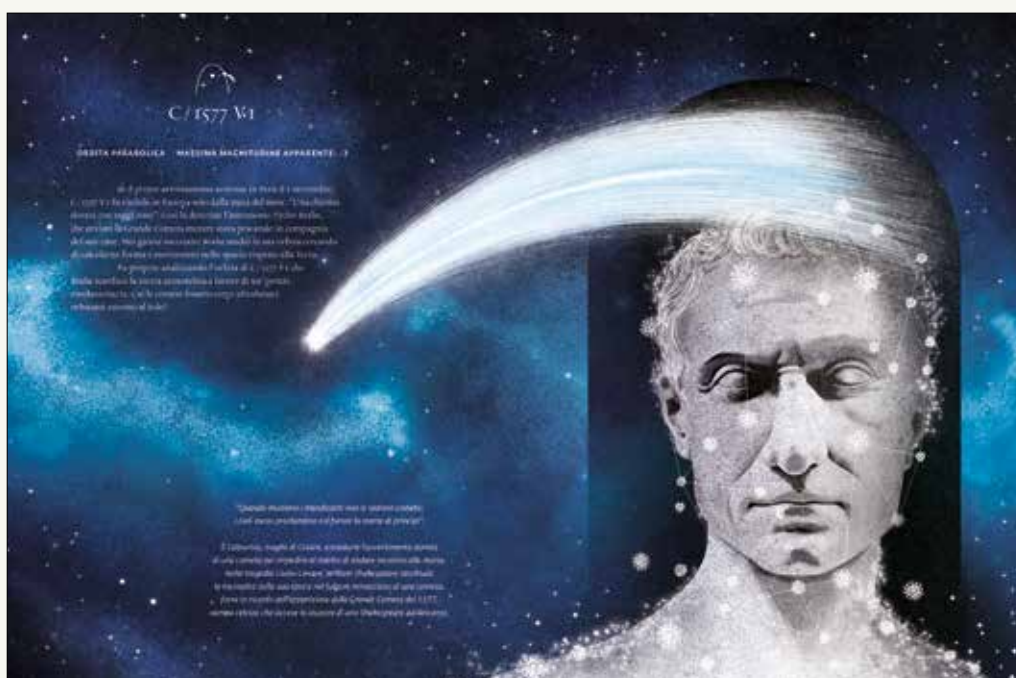
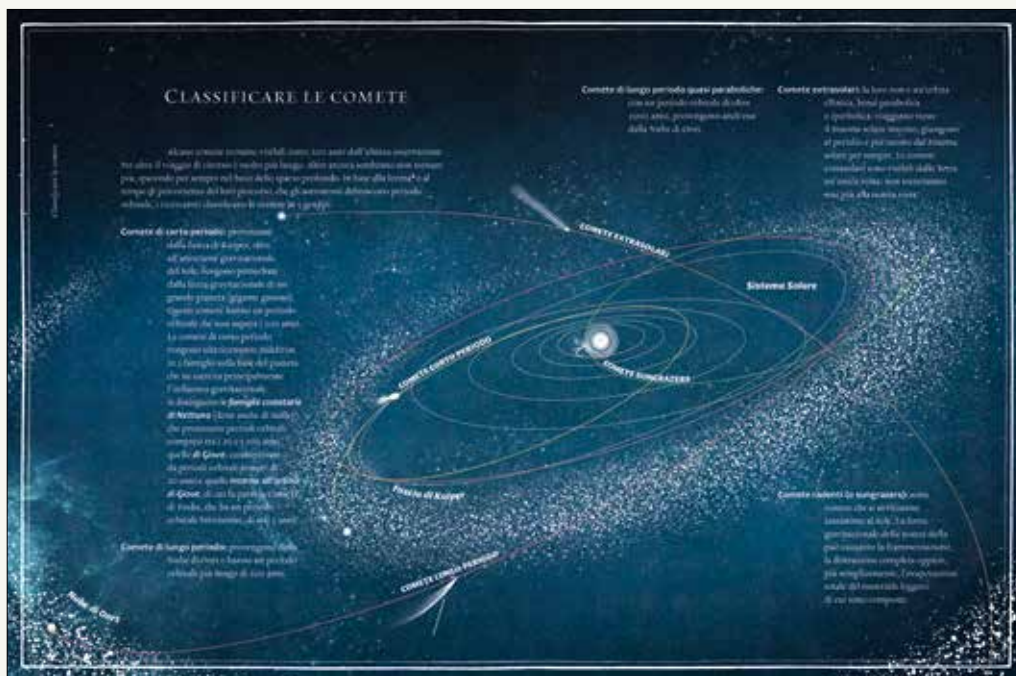
A JOURNEY THROUGH THE NIGHT SKY AND THE GREAT COMETS

BOOK

With their luminous trails they cross the space and the curiosity of human beings since ancient times. Bringers of misfortune, warning signals or astronomical phenomena to investigate? The periodic and fleeting appearance of comets accompanies the evolution of civilizations, refines the tools of astronomy, inspires artistic, musical and poetic works that, as fixed stars, paint and direct the imagination of a historical era.

Follow the sightings of comets to know how to recognize and distinguish them: a journey through space and time to understand the profound relationship between man and sky, a journey that will lead the reader to discover the Great Comets that have illuminated ancient and contemporary skies, through the watchful eye of astronomers, artists and thinkers.





Wave Atlas

The movements of the sea

Sarah Zambello,

Illustrations by Susy Zanella

THE WHITE RAVENS 2023 - SELECTED

PREMIO LUIGI MALERBA PER L'ALBO
ILLUSTRATO 2023 - SHORTLISTED

ITALIAN IBBY HONOUR LIST 2023 -
SELECTED

MARKET

- . children (10+) and their families
- . people looking for special and arty books
- . nature lovers and curious observers
- . passionate of science and discovery
- . sea lovers

KEY SELLING POINTS

- . stunning illustrations
- . scientific facts + curiosities/fun facts
- . Douglas waves classification
- . also a romantic guide to sea perfect for playful use and fantasy empowering games
- . best seller series

Written in collaboration with

Centro del Mare,

University of Genova

SIZE 22 x 29 cm

EXTENT 80 pages

FORMAT hardback

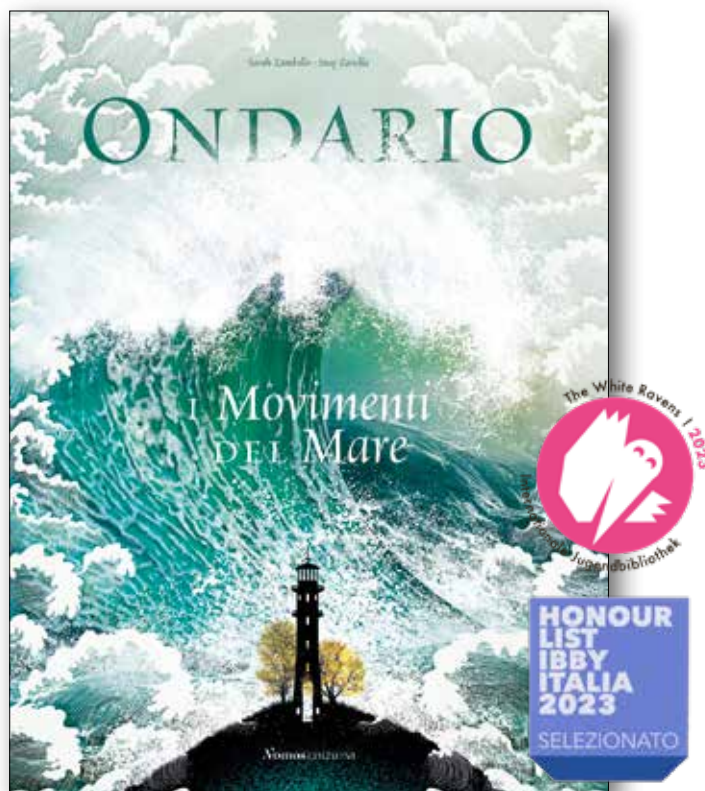
ILLUSTRATIONS Full-color illustrations
throughout

CATEGORY Non-fiction

WORDCOUNT 6,7 K words

AUTHOR **Sarah Zambello**, pedagogist, she
manages reading education and storytelling
workshops in schools, libraries and bookstores

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RU - S. CHINESE

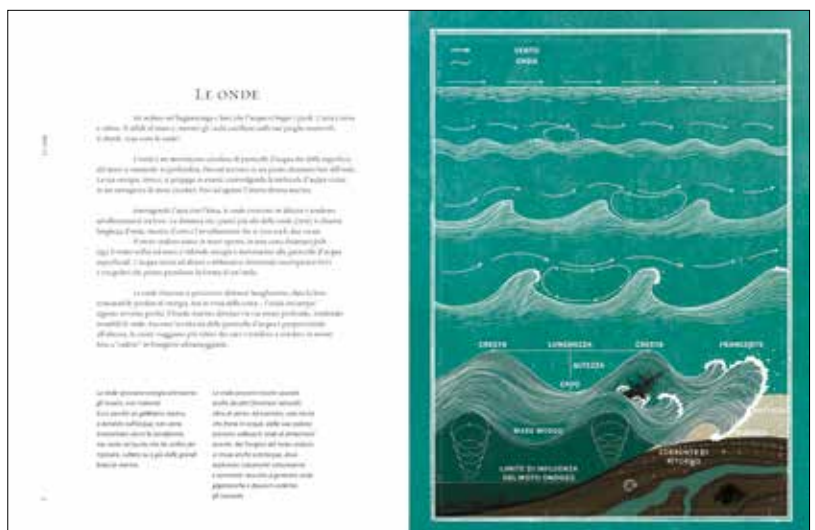


THE FIRST ILLUSTRATED ATLAS TO DISCOVER THE WONDERFUL WORLD OF WAVES

BOOK

The movement of the seas is constant and, at first sight, it is indefinite. But in the story of meteorology there are people who have faced the impossible: classifying waves, recognizing currents, studying tides. The wave motion is the driving force that raises the ingenuousness of navigators and meteorologists, but also the creativity of artists who classify waves and have carried out works of unfathomable depth.

From the mechanisms that control the movements of the sea to the steps of the state of the sea of the Douglas scale, focusing on novels and architectural projects, graphic novels and music: because moderate waters have always crashed into our imagination.





Onda corta o media e bassa

Per una stessa lunghezza d'onda il movimento è diverso: è diverso dalla velocità della onda, che è la velocità di propagazione, e dipende dalla velocità della onda, che è la velocità di propagazione, e dipende dalla velocità della onda, che è la velocità di propagazione.



ATTENUAZIONE, RIFRAZIONE E RIFLESSIONE

La velocità di propagazione della onda dipende dalla profondità del fondale (e non dipende dalla velocità della onda, che è la velocità di propagazione, e dipende dalla velocità della onda, che è la velocità di propagazione).

Attenuazione

Quando il fondale diventa più profondo, il movimento della onda si attenua, e la velocità di propagazione si riduce, e la velocità di propagazione si riduce, e la velocità di propagazione si riduce.

Rifrazione

Il fenomeno della rifrazione dipende dalla velocità della onda, che è la velocità di propagazione, e dipende dalla velocità della onda, che è la velocità di propagazione.

Quando un'onda si avvicina a un ostacolo, la parte più vicina alla riva si muove più velocemente della parte più lontana, e la velocità di propagazione si riduce, e la velocità di propagazione si riduce.

Riflessione

Quando un'onda si avvicina a un ostacolo, la parte più vicina alla riva si muove più velocemente della parte più lontana, e la velocità di propagazione si riduce, e la velocità di propagazione si riduce.



Clouds Atlas

Sarah Zambello,
Illustrations by Susy Zanella

**ITALIAN ANDERSEN PRIZE 2021 -
SHORTLISTED, POPULARIZATION
CATEGORY**

MARKET

- . children (10+) and their families
- . people looking for special and arty books
- . nature lovers and curious observers
- . passionate of science and discovery

KEY SELLING POINTS

- . stunning illustrations
- . scientific facts + curiosities/fun facts
- . complete clouds classification
- . also a romantic guide to sky perfect for playful use and fantasy empowering games
- . best seller series

**Written in collaboration with
Centro Geofisico Prealpino**

SIZE 22 x 29 cm

EXTENT 80 pages

FORMAT hardback

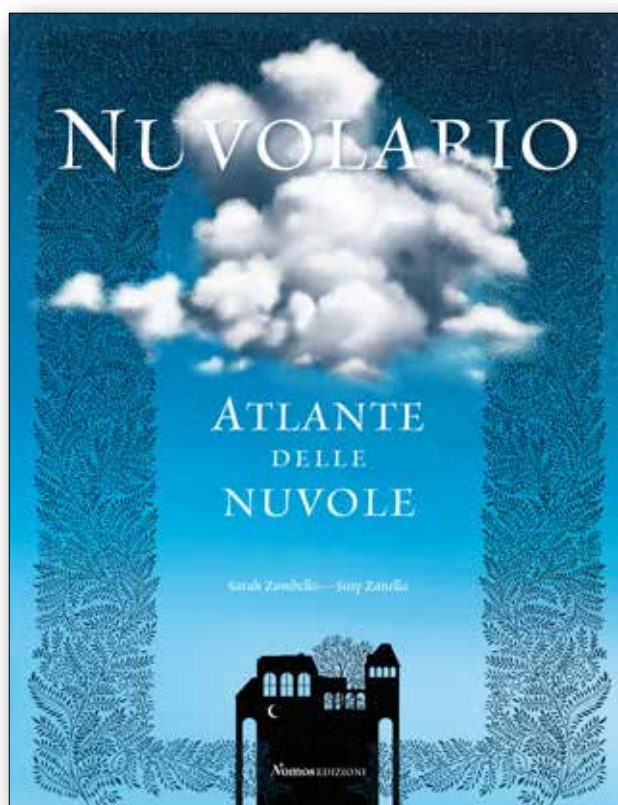
ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Non-fiction

WORDCOUNT 6,6 K words

AUTHOR **Sarah Zambello**, pedagogist, she manages reading education and storytelling workshops in schools, libraries and bookstores

**SOLD RIGHTS: BG - EN (AU/NZ) - FR - KO
RU - S. CHINESE**

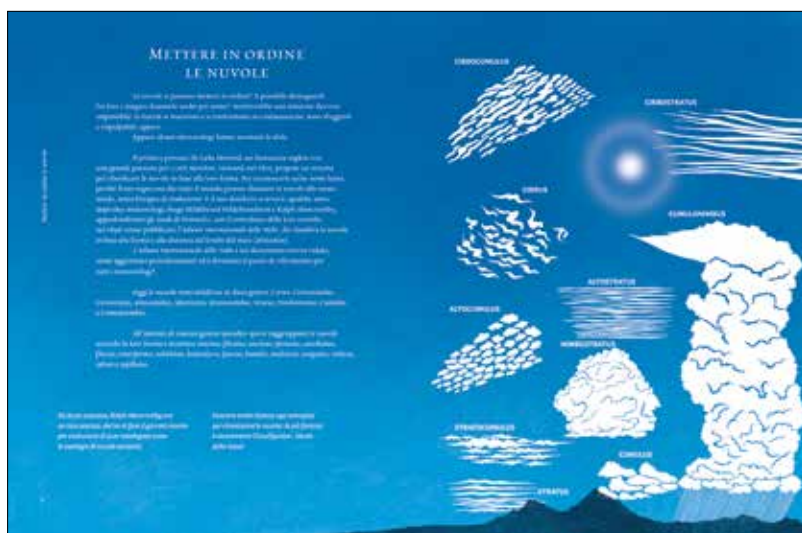


**THE FIRST ILLUSTRATED ATLAS TO DISCOVER
THE WONDERFUL WORLD OF CLOUDS**

BOOK

What cloud could it be, this one passing over your head right now? Yes, even clouds have their own names and belong to categories... When you look at a cloud, what comes to your mind?

This book takes you into the wonderful world of the sky. A nose-up journey to discover scientific facts about clouds, their nature, composition and classification; but also the many ways in which they have always been able to fascinate humanity becoming protagonists of art, photography, literature, music... Thanks to this book you can fantasize, play or relax looking at the sky, but also learn to identify and classify the clouds to understand their signals and foresee, like meteorologists, the arrival of rains, thunderstorms... or clear skies!



NEW - SPRING 2025

Stories of ordinary entomology

(temporary title)

Gianumberto Accinelli

Illustrations by Cristina Trapanese

MARKET

- . children (9+)
- . insects lovers and curious observers
- . passionate of science and great discoveries

KEY SELLING POINTS

- . entomology is a very fascinating
- . little known very important scientific discoveries
- . lives of great scientists
- . very entertaining narration punctuated by engaging and humorous illustrations

SIZE 15 x 20,5 cm

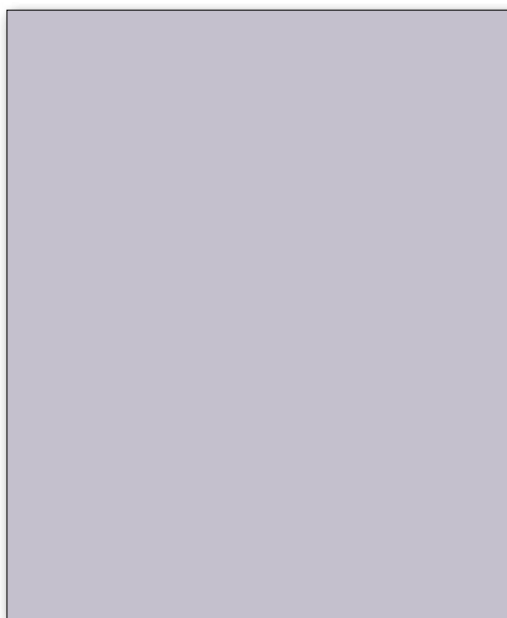
EXTENT 112 pages

FORMAT paperback+flaps

ILLUSTRATIONS two-color illustrations throughout

CATEGORY Non fiction /biographies/scientific discoveries

AUTHOR **Gianumberto Accinelli**, entomologist, writer and eco-narrateur



COVER TO COME

UNKNOWN STORIES OF MEN AND WOMEN WHO CHANGED THE WORLD

BOOK

Take for example the streets of our cities. Street names are a dedication to people who have distinguished themselves throughout history, our way of recognising their merit and importance: artists, war heroes, sportsmen, partisans, engineers, architects... street after street, all the professional categories are celebrated. All except one.

In the streets, in the squares, in the gardens echoes the oblivion of those who contributed, perhaps more than others, to the progress of our society. Men and women capable of great things: they unravelled the mystery of the cryptometabolism of cave-dwelling beetles, allowed millions of Italian immigrants in America to taste the flavour of a ripe fig and inspired Hollywood colossals. For the sake of knowledge, they stuck to apple trees, travelled in space and had their blood sucked by vampires. Yet, society has marginalised them and even denied them a suburban alleyway.

Now, however, the time has come to say enough. To fight this professional injustice, to raise their (our) heads and shout their (our) sacrosanct value to the world.

The book you are about to read wants to erase this outrageous silence forever and recount, once and for all, the exploits of these heroes of culture.

Yes, precisely them, the entomologists.

This book tells glorious and incredible 'stories of ordinary entomology'.



CONTENTS

Guido Grandi and the fig tree

Karl von Frisch and the bee dance

Charles Valentine Riley and the birth of biological warfare

Ronald Prokopy and the flies

Juan Rull and fruit flies in Mexico

Julia Pinotte and the solution to all the world's problems

Tim Landgraf and robot bees

Thomas J. Walker and ultrasounds

Alfred Wallace and natural selection

Giorgio Celli and the optical illusions of bumblebees

Alessandra Arzone and brocosomes

Martin Hall and food for ladybirds

Judith Miles and space spiders

Ronald Ross and mosquitoes

Richard Vetter and entomologists' arachnophobia

Gianumberto Accinelli and the stories of nature.

Art... what an adventure!

Barbara Conti

Illustrations by Cristina Trapanese

MARKET

- . Children (10+)
- . adventure lovers
- . art and history curious

KEY SELLING POINTS

- . little-known events to discover
- . 14 masterpieces from ancient to modern art
- . a narrative and interesting way of introducing art
- . 10 countries all over the world, 14 great artists
- . sculptures, paintings, precious objects
- . pirates, great thefts, working redone for decades, disputes, hideouts and much more

SIZE 15 × 20.5 cm

EXTENT 112 pages

FORMAT paperback

ILLUSTRATIONS two-colors illustrations throughout

CATEGORY Narrative non fiction / art / adventure

WORDCOUNT 16,2 K words

AUTHOR **Barbara Conti**, Art historian, collaborator of educational sections of Florence's museums



WHAT ADVENTURES DOES A WORK OF ART GO THROUGH BEFORE IT REACHES THE MUSEUM?

BOOK

Looking at the sculptures and paintings displayed in silence in rooms with a muffled atmosphere, one would never imagine that they have been through so much... Instead, if they could speak, they would tell of long journeys, thefts, pirate raids, Nazi looting, dangers of all kinds... Works that we imagine were always destined for serene and immobile existences have often had eventful lives, suffered more or less violent changes of hands and risked destruction.

The book's protagonists are 14 masterpieces—from ancient to modern art—that for various reasons could have been lost forever. And along with them, here are also professional or improvised thieves, noble families, armies, pirates, governments, ambassadors, fences...

A narrative title, in which the events told will fascinate young readers interested in art but also those in search of adventures, curiosities and surprises, while the peculiar illustrations, with a deliberately ironic touch, bring the events to life by emphasizing the key moments of the action.



A myth: the Mona Lisa can only be described as such. In addition to her smile, her adventurous life, made up of journeys, displacements and an unprecedented theft with the subsequent, daring discovery, also contributed to creating the legend.

It all began in 1503, when Francesco del Giocondo, one of Florence's most prominent citizens, asks Leonardo to paint the portrait of his third wife, Lisa Gherardini. She is twenty-four years old and it takes Leonardo four years to complete the picture, which he paints on a poplar wood panel. He portrays her sitting in front of an immense valley where a river flows, smiling and placid, her hands crossed in front of her. She lets her sweet and melancholic character shine through her gaze and smile.

As he is about to finish his work, the king of France summons him to his court. In fact, it was customary for every ruler to have several renowned artists in his service and to 'sponsor' their works and projects. To Leonardo, the king wants to commission self-propelled mechanical constructions that transform to amaze his guests.

The portrait of Mona Lisa follows the painter to France, Leonardo

wants it close and takes it with him. He arranges it in his flats, shows it to those who visit him. Then, it is not known for what reason, he gives the portrait to the king: perhaps he gives it to him; or perhaps it is one of his pupils who sells it to the sovereign after his death.

The panel thus entered the French royal collections and was first taken to the Château de Fontainebleau, then to the Louvre, which at that time was the royal palace in Paris, and later transferred to Versailles, the palace outside the city. For the Mona Lisa, the moves did not end there: after the French Revolution, it returned to the Louvre, transformed into a public museum; then Napoleon Bonaparte – the general protagonist of so many military campaigns in Europe, appointed Emperor of the French – wanted it for a time in the bedroom of his wife Josephine, but then moved it back to the Louvre.

But it is when Leonardo's masterpiece returns to the Louvre that it experiences its most dangerous adventure: on Monday 21 August 1911 it is stolen by an Italian who worked at the museum, Vincenzo Peruggia.

At seven o'clock in the morning, the man mingles with the workers who come in to work and puts his plan into action. He removes the painting from its frame and simply slips it under his jacket.

He then calmly heads for the exit, even asking a worker for help in opening the door. Once he reaches the street, he even has time to take the wrong tram. Before half past eight he gets into a taxi that takes him directly to his hotel room, far from the Louvre.

A copyist who arrives at the museum in the morning with permission to reproduce Leonardo's work becomes aware of the theft. At first he cannot believe his eyes: the Mona Lisa room without the Mona Lisa! He raises



MASPERPIECES:

- The Last Judgement, Hans Memling
- Mona Lisa, Leonardo da Vinci
- Portrait of Adele Bloch-Bauer, Gustav Klimt
- Dance, Henri Matisse
- Music, Henri Matisse
- Parthenon's Marbles, Phidias
- Christ in the Storm on the Sea of Galilee, Rembrandt
- Concert in Three, Jan Vermeer
- Goddess of Morgantina, a pupil of Phidias
- Riace Bronzes, unknown author
- Portrait of Doctor Gachet, Vincent van Gogh
- The Horses of St. Mark's in Venice, unknown author
- Nike of Samothrace, Pythocritus
- Benvenuto Cellini's Saliera
- The Adoration of the Shepherds, Hugo Van der Goes
- Mary and Child, Michelangelo Buonarroti
- Portrait of Franca Florio, Giovanni Boldini

was travelling in was captured by Paul Bencke's ship, which attacked it with a crew of four hundred men.

The privateers' battle tactic was the same as always on the open sea: they approached silently and very quickly, so as to exploit the 'surprise effect', and then set off the boarding party: using long ropes with curved harpoons that were planted in the wood of the ship's deck, the privateers quickly managed to pass from their boat to the other. With guns and knives they eliminated the sailors who opposed them and stole all the cargo.

Many tried to defend the goods on board, without success. In the end more than ten men lost their lives. The victorious privateers carried everything away, eventually taking refuge in a German port to share the loot. The large painting of the Last Judgement was given by Bencke to the sailors of his own city, Danzig (Gdańsk), who were fascinated by such a grandiose scene, full of so many characters and details. They therefore decided to donate it to the basilica of St. Mary, perhaps also to make up for their action. Soon the painting destined for Fiesole was admired, welcomed and loved by all the inhabitants of Gdańsk.

Tani did not easily resign himself to the loss of his masterpiece and tried to recover the painting, even asking the Pope for help: but even the official protests of the head of the Catholic Church were unsuccessful. The work remained in Gdańsk and is still on display there today.

A few years later Tommaso Portinari – who, as mentioned, had organised the voyage of the boat on behalf of Tani – also commissioned an altarpiece from a Bruges painter and sent it to Florence by sea. The second story of 'navigating' works of art can be found at the end of the book: will the masterpiece reach its destination this time?



Metal

From the heart of the Earth
to the human civilization

Petra Paoli

Illustrations by Marco Sandreschi

**BETTONI PRIZE FOR PICTURE BOOK
2023: SPECIAL MENTION FOR PO-
PULARIZATION PICTURE BOOK**

**PICCOLO GALILEO PRIZE 2023 -
SHORTLISTED, JUNIOR CATEGORY**

MARKET

- . children (8+) and their families
- . schools
- . people looking for special and arty books
- . nature lovers and curious observers
- . passionate of science and discovery

KEY SELLING POINTS

- . stunning illustrations
- . scientific facts + historic overview, myths and legends
- . newest metals included

SIZE 22.5 × 27.5 cm

EXTENT 88 pages

FORMAT hardback

ILLUSTRATIONS Full-color illustrations
throughout

CATEGORY Non fiction

WORDCOUNT 11 K words

AUTHOR **Petra Paoli**, ceramist atelierist, she specializes in children's literature and teaches at Accademia Drosselmeier, Bologna

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DISCOVER THE ENCHANTING WORLD OF METALS

BOOK

Precious or common, magical or useful, sacred or of everyday use, metals have accompanied us throughout history to the present day. But it took a long time for men to develop the knowledge and technology needed to extract metals from ores, and to process them, allowing civilisation to progress and evolve.

This book tells about the most important metals, their history, characteristics, uses and properties.

From ancient to modern metals, passing through the precious metals and arriving to future ones: a journey to the heart of the Earth.

After a general introduction on metals, the periodic element's table, and metallurgy, each metal is presented with a short "identity card" and is then told enlightening its origins, uses, related technologies and geography, its history and future.

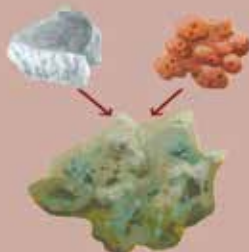
Metals included: COPPER – BRONZE – IRON – GOLD – SILVER – TUNGSTEN – ALUMINIUM – STEEL – TANTALUM – COBALT – LITHIUM – RARE EARTHS.

A short chapter on environmental and working risks concludes the book.



BRONZO

FONDENDO IL RAME INSIEME ALLO STAGNO, UN ALTRO ELEMENTO CHIMICO, SI OTTENNE IL BRONZO, DI COLORE GIALLO PIÙ O MENO INTENSO, DUTTILE MA RESISTENTE. IL NUOVO METALLO CREATO DALL'UNIONE, UNA LEGA, NON SOLO CONSERVAVA LE PROPRIETÀ DEL RAME, LE MIGLIORAVA. GLI IMPIEGHI DI QUESTA PRIMA LEGA FURONO MOLTISSIMI: ATTREZZI, ARMI, SCUDI, CORAZZE, UTENSILI, OGGETTI SACRI E DECORATIVI. IL BRONZO SOSTITUÌ ALCUNI DEI MATERIALI USATI FINO AD ALLORA, PROPRIO PERCHÉ ERA PIÙ RESISTENTE E PIÙ DURO DEL RAME, E PIÙ LEGGERO DELLA PIETRA.



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BRONZO



La scoperta del bronzo fu talmente importante che l'intera epoca in cui fu utilizzato prende il nome di Età del bronzo, e comunemente viene datata dal 3300 a.C. al 1200 a.C. Accanto a Europa, Mesopotamia, Asia, Egitto e Cina, anche se, nonostante gli studi e le ricerche, non è possibile stabilire delle tabelle storiche definitive. Le civiltà che abitavano il Sud America non scoprirono il bronzo, svilupparono piuttosto una metallurgia dell'oro e del rame sino alle conquiste spagnole.

La loro produzione era però molto raffinata e legata soprattutto all'arte, alla decorazione e all'artigianato, non alla realizzazione di armi. Al momento del loro incontro con le armi in ferro e acciaio e la polvere da sparo dei conquistadores spagnoli, gli Aztechi, che abitavano l'attuale Messico, avevano a disposizione solo armi realizzate con legno e ossidiana. Questa era una pietra con molte



proprietà molto



ingente, ma assolutamente importante contro la tecnologia e la tattica dell'esercito europeo. La loro scoperta in ambito tecnologico erano rimaste al Neolitico, nonostante la loro cultura scientifica fosse molto avanzata. Questa grande disponibilità gli consentì persino di sconfiggere e di sconfiggere e segnò il destino della loro civiltà.

BRONZO ARTISTICO

Statue in bronzo appartengono all'arte sia occidentale sia orientale, e il motivo del suo largo impiego fin dal 3300 a.C. è dovuto alle sue caratteristiche di leggerezza rispetto al tradizionale marmo, alla sua



stabilità e resistenza agli urti e alla corrosione. In Cina l'Età del bronzo coincide con la dinastia Shang, quando venivano prodotti in particolare bronzetti per le ruote dei carri e vasi rituali, che venivano utilizzati nelle cerimonie religiose.

BRONZO - Dall'arte della Preistoria alla civiltà romana

58

Mesopotamia, nel sub continente indiano, in Oriente e in alcune parti dell'Africa, mentre la più tardiva in Europa settentrionale, dove la siderurgia si sviluppò tra il IX e l'VIII secolo a.C.

BABILI E ASSIRI

Gli Ititi scoprirono una particolare tecnica di lavorazione del ferro che consisteva nel riscaldo, malleare e immergere in acqua il metallo. Ciò permetteva di ottenere armi molto più leggere e resistenti rispetto a quelle utilizzate all'epoca, che venivano realizzate in bronzo. Questo sviluppo permise agli Ititi di avere un grande vantaggio in battaglia, mentre furono gli Assiri i primi a produrre ruote in metallo, che avevano il vantaggio di durare più a lungo rispetto a quelle di legno utilizzate fino a quel momento.

...GLI ETRUSCHI

Una civiltà che si distinse tra le altre per la lavorazione del ferro fu quella etrusca, che popolava parte dell'Italia centrale. L'Etruria e l'Umbria si rivelarono terre ricchissime di giacimenti minerali e gli Etruschi, che ne divennero eccellenti lavoratori, scelsero di migrare dalle montagne verso il mare per facilitare i trasporti del minerale e dei manufatti realizzati. La costruzione per l'epoca da poterle considerare le prime officine dell'industria pesante dell'Occidente. Venivano scavati pozzi, cunicoli e gallerie, scavavano estratti le risorse che contenevano il ferro e venivano portate in superficie. I forni, alti poco più di un uomo, erano fatti di pietra e argilla, avevano una bocca (apertura) all'altezza del terreno o un'altra



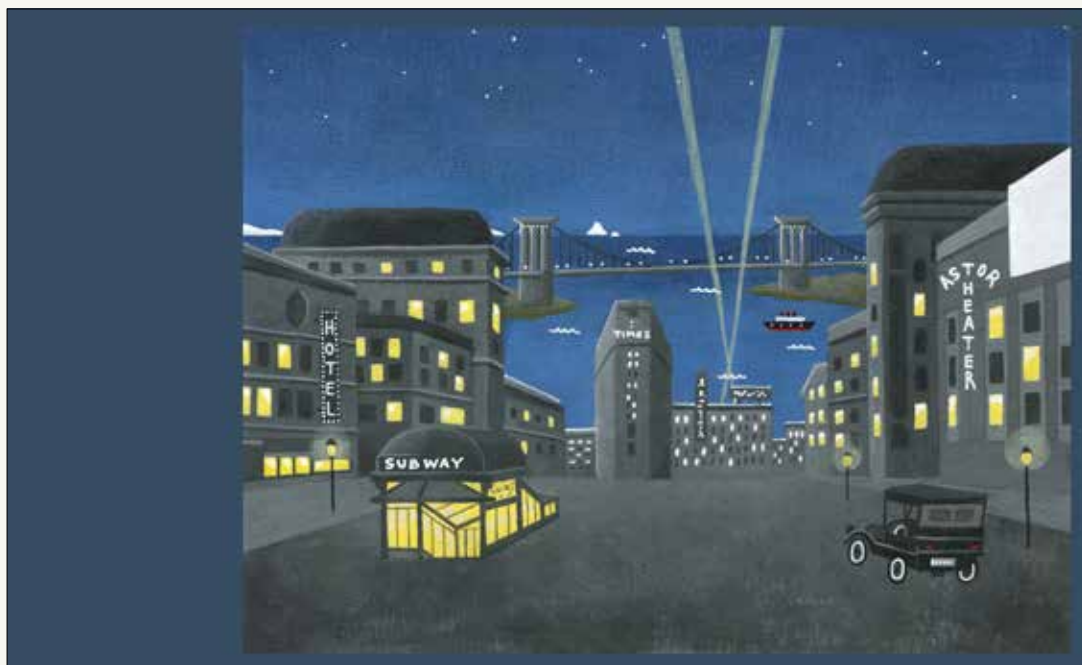
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BRONZO



BRONZO - Dall'arte della Preistoria alla civiltà romana

60



Up in the blue

From the surface to
the stratosphere:
a browsable flying journey

Gianumberto Accinelli,
Illustrations by Giulia Zaffaroni

MARKET

- . Nature lovers
- . Animal lovers
- . Curious and passionate of knowing strange facts and curiosities
- . Lovers of science
- . Children, teachers and anybody involved in educational activities
- . People caring for our planet and environment

KEY SELLING POINTS

- . Metric altitude scale along each page
- . Vertical browsing
- . Captivating and clear narration
- . Wonderful illustrations
- . Colour journey during the flight: page after page between day and night, earth and space creatures

SIZE 22 x 29 cm

EXTENT 80 pages

FORMAT hardback (vertical binding)

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Non-fiction / sky / nature environment

WORDCOUNT 8.5 K words

AUTHOR **Gianumberto Accinelli**,
entomologist, writer and eco-narrateur

**SOLD RIGHTS: CZ - DE
ES (COLOMBIAN) - KO**



A FLYING EXPERIENCE IN A BOOK: JUST PUT ON YOUR IMAGINATION'S WINGS, AND KEEP MAGNIFYING GLASS OF SCIENCE IN YOUR BACKPACKS!

BOOK

From the troposphere - which we humans share with animals, plants, fungi and bacteria - to the universe: what is there in the gaseous environment above us?

A varied and amazing world of organisms equipped with wings, sails, parachutes and many other structures to keep them suspended in the blue. Impetuous winds, floating clouds, a constellation of animals and plants and, above all, many, many surprises.

After the great success of *Down in the blue*, Gianumberto Accinelli and Giulia Zaffaroni tell here the stories of these living beings and how they managed to get close to that universe made of stars and galaxies, with an incredible diameter of 13.7 billion light years.

A book to be leafed through vertically (from the bottom to the top!) in order to go upwards, higher and higher, orienting yourself - uniquely thanks to the altimetric scale shown on each page - among white storks and dandelion seeds, among *cumulunembi* and Florentine steaks. A journey to discover everything from our feet to space, with the wings of imagination and the magnifying glass of science in the backpack.



Javier Sotomayor

La nostra specie da sempre è legata alla Terra, e infatti il nostro corpo non è dotato di organi che ci permettano di volare e di planare nel cielo. Eppure, alcuni di noi sono riusciti a staccare i piedi dal suolo e a raggiungere, anche se per un breve attimo, un pianeta di filo. È il caso dell'atleta cubano Javier Sotomayor, che il 27 luglio 1993 a Salamanca, in Spagna, è riuscito a saltare a un'altezza di 2,45 metri, un record inattuato ancora oggi. Javier Sotomayor non solo ha cercato di elevarsi dal suolo, ma ha puntato in alto anche in altri campi. Dopo aver avviato la sua carriera sportiva, il campione ha sviluppato diverse attività socialmente utili. Per esempio, gli entrate ha aperto un'aula all'Avana che utilizza televisori piratati da piccole aziende locali in questo modo: costituiscono a far spiccare il volo a una misera economia di grande valore sociale. Come si chiama il far? Due o quarantacinque, esattamente come i metri di volo conquistati nel luglio del 1993.

Pavone maschio

Ape da miele

Verme della mela

Canguro grigio

Gallina

Come una preda di un cacciatore che si aggira intorno al centro addossato di un'altra, il pollo è l'animale domestico più diffuso al mondo. Non è un caso, visto che da questo uccello si ottengono uova e carne e, inoltre, la sua taglia e la sua robustezza gli permette di essere usato anche per il trasporto di merci. Il pollo è facilissimo da allevare, perché necessita di poco spazio e, in questo modo, può essere allevato anche in casa. Inoltre, la sua carne è molto gustosa e si trova in quasi tutti i piatti.

È molto versatile per quanto riguarda la sua carne, che può essere usata in molti modi. Infatti, il pollo è molto versatile e può essere usato in molti modi. Inoltre, la sua carne è molto gustosa e si trova in quasi tutti i piatti.

Ragno

Alcune specie di ragni, appena escono dall'uovo, gettano in aria dei fili di seta che formano una sorta di minuscola vela, in grado di prendere il volo sollevando questi piccoli animali anche fino a circa 50.000 metri. Ma non è solo grazie al vento che riescono a raggiungere il limite della troposfera. Sopra i 2000 metri, infatti, sono i fulmini i responsabili del loro viaggio verticale. Ogni giorno, il nostro pianeta viene colpito da circa 10.000 saette, e tutta questa energia elettrica genera, sul terreno, un colossale campo elettrico con carica negativa. La seta del ragno, anch'essa di carica negativa, viene quindi respinta dalla Terra e catapultata verso il cosmo.

Mongolfiera

Down in the blue

**From the surface to the abyss:
a browsable underwater journey**

Gianumberto Accinelli,

Illustrations by Giulia Zaffaroni

MARKET

- . Sea and ocean lovers
- . Animal lovers
- . Curious and passionate of knowing strange facts and curiosities
- . Lovers of science
- . Children, teachers and anybody involved in educational activities
- . People caring for our planet and environment

KEY SELLING POINTS

- . Metric depth scale along each page
- . Vertical browsing
- . Captivating and clear narration
- . Wonderful illustrations
- . Light blue to dark black colour scale through pages
- . Colour journey during the deep sea diving: page after page from light blue to dark black

SIZE 22 x 29 cm

EXTENT 80 pages

FORMAT hardback (vertical binding)

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Non-fiction / sea / nature environment

WORDCOUNT 8.5 K words

AUTHOR **Gianumberto Accinelli**,
entomologist, writer and eco-narrateur

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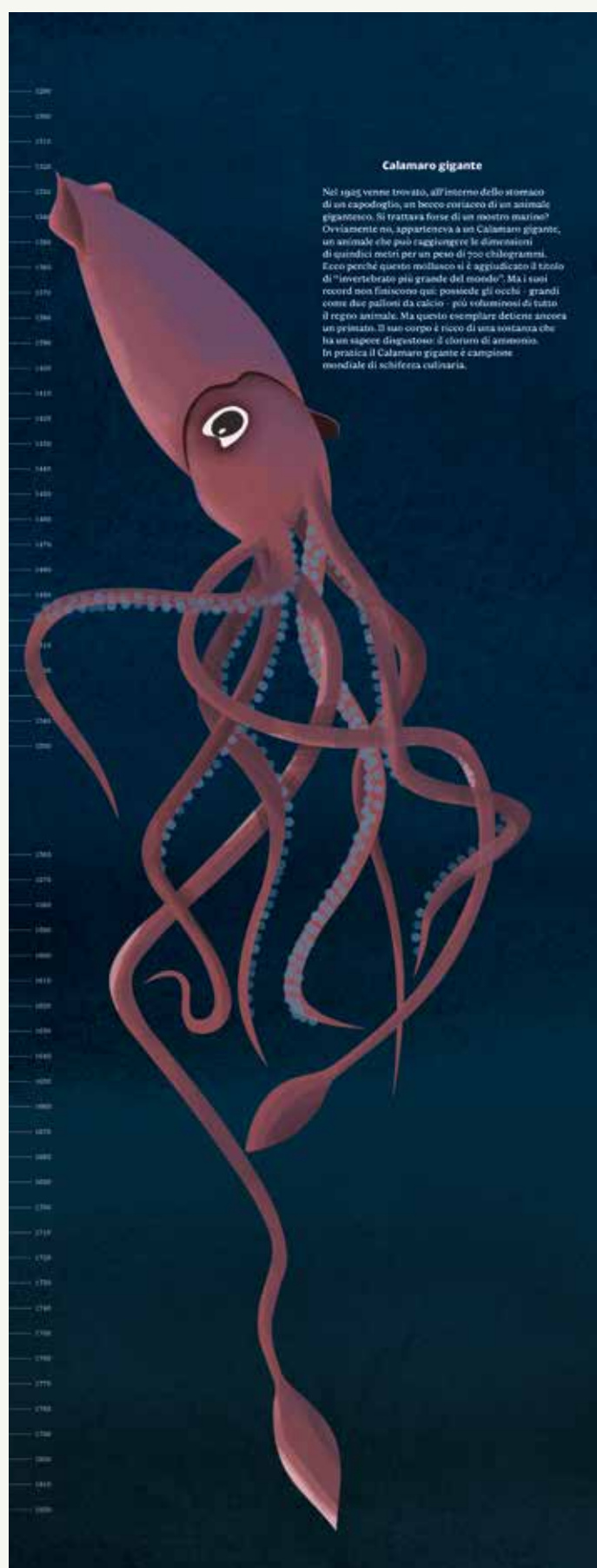
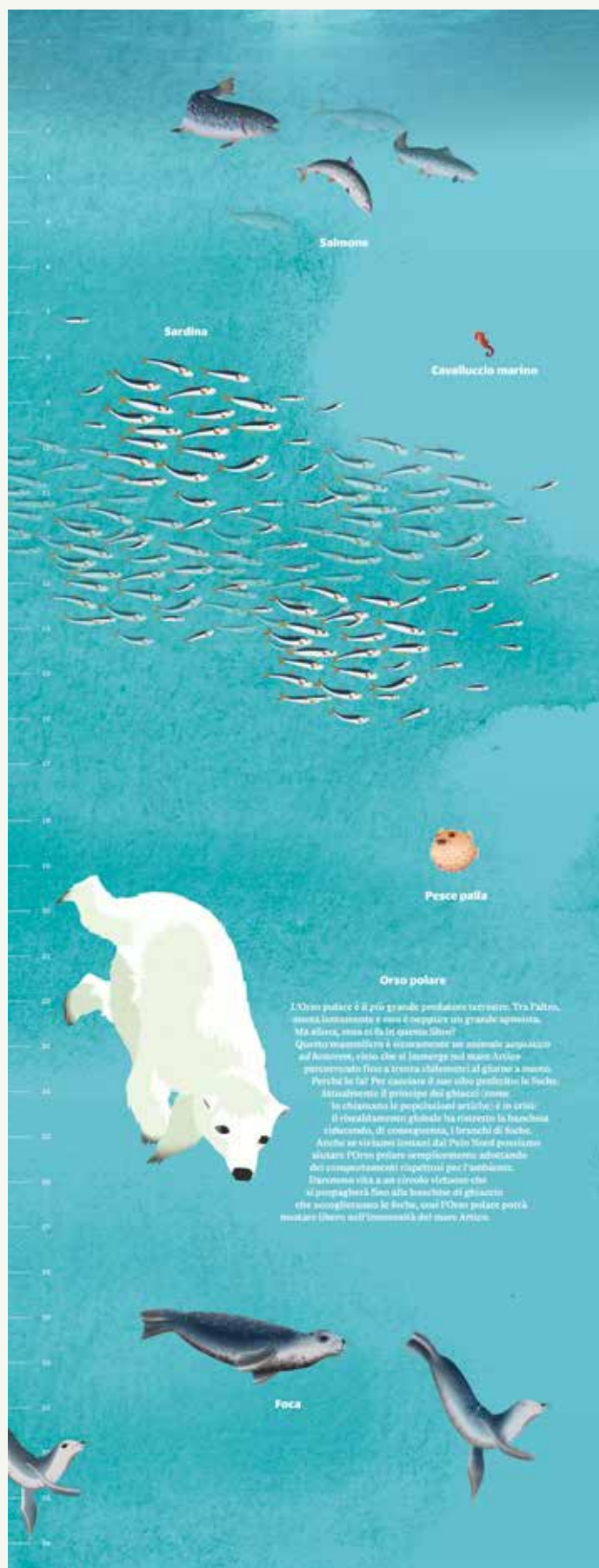
**SEA
winner**
**BOLOGNA
RAGAZZI
AWARDS
2024**



BOOK

A book about the sea unlike any other, starting with its **VERTICAL** format, for a reading experience unlike any other: a real deep dive, going down, down, down... page after page. To peek at marine life at various levels, of course, but also to experience an extraordinary enchantment as you go through the mystery of thousands of possible shades of blue, or the complete absence of light. From the crystal light blue of the surface to deep black: what have we found in the sea and its depths? An ocean of **bizarre creatures** and a world of wonders that we have collected, drawn and described in this book. An absolutely **free selection of species** told without encyclopaedic pretension, deliberately chosen instead, with their respective peculiarities, to punctuate the underwater descent. So it should come as no surprise to meet the first Polar Bear (yes, that's right!) or to come across vast uninhabited spaces: Umberto Accinelli signs an unexpected book on the interconnection of living organisms, with a powerful ecological message to remind us that *if we preserve the blue of the sea, we also preserve the green of the meadow and the blue of the sky.*





A DIVING EXPERIENCE IN A BOOK: NOW JUST CLOSE YOUR MOUTH, HOLD YOUR BREATH AND IMMERSE YOURSELF IN THE WONDER

B for brain

Neuroscience for curious readers

Marcello Turconi

Illustrations by Allegra Agliardi

**PICCOLO GALILEO PRIZE 2022
- SHORTLISTED, JUNIOR CATEGORY**

THE WHITE RAVENS 2022 - SELECTED

MARKET

- . children and their families
- . teachers and everybody in charge of children
- . students, passionate of sciences and human body

KEY SELLING POINTS

- . illustrations by Allegra Agliardi
- . easy and fascinating representation of scientific facts and human body
- . simple and entertaining language
- . small quizzes and questions for the reader
- . renowned illustrator published all over the world

SIZE 23 x 27 cm

EXTENT 48 pages

FORMAT hardback

ILLUSTRATIONS Full-color illustrations throughout

CATEGORY Non-fiction / Science / Human body

WORDCOUNT 5.8 K words

AUTHOR **Marcello Turconi**, Neuroscience PhD, poplizer and science consultant (SISSA, Trieste, science communication)

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A BOOK TO DISCOVER THE FASCINATING WORLD OF OUR BRAIN

BOOK

Perhaps not everyone knows that there is a **priceless treasure hidden** inside the head of each of us... In fact, right inside the head (under the hair, the skin and the bones that form the skull) there is an organ little bigger than a large orange, but which is extremely important, indeed it is undoubtedly the most important organ in our entire body: we are talking about **the brain**!

A journey to discover this fascinating and fundamental organ of the human body, responsible for **everything that happens to us**: from **movement** to **sensory perceptions**, from **emotions** to **social relations**, from **memory** to **learning**...

Thanks to Allegra Agliardi's extraordinary illustrations and Marcello Turconi's simple and amusing language, the book brings to life a surprising "city" to explore, with its inhabitants, its structures and its functioning.



A stylized illustration featuring a vibrant, multi-colored butterfly with orange, yellow, and blue wings, positioned on the left. To its right is a partial profile of a person's head, showing blonde hair and a blue eye. The background is a solid light blue.

EMISFERO SINISTRO
EMISFERO DESTRO
MANO SINISTRA
MANO DESTRA

Dal midollo spinale partono, come rami dal tronco di un albero, i nervi, che poi si dividono in rami ancora più piccoli che raggiungono le condotte **Nile muscolari**. Infatti ogni muscolo è formato da muscoli Nili simili a tanti spaghetti contenuti in una confezione di pasta, e ogni fibra muscolare (cioè il tegame di un solo salsicciotto) è per questo che riusciamo a fare così tanti movimenti, anche con una parte del corpo relativamente piccola come, per esempio, il dito di una mano.

Tutti i nostri movimenti sono poi coordinati anche con le informazioni che riceviamo dall'ambiente esterno. Pensate ad esempio al semplice gesto di prendere una penna dal tavolo: per fare correttamente questo movimento il cervello deve capire (ovvero, elaborare) l'informazione visiva che arriva dagli occhi) dove la penna, quanto è distante dalla mano, quale movimento occorre per afferrarla... I **colore** sono quindi importantissimi per il movimento perché ci permettono di ricevere informazioni dal mondo che ci circonda.

[illegible]

Was können wir tun? Auf all diese Fragen ist das einzige in sich geschlossene Antwortschema: "Nur durch gemeinsame Anstrengungen!"

CHE EMOZIONE!

0 gruno di noi prova, continuamente, delle emozioni. Quelle intense primarie: amore, rabbia, paura, felicità, disgusto, sorpresa e tristezza, ma anche soprattutto quelle che ci permettono di comportarci nel modo più giusto e più efficace: la seconda delle situazioni.

Anche le emozioni che sembrano negative svolgono un ruolo molto importante, che si è sviluppato nel corso dell'evoluzione della nostra specie per permetterci, ad esempio, di evitare pericoli (è il caso della paura) o di segnalare il bisogno d'aiuto (è il caso della tristezza).

Riconoscere le emozioni nelle altre persone è molto importante per capire come stanno, e comportarsi di conseguenza.

Ma come si manifestano le emozioni? Anche se possiamo esprimerle a parole, il modo più diretto con cui si trasmettono è il movimento dei muscoli del viso, con le **espressioni facciali**: a ogni emozione ne corrisponde una.

Queste espressioni sono uguali per tutte le persone del mondo, si tratta infatti di un **linguaggio universale**, che non ha confini: se sonni, chiunque sulla Terra capirà che sei felice, e viceversa!

/ BACKLIST



The true story of the 25 santas

Annamaria Soldera
Illustrations by Yvonne Campedel

**The truth behind Santa
finally revealed!**

21 x 27 cm | 32 pages
hardback

SOLD RIGHTS: RO



Befana's shoes

Annamaria Soldera
Illustrations by Yvonne Campedel

**A Christmas journey in the
fairy tales world with a nice
old lady and her little dog**

21 x 27 cm | 32 pages
hardback



Viola and the moon

Angelo Mozzillo
Illustrations by Roberta Terracchio

**A little girl, her special
grandparents and the moon**

21 x 27 cm | 32 pages
hardback



The jungle book

Illustrations by Filippo Barbacini

24 x 24 cm | 40 pages
hardback

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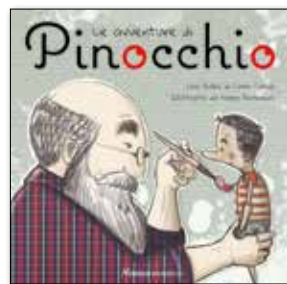


Puss in boots

Illustrations by Filippo Barbacini

24 x 24 cm | 40 pages
hardback

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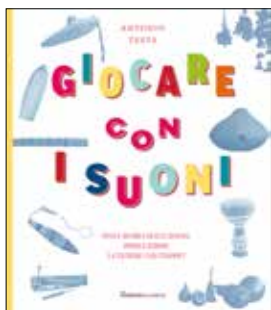


The adventures of Pinocchio

Illustrations by Filippo Barbacini

24 x 24 cm | 32 pages
hardback

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Playing with sounds

Music, nature and creative
recycling: learn how to play and
build your instruments

Antonio Testa

18,5 x 21,5 cm | 168 pages
paperback



An apple a day

World proverbs in the mirror

Michela Tartaglia,

Illustrations by Daniele Simonelli

15 x 19 cm | 128 pages
hardback

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