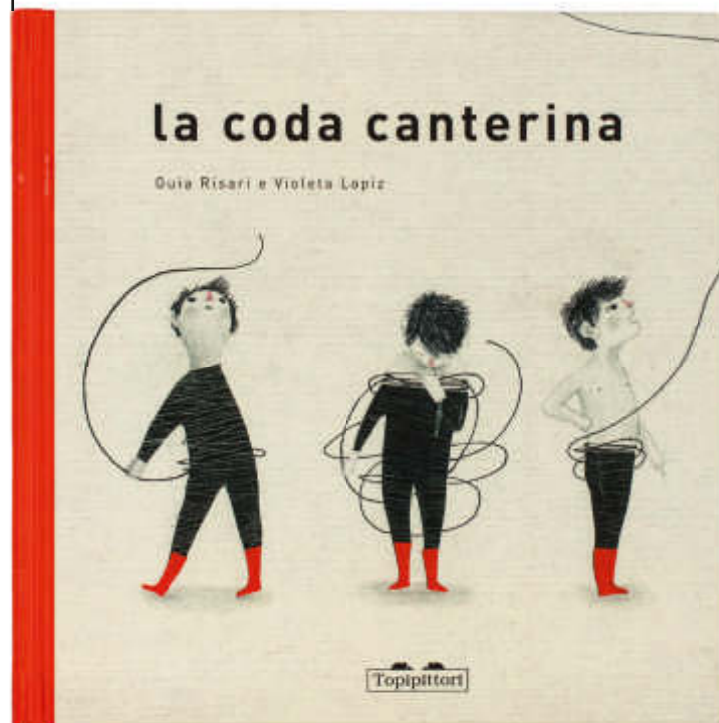


Quella si vedeva che era appena spuntata  
e non aveva nessuna intenzione di farsi staccare.  
Al principio il bambino se l'era arrotolata in vita,  
sperando che nessuno la notasse,  
ma la coda era tutt'altro che docile,  
s'imbizzarriva a essere costretta, **schioccava** contro le pareti.



The use of just red and black  
against a textured, warm,  
off-white background gives  
the book a strong sense  
of continuity.



Furono mobilitati, insomma,  
uno dopo l'altro,  
sotto gli alibi: del paese.  
Era un paese tanto piccolo  
che l'appello non durò molto.  
Arrivò il bacchino con le bore invisibili  
e il tabaccaio con le sigarette tagliate a metà,  
il fruttivendolo con una mela sì e due no  
e il giornalaio che una pagina  
le faceva durare settimane.  
  
Per ultimo apparve il sindaco  
con la sua tuba di cartone.  
E propose: "Tiriamole".

Text is sensitively integrated  
into the pictorial whole.



Il bambino, chiuso in bagno, cercò di affogarla  
ma la coda nell'acqua galleggiava, staccata  
si mosse piano e fece gorgogliare.  
E gli altri "gorgogliare" sempre più forte.  
Dietro i pavimenti del bambino accorsero.

"Ivan, Ivan", lo chiamarono e poiché in risposta  
gorgogliava assai gradevolmente,  
cominciarono a temperare la porta di legno  
e alla fine lo sfondarono.

## 85 La coda canterina (The singing tail)

Guia Risari, illustrated by  
Violeta Lopiz  
Published by Topipittori,  
Milan, 2010  
This copy: 1st edition  
198 x 198 mm (7¾ x 7¾ in)

Milan-based independent publishers Topipittori are responsible for so many beautiful books that we are spoilt for choice. Here, writer and translator Guia Risari gives us a story of a boy who wakes up with a tail. Not just any tail, however, but a singing tail. And not just any singing tail but one that sings in Russian and does not stay still for a moment, to the considerable consternation of the boy's parents and the entire village.

This surreal concept is beautifully realized in a stunningly designed book. The string-like tail runs wild throughout the book, dancing with the text and creating patterns that form a structure for a totally integrated design. Printed entirely in two colours – red and various tones of black – Lopiz's illustrations employ a wide range of textures through drawing and creating collage with found material.

Lopiz was born in Ibiza but moved to Madrid, where, she says, she immersed herself in illustration and music in order to recall the lost sea and nature of her island home. She has studied with leading artists, such as Javier Zabala, Linda Wolfsgruber and Józef Wilkoń, but claims that her own childhood has been one of the biggest influences on her work. Now based in Berlin, Lopiz contributes illustrations to a range of newspapers and magazines around Europe alongside her book work.