

2021



EDICIONES
MODERNAS
EL EMBUDO

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YA SÉ VESTIRME SÓLA

I can get dressed alone

Elena Odriozola

A girl gets dressed. First, she puts on her knickers, then, her t-shirt. After that comes her dress and, finally, her shoes. But what is the right way to wear each piece of clothing? The little mischievous girl plays with the reader, inviting their complicity and laughter. The pull-down pages show how she gets it “wrong” at first, before she immediately puts everything where it should be. Page by page, the hangers in the wardrobe are emptied. Basic arithmetic notions are introduced. The book will then be read over and over again by early learners. The girl’s expressions and actions will be incorporated in their daily life.



To make a joke in a different language, it is necessary to have a good grasp of that language. The same happens to kids when they make jokes about getting dressed. They really know how to do it correctly. The book’s main character interacts with the reader in a pretend play. “Not knowing” opens the door to humour, complicity and nonsense. The early learners can play along with the character, laughing at her witticisms, correcting her, memorising the words and even repeating the little girl’s actions while getting dressed.

This is an illustrated book that hides under its simplicity the complex process of reading by those who cannot read. It inaugurates a unique collection that will make little kids proudly exclaim: I can do it alone!



Author: Elena Odriozola

Product dimensions: 180 x 160 mm.

Binding: Soft cover

Pages: 22

Price (Spanish edition): 12,65 €

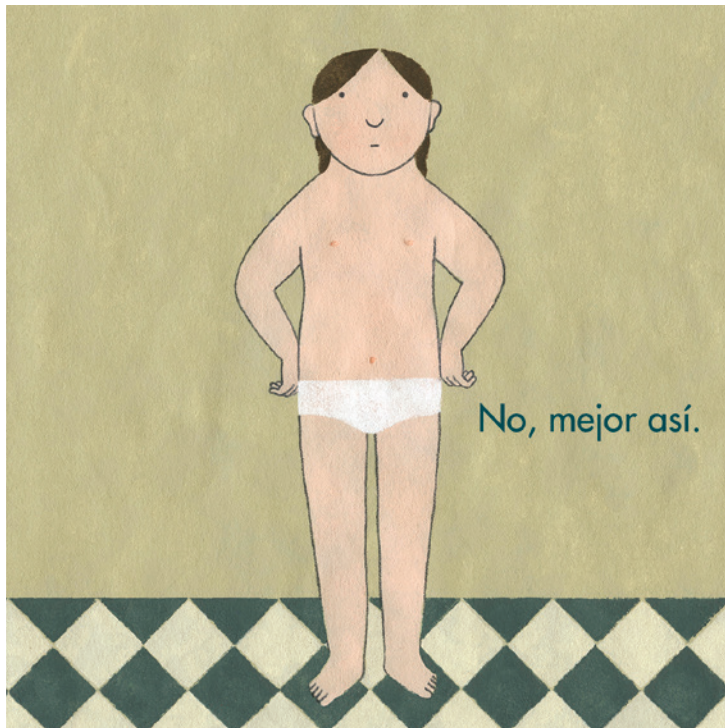
IBIC: YBLN (Early learning: first experiences)

ISBN (Spanish edition): 978-84-120418-1-1

Look inside [here](#)



Learning to get dressed all by yourself is a reason to feel proud and also an excuse to play.





YA SÉ PREPARARME EL DESAYUNO

I can make my breakfast alone

Elena Odriozola

*After a good night's sleep, I'm hungry!
It's time to make breakfast*

The sun rises and it is time to have breakfast. But before eating, we have to make it. Apron on, our little cook gets down to work. Bread, butter, jam, milk... Each ingredient goes from cupboard to table. As we open the book's pages, we observe how skilfully the little girl cooks her succulent recipe step by step. Pre-readers will nonetheless read this book over and over again. It is also an invitation for the little ones to playfully take their first steps in the kitchen and to gain autonomy.



You can definitely play with food! Is that not what big chefs of all ages are up to? Using good ingredients, doing things calmly, acquiring new skills and, most of all, enjoying the results. Making breakfast is a daily activity for any child to enjoy. As simple as it seems, it offers complex and valuable learning experiences, ranging from the acquisition of motor activities (such as opening lids, spreading or pouring) to the development of narrative skills (such as sequencing, describing actions, establishing causal relationships). All of these are fundamental to the processes of learning how to read and how to write.

Watching someone doing something is a good way to learn, yet we don't really grasp something until we become able to explain how it works. That happens when children play. Through play cooking, the child will reproduce what they have seen adults do and the steps taken to make lunch will then be imitated by the little one.

**This book is an invitation for children
to play reading, to play cooking
and to proudly tell us: I can do it alone!**



Author: [Elena Odriozola](#)

Product dimensions: 180 x 160 mm.

Binding: [Soft cover](#)

Pages: [22](#)

Price (Spanish edition): 12,65 €

IBIC: [YBLN \(Early learning: first experiences\)](#)

ISBN (Spanish edition): 978-84-120418-8-0

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EL HUEVITO

THE LITTLE EGG

Elena Odriozola

Five fingers in one hand. Five fingers in the move in this traditional nursery rhyme, starring a little egg that goes from finger to finger. Each finger has its turn and each one has an important task to perform. Until the expected denouement makes the attentive reader laugh and makes him implore: "Again".



Sometimes, because of their very simplicity, we do not realise the importance of the first encounters between children and language. Through lap songs, the adult provides the baby with an affective and rhythmic space in which he can become aware of his body, in a dynamic that is as simple as it is pleasurable.

By making a book out of this traditional story, we want to offer the baby the experience of recognising a representation and interacting with it. Let the little one discover that the fingers in the book are like his or her own, and let him or her check again and again that he or she has one finger that found an egg, another that cooked it, another that...

For the cheeky and fat ones,
who eat it all, eat it all,
eat it all, eat it all, eat it all.



Author: Elena Odriozola

Product dimensions: 160 x 180 mm.

Binding: Hardcover

Pages: 12

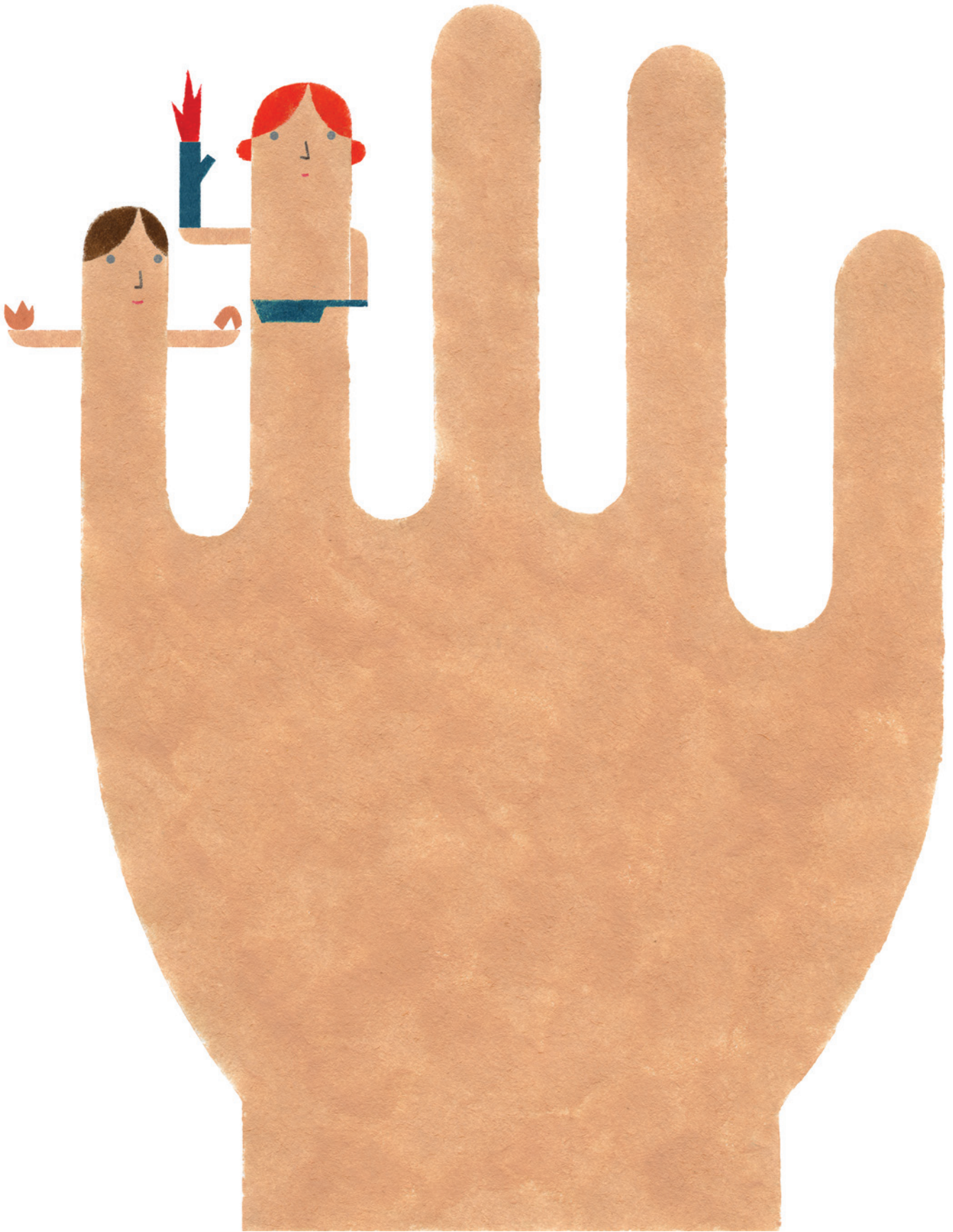
Price (Spanish edition): 12,65 €

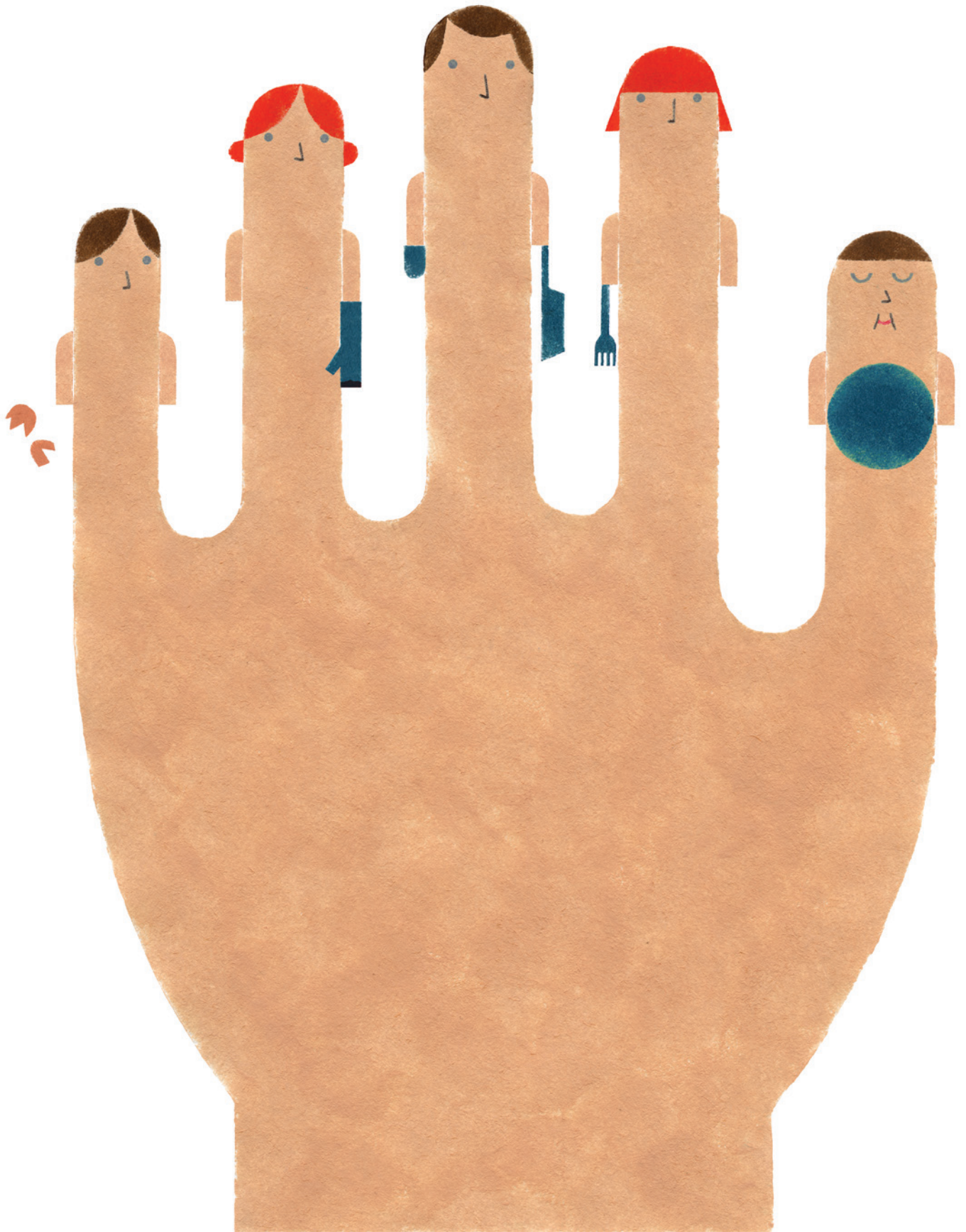
IBIC: YDP Poetry (Children's/Teenage)

ISBN (Spanish edition): 978-84-122475-1-0

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CU CU cantaba la rana CU CU, SANG THE FROG

elena odriozola

Cu cu cu cu cu cu cu cu, sings a frog incessantly while a cast of changing characters appear and disappear from the pages of this nursery-rhyme book. The reader will identify their silhouettes, follow their tracks and will surely continue humming the melody even when the show is over.



As many of the lyrics of children's songs are often illogical, we rarely stop to listen to what they are saying. It wasn't until we set out to illustrate "Cu cu cu sang the frog" that we asked ourselves: why is the frog's song called Cu cu cu, if a frogs croaks? And, along with this, there were other questions: how can a frog sing under the water, who narrates this story, what is a sailor doing selling rosemary?... Elena Odriozola's graphic interpretation provides answers to these questions and generates new, equally disturbing ones.



Author: [Elena Odriozola](#)

Product dimensions: 155 x 155 mm.

Binding: [Soft cover](#)

Pages: 60

Price (Spanish edition): 14,65 €

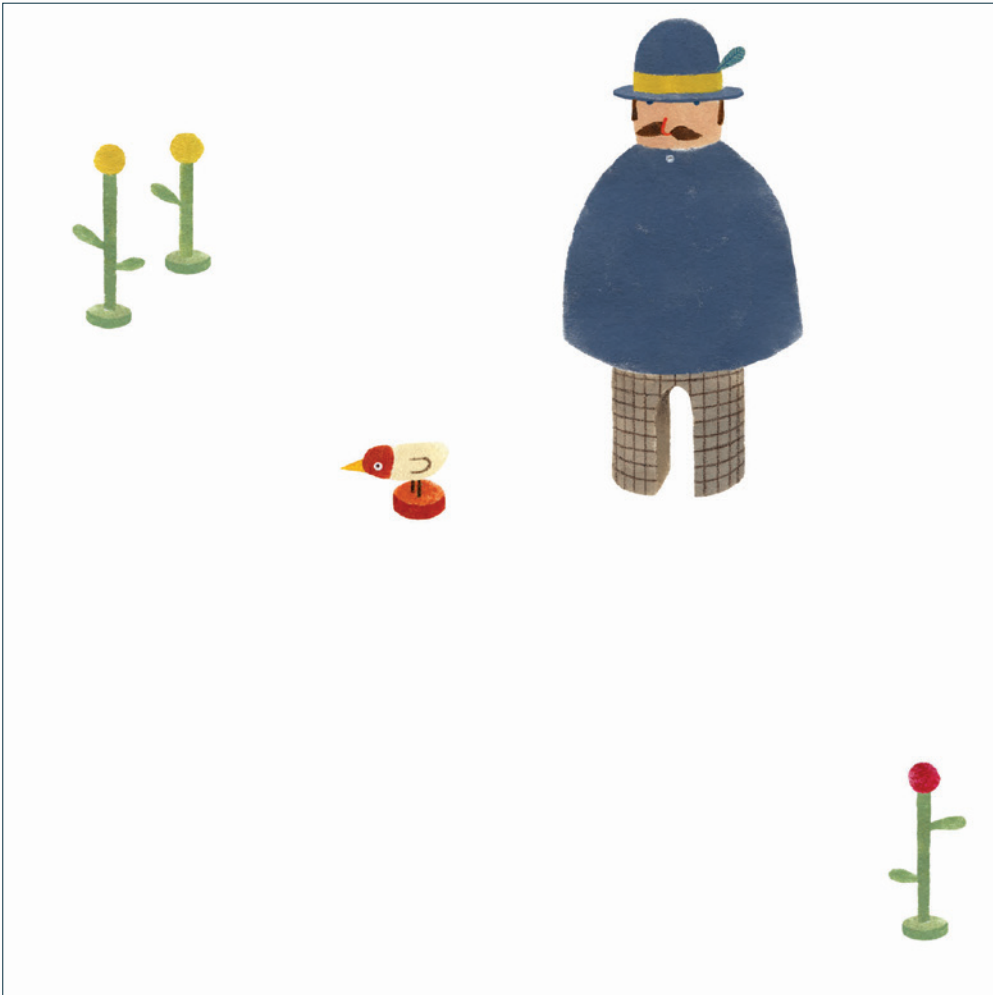
IBIC: [YDP Poetry \(Children's/Teenage\)](#)

ISBN (Spanish edition): 978-84-122475-4-1

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Includes a repertory
of frog onomatopoeias
in forty-three languages,
from German to Yambassa.





YO TENGO UN MOCO

I HAVE A BOGEY

Elena Odriozola

A Spanish popular children song, now illustrated.

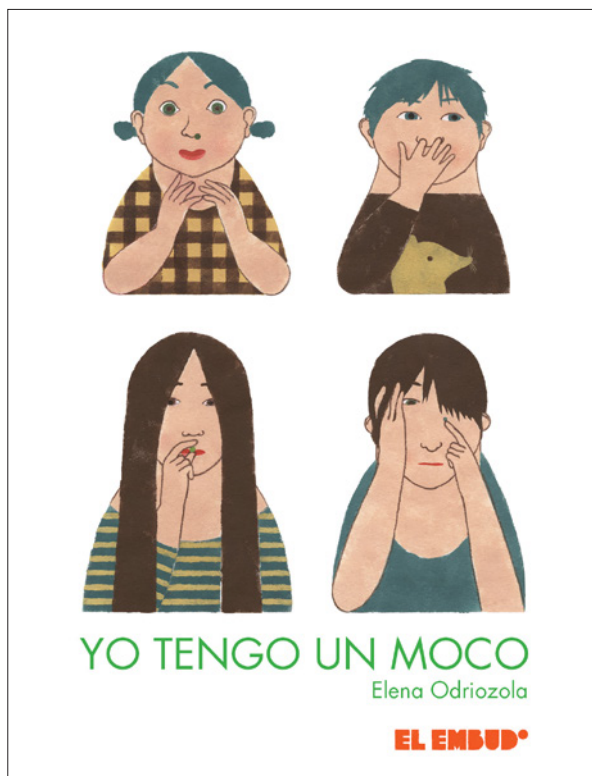
Notice a nasty one in your nostril. Pick at it. Get it out. Shape it. Contemplate the result. Put it in your mouth. You want more. Start from the beginning. And so goes the ritual followed by a boy and a girl, a young man and a young woman, a mother and a father, a grandmother and a grandfather, as they sing along to a well-known Spanish nursery rhyme. You can read the book slowly, stopping at each illustration. Or you can pass the pages quickly and create a brilliant feeling of movement. Either way, this is a book to be savoured intimately or shared repulsively.



It can be read in a class break, with a brother or sister, in the shower... Contrary to popular belief, the oral tradition is alive: its merry rhymes and its social nature endure, along with the variation of words and melodies and its subversive and provocative qualities. And best of all, kids enjoy it... a lot!

Yo tengo un moco opens a new collection: ¿Te suena? Ediciones Modernas El Embudo places the focus on an area of children's literature that belongs to kids in their own right. Songs, rhymes, riddles drawn from the oral tradition... Yet we also experiment with formats and play with the narrative possibilities of books, offering new variations of a legacy we seek to pass on to new generations.

I have a bogey
I pick at it slowly
I roll it
I look at it with desire...



Author: **Elena Odriozola**

Product dimensions: **150 x 115 mm.**

Binding: **Soft cover**

Pages: **22**

Price (Spanish edition): **14,95 €**

IBIC: **YDP Poetry (Children's/Teenage)**

ISBN (Spanish edition): **978-84-120418-2-8**

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¡así soy yo!

THAT'S ME!

PÍA • JULIANA SALCEDO

When we listen to Pia, we witness how a girl (who is about three years old), tries to make sense of the world. Behind the phrases drafted by her mother's quick trace, there is much more than pure logic, a quirky sentence, or a funny way of saying things. If we listen carefully, we might grasp the way Pia thinks. And we might be able to see how she tries to answer her daily queries. Those that we, adults, might not find important. When we listen to Pia, we participate of the young child's sensibility, and we can think of how the way we look at the world, and the way we relate to it was constructed.



Así soy yo is the first title of the *Qué dices* collection. Properly speaking this is an adult collection. These books are written by children to be enjoyed by adults. Our idea is quite simple: just for a moment, let's reverse our roles so that we can listen carefully to what children think and say. Let's forget for a moment that WE know, WE boss around or WE feel moved by these tender creatures. That way we might start to get children's complex and interesting reasoning, how they structure their fears and comforts, how they work through their experiences. In brief, behind their regard we might find whole new ways of seeing and being in the world, far from our adult perspective.



Authors: Pía, Juliana Salcedo

Product dimensions: 155 x 155 mm.

Binding: Soft cover

Pages: 72

Price (Spanish editio): 14,65 €

IBIC: YBC (Picture Book)

ISBN (Spanish editio): 978-84-120418-3-5

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A book to look at the world
through the eyes of a 3 year old



¡MIRA, MAMÁ!

ESA CHICA
YA DE BONITA.



CUANDO SEA
PEQUENITA,
VOY A LA
BARRIGA DE
PAPÁ.



ESTO NO ES MADRID,
¡ESTO ES LA COCINA!



HOY SOY UNA VACA.
DIME: "¡HOLA, VACA!"
Y XO DIGO: "MUVUUU".

SI ME COME UN PERRO LA
CABEZA, NO PUEDO RECORDARME
Y ME DUELEN LOS OJOS.



¿TE IMAGINAS
QUE UN DÍA SEAS
TAN BONITA
COMO ESTA PIÑA?



SENTIMIENTOS ENCONTRADOS

MIXED EMOTIONS

Gustavo Puerta Leisse y Elena Odriozola

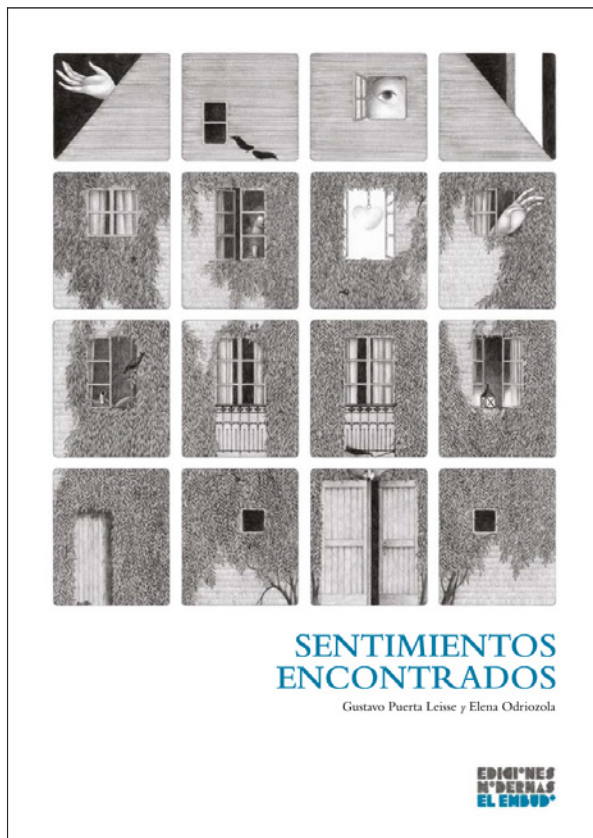
This illustrated book is a philosophical proposal for both children and grownups to think about feelings – both the text and the illustrations encourage deep reflection.

How is envy different from jealousy? Why is there pain and a little pleasure when we feel nostalgic? Is guilt more painful than shame? By looking at different situations experienced by seven characters who inhabit a single house, the reader can explore their own feelings, as well as those of the characters. The reader is also invited to reflect on the subtleties that make each of these feelings unique; they may even gain insights into how we often wrongly interpret our feelings.



This book lends itself to many different readings. Some readers will perhaps focus and reflect on everything that is happening in a single vignette. Others might follow the deeds of one character throughout a range of illustrations. The book can be read from start to finish or by just focusing on one of the 16 emotional categories represented within it. Nevertheless, the best taste is always provided by the carefully considered combination of text and illustration. At all times we can see what each character is doing in a specific situation in terms of one of these core feelings; or we can do this the other way around – once a feeling is found in the text, we can find an image that best illustrates it.

**This book is to look at it slowly,
to be read in company, to raise questions,
to chat... In brief, to make a daily
experience out of philosophy**



Authors: Gustavo Puerta Leisse, Elena Odriozola

Product dimensions: 340 x 245 mm.

Binding: Hardcover

Pages: 42

Price (Spanish edition): 24 €

IBIC: Children's and teenage: General non-fiction

ISBN (Spanish edition): 978-84-120418-0-4

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Curiosity

Surprise
Astonishment
Admiration

We can't wonder about things we've never heard of, nor can we ask ourselves questions if we already know the answers. In order to ask a genuine question, we must simultaneously know and not know. Somewhere between the certainty (and indifference) of knowledge and the uncertainty (and indifference) of ignorance, we find **curiosity**.

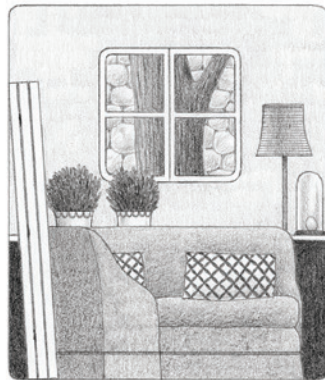
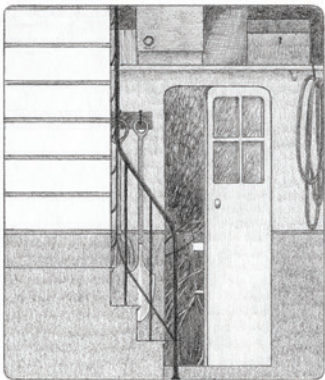
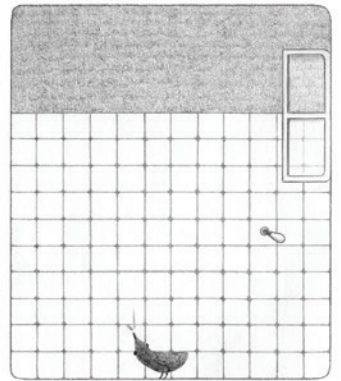
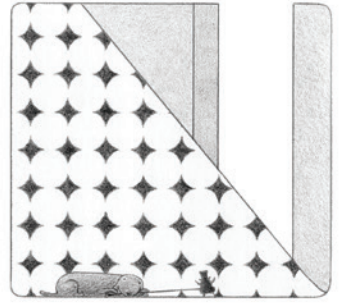
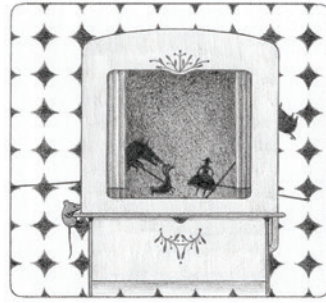
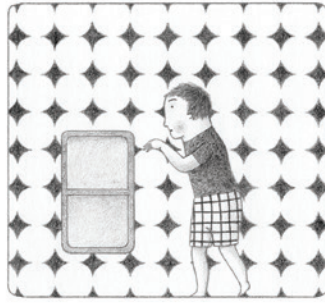
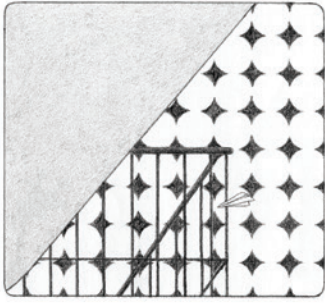
The number of subjects we don't understand always far exceeds the number of subjects we do understand, and when we don't understand something, we usually find it uninteresting. Why do our interests interest us? Good question. For something to capture our attention, we must have a certain openness; we must be captivated by certain stimuli and, most importantly, we must trust in our own ability to experience or learn about something we've never heard of or don't fully understand.

Curiosity isn't so different from freedom. Both entail a degree of restlessness. They demand that we question something that's taken for granted. They act as fuel for desire, imagination, disobedience, and the need to share our victories. And, just as you can always attain a little more freedom, you can always stand to learn a little more.

Those who fear freedom suppress curiosity. One of their most common tactics is to give it a bad name, like when they conflate it with gossip. The two have nothing in common: gossips crave domination, rather than understanding; they are motivated by envy, rather than the thrill of the unknown; their interest lies in whispered secrets, rather than unselfish enthusiasm; their goal is to spread unrest, rather than to share knowledge.

We feel curiosity because we are imperfect (and we know it). And because we enjoy asking ourselves questions. When we find meaning in things, we briefly mitigate the scope of our all-encompassing ignorance, and it's a pleasant sensation. Something similar but more intense occurs with surprise, astonishment, and admiration. Unlike curiosity, these feelings are always unexpected. They are a response to an external force, rather than our own internal yearning for knowledge. The unexpected produces **surprise**; the shock of the unfamiliar produces **astonishment**; and extraordinary qualities in others fill us with **admiration**. Dazzled, we have the good fortune to take part in the beautiful, the true, the good, and the just. This is an experience that undoubtedly makes an impression on us and, as you would expect, arouses even more curiosity within us.

admiration, **anger**, angst, **anxiety**, astonishment, **boredom**, compassion, **curiosity**, **desire**, **enjoyment**, disappointment, disillusionment, distress, **embarrassment**, **empathy**, **envy**, failure, **fear**, fright, **frustration**, fulfillment, guilt, **happiness**, **hope**, irritation, jealousy, saudade, **love**, melancholy, **nostalgia**, outrage, **pain**, panic, pity, rage, regret, relief, shame, sorrow, surprise, sympathy, tedium, weariness, worry, yearning.



EL MANISERO & UN ELEFANTE SE BALANCEABA

An elephant swayed & The peanut vendor

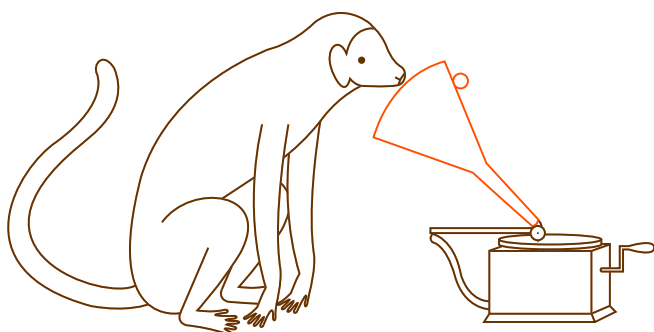
moisés simons · elena odriozola

The laborious spider sings as she weaves her trap and, unwittingly, with her words she summons a herd of pachyderms. The fact is that spiderwebs have a magnetic power over elephants and, above all, a great capacity for endurance.

Like the old vinyl records, this book brings together two songs, or rather, two super hits. There is the well-known children's piece, An Elephant Swayed, with its catchy nonsense being sung in every corner of Spain and Latin America; and there is a rumba fox, The Peanut Vendor, that is almost a hundred years old and that belongs to the repertoire of children, adults, pachyderms and arachnids of all geographies.



This seemingly harmless songbook hides lessons in engineering; arithmetic; poetics; relational psychology; observation, testing and hypothesising; dance and rhythm; gluttony and crime... and large doses of nonsense. The risk is that once you've opened its pages, you won't be able to get the melody out of your head. Maniiiiie...



Authors: Moisés Simons · Elena Odriozola

Product dimensions: 200 x 200 mm.

Binding: Soft cover

Pages: 36

Price (Spanish edition): 13,60 €

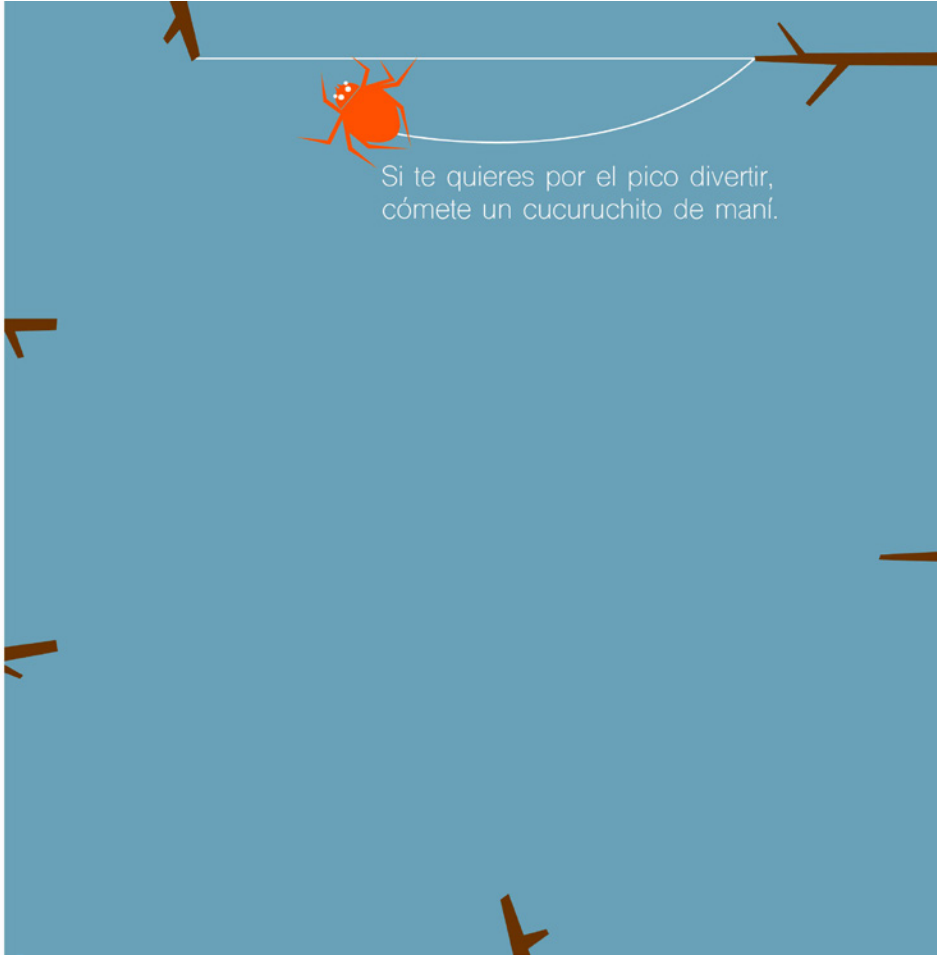
IBIC: Children's and teenage: General non-fiction

ISBN (Spanish edition): 978-84-122475-5-8

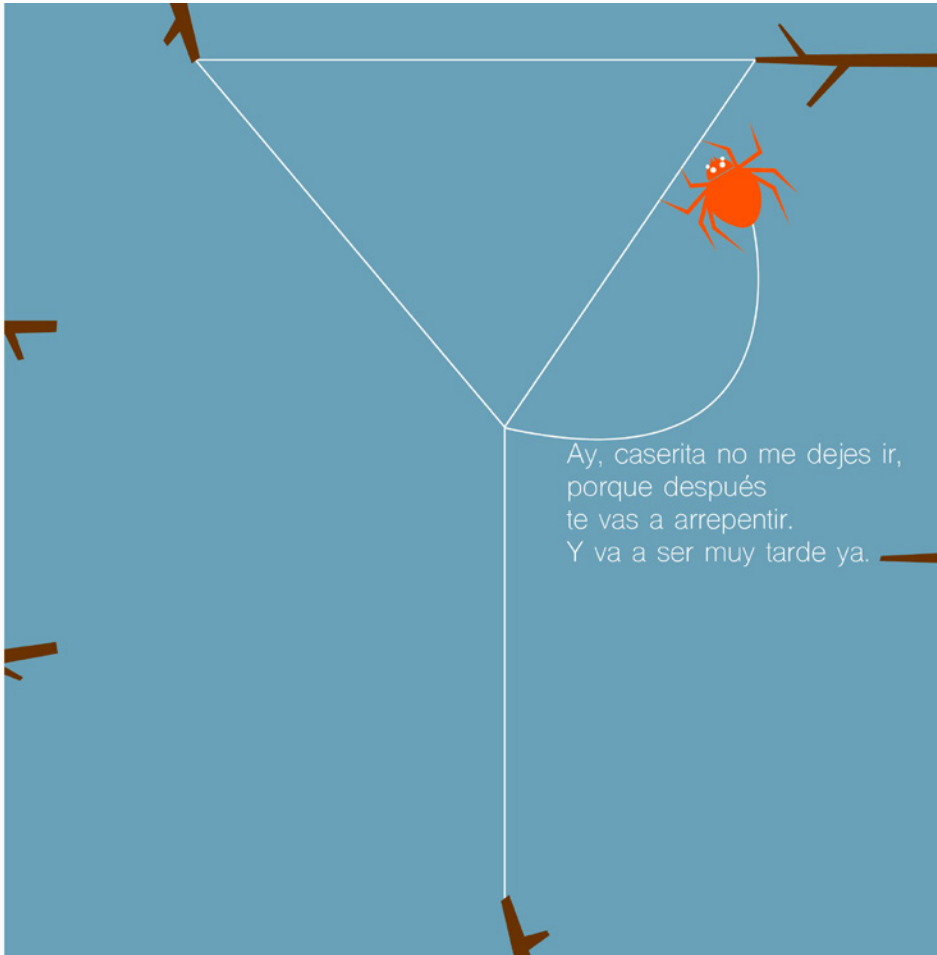
Look inside [here](#)



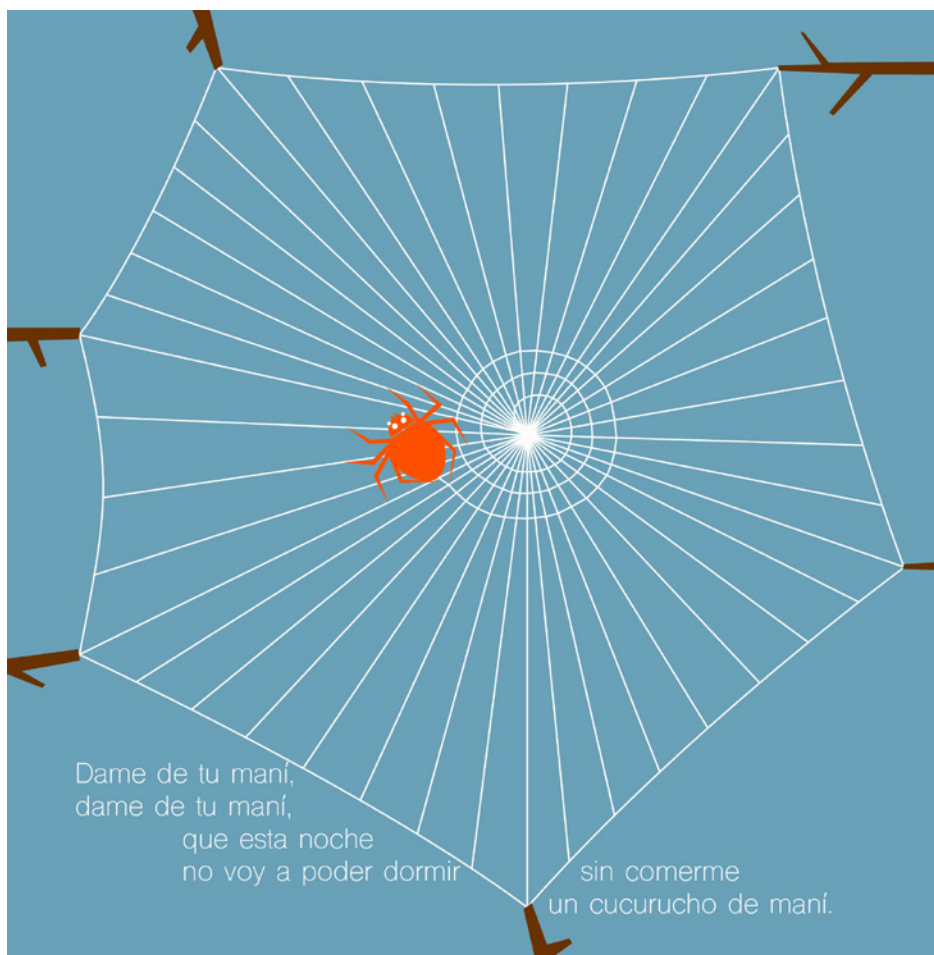
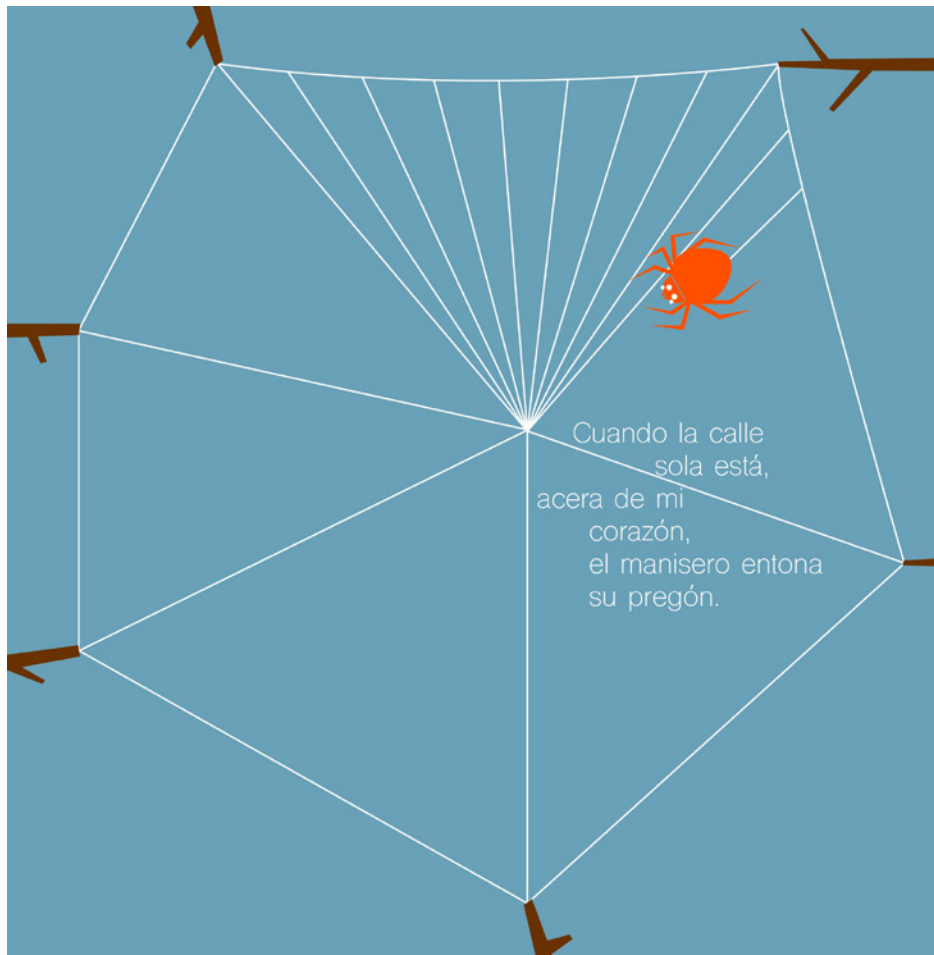
A joke: How do five elephants fit into a Renault Twingo?
-Very easy: two at the front and three at the back.

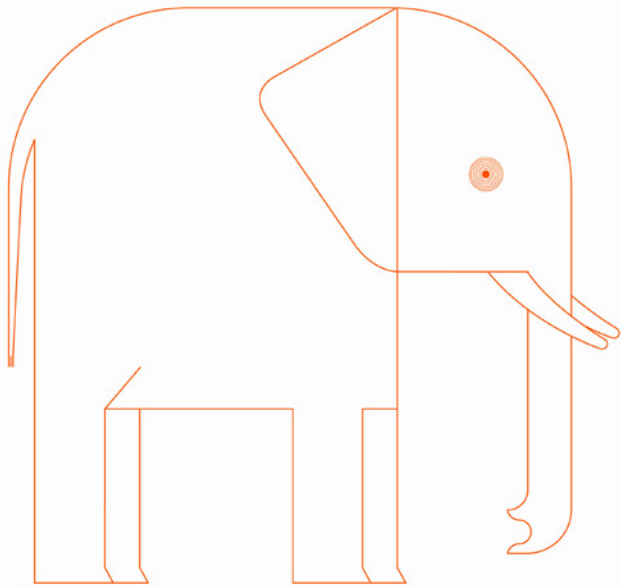


Si te quieres por el pico divertir,
cómeme un cucuruchito de maní.

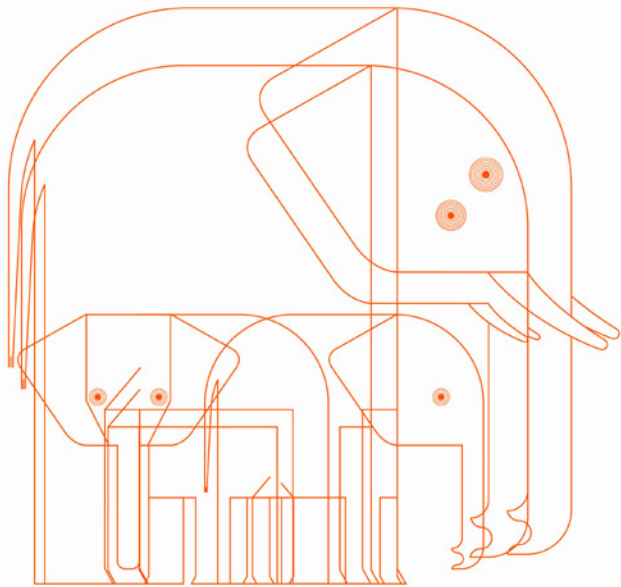


Ay, caserita no me dejes ir,
porque después
te vas a arrepentir.
Y va a ser muy tarde ya.





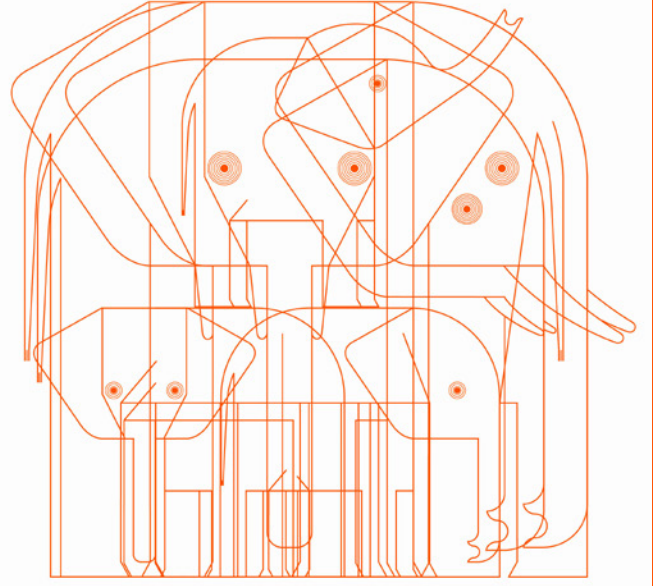
se caía, fue a avisar a otro elefante.
1 elefante se balanceaba sobre la tela
de una araña. Y como veía que no



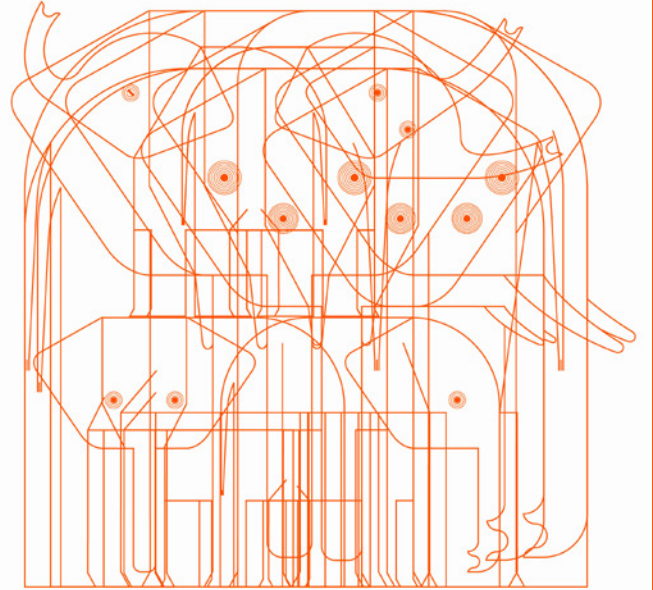
4 elefantes se balanceaban sobre la
tela de una araña. Y como veían que
no se caían, fueron a avisar a otro elefante.

7 elefantes se balanceaban sobre la tela de una araña. Y como veían que no se caían, fueron a avisar a otro elefante.

7 elefantes se balanceaban sobre la tela de una araña. Y como veían que no se caían, fueron a avisar a otro elefante.



11 elefantes se balanceaban sobre la tela de una araña. Y como veían que no se caían, fueron a avisar a otro elefante.



LECCIONES DE COSAS

LESSONS OF THINGS

Gustavo Puerta Leisse y Elena Odriozola

One thing leads to another and how many things are there in things! Things happen and that's how things are.



There are few spaces for speculation, for free, attentive and honest reflection about things that catch our attention and about things that might be uncertain. Reflection then leads to the pleasure of thinking for the sake of thinking or, better still, of exchanging opinions in a relaxed conversation.

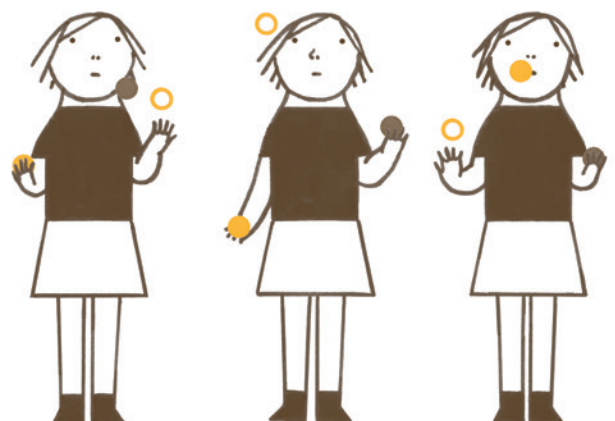
The starting point of these lessons is tearing off the daily veil that makes things anodyne and to makes us aware of the wonder in them. A book to play with and surely the most appropriate one to take with you to a desert island.

The true pedagogical revolution
is looking at things differently.



provisional cover

Authors: Gustavo Puerta Leisse & Elena Odriozola
Product dimensions: 158 x 238 mm.



EL BOTÓN



Material necesario para coser un botón:



Aguja

Hilo

Tijeras.

Y si no tienes, utiliza los dientes.

Los mejores botones son los redondos. Los cuadrados son más difíciles de poner y los triangulares se salen siempre. En cambio, los botones redondos requieren mucho menos esfuerzo para abotonarlos o desabotonarlos. Mientras que en sus extremos son estrechos (y así podemos meterlos en el ojal o sacarlos sin dificultad), en el centro son lo suficientemente anchos para que se queden quietos allí, hasta que decidamos desabrocharlos.

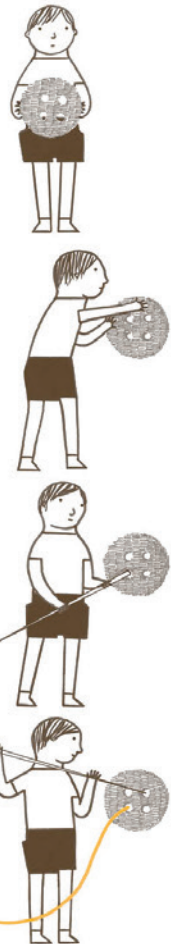
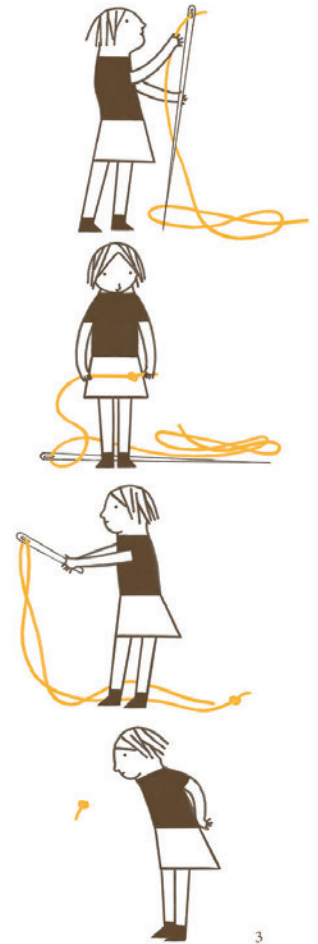
Los botones están unidos a la ropa por una sutura. El hilo pasó una y otra vez por sus dos, tres, cuatro... agujeros; creando líneas que se entrecruzan o forman figuras geométricas. Gracias al botón no se nos cae la ropa; especialmente, las faldas y pantalones. Y aunque es cierto que hay camisetas y po-

los que no necesitan de botones, si no sujetas bien las prendas que cubren la mitad inferior de nuestro cuerpo tienen a bajarse y, literalmente, te dejan con el culo al aire.

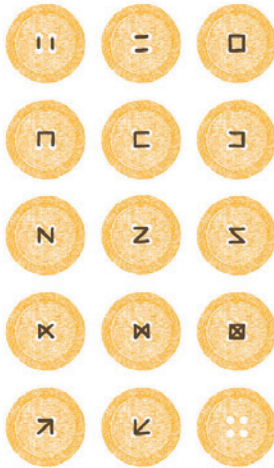
Lo habitual es que los botones vengan de dos en dos. Sin embargo, en algunos casos es suficiente con un solo botón para sujetar la prenda y en otros hacen falta hileras impares de ellos. Los botones de las camisas de chico están a la derecha; los de chicas a la izquierda y a nadie se le ha ocurrido alternarlos para las camisas unisex.

Para que puedas ponerte un pantalón, este tiene que ser más grande que tu cadera y piernas (porque si no, no te entraría). Pero una vez puesto debe ajustarse bien para que puedas caminar, correr e incluso saltar. Así pues, una prenda puede ser al mismo tiempo holgada y apretada gracias a los botones. Y, también, abierta o cerrada. De tal modo que, si hace frío, te abotonas el abrigo y si tienes calor, lo desabrochas.

A todo botón le corresponde su ojal. El uno está hecho para el otro. Sin embargo, pocas veces pensamos en el pobre ojal. Ni siquiera lo consideramos objeto. El ojal no es algo, sino la ausencia de algo. Es un agujero. Aunque medido y con bordes cuidadosamente cosidos, no es más que un orificio. En cambio, el botón sobresale, interactuamos con él, si está descosido nos preocupa y cuando se cae, lo buscamos debajo de los muebles o intentamos dar con aquel que sea lo más parecido posible al que se ha perdido.



Las formas del cosido



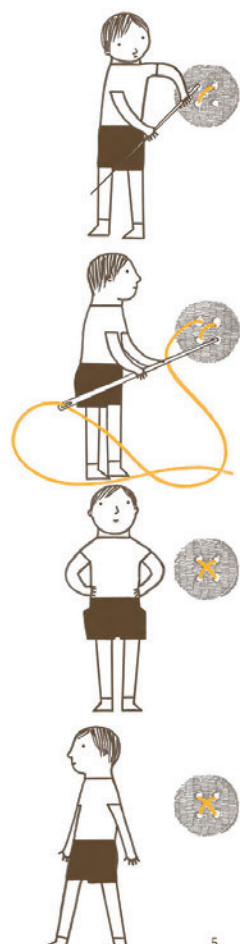
En el botón todo cuenta: su tamaño, grosor, el material con el que está hecho, color, el número de agujeros que tiene, si es plano o no..., incluso sus hendiduras. En los botones de las camisas el centro se encuentra más hundido que los bordes. Esto es así para proteger los hilos del calor del acero mientras se plancha la camisa.

A la mayoría de los botones les gusta pasar desapercibidos y no llamar la atención. Pero hay otros que son más decorativos que útiles. Por ejemplo,



los de los uniformes militares. Tienen escudos y emblemas dibujados y hay quienes los coleccionan. Los botones de los pantalones vaqueros también suelen estar ilustrados y, en vez de estar cosidos, se clavan a la tela y sobresalen como una seta.

Entre los botones que han revolucionado el arte de abrocharse, los corchetes o botones de presión han supuesto un verdadero cambio y le han quitado el trabajo al pobre ojal.





EL FRISBEE

Si lo tienes en la mano y lo sueltas, cae al suelo como cualquier otro objeto. Pero si lo sujetas correctamente, coges impulso, doblas la muñeca hacia atrás, apuntas, extiendes el brazo hacia delante muy rápido y lo sueltas, el frisbee volará con elegancia y determinación. Físicamente no se parece en nada a una pelota: es plano y con forma de plato. Pero con el frisbee también jugamos a pasárnoslo, a poner en aprietos a quien tenga que atraparlo y, cuando nos toca recibir, a intentar por todos los medios

cogerlo en el aire. Para lograrlo, a veces damos espectaculares saltos, nos tiramos de cabeza o corremos a gran velocidad para rescatarlo en último momento. Tampoco es muy parecido al boomerang, que al fin y al cabo es un arma. Pero el frisbee comparte con el boomerang el exotismo de sus nombres, el que giran sobre sí mismos mientras se desplazan, sus formas aerodinámicas y el fascinante secreto que les permite volar: la sustentación.

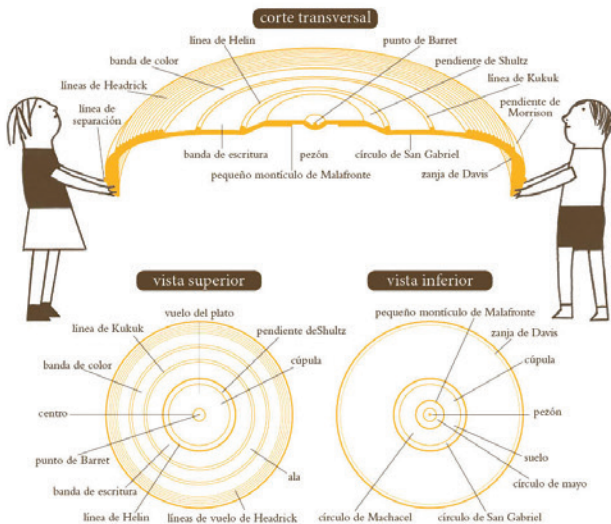


Aprender a lanzar un frisbee es fácil. Sin embargo, tiene su técnica. No se trata de tirarlo o atraparlo de cualquier forma. Un buen lanzador realiza una fluida coreografía de piernas, cadera, brazo, codo, muñeca y dedos que le dan empuje y dirección al vuelo.

Así, puede hacer verdaderas virguerías: que el frisbee avance y después retroceda, tirarlo boca arriba para que luego él solo se voltee, conseguir impresionantes movimientos curvos en el aire y además ser capaz de recogerlo con delicadeza:

golpeando ligeramente en su interior y que se eleve antes de atraparlo o aprovechando su propio impulso para volver a lanzarlo.

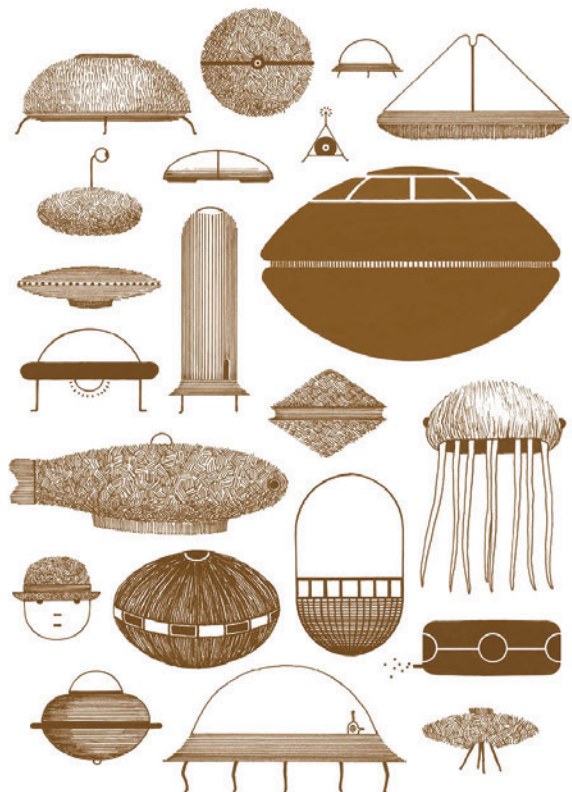
Si quieres aprender a hacer estos y otros trucos, solo hace falta ponerse a ello, tirar muchos frisbees y recogerlos del suelo. Eso sí, es importante tener cuidado con las ventanas, los árboles, las personas que se atraviesan y especialmente con los perros. A más de un chucho le apasiona demostrar lo bueno que es atrapando frisbees al vuelo.



A ciertas personas no les gusta que se usen palabras que provengan de otros idiomas. Aunque no llegan a la estupidez de decir «balompié» en lugar de «fútbol», te miran con mala cara cuando dices «frisbees». Proponen llamarlo «disco volante», ¡vaya tontería! Alguien está dispuesto a aceptar la adaptación del término inglés y que se escriba «frisbi». Piensan que así se ajusta mejor a la pronunciación española. Pero, ¿no tiene más encanto frisbee?, ¿no es más misteriosa escrita así?, ¿no se parece más al objeto que nombra?

Por cierto, es muy bonita la historia de la palabra. Se cuenta que el frisbee se llama así porque un grupo de chavales norteamericanos en 1904 jugaba a tirarse los unos a los otros las bases de las tartas hechas por la empresa Frisbee Pie Company. Han pasado más de cien años y el frisbee ya vuela por los cinco continentes. Con suerte algún día lo recogerá nuestro real diccionario de la lengua.

NO SON FRISBEES, SON OVNIS



ASÍ ME LO CONTARON, ASÍ TE LO CUENTO

This is how it was told to me,
this is how I tell you

Elena Odriozola

Alfredo Arias (compiler).

Charles Perrault, Madame Leprince de Beaumont,
Brothers Grimm.

We all think we know Little Red Riding Hood, Puss in Boots, Bluebeard, Cinderella, Beauty and the Beast, Snow White... but do we really? Censored versions, sappy adaptations, politically correct rewritings and other reformulations distort the original meaning of fairytales and spread biased adaptations.



This edition includes the versions that originally popularized these fairy tales, with the aim of reaching readers of all ages. Children and adults may enjoy and share the same book. To this end, we offer careful translations and an illustration proposal that literally invites you to enter the tales of yesteryear with different eyes.



ASÍ ME LO
CONTARON,
ASÍ TE LO
CUENTO

Ilustrado por
Elena Odriozola

EDICIONES
MÓDERNAS
EL EMBUDO

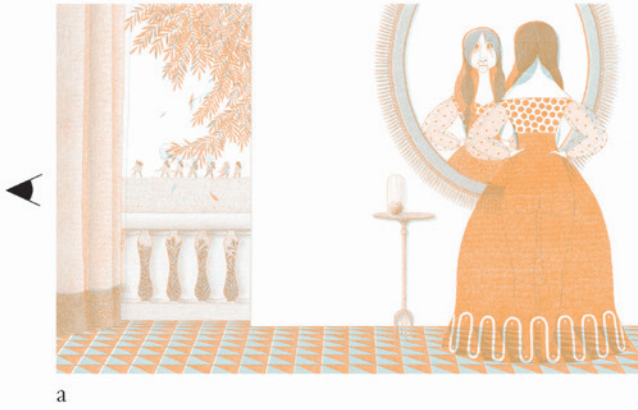
provisional cover

Authors: Elena Odriozola, Alfredo Arias (compiler),
Charles Perrault, Madame Leprince de Beaumont,
Brothers Grimm.

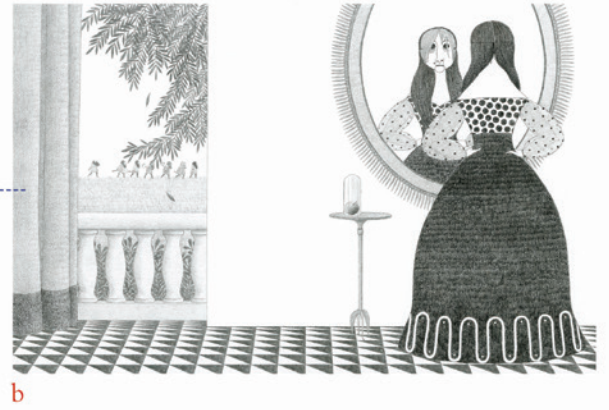
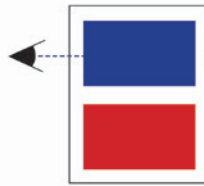


To bring to light
the deeper meanings
of fairy tales.

Si miramos la imagen original (a) a través del visor azul, solo veremos la imagen superior (b).
La capa azul desaparece.

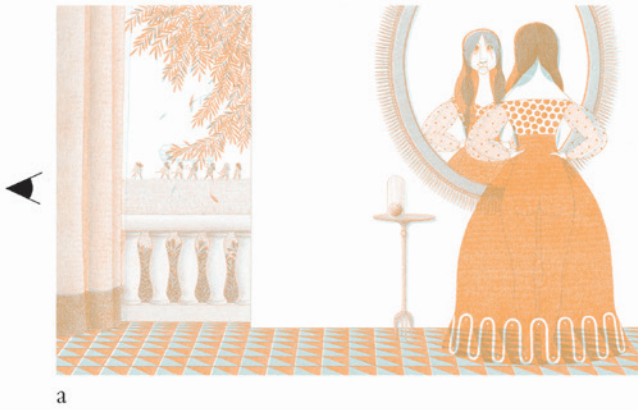


a

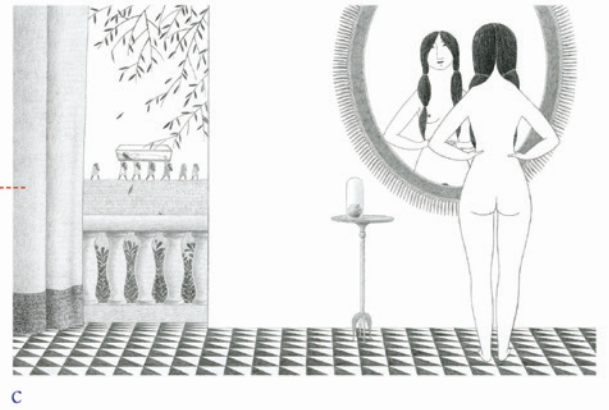
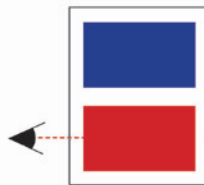


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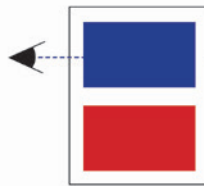


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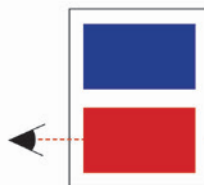


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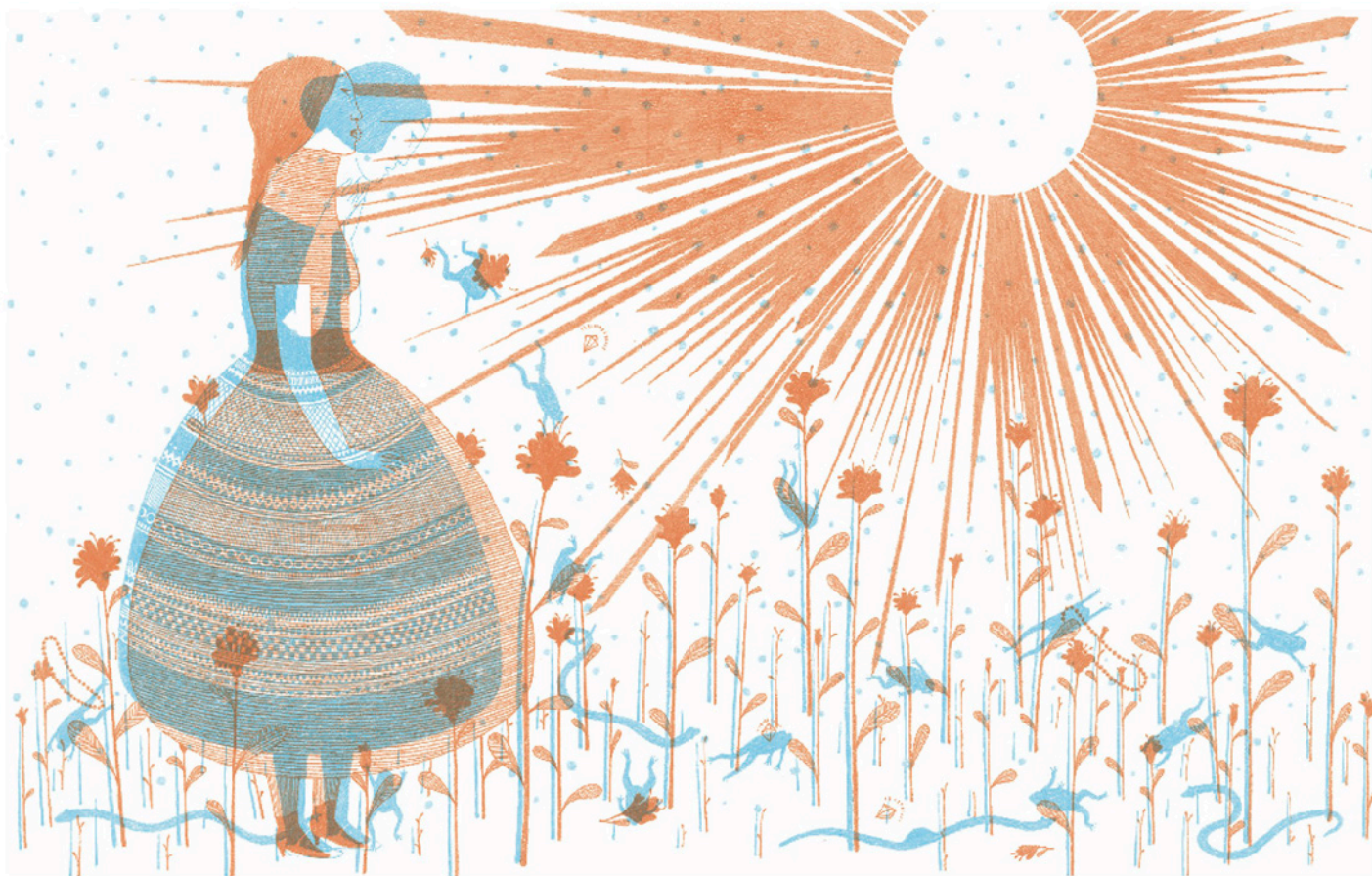
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La capa roja desaparece.



a



c



THE AUTHORS

Gustavo Puerta Leisse Is a Philosophy teacher, editor, literary critic and expert in children's literature. He founded the Children's Literature Peripatetic School and is currently the editor of the cultural magazine for kids *¡La Leche!*. He is co-founder of the publishing house Ediciones Modernas el Embudo. *Sentimientos encontrados* is his first book as an author.

Elena Odriozola Is an award-winning illustrator and co-editor. With Gustavo Puerta, she co-founded Ediciones Modernas el Embudo in order to publish some of her more personal and ludic works. Her illustrations have received many awards, including Spain's National Award, the Euskadi Award, the International Junceda Award and the Bratislava Golden Apple.

Pia Was born during the hot summer of 2015. She goes to kindergaarten. She likes ballet, fairies made of tea towels, and chocolate. Her drawings have begun to be figurative, and she talks all the time. *This is me!* is her only book (so far).

Juliana Salcedo Is Pia's mother. She is also an illustrator. She studied architecture, and has designed buildings, stalls, furniture, logos, and toys. She has been in charge of the production of the magazine *¡La leche!* since 2016. Her last book is *Tic Tic* with texts from Nicola Cinquetti (Topipittori). In her drawer she keeps a book on fires, one about nests, and many more.

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