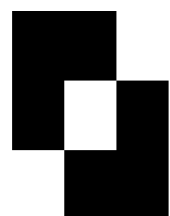


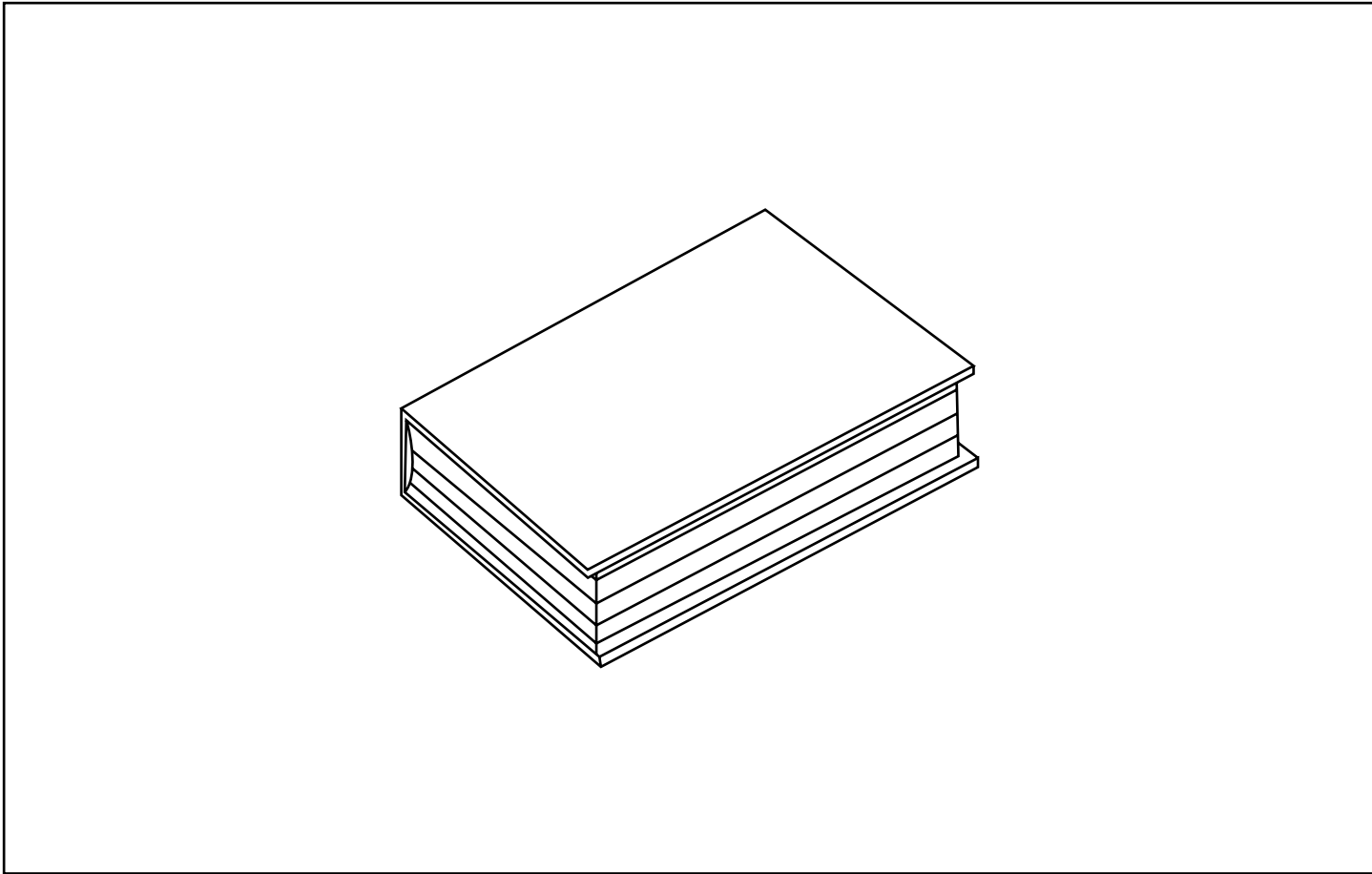
QUINTO QUARTO

Publishing. Producing. Distracting.



FOREIGN RIGHTS GUIDE
Bologna Children Book Fair 2023

A remark



– What’s *quinto quarto*

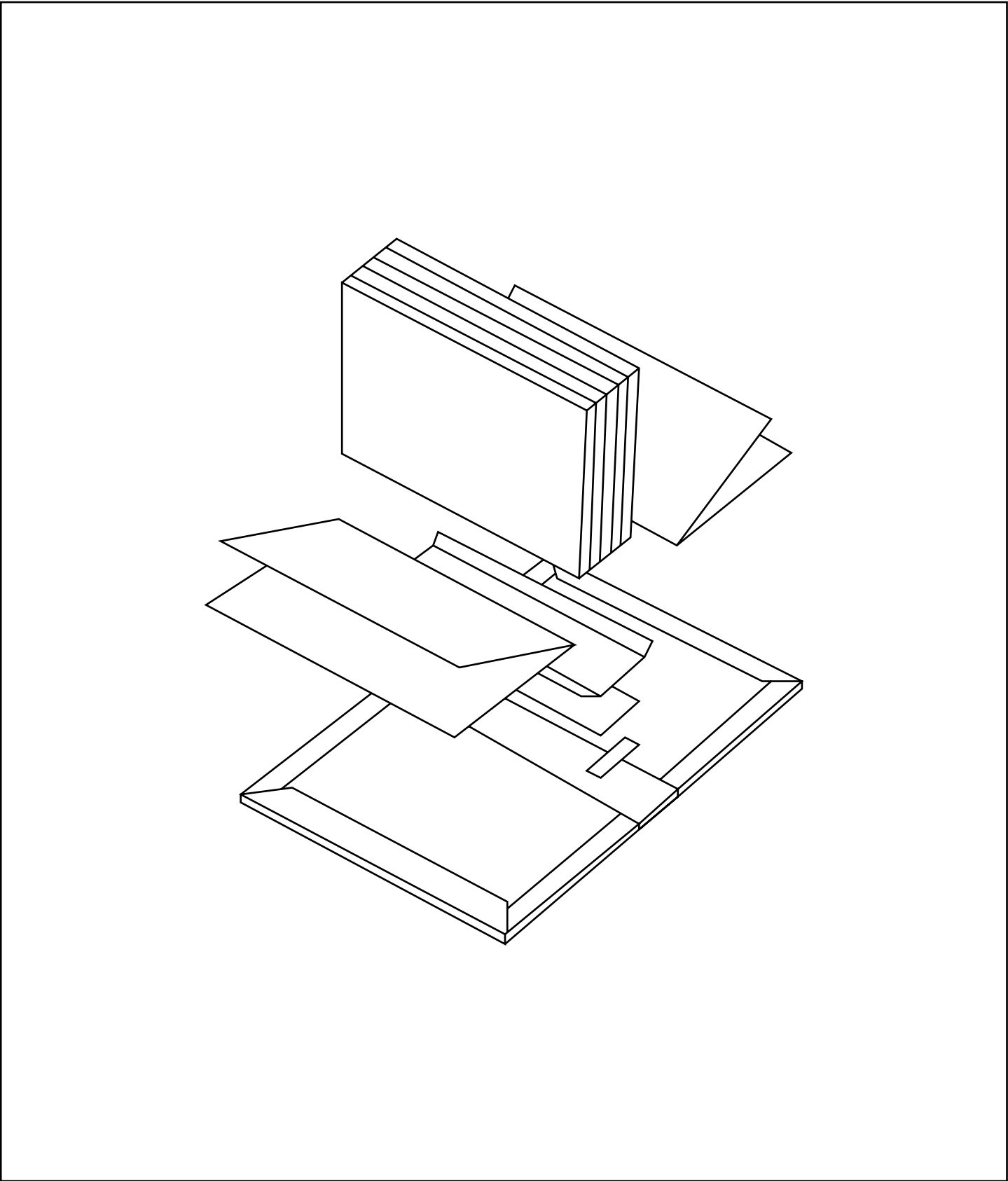
Quinto quarto, or nose-to-tail, defines what’s left of an animal after its high-quality sections have been selected and sold.

Quinto quarto is the entrails, it’s often the recovery of what’s more savory – but not less prized.

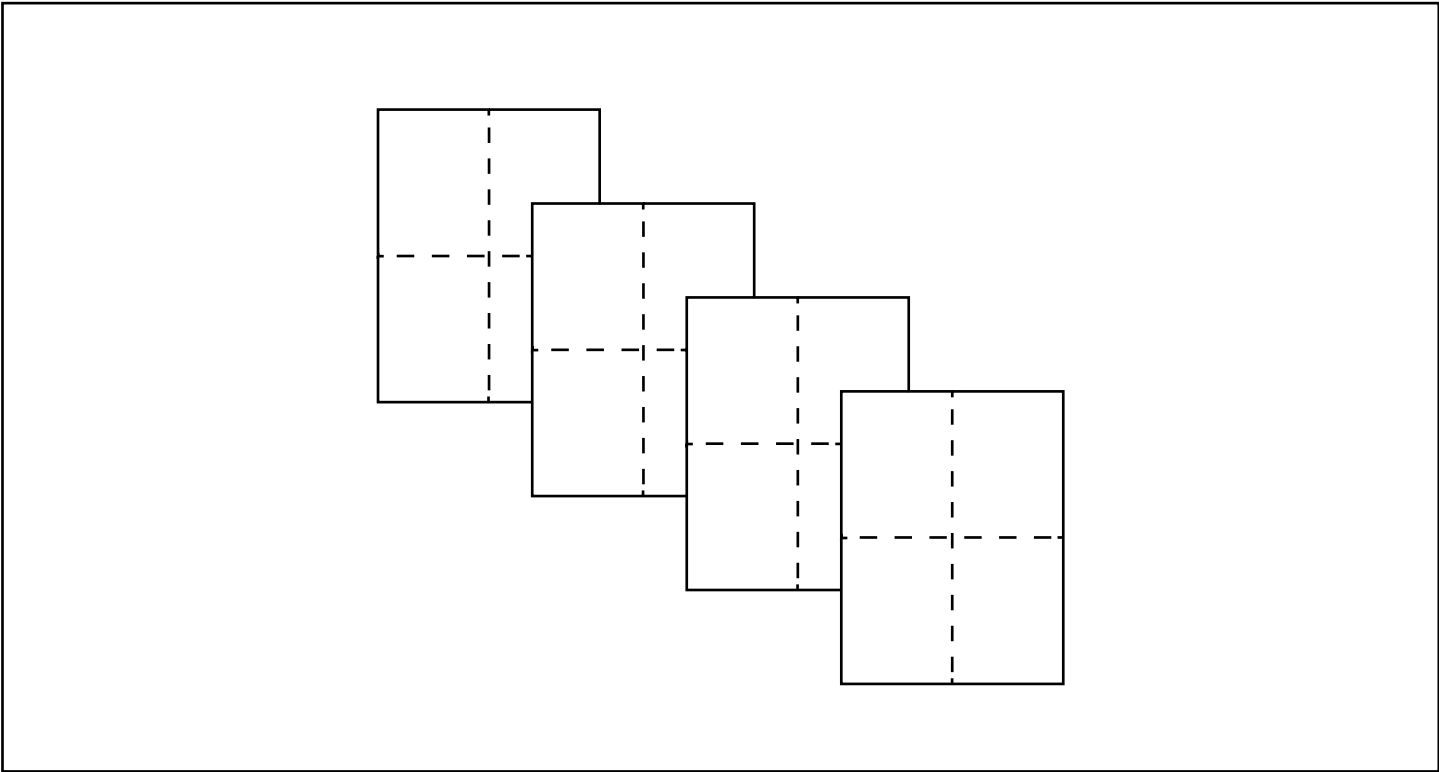
– What’s a book

book /bʊk/
A set of sheets of the same size, printed or handwritten, sewed together to form a volume, equipped with a cover or bound.

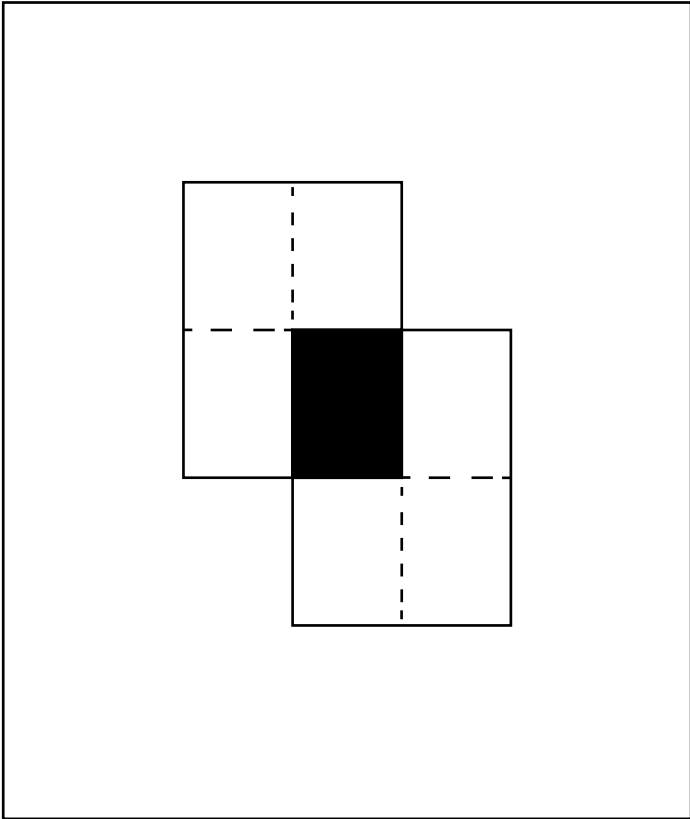
An analysis



An idea



- Let’s examine a book in its anatomy: concerning its format, its least unit is the quarto: a page folded along its axes to have four browsable sheets. Multiply this quarto and you’ll get the content, the “entrails” of the book.
- As we turn each page, there’s a second of breath between one quarto and the next one. That breath holds the taste for the book, for the novel, for the wish to go on reading.
- **Quinto Quarto** is that breath.



A reality



Previews



by Quinto Quarto Edizioni



Sea Routes

Stories of water and dry land

written by Pino Pace, illustrated by Allegra Agliardi



210 x 285 mm – hardback

160 p.

22 €

WORLDWIDE RIGHTS AVAILABLE

publishing date

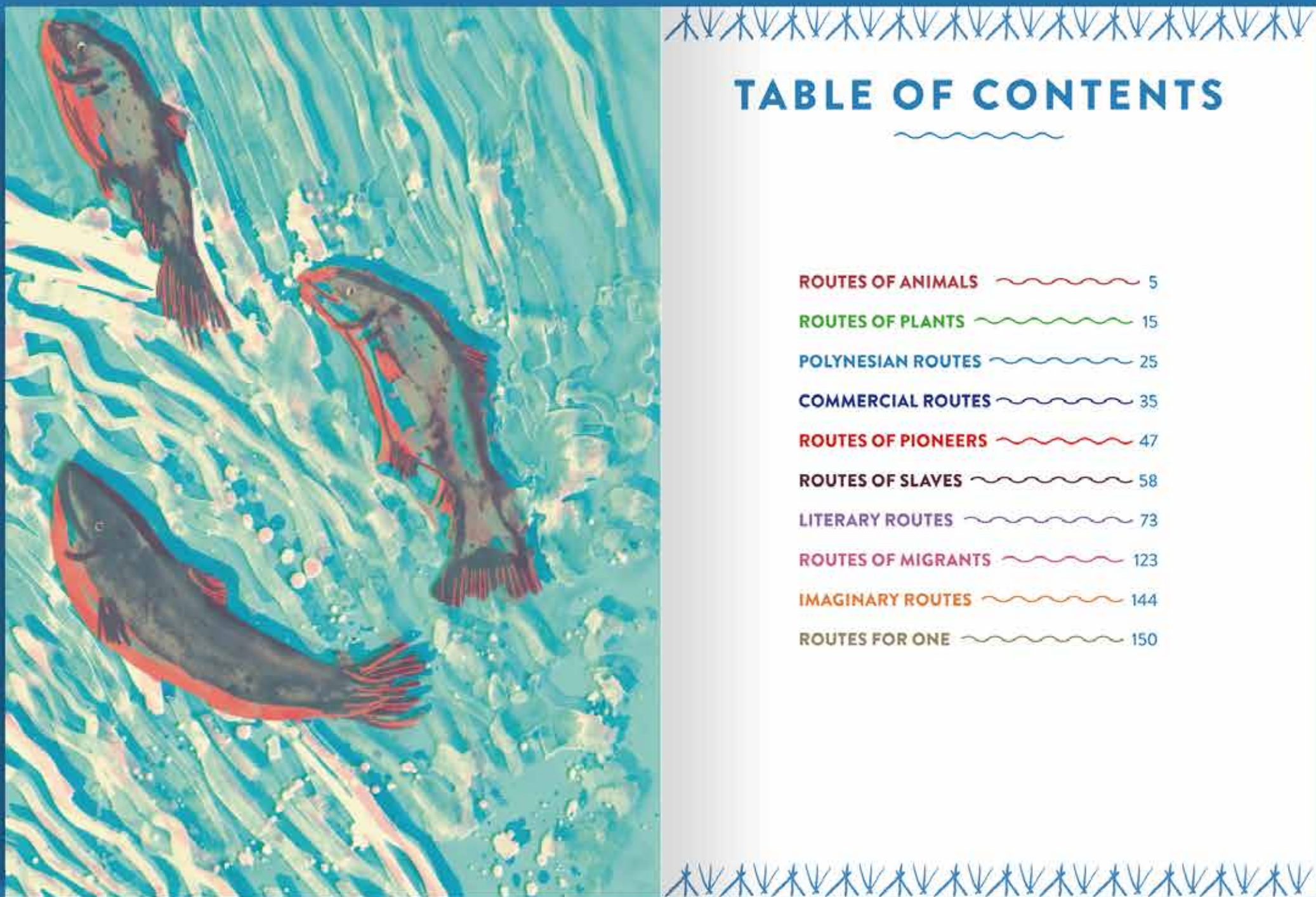
May 2023

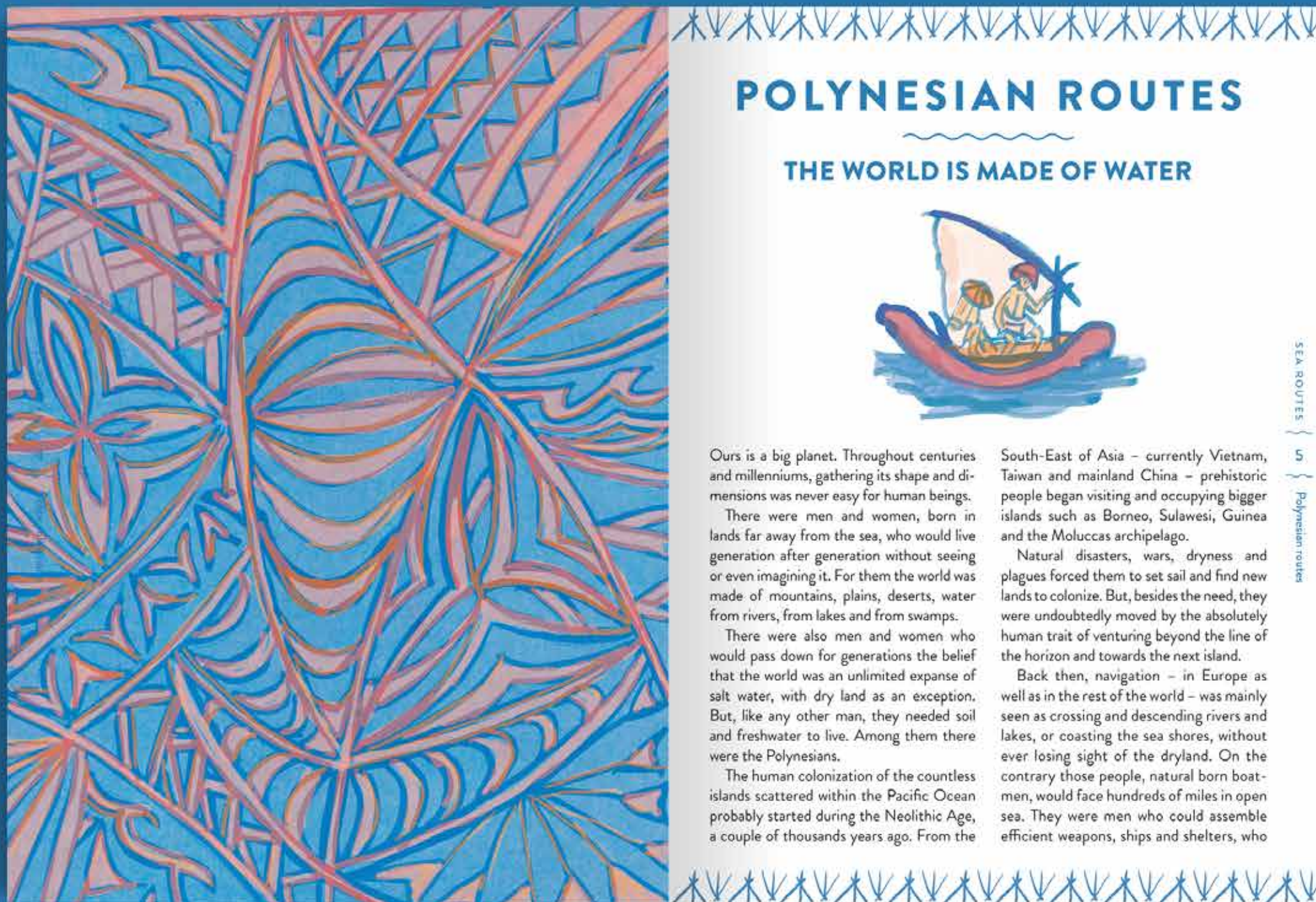
Navigation didn't begin when a human being saw a floating trunk, but rather when he climbed on top of it and realized it could still float. Then he got himself another trunk as a paddle and looked for a place to go. So much water has flowed under the bridge since then, and so many inventions took place around that piece of wood! The raft, the boat, the sail, the wheel and then the ship, the compass, the astrolabe... Navigation has become one of the fastest and most efficient ways to travel, in order to get to know the world and conquer it. The sea and the oceans turned into routes for merchants and adventurers who would invent new roads and routes out of their love for adventure, for greed, to pursue freedom or just to escape. In this book, enhanced by supplementary worksheets, depictions, itineraries and explanatory charts, Allegra Agliardi and Pino Pace illustrate

untraced routes hit by storms and blessed by calm seas, recount stories of brave men, visionaries, saints and criminals, tell tales of extraordinary encounters, hops between two lands that could last minutes, months, years or a whole life...

Allegra Agliardi is an Italian illustrator and graphic designer. In 2009 she was awarded as young illustrator of the year within the Illustration Festival based in Pavia, while the following year she joined the group called "Illustrazioni in corso". Among the latest books she illustrated are worth mentioning Parole per la testa! Da dove arrivano i modi di dire? (Feltrinelli, 2021, with Donatella Bisutti) and Merlino (LupoGuido, 2022).

Pino Pace, who graduated from DAMS in Bologna, published more than forty books: tales, novels and poems' collections, almost all for kids and children, many of which have been translated abroad. He's a founding member of ICWA (Italian Children's Writers Association) and the coordinator of the Turin based fiction festival for kids called "Matota, difficult matters put simply", which reached its third edition.





POLYNESIAN ROUTES

THE WORLD IS MADE OF WATER



Ours is a big planet. Throughout centuries and millennia, gathering its shape and dimensions was never easy for human beings.

There were men and women, born in lands far away from the sea, who would live generation after generation without seeing or even imagining it. For them the world was made of mountains, plains, deserts, water from rivers, from lakes and from swamps.

There were also men and women who would pass down for generations the belief that the world was an unlimited expanse of salt water, with dry land as an exception. But, like any other man, they needed soil and freshwater to live. Among them there were the Polynesians.

The human colonization of the countless islands scattered within the Pacific Ocean probably started during the Neolithic Age, a couple of thousands years ago. From the

South-East of Asia – currently Vietnam, Taiwan and mainland China – prehistoric people began visiting and occupying bigger islands such as Borneo, Sulawesi, Guinea and the Moluccas archipelago.

Natural disasters, wars, dryness and plagues forced them to set sail and find new lands to colonize. But, besides the need, they were undoubtedly moved by the absolutely human trait of venturing beyond the line of the horizon and towards the next island.

Back then, navigation – in Europe as well as in the rest of the world – was mainly seen as crossing and descending rivers and lakes, or coasting the sea shores, without ever losing sight of the dryland. On the contrary those people, natural born boatmen, would face hundreds of miles in open sea. They were men who could assemble efficient weapons, ships and shelters, who

mastered agriculture and stockbreeding as well as fishing. Some of them, ancestors of the present Australian aboriginals, landed on an immense continent in favorable conditions and quit sailing.

The others, instead – by going from one island to another, from archipelago to archipelago – colonized most of the Pacific Ocean and gave birth to a civilization and a culture: the **Lapitas**.

By the XI century BC the Lapitas had settled in those geographic areas called Melanesi, Micronesia and Polynesia pushing themselves – within the boreal hemisphere – up to the Hawaii archipelago and Aotearoa (nowadays it's called New Zealand), roughly in 1200 AD.

WHEN KUPE LEFT HAWAIIKI

Polynesian traditions were handed down by word of mouth throughout the centuries, with every storyteller adding details and elements depending on their flair or imagination. One of the essential myths is the legend of explorer Kupe, who sailed from Hawaii – the fabulous place from where all Polynesians came from – and was led by an octopus to disembark on Aotearoa, the Maori word for New Zealand.

Perhaps when Polynesians reached the archipelago they would later call Hawaii, under a sky – the boreal one – they didn't know, they must have thought they had returned to their homeland, the legendary Hawaii.



VA'A: THE POLYNESIAN CANOE

The Polynesian canoe was a long and slim hull, with a floating outrigger flanking sideways. The whole boat was made of wood, with every part welded together with strings made from coconut fibres. The va'a was an extraordinarily light boat, equipped with oars and often a triangle-shaped sail, which featured a poor draught (the draught is the hull section which stays underwater). The va'a used to glide on the sea surface, an approach to navigation in some ways opposite to the western and Asian ones, with their very heavy hulls and high draughts, "wedged" deep in the sea depths.

Used for fishing and all kinds of trades between the islands, small fleets of va'as would ven-

ture in search of new lands. Many of these explorers, taken off-guard by storms or lost in the immensity of the ocean, never came back. But the ones who did return to their islands, like explorer bees, set up trades and sometimes made way for exoduses of whole communities. That's why Polynesians started building big catamarans with two hulls, capable of carrying supplies, tools and dozens of people, including women and children.



THE FARTHEST ISLAND: RAPA NUI

Rapa Nui, or Isla de Pascua, one of the most isolated places on the planet, doesn't belong to any archipelago and was discovered around 900 AD by the mythical Hotu Matu'a. The Lapita adventurer – maybe by chance, driven by favourable streams – brought a group of men and women (most probably coming from the Marquesas Islands, currently known as the French Territoires d'Outremer) to Rapa Nui, after a journey of almost two thousand miles in the open sea.

The descendants kept passing down these explorers' deeds even when they had lost the habit and maybe the aptitude for navigation. The island was rich in natural resources, and was surrounded just by sea for thousands of miles. The gigantic moais, the impressive stone heads, vouch for the advancement those men and women – whom we know very little about – had achieved.



Look! Click! Book!

A photography lab for young girls and boys

Elisa Lauzana, Irene Lazzarin



17 x 24 cm - paperback

144 pp.

16 euro

isbn 978-88-85546-52-3

publishing date

august 2023



Say cheeeeeese!

What happens when the new generations are revealed that the ubiquitous nostalgia filter of our smartphones refers to a world that really existed? They may discover that photography is not an “old story”, but an essential living story that can be experienced and reinterpreted as if it were a game. Taking pictures today is a spontaneous, daily gesture, and often neither in the family nor at school do young eyes have the opportunity to experiment with a more conscious use of the photographic medium and to discover its origins. The nineteenth century is a fascinating starting point for understanding today’s photography in all its complexity. Exploring the origins of the photographic medium, young

girls and boys will meet misunderstood artists and insatiable travellers, failed experiments and strokes of genius, photographs made not of pixels but of chemical reactions and matter; all thanks to the laboratory that Irene Lazzarin and Elisa Lauzana, both scholars of photographic languages and engaged in teaching, conducted in a class of a primary school in Bologna. The history of photography is also a history of the modern gaze, of a way, or rather of many ways, of looking at reality and communicating it. Telling this story is also an invitation to enrich and believe in one’s own gaze.

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DAL DISEGNO

ALLA FOTOGRAFIA

DAGUERRE: LA STAR DEI RITRATTI



Io sono Louis Daguerre. Un uomo elegante, molto bravo negli affari e con baffi e riccioli impeccabili!

Anch'io come Niepce sono francese: siamo stati soci per alcuni anni e abbiamo collaborato facendo ricerca per il nostro nuovo procedimento fotografico.



Dopo la scomparsa del mio collega, ho continuato da solo i miei studi finché in Francia, nel 1839, ho firmato il primo brevetto a mio nome: il dagherrotipo*. Un gran successo! Appena Talbot ha avuto notizia della mia grandiosa invenzione in Francia, si dev'essere preso un bello spavento: è subito corso a brevettare anche la sua scoperta!

...Quest'uomo sembra proprio che guardi verso il futuro!

GAP

11

SIAMO

NEL XXXX



Come avete visto nel capitolo precedente, Talbot ha utilizzato la fotografia su carta, che permette ai fotografi di ottenere molte copie della stessa fotografia: da conservare, regalare, scambiare, tenere con sé, a decine, a centinaia... un giorno forse decine di migliaia!

Io, invece, ho più fortuna e successo utilizzando per il mio dagherrotipo una lastra in metallo: viene usata soprattutto per fare RITRATTI.

Vogliono vedere la loro faccia... ma non ci sono gli specchi?

Li ritratta! È qualcosa di molto raro...

Ben detto! Pensate che il dagherrotipo viene chiamato anche "SPECCHIO DOTATO DI MEMORIA"!

Sapete come sono questi nuovi ritratti che le persone comprano negli studi dei fotografi?

È una cosa nuova, devono ancora sperimentare.

Prima devono fare tantissime ipotesi e vedere se è sicuro.

Dev'essere costoso perché lo hanno appena creato! È per le persone nobili, per mettersi in mostra e per vantarsi anche! ... è tutto un po' faticoso!



PAG

47

DAL DISEGNO

ALLA FOTOGRAFIA

E quanti ritratti hanno, secondo voi,
i bambini dell'Ottocento?

☐ Trecento?

☐ Mille!



CAP

11

SIAMO

NEL XXXX



☐ Dieci?

☐ Uno solo



E tu, quanti ritratti hai a casa? _____

PAG

49

DAL DISEGNO

ALLA FOTOGRAFIA

LO STUDIO DEL FOTOGRAFO

Ecco la foto di uno studio della mia epoca!

Da qui la fotografia esce!
Qui c'è il foro!

È come una camera oscura,
da qui entra la luce! È come
se noi fossimo qui dentro!



Ma se provassimo a creare uno studio fotografico?
Come vorreste rappresentarvi potendo fare un solo ritratto?

CAP

11

SIAMO

NEL XXXX

E tu, come vorresti fotografarti? Inizia a pensarci su, ma prima vediamo cosa ci serve per fare uno studio...



Una stanza o uno spazio aperto ben illuminato, da usare come studio fotografico.
I travestimenti e gli oggetti che sceglierai per il tuo ritratto... se vuoi anche uno sfondo!

Avevamo gli occhiali
il cappello e c'era scritto:
"Ricercati nasoni.
Ricompensa".

Tipo mettere gli occhiali da sole! Con mia mamma e mia sorella ci siamo fatti questa foto dove eravamo cattivi, ed eravamo ricercati.

Una macchina fotografica o cellulare per farti ritrarre dal tuo assistente!

PAG

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DAL DISEGNO

ALLA FOTOGRAFIA

Vai alla ricerca di oggetti e vestiti per il tuo unico, inimitabile ritratto!

Ti senti un intrepido viaggiatore?



Vado nella jungla!

CAP

1.1

SIAMO

NEL XXXX



Sono brava a piantare e curare i fiori. Sono nata a New York e vivo a Milrabilandia, mi chiamano Caratina

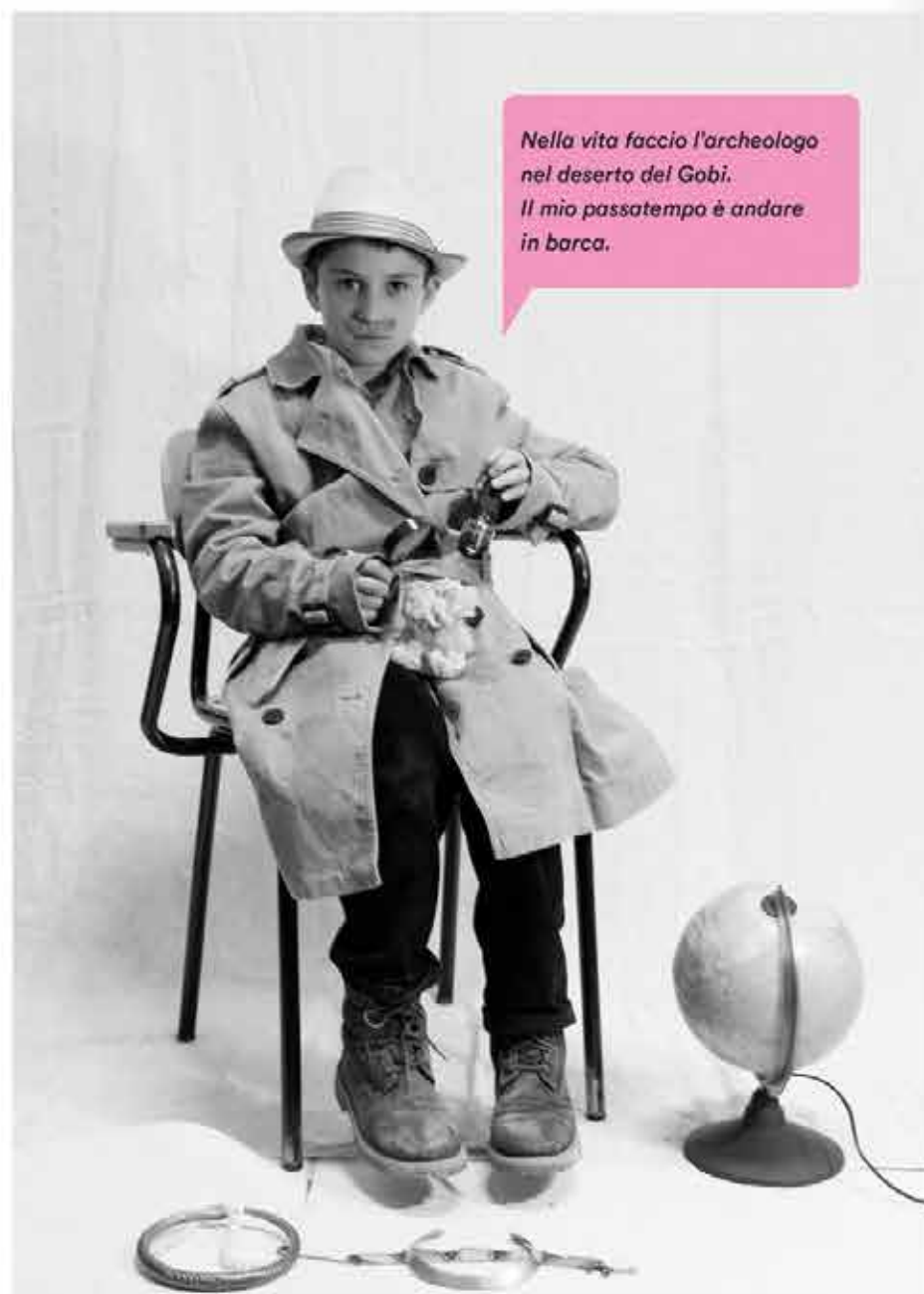
**Si tratta di una fotografia preziosa...
negli studi di tutta Europa questi ritratti
si pagano a peso d'oro!**

PAG

53

DAL DISEGNO

ALLA FOTOGRAFIA



CAP

1.1

SIAMO

NEL XXXX



... o un cercatore d'oro?

Prova a disegnare qui sotto quali oggetti e vestiti potrebbero servirti!



PAG



55

DAL DISEGNO

ALLA FOTOGRAFIA

SIAMO

NEL XXXX



CAP

1.1



PAG

57

DAL DISEGNO

ALLA FOTOGRAFIA

Com'è venuto il tuo ritratto?
Prova ad annotare qui, se vuoi,
delle informazioni sulla tua identità:

Nome in codice

Vivo a

Professione

Anni

Sogni nel cassetto

Stramberie e stranezze varie

Super poteri, capacità inaspettate

Hai un piano? E un piano di emergenza?

Linguaggi conosciuti o sconosciuti

Altri dettagli imperdibili

CAP

1.1

SIAMO

NEL XXXX

TEMPI LUNGI...
LUNGHISSSIMI!

Ma quanto tempo dovremo
stare in posa durante
lo scatto?



...da venti minuti a quasi tre quarti d'ora!



Cosa succede nella fotografia
se ci muoviamo?



PAG

61

DAL DISEGNO

ALLA FOTOGRAFIA

Guardate un po' cosa succede, a muoversi!
...Dov'è finita la testa?



Mani e piedi non ci
sono più!



Forse vi siete travestiti
da fantasmi?

La mano è troppo veloce
per la macchina fotografica!

CAP

1.1

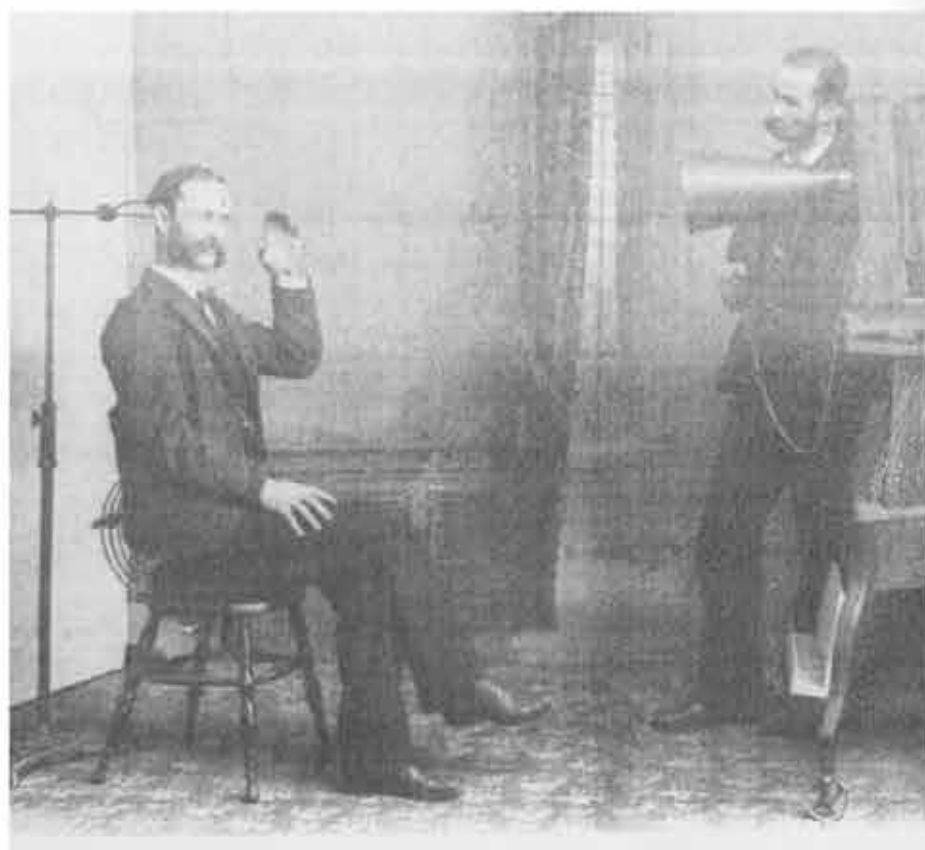
SIAMO

NEL XXXX



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A cosa può servire quel pinzettone poggiatesta? Non sembra comodissimo!

Perché le persone
sennò si muovono.

Io per esempio quando faccio
i compiti non riesco
a stare mai ferma.

CAP

1.1

Perché sennò viene sfocatino
e brutto!

Avete notato che le persone che vedete nelle foto fatte in questo periodo sono tutte appoggiate?

Colonne classiche, poltrone sontuose, finte rocce di cartapesta, tavolini... non penserete mica che siano solo molto stanchi, vero?

Uff... non resisto più!



Le macchine fotografiche che usiamo ora, nella seconda metà dell'Ottocento, richiedono un tempo di esposizione alla luce lungo diversi minuti: se il soggetto si muove, non hanno il tempo di registrare la parte in movimento!

Sono aggeggi un po' impegnativi e pesanti, a voi sembrano dinosauri... Ma le vostre macchine fotografiche sono le nipoti di quelle che usiamo nella mia epoca! E poi, con tutti quei pulsanti... non so proprio come fate a capirci qualcosa!

Vediamo adesso come potreste conservare o abbellire il vostro ritratto.....

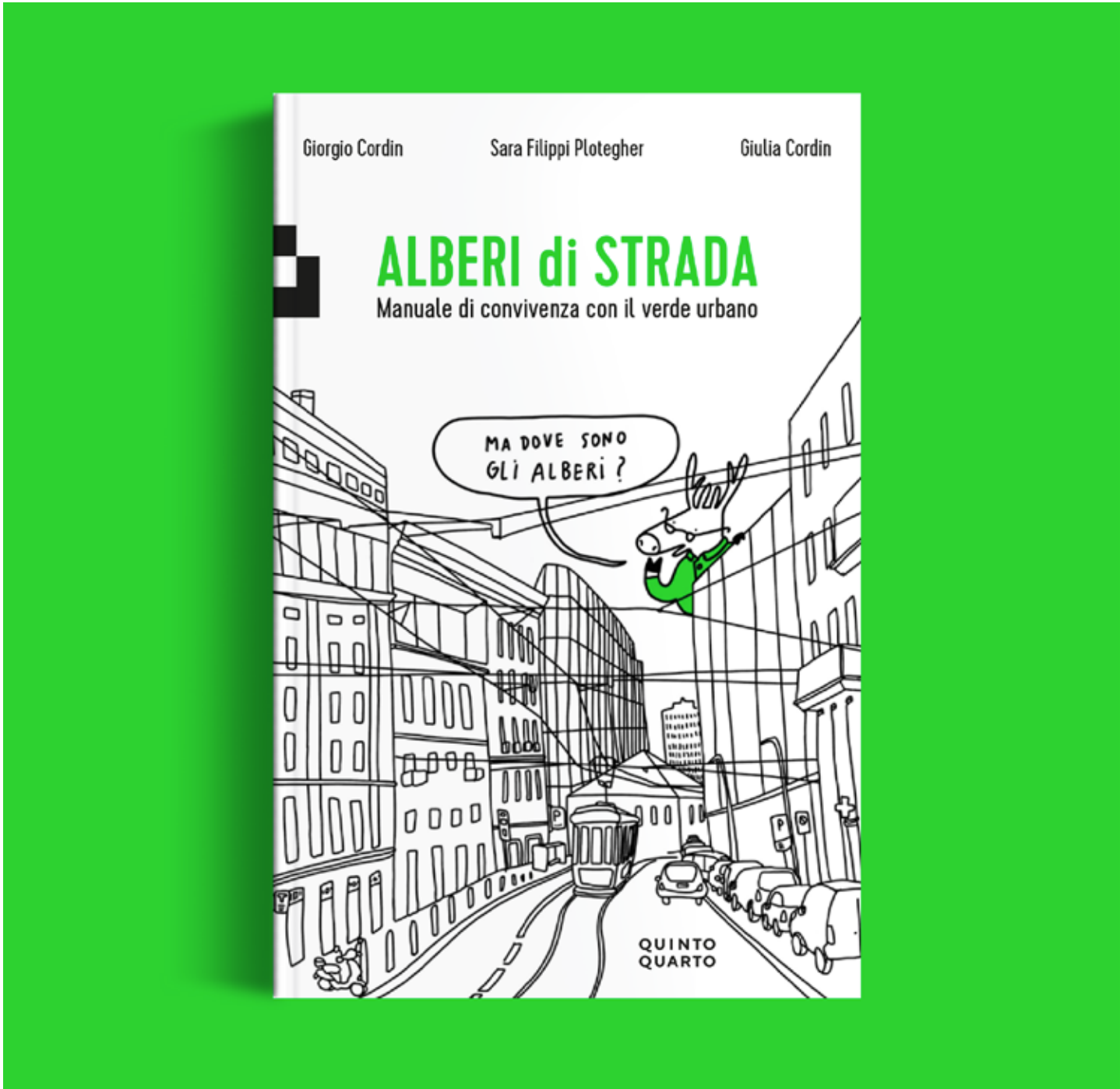
PAG

65

Street Trees

How to live and thrive in the city in the company of trees

Giorgio Cordin, Giulia Cordin, Sara Filippi Plotegher



13 x 20 cm – paperback
150 pp.
15 euro
illustrazioni di Sara Filippi Plotegher
isbn 978-88-85546-51-6

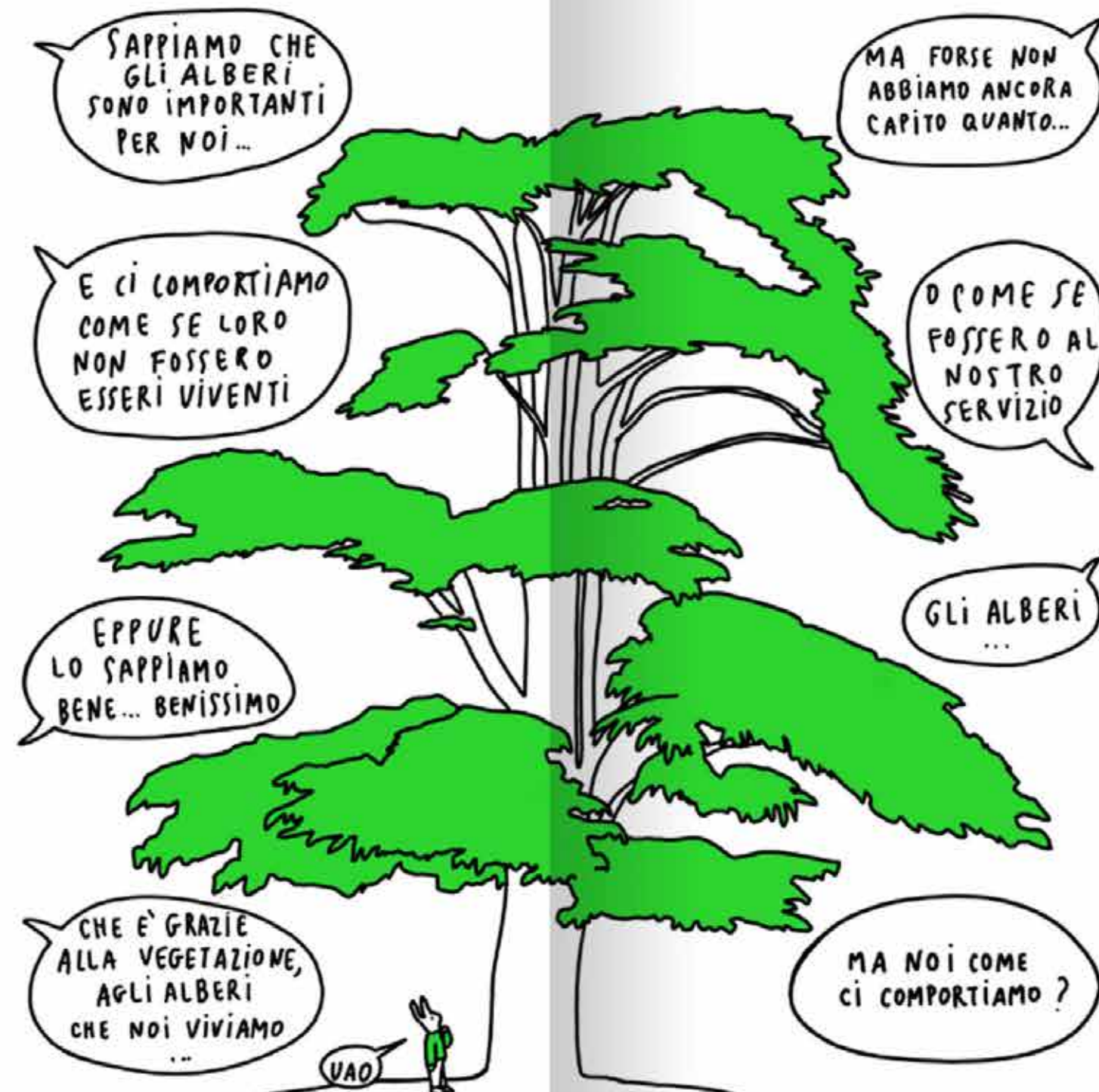
publishing date
june 2023

What a tree!

«In a historical moment in which even just breathing seems to have become an act of resistance, trees are the best allies for our survival. The complex and inspiring nature of trees brings to light how our lives are deeply intertwined with theirs.” Thus begins the story of this book, from the ideas and hands of an arborist (Giorgio Cordin), an illustrator (Sara Filippi Plotegher) and a graphic designer (Giulia Cordin), who in the midst of the 2020 lockdown decide to undertake an encyclopedic journey through the curiosities and the different species of trees that populate our daily lives. Urban greenery is our fellow citizen, not a tinsel, nor a tool in the hands of human beings. So we need to know it

as well as we know our neighbors, and we need to respect and protect it as we do with any living being. Where to start? Giorgio, Giulia and Sara have imagined an exceptional Virgil who accompanies the reader to discover the secrets of the city’s vegetable kingdom: how does urban greenery change based on latitude, altitude and historical period? What are the characteristics of the trunk, crowns, roots? How can we live in harmony even in the midst of streets and buildings? The relationship between humans and plants is fundamental: it’s up to us to plan a peaceful and fertile coexistence.





L'ALBERO POTATO
È PIÙ FORTE?



QUESTA...

È UNA
OTTIMA
DOMANDA!



E ALLORA SI FANNO
"GIUSTIZIA" DA SOLI.



MOLTE PERSONE HANNO PAURA DEGLI
ALBERI VICINO ALLA
PROPRIA CASA...



BUONDI
VICINA!

OH
OH



SI AFFIDANO A PERSONE
O AGENZIE POCO ESPERTE...



ET VOILA!





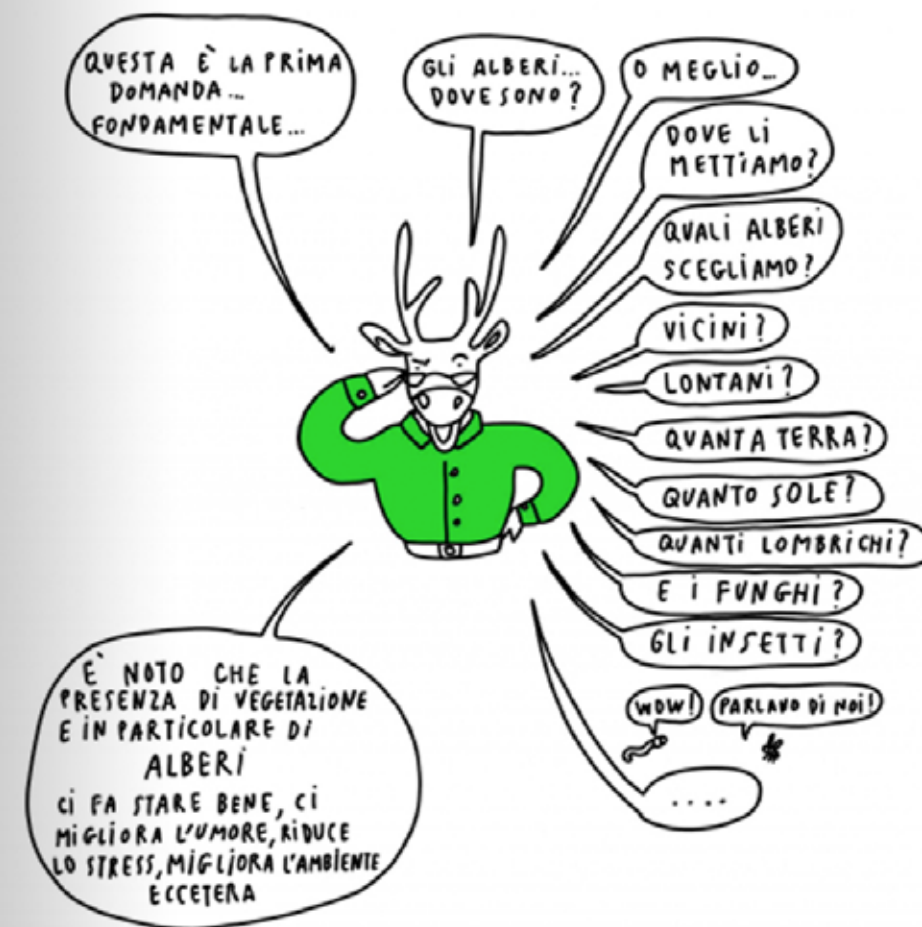
QUANDO SI FANNO POTATURE
DI GRANDE SCALA COME LA:

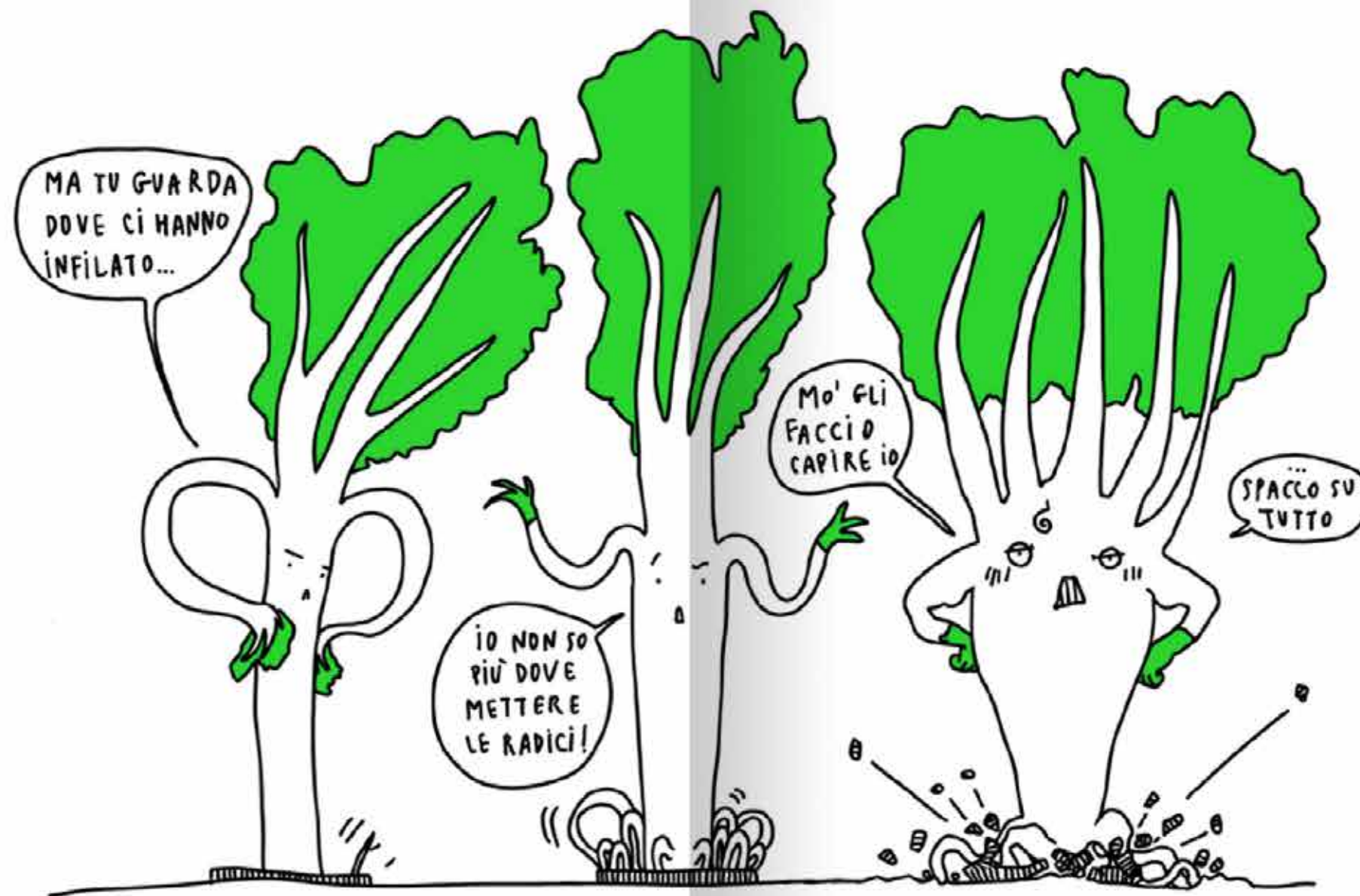
CAPITOZZATURA: "AMPIA RIDUZIONE DISTRUTTIVA
SENZA RISPETTO PER LA FORMA
O LE ESIGENZE FISILOGICHE
DELL'ALBERO"



UNA
PREMESSA!







Latest releases



by Quinto Quarto Edizioni



The Box from Home

Selected among the 20 best debut works
for the Braw Amazing Bookshelf - BCBF 2023

Chiara Spinelli



170 x 170 mm – hardback
64 p.
14 €

WORLDWIDE RIGHTS AVAILABLE

publication date
September 2022

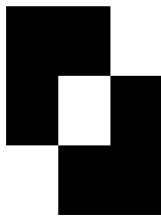
«Goodbye honey, don’t waste your-
self away!»

It’s a common saying: food nourishes the soul. Asking someone if they had lunch means letting them know we care, and we all have a favourite recipe we keep in our hearts, which often belongs to childhood memories and makes us feel at home even when we’re far away. But there’s a dodge, devised by anyone who lives far from the homeland to feel their hometown’s and loved ones’ warmth: **the box from home!**

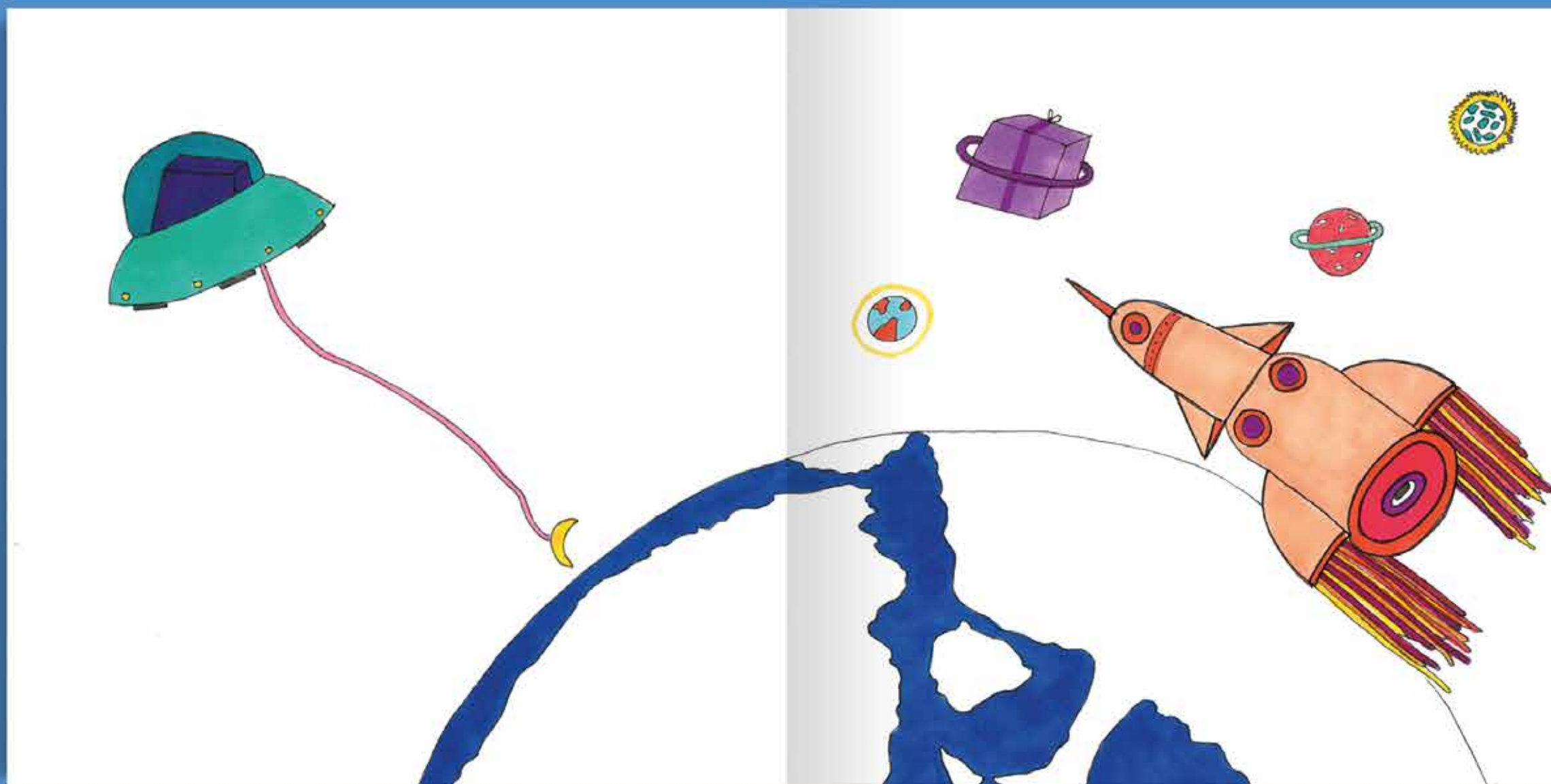
With terse traits and vivid colors, the metaphor par excellence of family warmth and bond to the homeland comes alive throughout the pages: the box from home, a custom with the power (and the magic) of shor-

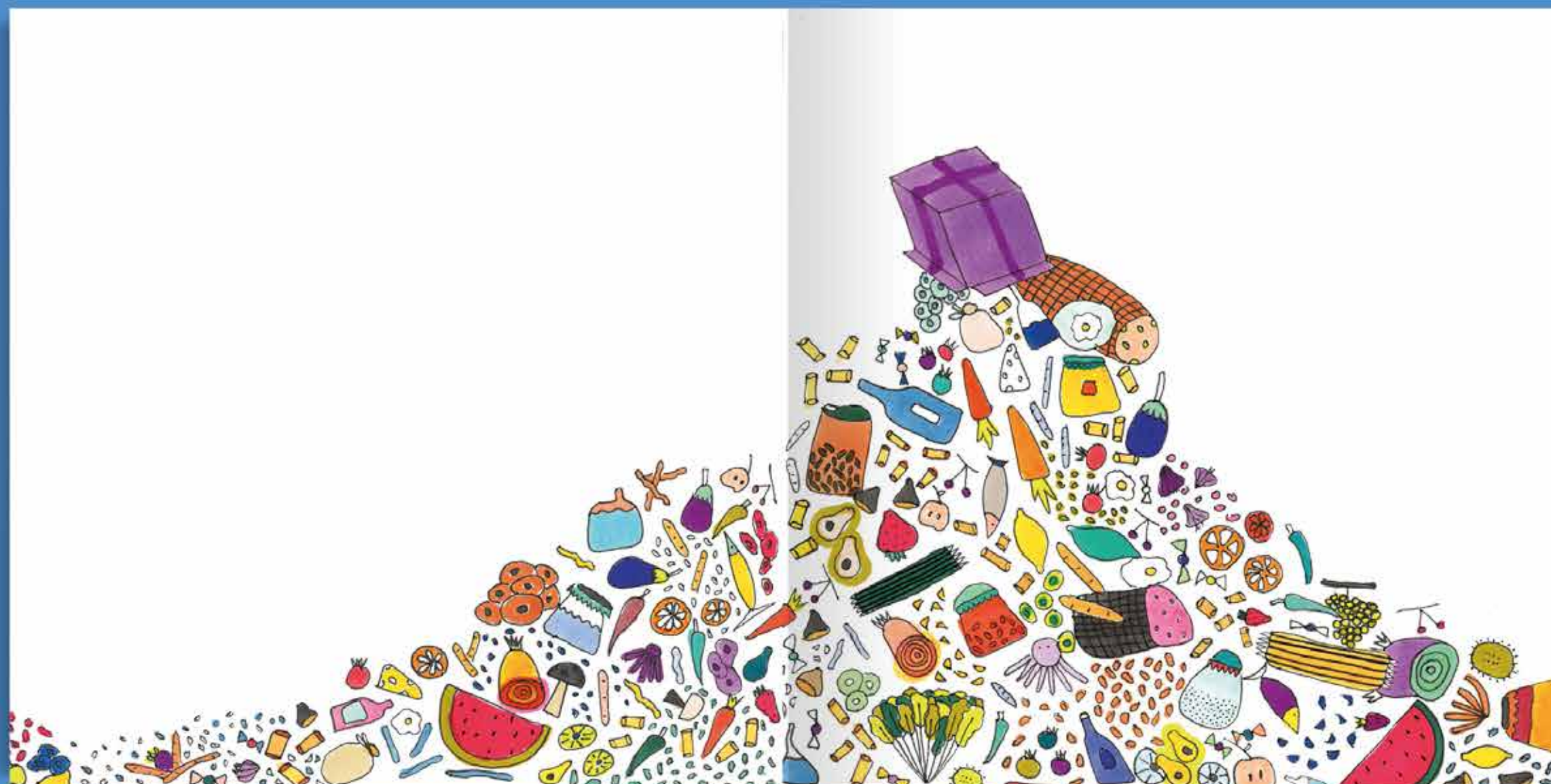
tening distances and preserving ties beyond time and space. This gentle silent book is an evocative object which stacks up pages and miles felt-tiptoeing, leaving us with the right words to describe the taste of nostalgia.

Chiara Spinelli is an illustrator and early childhood educator. She graduated from Accademia di Belle Arti in Lecce, then specialized in Design for children at Libera Università in Bolzano. She’s currently a freelance working for magazines, publishing houses, agencies and associations, while holding educational workshops. In Bari her works got featured in urban art projects and district promotion and redevelopment. In 2021 she published Il Mare è... (Kurumuny Edizioni) with Carla Saracino.









The Dildo Book

written and illustrated by PAMCOC



170 x 240 mm – hardback
164 p.
22 €

WORLDWIDE RIGHTS AVAILABLE

publication date
April 2022

It takes all sorts to make a dildo.

Did you know the lithic industry was essential to human sexuality? But, first things first – do you know what the lithic industry is? Yes, we’re talking stones, but don’t be struck, that would be a wrong introduction. The Dildo Book, a fairly long book, deals with the endless ways in which men and women tried their hands at shaping the object of desire: it retraces the dildo’s beginnings and evolutionary phases, lists its materials, depicts human anatomy and unveils technologies and fun facts hiding behind and before such a mysterious (for someone) pleasure tool. Because dildos may be sex toys, but not just that. PAMCOC didn’t write a handbook, an

instruction book or the ultimate dildo history: hers is a free tale, the journal of a step-by-step approach, a collection of information, oddities, irony, questions (and sometimes answers) for everyone everywhere. But it’s first and foremost an art book.

PAMCOC is Pamela Cocconi. She used to sketch since she was too little to remember, and enjoys playing with words. Her work goes with the flow of all the things that cross her mind, with light profoundness and deep levity. Linguistic mastery, exuberance and praise of mistakes are the distinguishing figures of her importunate and uninhibited spirit.
disegnolecose.it

INTRODUCTION ~~TO~~ OF THE DILDO

Introduction: never a word was so spot-on to introduce the following pages. This is an introduction to an introduction, and it should be clear by now that it's not thought as an ordinary word, but rather as one targeted to the object at issue. It's an introduction to something that usually gets introduced. You can't introduce more than that.

It's an introduction that plunges its roots into man's evolution history, because between the discovery of fire and the invention of wheel all sorts of things happened. The lithic industry* in particular gave birth to an unusual object, intended to make the news throughout the centuries. Even before learning to write, as a matter of fact, our ancestors would carve dildos.

8

DROP WHAT YOU'RE DOING!

ONE THING AT A TIME

* WHAT ON EARTH IS THE LITHIC INDUSTRY?

Within the scope of prehistoric archaeology, the lithic industry is defined as the entirety of rocky objects manufactured by man from pebbles intentionally altered.

Probably the most ancient technology ever consisted in breaking stones to get tools suitable for digging, cutting, severing, piercing and... giving pleasure.

9

SOME EXAMPLES
OF LITHIC INDUSTRY
ARTIFACTS



AMYGDALA



BIFACE



KNIFE



SCRAPER
ON PEBBLE

10



SCRAPER



CHOPPER



DRILL



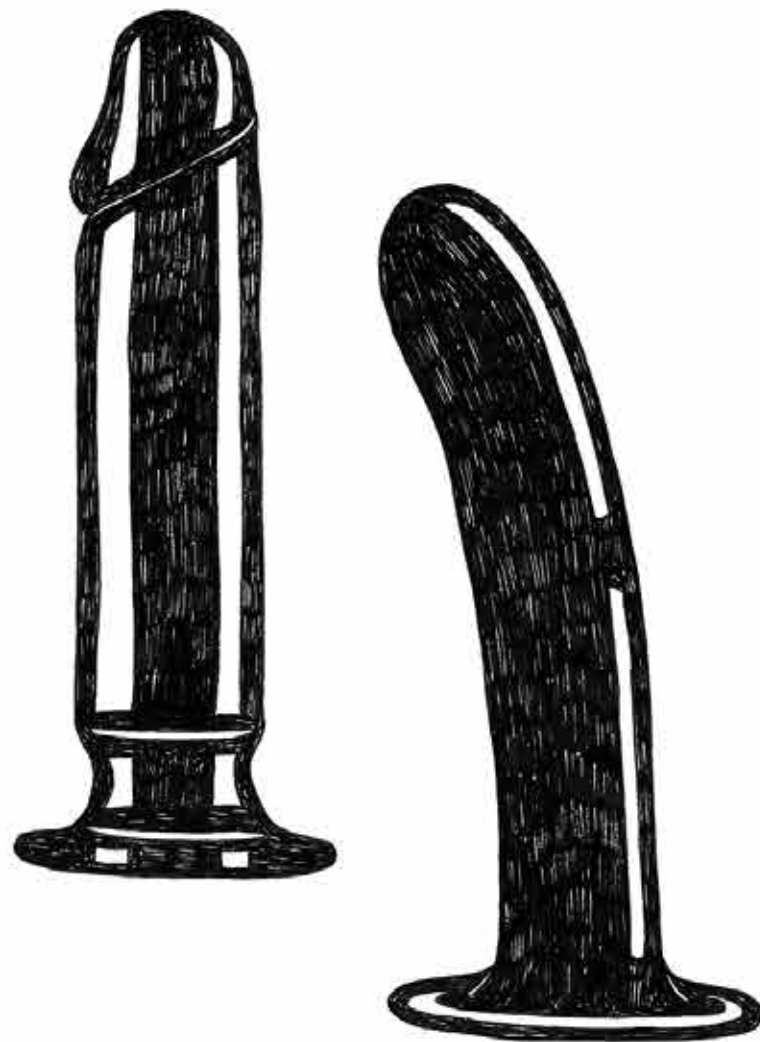
HOLE-PUNCHER



DILDO

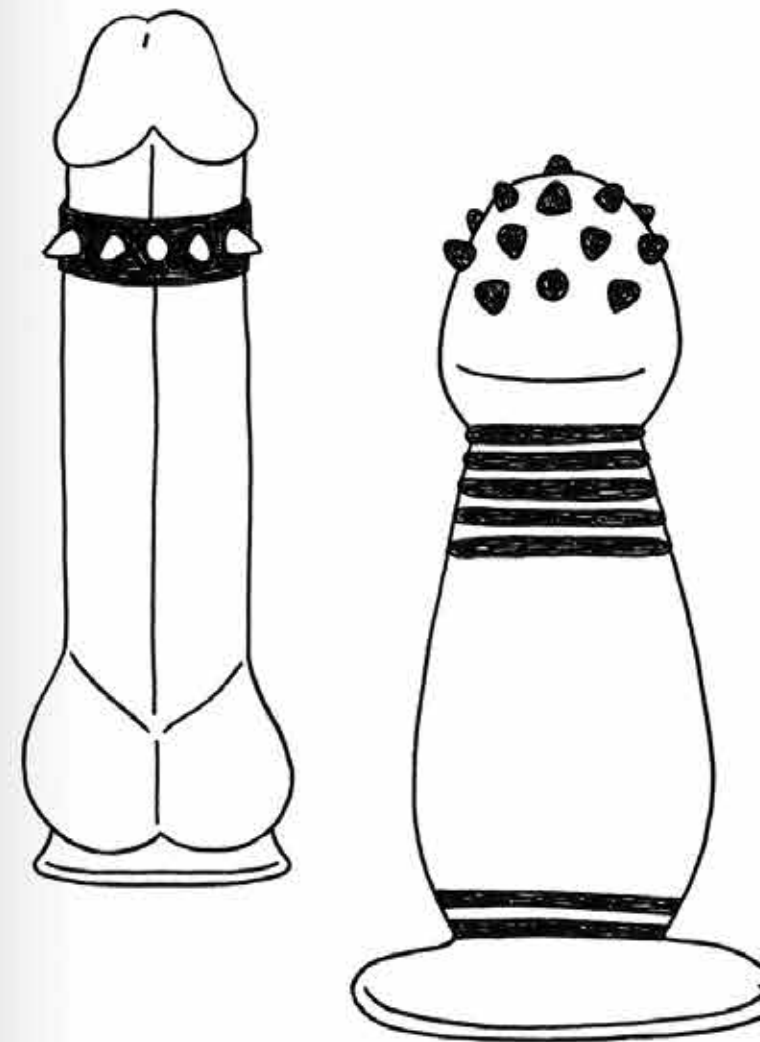
11

THE MINIMALISTS



48

THE PUNKS



49

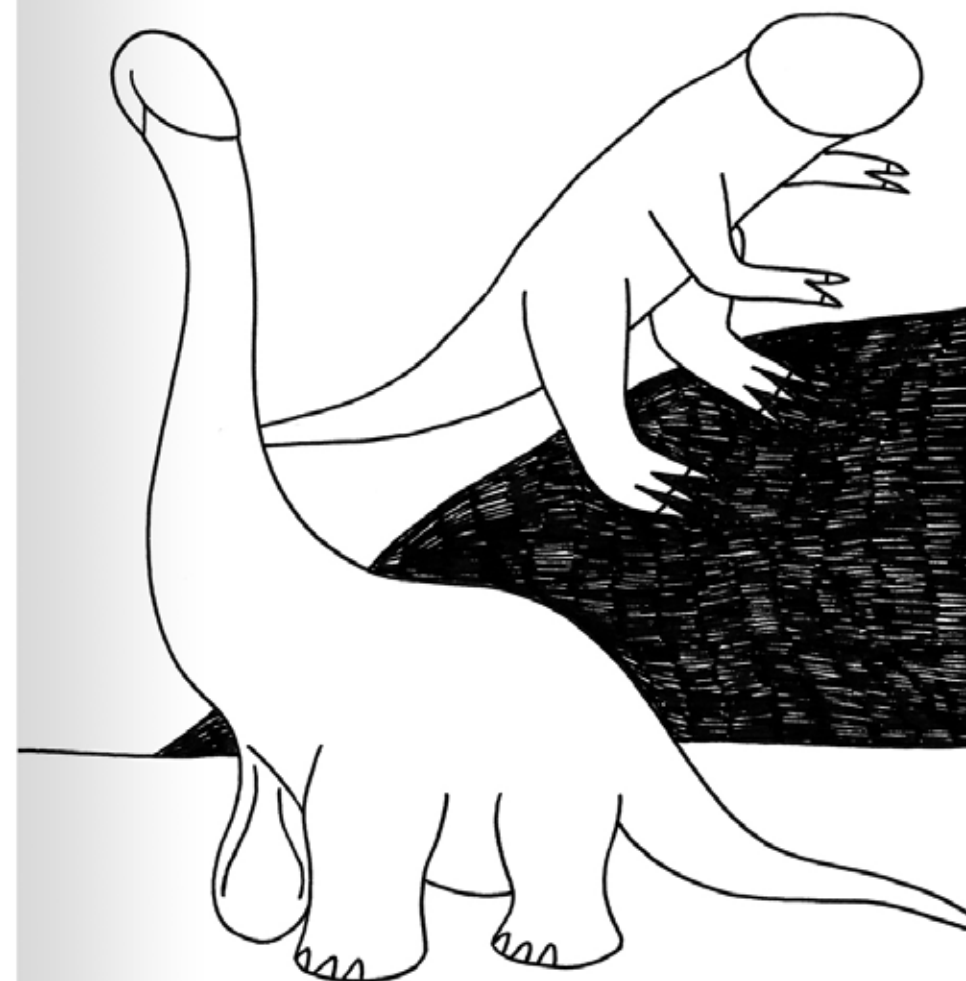
MY PHONE
IS
VIBRATING



(OR "CALL ME BY
YOUR DILDO")

54

THE DILDO SAURS



55

A HISTORY OF
CONTEMPORARY CENSORSHIP...



During Easter 2012 Maurizio Cattelan, on the front cover of *Vice*'s special edition labeled "The Holy Trinity", stated once again his love for religious iconography. Together with Pierpaolo Ferrari, the artist showed three objects: a sink plunger (the Father), a stapler (the Son) and a dildo (the Holy Spirit). Way too much to bear for the US Postal Service, which censored the image and commanded that the very true-to-life third wheel should be covered on each copy by a label stating DILDO in block letters.

62

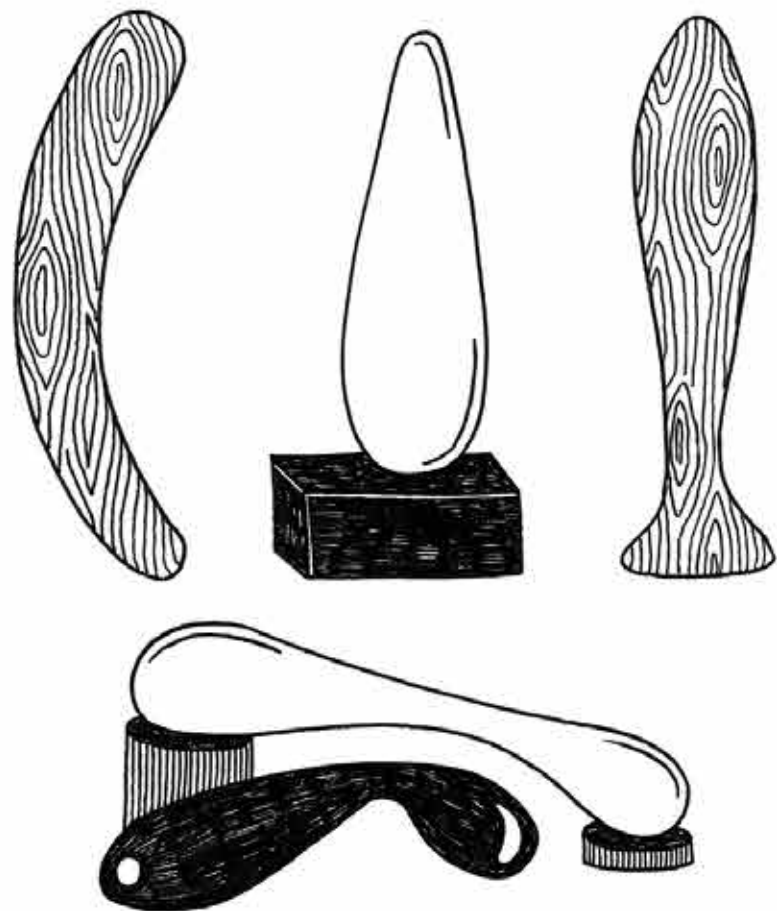
...AND AN UNCENSORED STORY
FROM ANCIENT GREECE



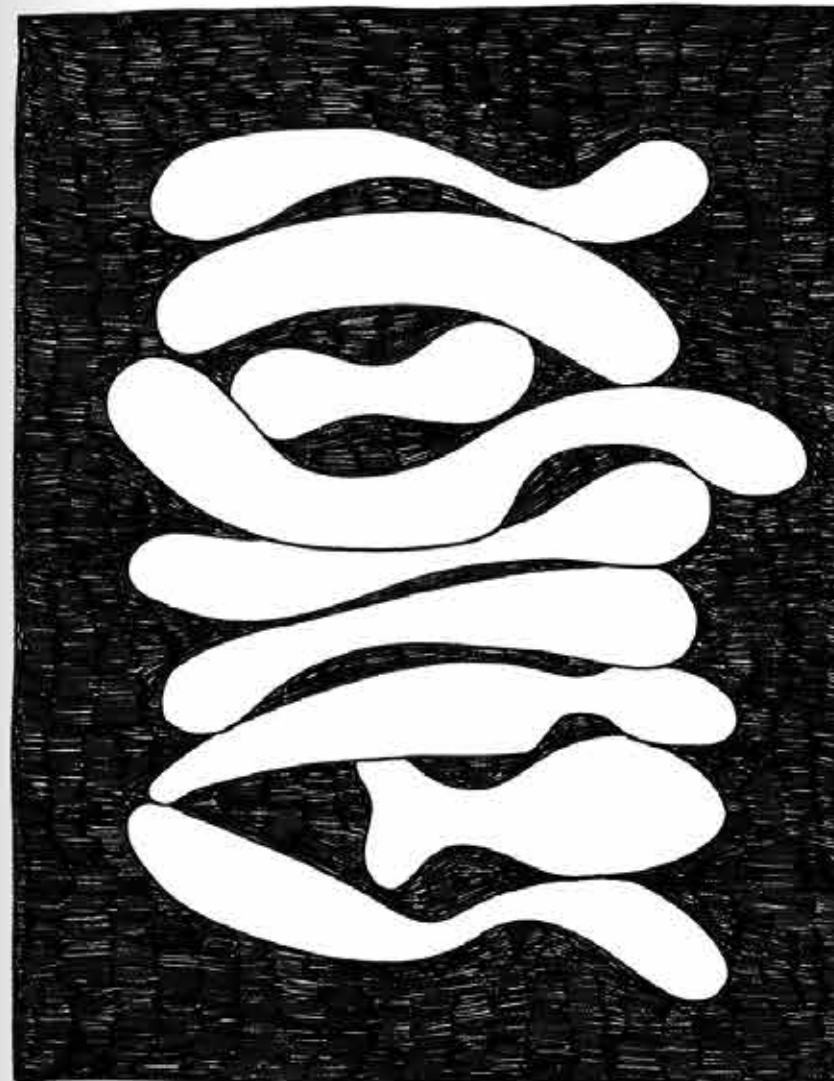
Would a vase like this suit your current living room? No matter what you answer, Greeks would have said yes without the shadow of a doubt! Already in 500 BC dildos were exported throughout the Mediterranean from the harbour of Miletos. The artisanal production of the time boasted a vast inventory of dildos and other sex toys, since when it came to eroticism there were no taboos.

63

WELCOME TO THE
CONTEMPORARY
ART GALLERY



74

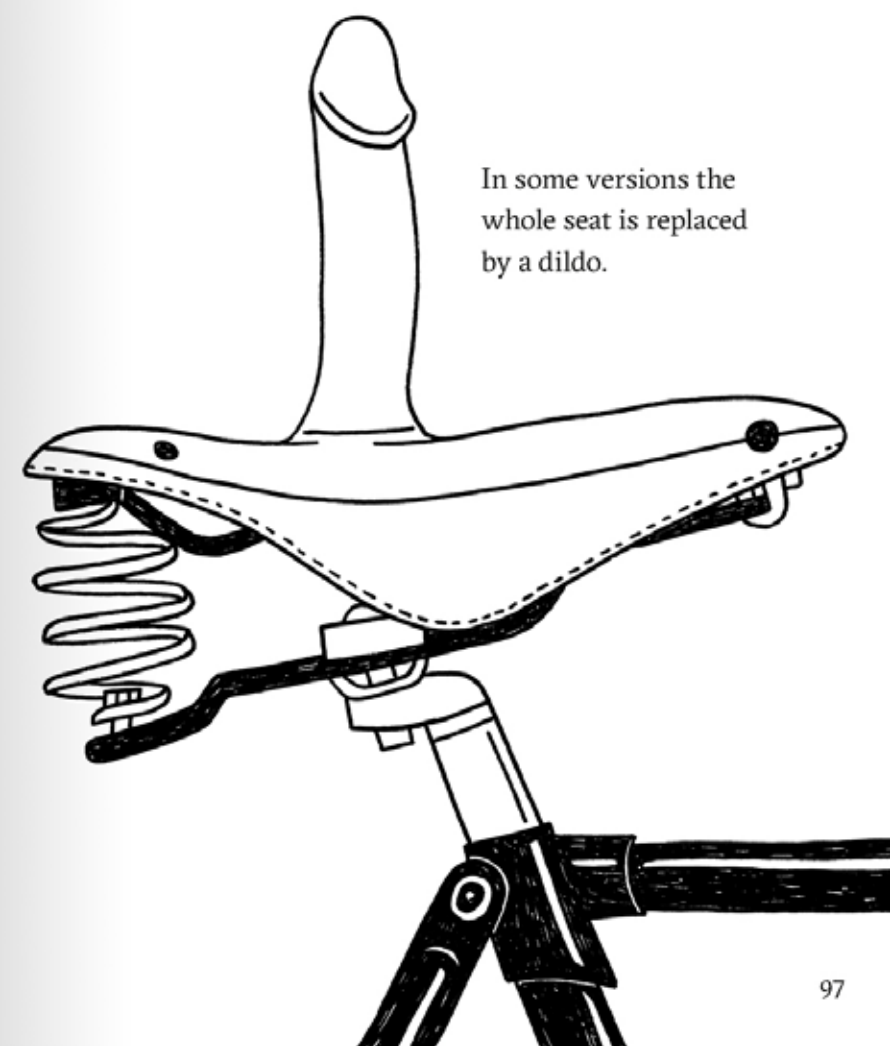


75

AS EASY
AS
RIDING
A BIKE!

96

PIMP YOUR BIKE



In some versions the
whole seat is replaced
by a dildo.

97

Visually

An atlas of images in motion

written and illustrated by Pietro Grandi



240 x 320 mm – paperback with flaps

80 p.

20 €

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publication date

February 2022

Cinema before the cinema was invented.

How many times, while watching an animated movie, did we find ourselves wondering: how on Earth did they make it?

Animating an image isn't just creating a sequence of sketches and then playing it. There's a whole lot of things to know and to do. Through its thorough, vintage tinged pictures, *Visually* by Pietro Grandi leads us to discover the images in motion, their history, all the tools and means man came up with to reveal the dynamics of things: from the horses in the Lascaux caves to the full-length animated films, from shadow plays to the optical disks, from flipbooks to photography.

This book is for reading, but also for doing: just arm yourself with cardboards, pencils, scissors, glue and a box cutter and follow the instructions to recreate the magic of images in motion.

Pietro Grandi is a digital media designer, founder of the Sensitive Mind studio. He developed multimedia creations, visual music for live shows, immersive video experiences, videomappings and visuals for advertising campaigns, concerts, cultural events, festivals and temporary exhibitions, in collaboration with Italian and worldwide firms. In 2014 he wrote Pixar Story – Passione per il futuro (Hoepli). Since 2019 he's professor of Extramedia techniques and Planning Methodology of Communication at NABA, in Milan.

VISUALLY



An ATLAS of
IMAGES in
MOTION

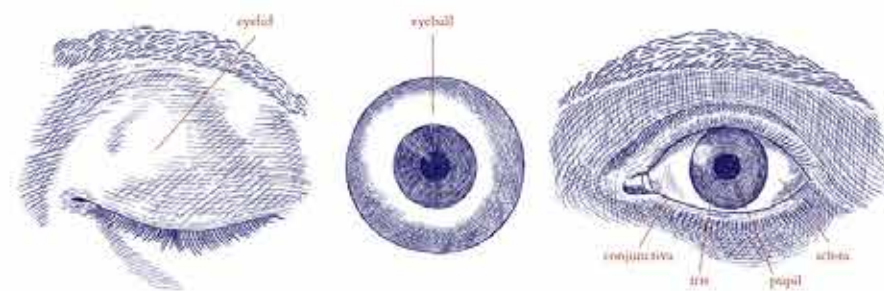
written and
illustrated by
PIETRO GRANDI



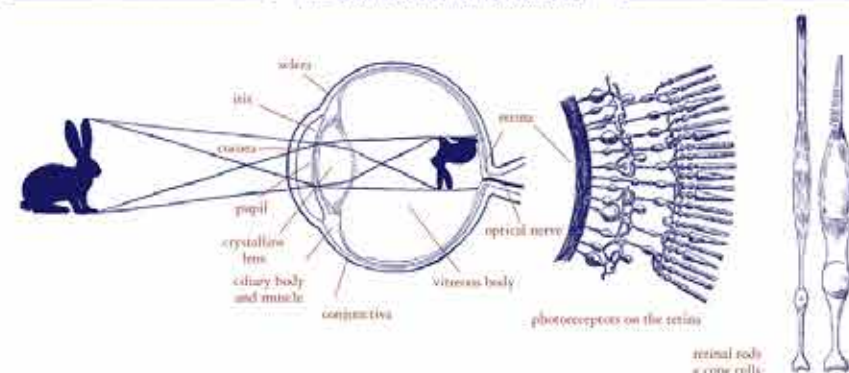
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SEEING THE WORLD



THE ELEMENTS OF A HUMAN EYE



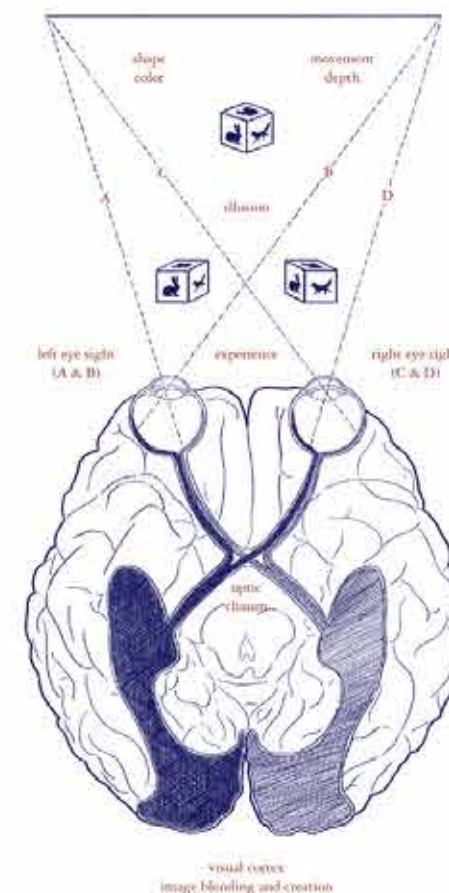
The human eye is often compared to a camera because it features its own sort of lens (the crystalline one) with aperture control (the iris and pupil) which brings the framed object into focus on a light sensitive surface (the retina), which in turn converts the light signals into electrical impulses and transmits them to a calculator (the brain) which eventually creates the image.

But the eye's functioning is different and more sophisticated than a camera's. The eye doesn't just convert objects into images: it sends impulses to the brain, which recreates the image the way we perceive it by

blending the visual senses and processing them based on experience.

We've got two eyes and they see things from two different angles. This is called binocular vision: each eye forms its own image, then the brain elaborates and mixes them in a single one, imbuing it with depth and three-dimensionality and thus allowing us to understand whether an object is near or far and how wide it is. Eyes can see sharply in very different light conditions thanks to the dedicated photoreceptors located on the retina: the retinal rods and the cone cells. Cones

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Theories based on
*The Age of Insight: The Quest
to Understand the Unconscious
in Art, Mind, and Brain, from
Venus 1900 to the Present*
by Eric Kandel, 2012.

are in charge of diurnal, more fine-grained vision, and are light sensitive; rods deal with night vision, which is less detailed but very sensitive to movement.

So the brain is the one in charge of generating an image by combining visual data passed on by the optical nerve, and does so by elaborating information based on what it already knows, comparing what eyes just saw with what it already saw and recalls. It helps us understanding and acknowledging reality. Ultimately, what we see is a personal hypothesis, formulated by recalling our own past experiences in different light and

distance conditions; when we "see", we're trying to integrate and give meaning to a complex but partial image, guessing its meaning based on what eyes detect. And since we preserve different experiences, everyone's brain comes up with an image which is different from anyone else's.

All in all it's safe to say we see the world around us day after day, and observe surfaces and signs, using our own way of feeling and thinking.

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How to create a shadow theatre

Material

- a table lamp with adjustable arm
- a medium-sized packing case
- an A3 cardboard
- a box cutter
- scissors
- a colored tissue paper album
- parchment paper
- transparent duct tape
- a stick glue
- an awl
- a needle
- a roll of black twine
- wood sticks for skewers
- an A4 scanner
- an A3 printer

1. Scan the theatre mock-up, enlarge it and print it on an A3 cardboard. Cut out the proscenium decoration with the scissors.

2. Grab the packing case and build the opening for the proscenium by cutting out the bottom with the cutter. The opening must be as large as the proscenium decoration.



3. Using the duct tape, apply a parchment paper to recreate the screen.

4. Use the cutter to carve the internal ornaments and glue tiny pieces of colored tissue paper behind each one of them.



5. Paste the proscenium decoration on the screen using the stick glue.

6. Use the scissors to cut out the different characters.



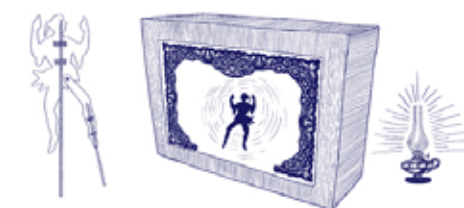
7. Pierce each figure's articulation points.

8. Using needle and wire, connect the figure's articulations with knots: you'll make them movable.



9. Strengthen the figures by pasting a couple of wood sticks on their backs: use the duct tape to apply them also on arms and legs, so you'll be able to move the articulations. Some figures will only have a stick in the middle and will therefore be unable to move.

10. Place the lamp table behind you to backlight the screen as well as the decoration, which will project various colors. Use both hands to move different characters, or ask a friend to join you, and you will have your own animated shadows' show.



32



Ornamental proscenium and characters for a paper shadow theatre, illustrations based on *Order division - Personage alive*, figure 6, Pellier, 1852.

33

Hyper-Annotated Inventory of All Sorts of Smiles

written and illustrated by Roberta Angeletti



170 x 230 mm – hardback
94 p.
18 €

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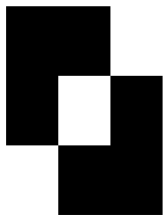
publication date
January 2022

There’s a lot of them out there. Everyone has its own. To describe them all, we just needed a... hyper-annotated inventory.

Smiling is the expression that draws us most closely to those around us, but we don’t often manage to spot its secrets and shades at a glance, to recognize its authenticity... and eventually to conceive the world it originated from. Here’s a methodical, almost encyclopedic collection of 36 kinds of smile, and – behind them – 36 individuals, ways of being, of relating (or not relating) to others, of talking about oneself, of accepting or turning down the others’ gaze. In each one of them, a blending of memories, images, annotations, feelings, affinities, dislikes, connections and reveries match the observation of the heterogeneous mankind

surrounding us. Its entertainment, an accuracy fit for an inventory and its lack of bashfulness will enrich your inner child with charm and amazement by recalling Tim Burton’s poetics and Gianni Rodari’s grammar of fantasy.

After a degree in painting, Roberta Angeletti began teaching in middle and high schools. She’s always been devoted to illustration, and her works have been published by Italian publishing houses (Emme Edizioni, Castalia, Giunti, Falzea, Mondadori, Edicolors) as well as foreign ones (Belin Editions, Grimm Press, Ragged Bears, Child’s Play, Kyo-won). She’s the inventor and the artistic director of PAGINE A COLORI, a kids’ festival of literature and visual arts taking place in Tarquinia since 2005.





MY MOMMY

Smile with tears



Sometimes my mommy has a strange way to smile. While she does it, tears flow from her eyes. I thought it only happened when you squint your eyes for laughing too hard. But with her, it happens when she just smiles and remains silent. You can hear her snuffle even though she hasn't got a cold. It happened the other day too, when she hugged me after I gave her my school report: all As, two A+s and a B in memory. My memory teacher says I'm lazy and I should eat less.



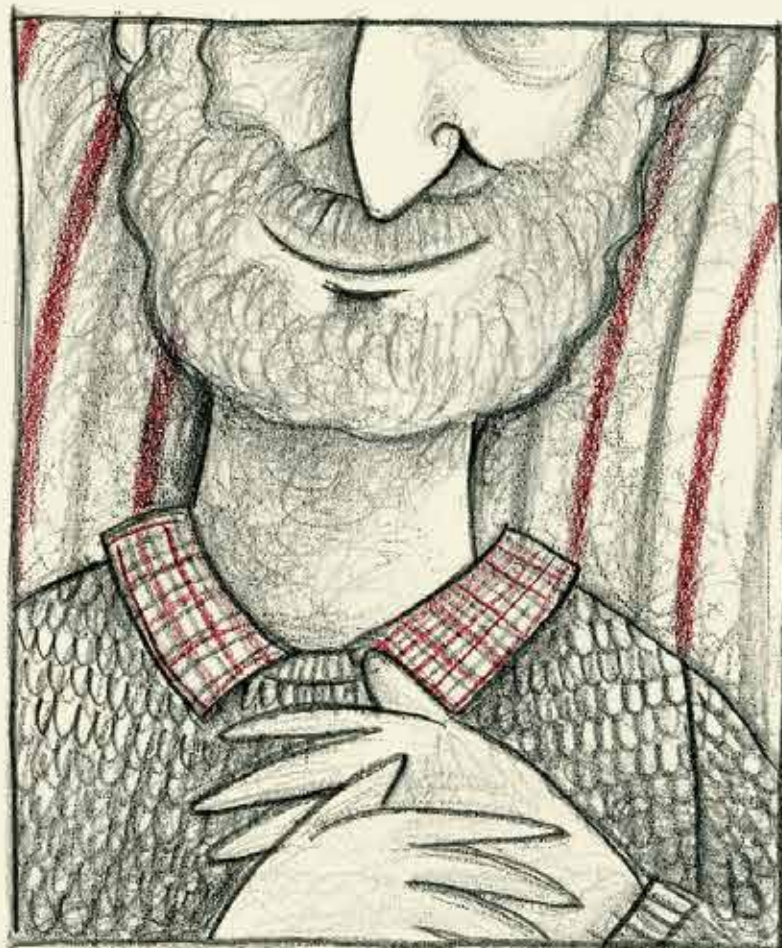
DANIEL FROM IV B

Smile with braces



In two years Daniel will enter middle school and he's really worried. He's in IV B but I already know him because we're members of the same basketball team. He told me he's worried because middle school is harder with many stern teachers and lots of homework.

He also admitted one more thing: once he's in the new class, he's scared to be bullied for his braces, the ones he wears on his teeth. As a matter of fact, he's got some sort of caterpillar stuck in his mouth, a bit like mine, that keeps his teeth clenched to straighten them. I told him that with that thing stuffed in his mouth he shouldn't fear anything or anyone, and he should have a laugh about it. I also told him that, should someone try to make a fool of him, he could even try to scare him by showing off his superhero fearsome robotic smile. But Daniel doesn't like to scare people, he's the one who's always scared.



THE GRANDFATHER

Nap smile



My grandpa usually takes a nap on the armchair after lunch. I guess he does it every day, but I only notice it on Sundays, when we all have lunch at his house. He says he prefers to have the TV on when he dozes, and also allows me and my brother to stay in the room 'cause we won't bother him even when we fight over who's going to choose the TV program. He falls asleep quickly in a brief but sound sleep.

Yesterday I watched him sleep the whole time. He pulled all kinds of faces, snored like crazy, breathed strangely and grumbled like a moka pot. But all of a sudden his face relaxed, in an extremely placid smile that lasted many minutes. I guess during his nap he ran into grandma, who's now gone. I believe they enjoyed a long walk, telling each other how life is going, one here and one there. I'll never forget that grandpa smile. I call it nap smile.

The Catalogue



by Quinto Quarto Edizioni



Elucidata

Donata Columbro – illustrations by Agnese Pagliarini



170 x 240 mm
220 p.
18 €

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publication date
October 2021

The answer to the world problems is hidden in PDFs nobody will ever read.

Data are all around us, we produce them while we walk, while we listen to music, while we message friends, while we shop online, while we post on social media. We interpret data when we read a snack's ingredients on its food label while shopping at the supermarket, a place where products get arranged on shelves... based on more data.

Everyday on newspapers we read about facts and figures and, during elections or in times like the ones we're living in, the front pages feature maps and graphs noone ever taught us to read, to fully grasp. Elucidata is a journey within the world of data which will make us look at our ob-

jects and habits in a different, more conscious way, but it will also help us understand a piece featuring charts, Cartesian axes and infographics without feeling lost. And maybe it will help us keep away from fake news.

Donata Columbro is a journalist and data humanizer: she describes data to make them more... human. For 3 years she managed Dataninja School, the first Italian online education platform for those who want to learn and better communicate data. She's got a regular column on the newspaper «La Stampa» called Data Storie and collaborates with magazines such as «L'Essenziale» and «Uppa Magazine». Since 2022 she's professor of Data Visualization for the Master's Degree in Artificial Intelligence, Business and Society.

introduction

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WHY DATA IS ALL AROUND US,
ELUCIDATED

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HOW TO READ A NEWS,
ELUCIDATED

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HOW TO READ A GRAPH,
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GET FAST ASLEEP)

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6

introduction

Introduction

In the morning, when you get awakened by the alarm clock, you evaluate your chances to miss the bus if you postpone getting up. When you reach the bus stop you check the time, consider the distance and start running towards the next one: would you have gotten there on time if you walked? A coloured bar on your phone informs you that last night you must have connected the battery charger wrong. Luckily you brought the powerbank with you: you're safe.



DURING THE FIRST HOUR OF YOUR DAY YOU ALREADY USED ELEMENTS OF STATISTICS AND LOOKED UP A GRAPH TO MAKE DECISIONS ABOUT YOURSELF.

Data are all around us, you generate them while strolling in the park (think about the pedometer you wear on your wrist or have inside your phone), while listening to music using the Spotify app, to which you're giving information about your musical preferences that it will probably return to you at the end of the year as a nice report full of infographics you'll be able



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to share on your social media. You generate data when you send messages to your friends, when you shop at the supermarket and swipe your card to get the discounts, when you post something on Facebook. And you stop and interpret data when you read a snack's ingredients and macronutrients on a food label at the supermarket, where products were arranged on shelves in such a way... based on more



data. Even your cutting-edge washing machine gathers data on your washing routine and uses them to suggest you a better time slot for a more eco-friendly laundry and to warn you about refilling the fabric softener in the automatic dosing tank. Some washing machines even use geolocation to know where you are and evaluate if they can end up the laundry in time for you to get home, unload it and hang it!

What's more, think about the interactions you have with others and with objects you care about.

How did you choose the house you live in? Maybe you considered its location within the neighbourhood, its proximity to your workplace or to your kids' school, its price, its surface area, its rooms' layout. **More data!**

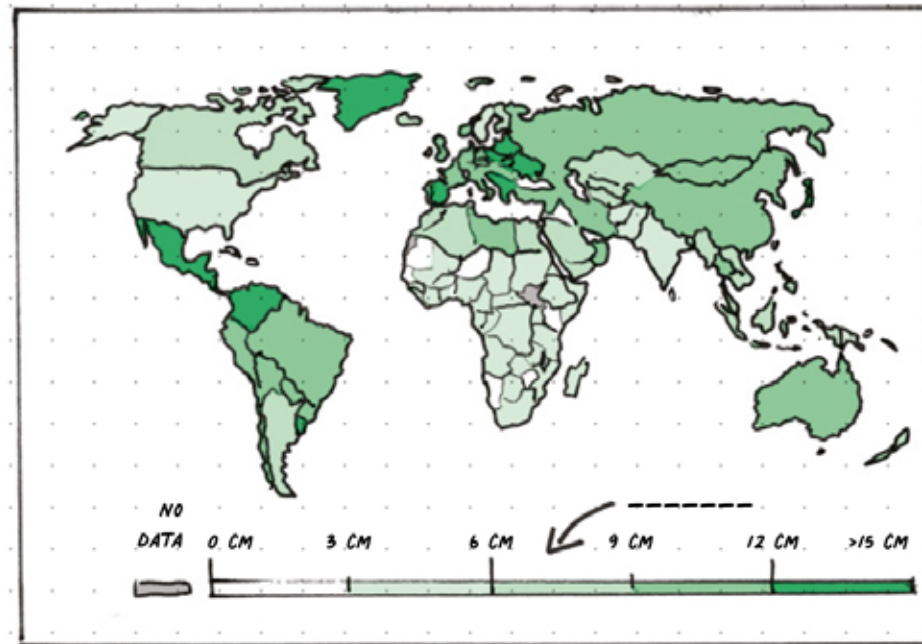
9

HANDY LITTLE BOX

NAME THE ELEMENTS STATED IN THIS MAP

INCREASE IN AVERAGE HEIGHT OF WOMEN BORN IN 1996 VS WOMEN BORN IN 1896

HOW DID THE AVERAGE HEIGHT FOR ADULT WOMEN BORN IN 1996, MEASURED IN CENTIMETERS, CHANGE IF COMPARED TO THOSE BORN IN 1896? THIS MAP SHOWS THE DIFFERENCE OF AVERAGE HEIGHT IN WOMEN WHO CAME OF AGE IN 2014 (BORN IN 1996) AND IN THOSE WHO DID SO IN 1914. THE MAJOR CHANGE HAPPENED IN WOMEN FROM SOUTH KOREA, WHERE THE AVERAGE HEIGHT GREW BY 20 CENTIMETERS, WHILE THE MINOR ONE TOOK PLACE IN MADAGASCAR, WITH AN INCREASE OF JUST 1.5 CENTIMETERS.



MAP: OUR WORLD IN DATA

SOURCE: NCD RISC, HUMAN HEIGHT (2017)

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HANDY LITTLE BOX

CHECK THE RIGHT ANSWER

- 1) THIS IS A:
 - ☐ CHOROPLETH MAP
 - ☐ PROPORTIONAL SYMBOL MAP
 - ☐ POSITION MAP
- 2) THE DARKER COLORS INDICATE:
 - ☐ WHERE A MINOR CHANGE TOOK PLACE
 - ☐ WHERE MOST TALL WOMEN LIVE
 - ☐ WHERE A MAJOR CHANGE TOOK PLACE
- 3) IN INDIA THERE WAS NO HEIGHT INCREASE OF MORE THAN 6 CM:
 - ☐ TRUE
 - ☐ FALSE
- 4) THE LATEST ANSWER IS ___ BECAUSE IT'S A ___ VALUE.
- 5) THE PROJECTION USED TO DRAW THIS MAP IS:
 - ☐ MERCATOR
 - ☐ GALL-PETERS
 - ☐ ANOTHER TYPE OF PROJECTION

ANSWERS

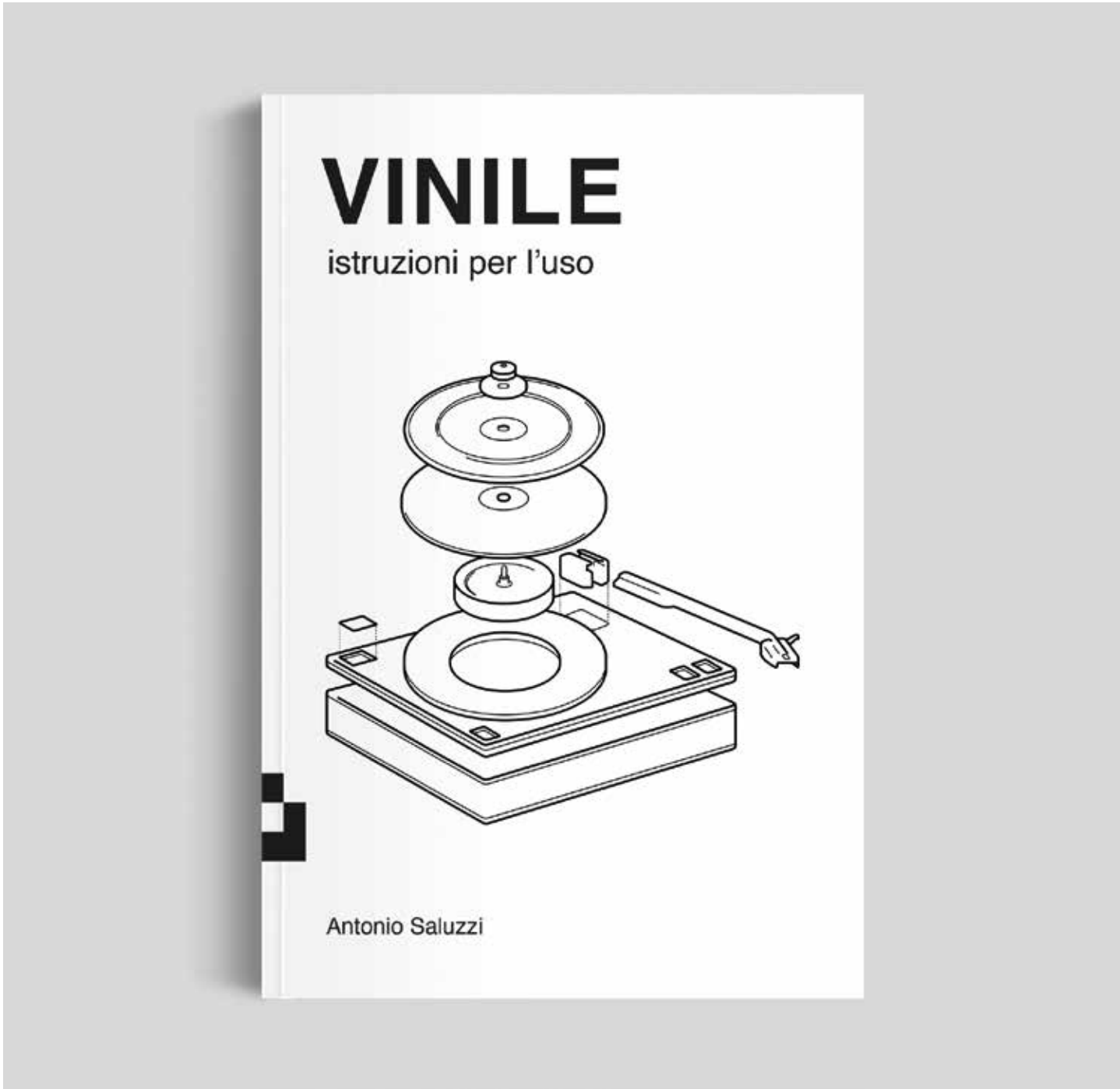
1. CHOROPLETH 2. WHERE A MAJOR CHANGE TOOK PLACE 3. FALSE 4. FALSE 5. MERCATOR

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Vinyl

A comprehensive guide

Antonio Saluzzi



140 x 210 mm – paperback
192 p.
13 €

WORLDWIDE RIGHTS AVAILABLE

publication date
October 2018

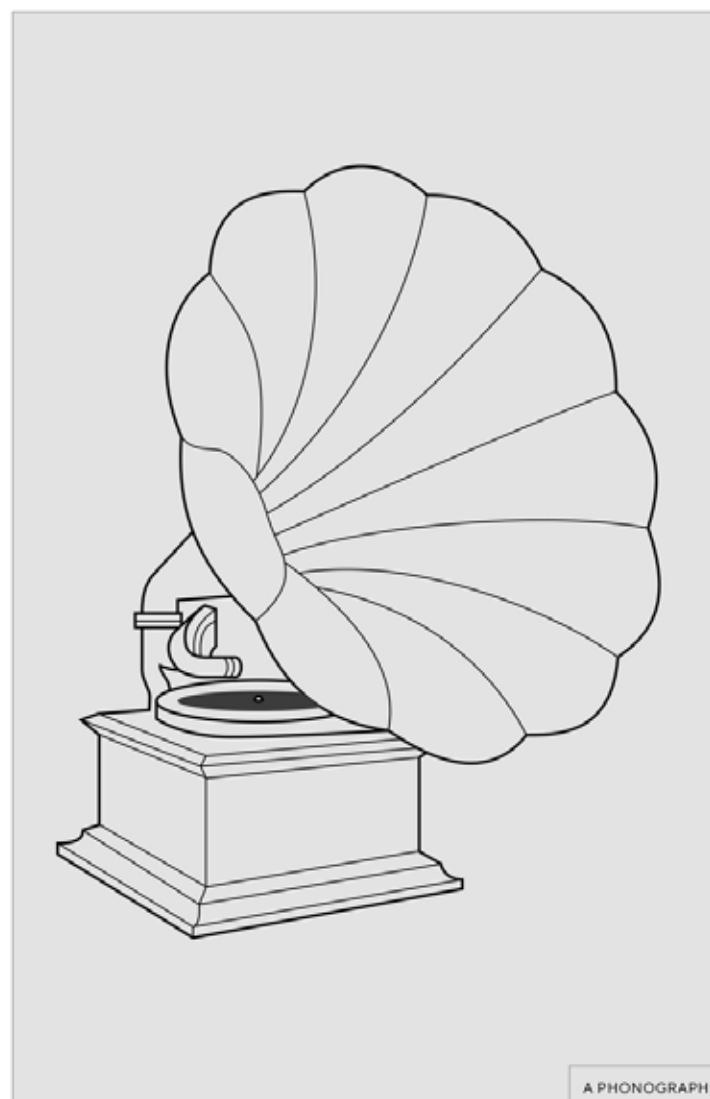
Trail-off, Mint, Atg, Dead Wax, Obi... who would have thought that a 11 inches vinyl record could hide so many secrets? Vinyl, a comprehensive guide is the map you needed to sail around the world of 33 rpm (or 45 rpm) music records.

Vinyl is dead, long live the vinyl! The third millennium saw the groundbreaking comeback of 33 rpm records. And that happened despite, or maybe thanks to the diffusion of volatile music with no storage medium such as MP3 files. The blogger Antonio Saluzzi, with a meticulous yet captivating and easy-going style, becomes an invaluable adviser to discover the history of LPs, to find out which of the 465 White Album versions we own, to choose the best method to “wash” our collector’s items, to look up specialized magazines and

websites, to buy the record player and audio system matching the desires and needs of each one of us. This handbook will become a security blanket for audiophiles and neophytes: we’ll spot it by the arms of all fairs, shops and street markets regulars.

Antonio Saluzzi, author of “Alla ricerca del vinile perfetto” – one the most read and quoted Italian blogs dedicated to the world of vinyls – has been pursuing the passion for analog music and vinylic supports for years. He uses to innocently wander around local markets, fairs and record shops, and doesn’t turn his nose up at some dangerous descent in abandoned basements to get his hands on some musical gems of the past to be enjoyed strictly on an authentic 1980s hi-fi audio system.

1 A BIT OF HISTORY



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1.1 From the phonograph to LPs

The history of records starts with the chance for man to record sounds. In 1877 the American inventor and entrepreneur Thomas Edison tested himself with the telegraph, a device he had invented to allow communication at a distance. Edison had already found a way to record morse sounds by engraving spiral traces on a metal medium. This way, he could respond to certain messages without the operator's intervention. But on July 17th of that year he had a brainwave which was to change history: if the cylinder turned fast enough, the stylus would radiate vibrations which recalled the human voice.

Edison went on working on his insight for months, and on November 21st he announced the phonograph was born. Some days later, on the 6th of December, he shared the device's first exhibition with his collaborators.

The audience was met by a machinery made up of an iron cylinder covered by tin foil, a stylus connected to a vibrating membrane and a crank.

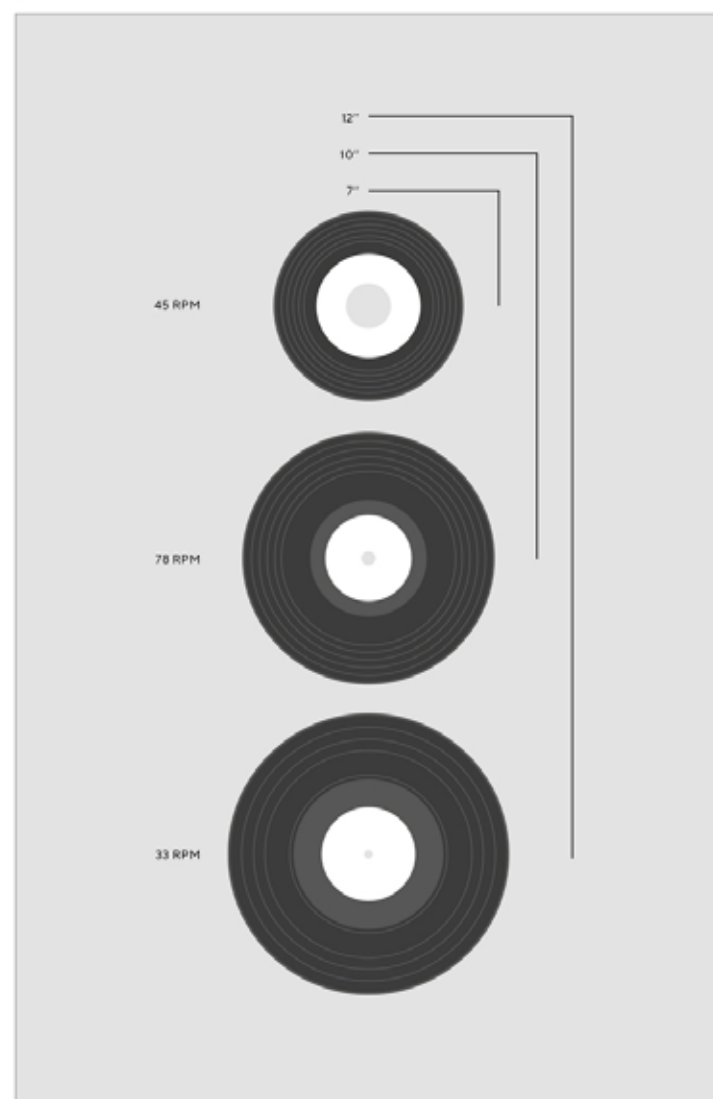
When the crank got turned and sounds were produced close to the membrane, this one would vibrate causing the stylus to move and inscribe grooves on the tin foil cylinder. By bringing the stylus back to the starting point, the device was able to reproduce the recorded sounds.

Facing an actually skeptical audience, Edison turned the machinery on and spelled the first verse of a well-known English nursery rhyme:

*Mary had a little lamb,
Whose fleece was white as snow.
And everywhere that Mary went,
The lamb was sure to go.*

13

3 A VINYL'S ANATOMY



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3.1 The various formats

LP – 33 RPM. It's the king of vinyls and it doesn't need any introduction. It's 12 inches wide, turns at 33 rounds and a third per minute and is used for albums, or records containing a number of songs.

Since the grooves' width affects the quality of the recording, to be acoustically satisfactory an LP should include 24 minutes of music on each side at the longest. An album of superb quality recording (around +6 dB) can include as many as 8 minutes of music on each side, one of an average quality (around +4 dB) as many as 11 minutes.

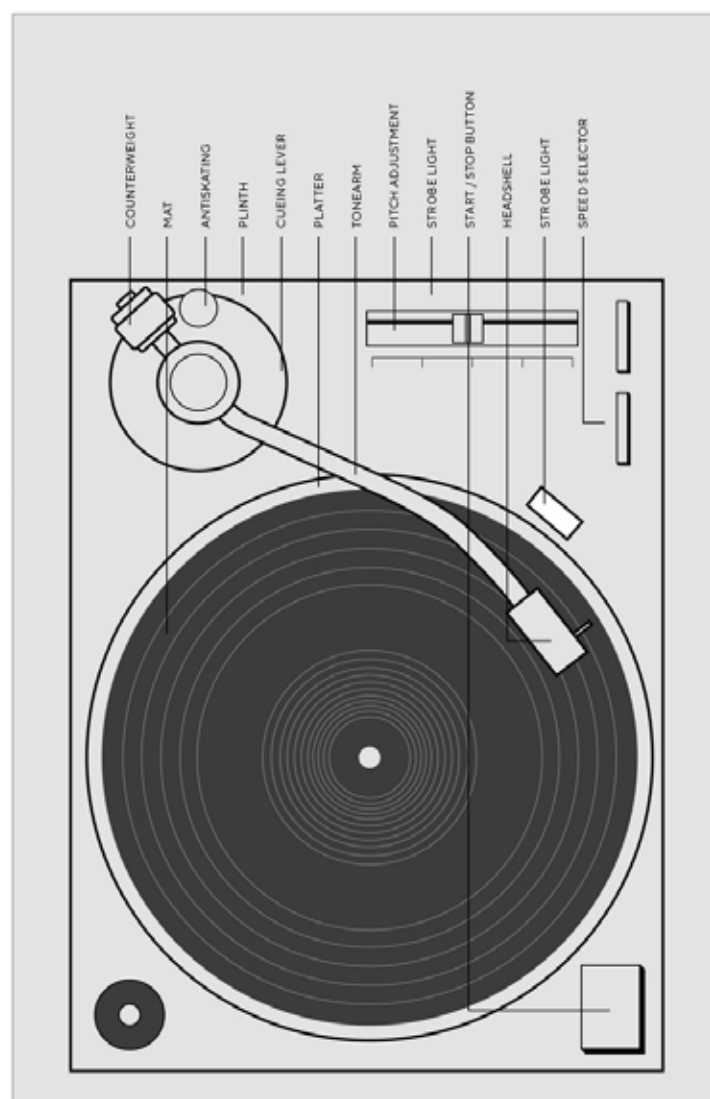
Wider-scope pieces are often released on double LPs. More uncommon, at least in the past, were the triple LPs (famous are George Harrison's *All Things Must Pass*, Yes' *Yessongs* and Smashing Pumpkins' *Mellon Collie And The Infinite Sadness*). Collections of four or more LPs are called box sets, slipcases which may gather together records formerly issued separately and often including additional material.

Single – 45 RPM. The other standard for vinyl music is 7 inches wide and turns at 45 rounds per minute. It's especially suitable to contain one song on a side and a B-side on the other one, lasting around 4 minutes per side. Since its release, it became one of the most used and loved formats as well as the collectors' most coveted medium. Most of the records reaching top prices spin at 45 rounds.

EP. Short for Extended Play. It's a 45 RPM with more than one song (usually two) on each side. A very common format between the 1950s and the 1960s, it then got replaced by the LP. Also EPs can reach very high quotations.

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11 THE RECORD PLAYER



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Talking about record players and what was once rightly called “hi-fi chain” is a way to realize how fast the world has changed (and not always for the best).

The parents of those born between the 1970s and the 1980s, grown up with a hands-on vision of reality (namely a generation of people who knew how to restart a broken car using a pair of stockings) and capable of handling decently high fidelity, record players, amplifiers and speakers, is now living side by side with millennials, individuals who grew up in a world where everything is just a click away and who never even heard of preamplifiers and loudspeakers.

11.1 How a record player is made

The inner workings of a record player are basically the same since the gramophone era (1892).

An engine starts the platter, on which gets laid the record which then spins at a regular pace.

Secured beside the platter there’s a tonearm with a tiny diamond stylus at the far end, which gets tossed within the record grooves. The tossings aren’t random at all: on the contrary, they depend on extremely precise information which the stylus sends to a magnet and a reel arranged inside a little box called needle, located a few millimeters away.

The magnet and the reel transform the stylus movements into electric signals; these eventually go through a system which amplifies them a thousand times and sends them to one or more amplifiers set on the system sides.

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Chocolate

Theobromine 650mg

Arianna Rossoni



170 x 240 cm – paperback + box
128 p.
10 €

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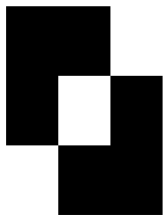
publication date
November 2018

Science proves it: chocolate gives happiness!
Ask the theobromine, the active ingredient that makes it so special.

Chocolate can be man’s best friend or his worst enemy. The difference, like for a very ordinary aspirin, lies in doses, interactions, composition and conservation methods. Dietician Arianna Rossoni, renowned and highly followed on social media both as @una-dietistacontrocorrente (on Instagram) and as Alimentazione in equilibrio (on Facebook and as a blog author), draws up a “product information insert” for chocolate, thanks to which we’re going to find out the reason why women raid the pantry once a month on the hunt for a chocolate square, why a tablet stored at an excessively low temperature will develop that inauspicious and

uninviting white glaze, or what’s the anti-inflammatory power of high quality extra-dark chocolate. *Chocolate. Theobromine 650mg* teaches us to keep away from clichés (chocolate itself is NOT responsible for fattening) while leading us towards a more prudent and responsible usage of one of everyone’s most tasty foods.

Arianna Rossoni, a dietician specializing in nutrition and fecundity, hypothyroidism and autoimmune diseases, created the now highly followed website and blog Alimentazione in equilibrio. She’s a professor at Scuola Nutrizione Salernitana since 2014. She usually holds various courses both in Padova, where she lives and works, and around Italy.



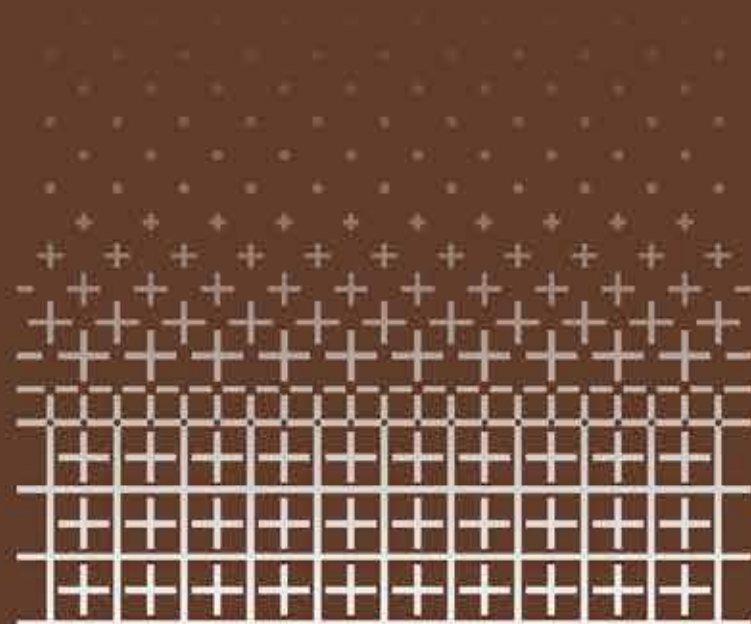


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How to read spread creams' food labels



Ingredients:
sugar, vegetable oil,
hazelnuts (13%), skimmed
cocoa (7.4%), skimmed
milk powder (6.8%),
powder milk whey, soy
lecithin, vanilla



Ingredients:
brown sugar, hazelnut
paste 18%, sunflower
oil, skimmed milk
powder, cocoa (8.5%),
cocoa butter, sunflower
lecithin, vanilla stock



Ingredients:
"tonda gentile
Trilobata" type
hazelnuts, sugar, cocoa
mass, skimmed cocoa
powder 10-12%, cocoa
butter, emulsifier:
sunflower lecithin,
[minimum 22% of cocoa]

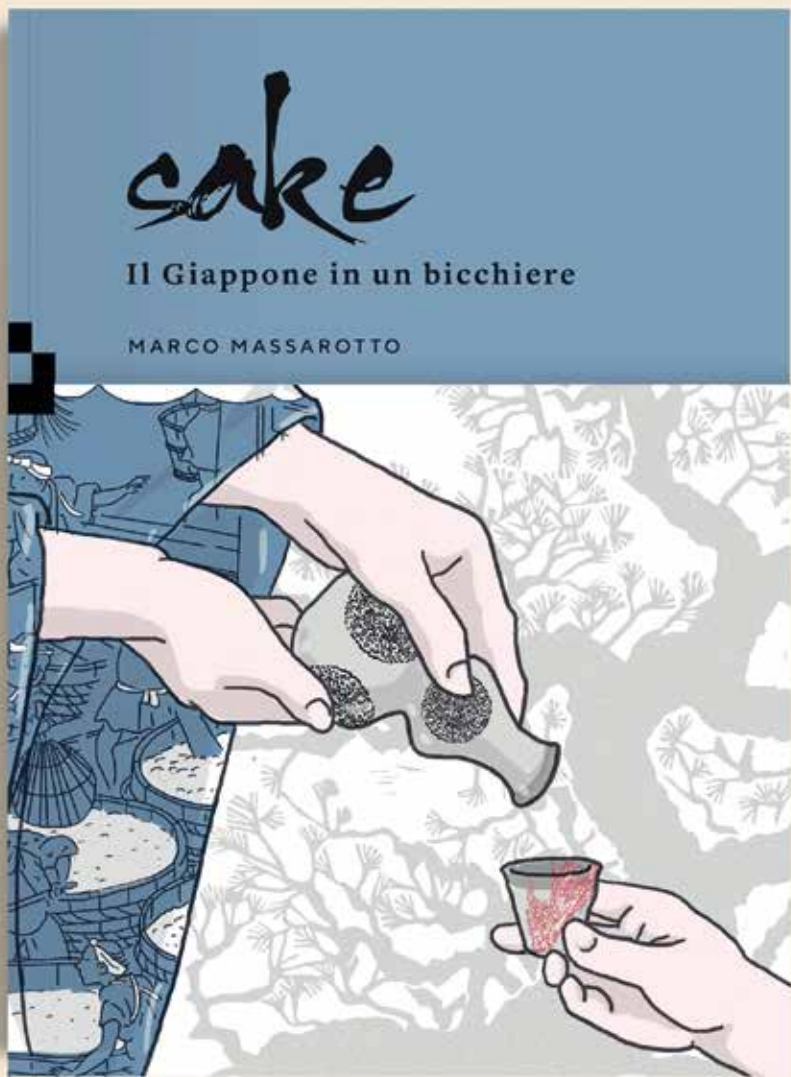
Types on the market

1. The first ingredient is the one included at the highest concentration: it shouldn't be sugar.
2. Sugar should better be brown.
3. The % of hazelnuts should be the highest possible, around 40-50%. Even better if the hazelnuts are refined, like the tonda gentile from Piedmont.
4. The best fats to be used are cocoa butter above all, followed by sunflower oil. Distrust ambiguous "vegetable oil" indications, as they almost always disguise the usage of palm or rapeseed oil.
5. The soy and sunflower lecithins are used as emulsifiers and are thus irrelevant for nutritional purposes.
6. The skimmed milk powder is used to give the spreadable effect: if it's milk powder-free, the cream is going to be more refined. If anything, creams with whole milk powder are better than those with skimmed milk one.
7. About the cocoa: creams including both cocoa powder and cocoa mass are of higher quality.

Sake

A shot of Japan

Marco Massarotto



170 x 240 mm
hardcover with dust jacket
192 p.
22 €

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publication date
September 2018

Sake has always been the counterpart of wine in Japan, but nowadays it's taking advantage of an ever-growing diffusion. It has become a cool and innovative drink in many international big cities (London, New York, Singapore), where it's being served within the best Japanese restaurants, mixed by bartenders of the most renowned clubs and hotels, and used by famous chefs as an extension of their beverage range. *Sake. A shot of Japan* is an educational handbook in a paperback format featuring archive and authentic photographs. But at the same time it's a tablebook with a unique graphic project: dedicated illustrations, internal pages made out of eco-friendly paper obtained by algae and a cover created using rice paper. The essay analyses such a historically and qual-

itatively unique product from every viewpoint: its origins and production, its types and serving secrets, its pairings and uses in cooking. A thorough book which will keep its worths through the years, surging as a reference point for whoever should want to approach the Japanese drink.

Marco Massarotto is the founder of the non-profit cultural association called La Via Del Sake and promotes the Milan Sake Festival. He graduated as sake expert, sake sommelier and Kikisake-shi (sake master) at Tokyo's SSI and at London's WSET, first among Italians, and at London's SSA. In 2015 he was appointed as Kyoto Tourist Ambassador by the Tokyo major Dai-sahu Kadokawa. He's a counselor and advisor on sake for importers, distributors and famed chefs.

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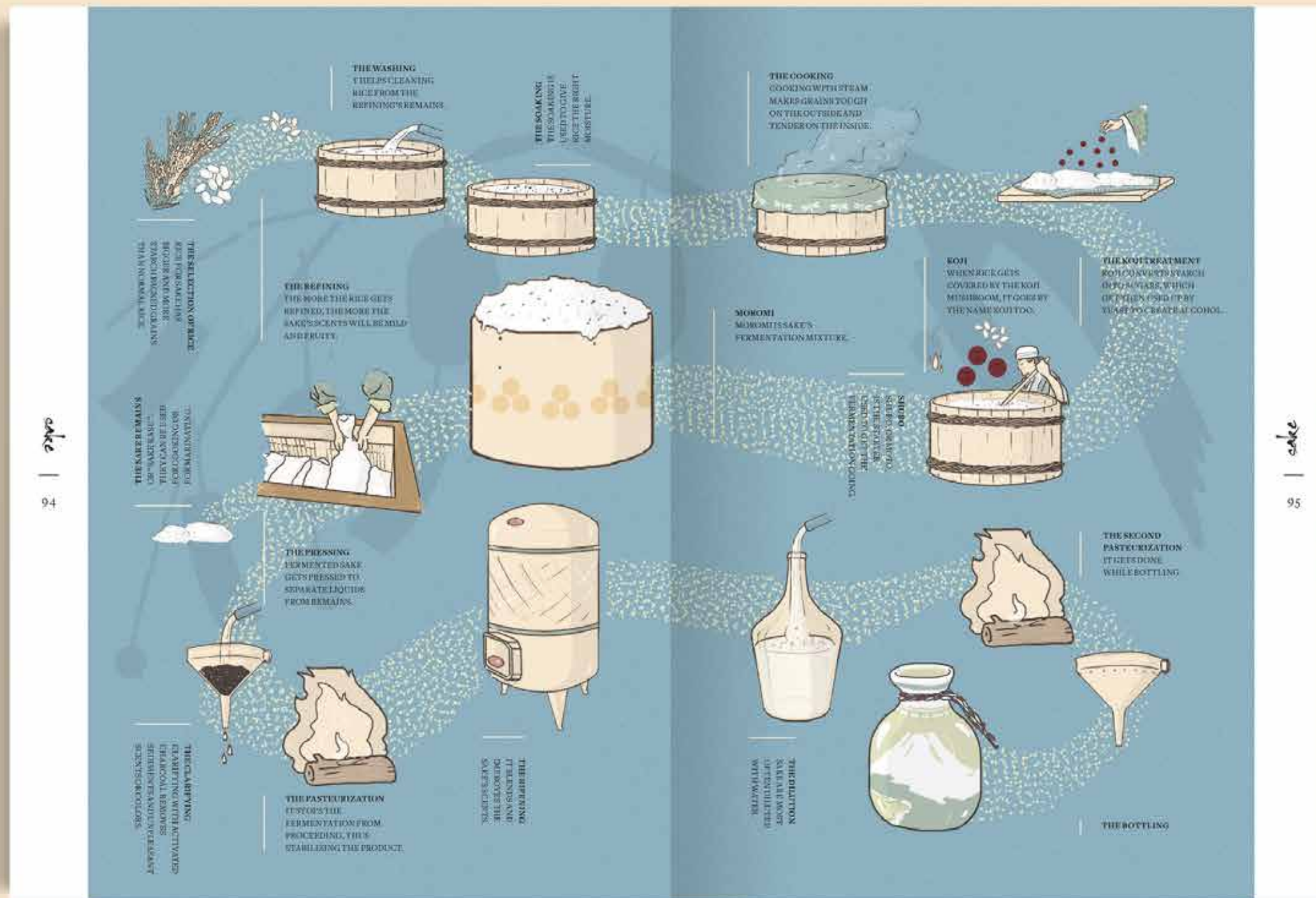
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飲

MITSUOKO

CREATED BY ALESSIO SIMONINI

INGREDIENTS

- Sake Tokubetsu Junmai
- Lemon beerbrush liqueur
- Dry vermouth instilled under vacuum with sansho pepper and lemongrass
- Kodakara yuzushu
- Black tea bitter aperitif
- Scent of cedarwood



Stir & Strain, mix all the alcoholic ingredients on ice except for the scent of cedarwood. Filter them in a pottery cup on a fresh ice block. Before serving, spice up with the cedarwood fragrance.

ALESSIO SIMONINI, 49 years old, is a certified sake sommelier and Sakaya manager and loves high quality mixology. He's been working in various Milan and worldwide clubs, like in Australia and Barbados. He likes to surprise people with original forms, scents and tastes.

飲

SHINSEN

CREATED BY NICOLA MANGIACAPRA

INGREDIENTS

- 45 ml Junmai Ginjo
- 5 ml Cherry Heering
- 10 ml Carpano Antica Formula
- 20 ml Sorrento lemon juice
- 15 ml Yuzu syrup (1.5:1)



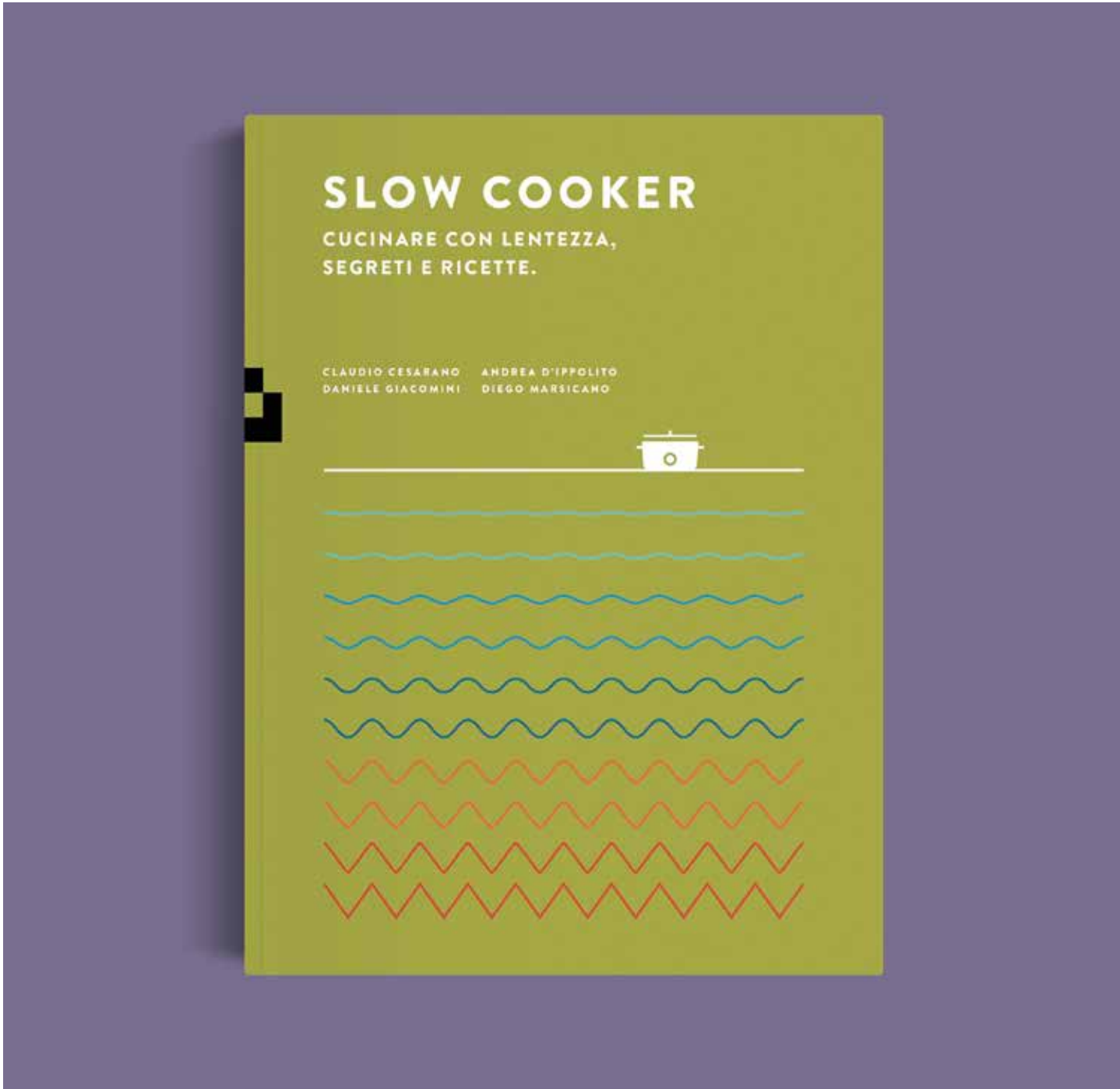
Shake & Double Strain. Shake all the ingredients with pure ice and filter them in a coupette previously decorated with cinnamon powder.

NICOLA MANGIACAPRA, 26 years old, is a certified sake sommelier and founder of Diamond in a Glass, a seminar on Japanese culture and mixology. He's the bartender for L'Antiquario in Naples.

Slow cooker

Secrets and recipes to cook slowly

C. Cesarano, A. D'Ippolito, D. Giacomini and D. Marsicano



170 x 240 mm – hardback
112 p.
18 €

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publication date
December 2018

Amazon bestseller

It's winter and it's snowing outside, there's a nice cut of beef and some mushrooms in the fridge, a bagful of potatoes in the pantry, but we can't handle cooking for an hour and more. If we only had a Slow Cooker, we would only have to take care of the mirepoix, brown the meat, throw everything in the pot... and forget it for 4 hours and a half. How many things would we have done in such a long time? And how could we have gotten such a tender stew despite that "humble" cut of meat? The Slow Cooker is a pot, but it's even more a nutrition philosophy: our grandmothers knew it very well, since they used a pottery, rudimentary version of it straight into the fireplace; and the editors of the Ricette Slow Cooker blog know it as well, therefore they committed themselves on testing

recipes made with meat, fish, beans and sweets. Such method adapts to all food's features, is less costly (no flames, just electricity) and frees us from the stress of leaving the burners on: this book includes its history, the secrets for a fine maintenance, its shortcomings and lots of recipes split in categories.

Ricette Slow Cooker (Claudio Cesarano, Andrea D'Ippolito, Daniele Giacomini, Diego Marsicano) is the first Italian collective committed to slow cooking. It's made up of a group of colleagues/friends, rigorous as engineers and imaginative as graphic designers, who poured onto their blog – Google's first result – all the experience gathered in years of experiments and practice on the counter.



PUREED SOUP OF LEEKS AND CARROTS



2½ H. HIGH – 3,5 L – 4 PEOPLE – EASY

INGREDIENTS

- 1 pound carrots
- 2 leeks
- 2 potatoes
- 1 garlic clove
- 1 ¼ cup water
- 1 spoon lemon juice
- 2 spoons of extra virgin olive oil
- salt and pepper to taste

There's this little human being in your house who went from eating everything to shunt vegetables aside. You did try your best with flower-shaped potatoes and bear-like carrots, but even that doesn't seem to amuse your son anymore. It's time to offer him a pureed soup: there'll be nothing to nibble, nothing to thrust away from the dish. You're short of time and won't be home before evening? Don't worry: the Slow Cooker will do the job for you.

METHOD

Peel off the potatoes and the carrots, cut the carrots to pieces, slice the leek removing the outer layer and the harder and more green parts, peel and crumble the garlic. Brown the leeks and the garlic in a frying pan with hot oil; a few minutes later, add the carrots first and later the potatoes, then let it all brown for one more minute.

SLOW COOKING

Move the ingredients into the Slow Cooker and cover them with 1 ¾ cup of hot water. Cook on High mode for 2 hours and a half.

When the cooking time is over and the carrots are tender, blend everything with an immersion blender (or possibly a basic blender), add salt, pepper and the lemon juice. Should it seem too runny, you can boil it for a few minutes.

Your pureed soup of leeks and carrots is ready: serve it warm, if possible with crisp croutons.



FROM THE WORLD



HUNGARIAN GOULASH

5H HIGH - 3,5 L - 4 PEOPLE - MEDIUM

INGREDIENTS

- 2 pounds beef stew
- 1 green capsicum
- 1 big potato
- 1 big white onion
- 1 tomato
- 1 big carrot
- 1 cup tomato puree
- 2 teaspoons cumin seeds
- 1 ounce sweet paprika
- extra virgin olive oil to taste
- salt and pepper to taste

The well-known dish dating back to herdsman was originally a hot soup meant to supply the right amount of calories to the stockmen. It then went through some "urban" alterations until becoming the goulash almost everyone of us is familiar with. It's basically a very spiced stew, on which paprika rules undisputed. In Hungary the goulash is called Pörkölt and is usually served with little flour dumplings called galuska.

METHOD

Cut the onion, the carrot, the potato and the tomato into rough pieces, and the capsicum into smaller bits. Cut also the beef meat likewise. Spill the oil into a capacious frying pan, brown the onion, the carrot, the capsicum and half of the cumin seeds. Later on, add the beef meat too and let everything brown on all sides for a few minutes. Eventually add in the sliced tomato. Mix sweet paprika, salt, pepper and the remaining cumin seeds into a cup of tomato puree.

SLOW COOKING

Move everything into the Slow Cooker. Cover the other ingredients by pouring over the mixture of tomato, spices, salt and pepper. Add the sliced potato and stir gently. Cook on High mode for 5 hours, stirring just once after about 4 hours. Serve the Hungarian goulash warm, according to tradition. Match it with white rice or a tasty bread to mop up your plate!



Recovery Times

Scraps, leftovers and tradition in the famous chefs' kitchens

Carlo Catani



170 x 240 mm – paperback
228 p.
23 €

WORLDWIDE RIGHTS AVAILABLE

publication date
August 2018



A new “recycling culture” is building up concerning the best cooking practices around the world. This renewed awareness also engaged key players of international cuisine like Massimo Bottura, ideator of the Food for Soul project, with solid initiatives worldwide where cooking with leftovers perfectly pairs with social calling. *Recovery Times* brought to the burners more than forty among cooks, *azdore* (women from Emilia-Romagna who traditionally prepare fresh pasta from puff pastry) and famed chefs, who give their own rendition of the recycling theme through their dishes, underlining its economic and social significance and proposing new solutions to fight food waste. Carlo Catani collected voices, faces, images, statements, recipes and in-depth studies on history, techniques and raw materials, turning it all into an

unmissable book introduced by Carlo Petrini – Slow Food ideator and chairperson – and printed on a one-of-a-kind paper, which originates from scraps of raw materials saved from the dump – like citrus and kiwi fruits, grapes, cherries, lavender, corn, olives, coffee, hazelnuts and almonds – and therefore benefits from an unusual tactile peculiarity.

After nine years working for a bank, Carlo Catani decided to turn his enogastronomic passion into a job. He took charge of a restaurant and participated in setting up the University of Food Science in Pollenzo, which he directed for five years. He's now the promoter for the Cinemadivino exposition, collaborating with the Chef to Chef association and counseling for various companies besides setting up food and wine events.

preface by Carlo Petrini

— — — — —

Since the dawn of time, good practices regarding the recovery of leftovers and less priced ingredients belong to the cooking and artisanal heritage of every group of people around the world. There's nothing new under the sun: the needs to store food and to get the best of it have always been the pillars of home cooking, the main method of human creativity.

We need to remember – it may sound evident, but maybe not – that food abundance in our fridges and larders is quite a new fact, while for a long time the vast majority of the world population couldn't even imagine such thing. An abundance which, while eventually put an end to the anxiety of eking out a living, broke up that bond of sacredness and reverence that always tied human communities to their food and the environment which granted its supplying. That's why nowadays, during a time in which cooking and culinary arts are being talked about like never before, it's essential to work hard and reconnect man with his food. Even though pressure isn't as much about quantity as before, new rising considerations

make us wonder and encourage us to modify our consumerism model, even our approach to food and its fruition. Producing food isn't indeed an unresponsive process, since it requires work, energy (always more frequently too much fossil energy), water resources and the precondition to use fertile soils. All of this has an impact on the environment we live in and, as a consequence, on the very same chance of our sons and grandsons to produce food itself in the future.

We can't afford to underestimate this matter, first of all to be ethically consistent with 800 millions of still malnourished people who should upset everyone of us, but also, more prosaically, because there's an increasingly actual risk that food production might become the first cause of destruction of our planet (as of now, the food system is already responsible for about 25% of all greenhouse gas emissions). Therefore, every initiative focusing on raising awareness of reduction of food waste and the spread of recovery methods and techniques should be greeted enthusiastically.

Recovery Times carries out the task in a particularly pleasant way, combining recipes with in-depth analyses and developing such an urgent theme with a joyous and motivating approach. An useful and really good work, which tastefully describes the great strength of a simple and absolutely relevant idea. Enjoy the book!

Carlo Petrini

Founder of the international "Slow Food" Movement





logredients

- 1.10 pounds bovine stewing steak from Emilia Romagna
- 3.5 ounces minced Coppa di Parma or loin pork cuts
- 5 ounces boiled beef mince
- 1 garlic clove
- 1 shallot
- a clump of parsley
- 3.5 ounces parmigiano reggiano
- 3.5 ounces ricotta cheese
- 1 egg
- extra virgin olive oil
- salt, pepper

to bread them

- 4 eggs
- 00 grade wheat flour
- breadcrumbs

to cook them

- oil for frying

Little fried bovine meatballs from Emilia Romagna with tomato sauce

by Simone Zoli

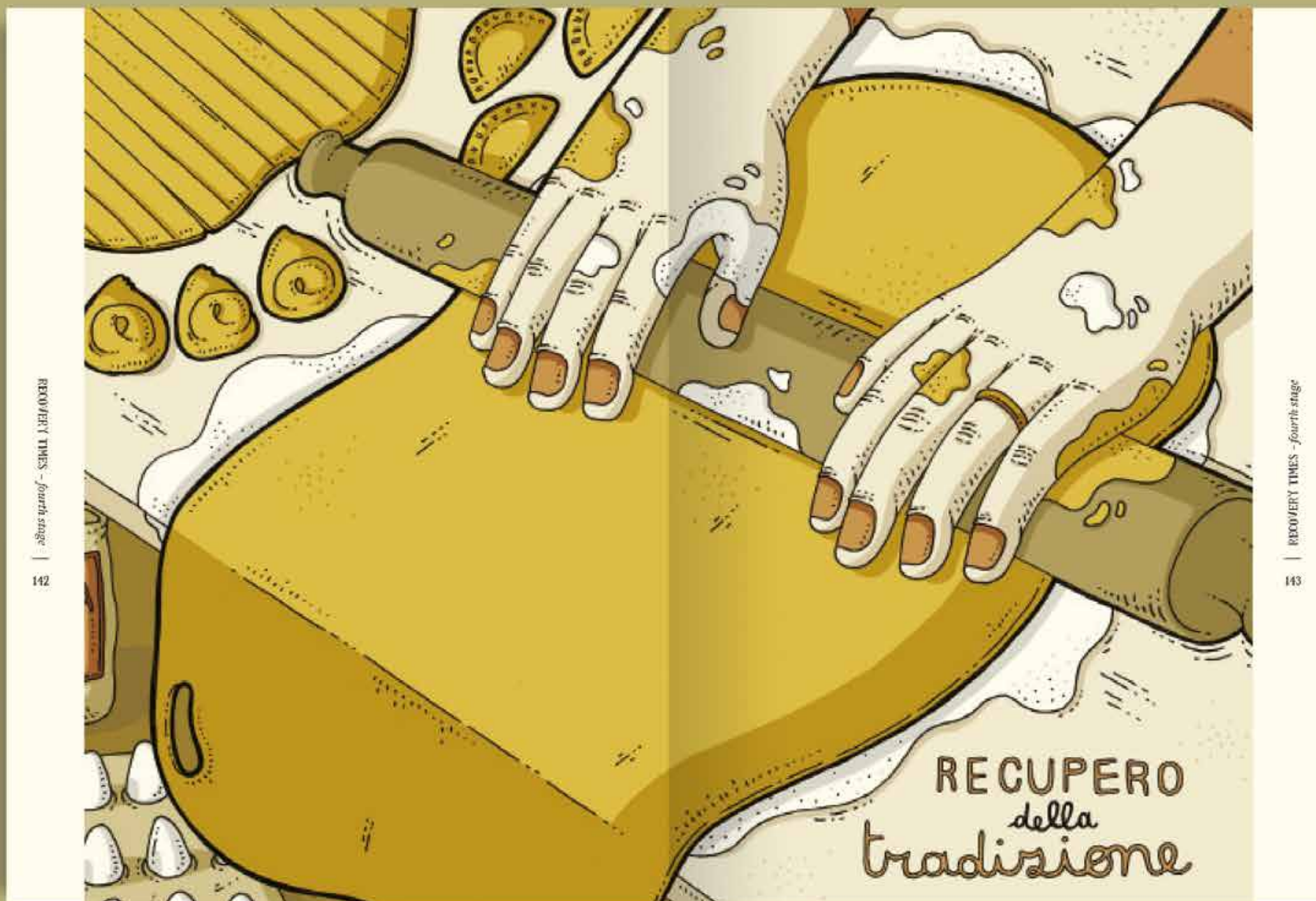
Cook the peeled garlic in a small amount of oil on very low heat until it sweats, then chop it up thin. Throw it in a bowl and add all the minced meats, seasoning with the grated parmigiano, the well wringed ricotta, an egg, the minced parsley and shallot, salt and pepper.

Use your hands to form little meatballs, around 2cm in diameter, which you will then roll over in flour, in beaten eggs and eventually in breadcrumbs.

In a frying pan, or even better in a fryer, heat the oil over 356 °F and cook the meatballs for about 4 minutes, draining them as soon as they turn a nice hazel.

The little meatballs can be served right out of the pan or with a light tomato sauce, topping it with some chive stems and some drops of balsamic vinegar.





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