nottedifiaba

TRENTINO

Lizard's Diary

A tribute to Don Quixote



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nottedifiaba

illustration contest & exhibition

With a fun-filled programme devoted to a different story each year, Notte di Fiaba is Riva del Garda's foremost and most cherished summer tradition.

Music, dancing, games, actors and jugglers bring the city's streets and alleyways to life, against the magical backdrop of colourful sets and Lake Garda.

Although Notte di Fiaba is an event for children, it has always captivated adults too.

Eighty thousand visitors and 160 hours of entertainment are just some of the figures behind one of Garda Trentino's most important events—a tradition passed down from generation to generation since 1950, belonging to the entire community and its guests.

This year, Notte di Fiaba tells us a new story: a tribute inspired by Miguel de Cervantes's magnificent masterpiece, Don Quixote—an enduring figure in our collective imagination and a symbol of those who can see the world not only as it is, but also as it could become.

Because, deep down, we all need a touch of Don Quixote's visionary madness: the kind that inspires us to believe in our dreams, face our fears and imagine together a future whose story is still waiting to be told.

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COMPETITION REGULATIONS

ART. 1 - CULTURAL INITIATIVE

Promoted by Associazione Manifestazioni Rivane APS, the **Notte di Fiaba Illustration Contest** is a cultural initiative aimed at discovering new talent in the international illustration scene and highlighting the role of children's literature and high-quality picture books in children's growth and education.

Each year, the competition results in an illustration **exhibition,** its accompanying **catalogue** and a **picture book** illustrated by the competition winner and published by the partner publisher, **Giunti.**

The Jury seeks a winner whose work demonstrates an "experimental" and "original" approach to illustration, free from stereotypes and styles derived from animation, comics or manga.

The Jury selects the **three best illustrators**, awards the special **"Livio Sossi – Emerging Talent" Prize** and **special mentions**, and selects a further group of illustrators whose works will be displayed in the exhibition referred to above and included in the accompanying catalogue.

The **winners, special mentions** and **illustrators selected for the exhibition** are announced at the Illustrators Survival Corner during the **Bologna Children's Book Fair.**

In the following days, the results are also published on the Competition's social media channels (Instagram, Facebook and LinkedIn) and on the website nottedifiaba.it.

The **picture book** and **catalogue** are presented at the opening of the **exhibition,** held at the **MAG in Riva del Garda** at the end of August during the **Notte di Fiaba Festival.**

ART. 2 - HOW TO ENTER AND DEADLINE

Participants must register, complete the **application form** available at this **LINK** and upload the required materials no later than **11:59 p.m.** on **19 March 2027.**

The form also includes consent to the processing of personal data in accordance with European Union Regulation No. 2016/679 (GDPR). Illustrators may enter the competition only if they consent to the processing of their personal data through the aforementioned form.

Entry is **free of charge** and open to both published and unpublished illustrators of any age, nationality, place of origin or residence. Entries from minors must be signed by a parent or legal guardian.

If the materials are uploaded after the deadline, are incomplete or do not comply with the required formats, the entrant will be automatically disqualified from the competition. If you have any questions or doubts, please contact us at **concorsonottedifiaba@gmail.com.**

The competition winner will be contacted immediately by the publisher to begin work on the picture book and must submit the final illustrations in digital format by the deadline specified by the Publisher. The time allowed to complete the book is usually around **two and a half months**, with the cover taking the highest priority, as the Publisher requires it at an early stage to prepare the book's promotional materials.

The works may be created using **any technique.** The picture book is intended fo**r readers of all ages, from 4 to 100.**

The picture book will be printed in a 21 × 30 cm format and will comprise a front cover, back cover, endpapers, half-title page, colophon, title page, 14 double-page spreads and one single page, according to the layout provided below.

An example of the picture book is available at this **LINK**.

ART. 3 - GUIDELINES FOR PREPARING THE FILES

To enter the competition, each applicant must prepare and upload their work as follows:

1. A **Storyboard** based on the text provided at the end of these competition rules—that is, the illustrated layout of every page of the picture book, including the front and back covers. It may be in pencil or in colour and must indicate the space allocated to the text, but not include the text itself.
Text may be included only in the form of the title on the half-title page and/or title page, as a hand-drawn graphic element.
The storyboard format is at the illustrator's discretion, provided that it is proportional to the book's dimensions.

The storyboard should be as clear and complete as possible.

The storyboard must be submitted as a **300 dpi PDF** named "SURNAME_FIRSTNAME_STORYBOARD" (e.g. ROSSI_MARIO_STORYBOARD).

2. Two final illustrations created using any technique and taken from the storyboard described above. The illustrations must be uploaded in the following formats:

a. For possible inclusion in the catalogue, the two illustrations must be submitted as **300 dpi TIFF files in CMYK (four-colour process).**
The required dimensions are **43 × 31 cm** for a double-page spread and **22 × 31 cm** for a single page, such as the title page or final page, **including a 0.5 cm bleed on all sides**.
The files must be named "SURNAME_FIRSTNAME_TITLE_TIFF" (e.g. ROSSI_MARIO_DIARIO_TIFF and ROSSI_MARIO_LIZARD_TIFF).

b. For assessment by the Jury and online communication, the same two illustrations must also be uploaded as **300 dpi JPEG files in RGB**, with a **maximum file size of 2 MB**.
The **copyright symbol (©)**, followed by the illustrator's first name and surname, must appear along the edge of the image (e.g. **©MarioRossi**).
The files must be named "SURNAME_FIRSTNAME_TITLE_JPEG" (e.g. ROSSI_MARIO_DIARIO_JPEG and ROSSI_MARIO_LUCERTOLA_JPEG).

3. 3. A short **CV**, written in the first person in a conversational style and no longer than **300 words**, stating the artist who inspires you and your favourite quotation about art.
Illustrators must then add the **contact details** they would like to have included in the catalogue, such as their email address, website, blog, online portfolio, Facebook page or Instagram profile.
The file must be in a text-document format (.DOC, .DOCX, .ODT, .PAGES or .PDF), must not exceed 1 MB and must be named "SURNAME_FIRSTNAME_CV" (e.g. ROSSI_MARIO_CV).

4. A 5 × 5 cm black-and-white **photograph** of the illustrator, submitted as a **300 dpi TIFF** file. The file must be named "SURNAME_FIRSTNAME_PHOTO" (e.g. ROSSI_MARIO_PHOTO).

ART. 4 - THE COMPETITION THEME

This year's theme is "**Don Quixote**".

ART. 5 - SELECTED WORKS: SUBMISSION AND RETURN

The illustrations selected for the exhibition—including those by the winners and recipients of special mentions—must be sent no later than **31 May 2027**, in accordance with the instructions that Notte di Fiaba will provide to the selected participants.
The selected participants will be informed by email which illustrations, and how many, they must send.
The works must be sent to:

Associazione Manifestazioni Rivane APS
Via della Liberazione 7
38066 Riva del Garda (TN) - Italy

On the back of each illustration, illustrators must sign their work and write the following information in capital letters:
1. First name and surname
2. Title of the illustration
3. Technique used

Illustrators selected for the exhibition must submit their original illustrations. If the illustrations were created or finished digitally, the selected illustrators must submit **high-definition prints on uncoated paper weighing at least 130 g/m².**

The selected works will be insured and displayed in the exhibition. They will also be featured in the exhibition catalogue and other promotional materials relating to the cultural initiative, as well as through Notte di Fiaba's online marketing channels.

All works will be returned to their rightful authors at the end of the exhibition period and, in any event, no later than **31 May of the following year.** Associazione Manifestazioni Rivane will return the original works by courier at the illustrator's expense. Alternatively, the illustrator must collect their works in person, at their own expense and by prior appointment, from the offices of Associazione Manifestazioni Rivane, or arrange for collection by a duly authorised representative. Works voluntarily donated to Associazione Manifestazioni Rivane for the "Notte di Fiaba Permanent Collection" will not be returned.

They will be used to promote children's illustration during events for children held in Riva del Garda in the years to come.

Under no circumstances shall Associazione Manifestazioni Rivane be held liable for any loss of and/or damage to the works during shipping, or for any other issues arising from their delivery or return.

ART. 6 - JURY

The illustrations will be assessed at the sole discretion of the members of a highly qualified jury comprising experts in art, illustration, literature and children's publishing:

- Francesca Tancini – Chair of the Jury (Art historian with a PhD specialising in picture books; coordinator of the European PiCoBoo research project on the role of colour in children's picture books; she has worked on and curated children's illustration exhibitions at Harvard, Yale, Princeton and Oxford.)
- Svjetlan Junaković (Award-winning illustrator, author and sculptor.)
- Matteo Gubellini (Award-winning illustrator and author.)
- Eleonora Cumer (Award-winning illustrator, author and fibre artist.)
- Chiara Tomasi (Artistic Director of the Notte di Fiaba Illustration Contest, illustrator, graphic designer and visual artist.)
- Matteo Rapanà (Director of the Museo Alto Garda.)

ART.7 -PRIZES AND COMPENSATION

The first-prize winner will receive a cash prize of **€2,000** and will create the illustrations for the picture book, which will be published by Giunti Editore and officially presented at the opening of the illustration exhibition.
In consideration for the transfer of the reproduction and publication rights to the illustrations, the Publisher will pay the winning illustrator a **royalty of 2% of the retail price of each copy sold, excluding VAT.** The €2,000 paid to the illustrator by Associazione Manifestazioni Rivane as first prize in the Notte di Fiaba Illustration Contest shall be regarded as a **guaranteed advance** against these royalties and any additional compensation arising from other uses of the illustrations.

The **second-prize winner** will receive **€500.**

The **third-prize winner** will be entitled to attend, free of charge, the **advanced illustration course** held in Riva del Garda during or immediately after the Notte di Fiaba Festival. If the course does not take place, the illustrator will receive a cash prize of **€300**.

The special **"Livio Sossi Award for Emerging Talent"** will also be presented. The winner will be entitled to attend, free of charge, the **advanced illustration course** held in Riva del Garda during or immediately after the Notte di Fiaba Festival. If the course does not take place, the illustrator will receive a cash prize of **€300**.

ART. 8 - SUSPENSION OF THE INITIATIVE

Notte di Fiaba (Associazione Manifestazioni Rivane APS) reserves the right to suspend the initiative and not proceed with the publication of the picture book if the number of participants is deemed insufficient, if the submitted works are not considered suitable or worthy of publication, or if the Jury identifies any other valid reason for doing so.

ART. 9 - LIABILITY AND RIGHTS

By entering the competition, illustrators grant a non-exclusive right to reproduce and publish their works. The works may therefore be reproduced, distributed and promoted—subject only to the requirement that the author be credited—on digital media (websites, social media, television broadcasts, online and print publications, etc.); on any other promotional materials relating to the cultural initiative (leaflets, flyers, folders, invitations, handbills, posters, shopping bags, etc.); in the exhibition catalogue; and on postcards, calendars, posters, bookmarks, greeting cards and colouring books offered for sale at the MAG bookshop and at sales outlets set up during Notte di Fiaba.

The above list is provided for illustrative purposes only and is not exhaustive of the uses that may be made of the works. The authors will not be entitled to any compensation for the use of the images described above.

All illustrations entered in the competition and selected for the exhibition must be the entrants' own original work.

Works created with the assistance of Artificial Intelligence will not be accepted. To ensure a fair and transparent competition, specialised software will be used to identify any possible use of AI.

Entrants warrant that they are the authors of the submitted works and expressly release and indemnify the organising body against any claims for compensation brought by third parties on any grounds. Entrants further declare, under their sole civil and criminal liability, that the submitted projects do not infringe any applicable laws or regulations.

By entering the competition, entrants fully accept all the terms and conditions set out in these competition rules.

ART. 9 - EXCLUSIVE JURISDICTION

Any dispute arising in connection with the interpretation and/or implementation of these competition rules, regardless of its nature, shall be subject to the exclusive jurisdiction of the Court of Rovereto (TN), Italy.

ART. 10 - INFORMATION REQUESTS

For any questions or clarification regarding

these competition rules, please email **concorsonottedifiaba@gmail.com** or call +39 0464 755 639.

ART. 11 - PRIVACY NOTICE AND REQUEST FOR CONSENT TO THE PROCESSING OF PERSONAL DATA

Pursuant to Articles 13 and 14 of EU Regulation 2016/679, we hereby inform you that the personal data you provide will be processed in accordance with the provisions of that Regulation.

The purpose of the processing, for which the legal basis is the illustrator's consent, is to manage the publication of your personal data (first name, surname, profession and occupation), as well as photographs, videos and audio interviews featuring you, on social media, websites, in print publications or through other means of dissemination.

The provision of personal data is mandatory. The data will be retained only for as long as strictly necessary to fulfil the purposes of the processing described above and, in any event, to comply with legal obligations arising from activities related to the illustration competition.

The data will be stored on suitably protected storage systems in accordance with Article 32 of the aforementioned EU Regulation. The data will be processed by authorised internal staff and may be disclosed to third parties—such as the museums hosting the illustration exhibition—solely for activities ancillary to the purposes described above or for insurance purposes.

Pursuant to Articles 4 and 24 of EU Regulation 2016/679, we hereby inform you that **the Data Controller is Associazione Manifestazioni Rivane APS**, with registered office at Viale della Liberazione 7, 38066 Riva del Garda (TN), Italy, represented by its legal representative in office at the relevant time.

Pursuant to Articles 37–39 of EU Regulation 2016/679, t**he Data Protection Officer is the legal representative in office at the relevant time of Associazione Manifestazioni Rivane APS**.

You may email **info@nottedifiaba.it** to access and verify your personal data, request that it be supplemented, updated or corrected, and/or exercise any other rights provided for under Articles 15, 16, 17, 18 and 20 of EU Regulation 2016/679.

ADVICE FOR ILLUSTRATORS

What the Jury Is Looking For

- The Jury is looking for original and innovative submissions that inspire a sense of wonder, avoiding references to or adaptations of characters from existing fictional universes, such as Disney, manga or Japanese anime. The Jury aims to identify future trends and be surprised by unique visual languages that are free from stereotypes and conventions.

Assessment Criteria

- Originality: the ability to develop a distinctive and recognisable visual language.
- Consistency in quality and pacing: stylistic consistency and cohesion throughout the entire project.
- Suitability of the style, approach, visual direction and illustrated storytelling for the proposed narrative.

Points Requiring Particular Attention

- Pay close attention to the consistency between the tone of the text, the intended audience and the illustrations, in order to avoid any mismatch.
- Develop the storyboard carefully: it should be well drawn and thoughtfully paced, offering visual variety through an effective and original use of space, composition and perspective.

DOs

- You may interpret the story freely and choose which scenes to illustrate; however, you should maintain a cohesive and clearly understandable narrative flow.
- Creativity is strongly encouraged: explore your imagination and allow your personal vision to emerge.
- Take the space required for the text into account when creating the storyboard and final illustrations.

DON'Ts

- Avoid placing important elements in the central area of double-page spreads, where the binding will be located.
- Avoid placing significant elements too close to the edges of the illustration, as they may be cut off during trimming.
- You do not need to illustrate every part of the text. A picture book is not a comic strip

and should not reproduce every event described in the text literally. The illustrations should engage in a dialogue with the text, conveying what the illustrator considers essential through their own personal selection. Images may also expand upon the text and sometimes even subvert it by revealing what is left unsaid.

Advice from Previous Winners

- Read the text several times to fully understand its meaning and identify your interpretative approach.
- Develop and consolidate a distinctive and recognisable personal style.
- Plan the storyboard carefully, ensuring visual consistency and narrative flow.
- Study the characters and bring them to life with credible, distinctive features and personalities.
- Maintain colour harmony and narrative consistency through your use of colour.
- Be patient and persistent: creating strong illustrations requires time, dedication and close attention to detail.

AUTHOR'S INTRODUCTORY NOTE FOR ILLUSTRATORS

Hello! First of all, thank you for taking part in this year's Notte di Fiaba, and for the artistry you will bring to imagining and creating the story that follows.
I am—and we all are—truly grateful.

As you know, our story is inspired—very freely, as explained above—by Don Quixote. From that extraordinary work, we have retained its themes and the presence of its two protagonists—the "dreamer" and the "pragmatist"—while rewriting everything else.
That said, the text you are about to read leaves out some visual details that are essential to the success of the picture book. The story suggests a great deal without stating it explicitly—which is precisely where the illustrations come in. I have therefore written this **introductory note** to clarify those details. You will also find additional **notes** on individual pages whenever necessary.

Below, then, are the key points to keep in mind while creating your illustrations.

LLizard and Panda. These are our two protagonists: an anthropomorphic lizard and panda, dressed like two present-day children.
Lizard is, of course, our Don Quixote, while Panda is our Sancho. Only at the end of the picture book—as indicated in a **note**—will we discover that Lizard is actually a "real" human child, and that the anthropomorphic lizard we have seen up to that point is simply how he imagines himself. We will also discover that Panda is actually his stuffed panda toy—yes, much like the dynamic in Calvin and Hobbes.

Mum and Dad (Lizard's parents). They are "real" humans. Dad appears only towards the end of the story, in human form, after we have already discovered that Lizard is a human child.
Mum, however, is present from the beginning of the story. You may choose whether to depict her initially as an anthropomorphic lizard and then as a human once the "trick" is revealed, or never show her in full, using framing and composition to make readers believe that she too is a lizard, when in fact she has been human all along.

"Don Quixote" (the book). On every page, the Don Quixote book should appear hidden somewhere, like an object in a search-and-find game. You may decide where and how to include it; the important thing is that it becomes a recurring visual joke that readers can enjoy once they notice it.
This will continue until pages 16–17 and 18–19—as indicated in a **note**—when the book takes centre stage in the story: Lizard will fall asleep on it while trying to read it at school. From that point onwards, the book will no longer appear until it returns on the final page.

One last—and very important—point.
As you will discover while reading the text, Lizard imagines himself, at different moments, as a vampire, a dinosaur, a secret agent, a knight, a basketball champion and so on. The text constantly plays with this idea, giving equal weight both to what Lizard believes he "is" and to what Panda "sees", as he brings Lizard back to reality each time.

Naturally, depicting Lizard's fantasies is potentially the most exciting part to illustrate.

Your challenging task will be to balance reality and imagination in each double-page spread, conveying to readers the intricate and wonderful workings of Lizard's imagination.

Well, I think that's everything.

Let's get to work—it's time to begin!

Thank you,

Francesco Pelosi – Author of the following text

TEXT TO BE ILLUSTRATED

"LIZARD'S DIARY"
by Francesco Pelosi

Illustration 1
That morning, when Mum went to wake him up, she found Lizard under the bed.

"You know… we vampires hate sunlight! When dawn breaks, we must stay in the dark, wrapped snugly in our cloaks!" he told her.

Panda, his best friend, hadn't noticed a thing. "What are you talking about? I can't see any cloak…"

But Lizard had already dashed into the kitchen, where breakfast was waiting for him.

Ilustration 2
At the breakfast table, Lizard let out a terrifying roar.

"We giant tyrannosaurs roar terribly after devouring our entire breakfast… table included!"

Panda pointed out that the table was still intact and that he hadn't eaten all his breakfast after all: there was still a muffin left.

"That'll be my midnight snack!" said Lizard, running off to brush his fearsome, razor-sharp teeth—Mum's orders!

Illustration 3
"Come out from under that seat… If Mum sees you, she'll tell you off!" Panda whispered to Lizard as they travelled to school in the family's old little car.

"Shiver me timbers! Grab the shovel and help me!" thundered the fearsome pirate Lizard to Panda, his faithful cabin boy.

They were deep in the sands of Skull Island, searching for the lost treasure of Captain Boiled Eye.

Illustration 4
Later, in the classroom, secret agent Double-O-Lizard finally managed to steal the Atomic Laser that Doctor Anubis intended to use to rewrite reality.
The world was saved!

"If the maths teacher finds out you've stolen her red pen, she'll give you a detention!" Panda warned him in a whisper.

But just then, the break-time bell rang, and Lizard had already dashed out into the corridor.

Illustration 5
Where were Sir Lizard and Panda, his faithful squire, rushing off to?
They were venturing deep into the twisting passages of the Caves of Doom, where the Legendary Cup lay hidden.

"What are we doing in the school's storage cupboard?" asked Panda, fumbling for the light switch. "And why did you take that… empty bottle out of the bin?"

Illustration 6
At last, lunchtime arrived—Lizard's favourite part of the day, as well as the perfect opportunity to show off his ninja skills and attempt to seize Emperor Lao's Mystic Scroll.

But Panda knew better: no ninja could ever outwit Giovanna, the fearsome school caretaker. If Lizard tried to steal another slice of pizza from the trolley, they would be in serious trouble

Illustration 7
Panda, on the other hand, preferred spending time in the courtyard after lunch.
Leaning against the trunk of the old, withered tree, he watched Sir Richard Francis Lizard II, the famous archaeologist, unearth the remains of an ancient civilisation. Norman? Arab? Aztec?
Who knows? Panda didn't know much about ancient civilisations.

Lizard had only just managed to fill in the hole when the teacher called him back to the classroom for reading time. He looked down at the large tears in his trousers and sighed. Mum was not going to be happy at all.

Illustration 8
LIZARDBOT 9000 was a Super-Cyborg from the future. He had a prodigious memory and could read more than sixteen hundred pages in under sixteen seconds.
He also possessed extraordinary powers of concentration—and when Panda found him, he saw for himself just how… deep that concentration was.

Illustration 9

Author's note: Wordless double-page spread. This scene follows directly from the previous spread and its final sentence, which should create a comic effect when the page is turned.

Here—still in the classroom at school during reading time—we see Lizard fast asleep on the copy of Don Quixote he had been reading. Panda does not appear in this scene.

Illustration 10

When school was over, Mum looked at the tears in Lizard's trousers with an expression he knew all too well.
But there was no time to worry about that: the Basketball World Cup was about to begin on the court beyond the little hills.

Lizard Dunk, the greatest basketball champion of all time, raised the trophy to the sky once again.

Panda, however, still couldn't understand what was so special about the dirt-covered rock that Lizard was struggling so hard to hold.

Illustration 11

That evening, the famous deep-sea diver Jacques-Yves Lizardsteau discovered the bones of an ancient Sea Monster at the bottom of the Indian Ocean.

"If you don't hurry up and take your bath, Mum said there'll be no cartoons tonight!" Panda reminded him.

Just then, they heard the front door open.
Dad was home.

Illustration 12

"There's my little lizard!" Dad exclaimed as he saw him running towards him.

As promised, he had brought him the latest book in *Lizard's Diary*, his favourite series of novels.

Author's note: This is the moment when Lizard "becomes human"—that is, when he is revealed to the reader as a "real" human child. Dad is holding a clearly visible copy of Lizard's Diary.
In my mind, its cover should be identical to the cover of our book—in other words, the cover you will create for this picture book.

Panda does not appear in this scene.

Illustration 13

As he did every evening, Lizard climbed into bed and opened his book.
"Just a few pages, then turn off the light: you've got school tomorrow!" his parents reminded him.

But, as always, Lizard couldn't stop. He wanted to read right to the very last page.
It was a wonderful book.

Author's note: Lizard is still in his "human form". We see him in bed reading Lizard's Diary. It would be lovely if the pages he is reading were visible and identical to the opening pages of our picture book—pages 2–3—where Mum goes to wake Lizard and finds him dressed as a vampire.
We also catch a glimpse of Panda as a stuffed toy—he will be clearly visible in the next double-page spread—either in Lizard's arms or tucked under the covers beside him.
As mentioned in the introductory notes, Panda is actually Lizard's stuffed toy. Here and over the following two pages, this is revealed to the reader.

Illustration 14

"And there's nothing better than reading it while eating a muffin!" Lizard thought to himself as he turned another page.

The story gently carried him into the depths of the night, where sleep guards the most precious treasures.

Author's note: We can now clearly see the stuffed panda toy in bed beside him.

Illustration 15 (single page)

Unimaginable treasures, all waiting there for Lizard and Panda to discover them.

Author's note: We shift our attention beneath the bed, where all the "fantastical" objects collected during the day are piled together: the vampire's cloak, Captain Boiled Eye's treasure, the Atomic Laser, the Legendary Cup, Emperor Lao's Mystic Scroll, the remains of the ancient Norman—or Arab, or Aztec—civilisation, the Basketball World Cup trophy and the Sea Monster's bones.

Among them is the copy of Don Quixote.

From above, we see Lizard's little hand dangling as he sleeps. He is now once again in the form of an anthropomorphic lizard.

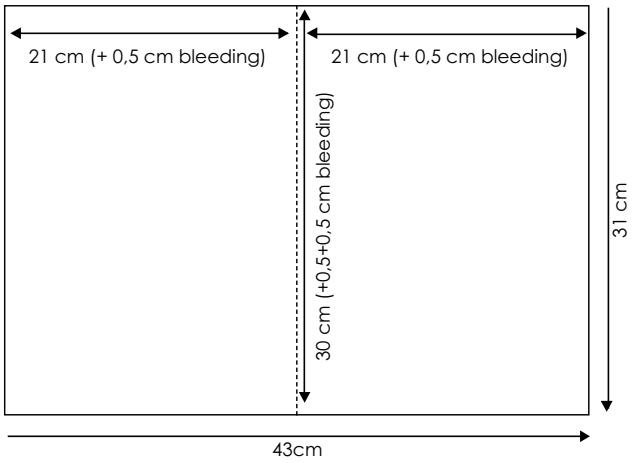
BOOK DIMENSIONS

The picture book measures 21 x 30 cm when closed and 42 x 30 cm when open.

For printing and binding purposes, each illustration must include a bleed of 0.5 cm on every side. Therefore,

ILLUSTRATION DIMENSIONS

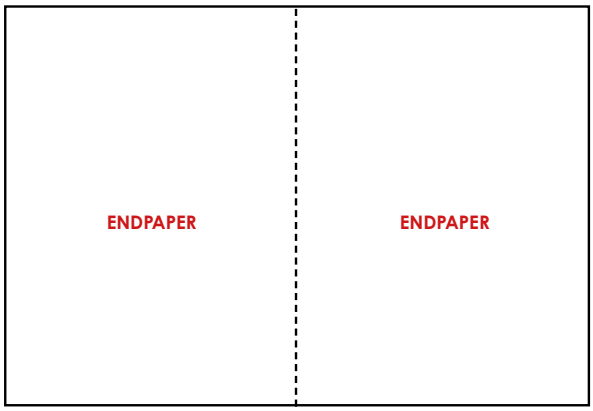
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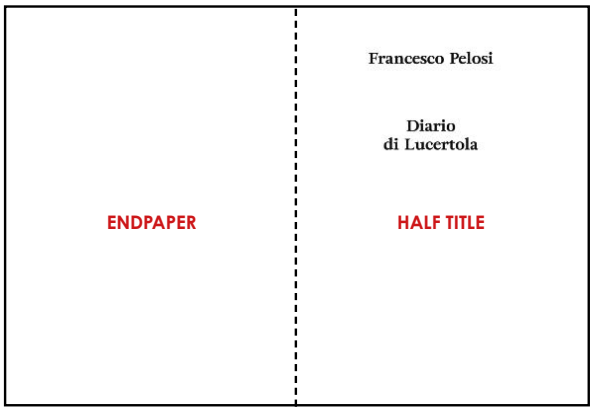


BOOK PAGINATION

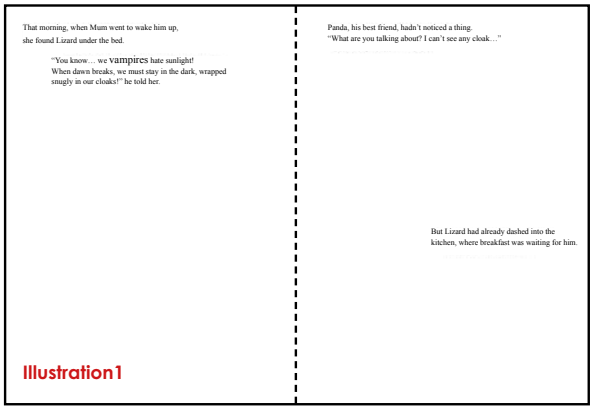
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Illustration 6

Panda, on the other hand, preferred spending time in the courtyard after lunch. Leaning against the trunk of the old, withered tree, he watched Sir Richard Francis Lizard II, the famous archaeologist, unearth the remains of an ancient civilisation. Norman? Arab? Aztec? Who knows? Panda didn't know much about ancient civilisations.

Lizard had only just managed to fill in the hole when the teacher called him back to the classroom for reading time. He looked down at the large tears in his trousers and sighed. Mum was not going to be happy at all.

Illustration 7

LIZARDBOT 9000 was a Super-Cyborg from the future. He had a prodigious memory and could read more than sixteen hundred pages in under sixteen seconds.

He also possessed extraordinary powers of concentration—and when Panda found him, he saw for himself just how… deep that concentration was.

Illustration 8

Author's note: Wordless double-page spread. This scene follows directly from the previous spread and its final sentence, which should create a comic effect when the page is turned.

Here—still in the classroom at school during reading time—we see Lizard fast asleep on the copy of Don Quixote he had been reading. Panda does not appear in this scene.

Illustration 9

When school was over, Mum looked at the tears in Lizard's trousers with an expression he knew all too well.
But there was no time to worry about that: the Basketball World Cup was about to begin on the court beyond the little hills.

Lizard Dunk, the greatest basketball champion of all time, raised the trophy to the sky once again.

Panda, however, still couldn't understand what was so special about the dirt-covered rock that Lizard was struggling so hard to hold.

Illustration 10

That evening, the famous deep-sea diver Jacques-Yves Lizardeau discovered the bones of an ancient Sea Monster at the bottom of the Indian Ocean.

"If you don't hurry up and take your bath, Mum said there'll be no cartoons tonight!" Panda reminded him.

Just then, they heard the front door open. Dad was home.

Illustration 11

"There's my little lizard!" Dad exclaimed as he saw him running towards him.

As promised, he had brought him the latest book in Lizard's Diary, his favourite series of novels.

Author's note: This is the moment when Lizard "becomes human"—that is, when he is revealed to the reader as a "real" human child.
Dad is holding a clearly visible copy of Lizard's Diary.
In my mind, its cover should be identical to the cover of our book—in other words, the cover you will create for this picture book.

Panda does not appear in this scene.

Illustration 12

As he did every evening, Lizard climbed into bed and opened his book.
"Just a few pages, then turn off the light: you've got school tomorrow!" his parents reminded him.

But, as always, Lizard couldn't stop. He wanted to read right to the very last page. It was a wonderful book.

Author's note: Lizard is still in his "human form". We see him in bed reading Lizard's Diary. It would be lovely if the pages he is reading were visible and identical to the opening pages of our picture book—pages 2–3—where Mum goes to wake Lizard and finds him dressed as a vampire.

We also catch a glimpse of Panda as a stuffed toy—he will be clearly visible in the next double-page spread—either in Lizard's arms or tucked under the covers beside him.
As mentioned in the introductory notes, Panda is actually Lizard's stuffed toy. Here and over the following two pages, this is revealed to the reader.

Illustration 13

"And there's nothing better than reading it while eating a muffin!" Lizard thought to himself as he turned another page.

Author's note: We can now clearly see the stuffed panda toy in bed beside him.

The story gently carried him into the depths of the night, where sleep guards the most precious treasures.

Illustration 14

Unimaginable treasures, all waiting there for Lizard and Panda to discover them.

Author's note: We shift our attention beneath the bed, where all the "fantastical" objects collected during the day are piled together: the vampire's cloak, Captain Boiled Eye's treasure, the Atomic Laser, the Legendary Cup, Emperor Lao's Mystic Scroll, the remains of the ancient Norman—or Arab, or Aztec—civilisation, the Basketball World Cup trophy and the Sea Monster's bones.

Among them is the copy of Don Quixote.

From above, we see Lizard's little hand dangling as he sleeps. He is now once again in the form of an anthropomorphic lizard.

Illustration 15
(single page)

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Via della Liberazione, 7
38066 - RIVA DEL GARDA (TN) - ITALY
concorsonottedifiaba@gmail.com
www.nottedifiaba.it