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The Wonderful Art of Květa Pacovská

Corrie Allegro
Melbourne, Australia

In a recent visit to the Czech Republic, the sights and sounds that have inspired two great graphic artists, both born in that beautiful country, Vojtěch Kubašta and Květa Pacovská, engulfed me. They represent two diametrically different styles of artistic interpretations, each using movable elements that we all love and admire, and each brought up in this little middle European country saturated with amazing history.



Květa Pacovská
Photo by Sara Blum

These fine artists and illustrators used pop-up and movable elements in their later works. Kubašta's work has been covered in our journal and in many publications; in this article I will only discuss and describe a few books from Pacovská's published list of over sixty volumes. Her creative

work and influence deserves to be shared with a wider audience.

Květa Pacovská at age eighty-four is still creating books, teaching, and working throughout Europe: an inspiring spirit of wild abandon wandering in many artistic directions. Her style is unique, though much influenced by the work of Miro, Kandinsky, and the free flowing art of the pre-war period. The art is definitely European-derived but her books are always recognized as a Pacovská.



Couleurs du Jour

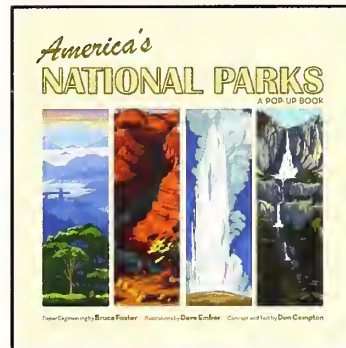
Květa Pacovská was born in 1928 in Prague and after studying Czech modernism, she quickly merged painting, drawing, collage work, and text into children's books in the 1950s. Illustrating Anderson and Grimm fairy tales into abstract visions that resonated with all ages, she developed an extraordinary magic world of color and movement.

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America's National Parks: A Pop-up Book

Don Compton
Bend, Oregon

"The best idea we ever had. Absolutely American, absolutely democratic, they reflect us at our best," is how historian Wallace Stegner described America's national parks.



America's National Parks

I thought a pop-up book would be a stunning visual presentation of these natural wonders. A unique way to show the astonishing beauty of the Grand Canyon, Old Faithful erupting 180 feet into the air (well, thirteen inches above the page), a snarling grizzly bear rising up to protect her cubs, an alligator charging its prey, and the Great Smoky Mountains shrouded in a blue, smoke-like fog creating

a vista of mountain-top islands. The decision to create *America's National Parks: A Pop-up Book* was made three and half years ago.

Now the real work, and the most enjoyable part of the project, began: creating the storyline, choosing the parks to include, which special features to portray, the art style, the paper engineer, the book format. I knew from the start the book was going to be an adult, family-oriented presentation, not a young child's book. It would be a pop-up coffee table book.



Bruce Foster with Grand Canyon pop-up spread

Which parks to include was the first major decision. There are fifty-eight national parks, each very special, with magnificent scenery, an abundance of wildlife, and the last wilderness areas in America. The National Park Service manages eighty-four million acres containing our nation's biggest, highest, and deepest wonders. Crater Lake in Crater Lake National Park is our deepest lake. The country's lowest point is Badwater Basin in Death Valley National Park. In Sequoia National Park are the world's largest trees, giant sequoias. In nearby Yosemite National Park is the highest waterfall in North America. Yosemite Falls cascades 2,425 feet into the valley.

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The Movable Book Society

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Movablebooksociety.org

The deadline for the May issue is April 15.

Květa Pacovská, continued from page 1

Worthy winner of the Hans Christian Andersen Medal in 1992, and numerous other prizes over the years, her output of quality work has not diminished. Her latest exhibition, representing her work from the '60s to the present, was held last October in Paris, while launching her book *Couleurs du Jour*.

The playfulness, gaiety, and the love of colors, shapes, and text interacting with each other are the dominant elements in her art, accentuated by the addition of die-cuts, pop-ups, windows, flaps, slits and, all the while, testing the skills of printers and book binders to fulfil her dreams. Illustrated here are only some of her books that I am privileged to have and I'm sure readers will have their own favorite Pacovská book.

Her books display her skill in the application of color and her evident delight in shaping and playing with simple paper devices that enhance the senses of young and old while reading or perusing a classical fairy tale or a futuristic story. Reading, or more realistically experiencing one of her books, we are absorbing the Pacovská world of imagination from another time and place.

All of us are positioned somewhere on the curve of creativity and I would place Pacovská at the high end, as an artist who blends the senses with a potpourri of words in all languages into colors and shapes, overflowing into visual sounds and textures on a page and even morphing into CD/computer games. Across the creative spectrum in any field some (lucky) people have varying degrees of synesthesia, the mixing of the senses, sometimes classed as colored hearing. I don't know if Pacovská has a variation of this, but her art displays the intermingling of all the above with graphics and space into visuals that can talk to a five year old while communicating a different message to an adult, all the while keeping us young at heart, lifting our spirits, and simply enjoying art for art's sake.

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The 5th Salon du Livre Animé in Paris

Theo Gielen

The Netherlands

It is a already tradition that at the end of November, in time for the holiday season, there is an opportunity for the French (and some international) book lovers and collectors to meet the illustrators and paper engineers of new pop-up books published in France. It is an initiative of Thibaut Brunessaux and Jacques Desse, the enthusiastic and active owners of the world's one and only pop-up bookshop Boutique du Livre Animé in Paris. This year the Salon du Livre Animé celebrated its first lustrum with the presence of an attractive mix of veteran and upcoming artists in the field. Like the earlier

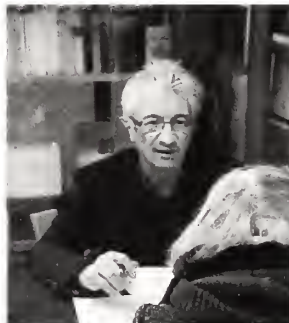
editions, the event mirrored once more the rise and artistry of current picture book making and paper engineering in France, while at the same time facilitating this development by bringing together the artists, the publishers, consumers, and collectors.



Salon du Livre Animé before the opening

The organizers have to be credited, indeed, that several bright book ideas have had the opportunity to be executed in recent years by the successful coming together of illustrative and engineering talent and editorial business in their Salon. This fruitful breeding ground may also explain why the decline of pop-up book publishing, as caused by the economic crisis, is not so large in France as it is in the Anglo-Saxon world. The big British and American publishing houses like Simon & Schuster, Scholastic, Sterling, Universe, Egmont, Walker Books/Candlewick, and Dorling Kindersley brought out hardly any elaborate pop-up books this fall – and announced still less for next year. The big French publishers, Gallimard Jeunesse, Albin Michel, Seuil Jeunesse, Mango,

and Bayard, continued to publish the usual, modest number of movable, pop-up, and novelty books as they have for several years. Additionally, new publishers like Auzou, De la Martinière, Grandes Personnes, and Hélium, join in, and young designers, especially those educated at the École Supérieure des Arts Décoratifs (College for Applied Arts) in Strasbourg, show their skills in the field by



Gérard Lo Monaco

presenting artists' books in limited editions to attract the attention of the publishers.

Continued on page 9

America's National Parks, continued from page 1

The final park decision was purely personal. Eighteen parks are in the book, a coast-to-coast adventure across America, traveling east to west. All are parks our family visited over the years, with one exception, Acadia National Park. Six parks spring to life in double-page spreads: Everglades, Great Smoky Mountains, Grand Canyon, Yellowstone, Glacier, and Yosemite.

The artist and the art style was the next decision to be made. I have always admired the truly American art style of the 1930s WPA posters. Our artist, Dave Ember, had illustrated the award-winning poster celebrating the 100th Anniversary of Old Faithful Inn in that style. His illustrations of the pop-ups are all grand, but especially the Everglades, which is my favorite pop-up spread.

It may seem unusual to delay the paper engineer choice, for at the heart of every pop-up book is the paper engineer. But, it seemed important that a solid understanding of the content, scope, and style of the project be established before searching for the right pop-up designer. So, who will design our pop-ups?

As a long time member of The Movable Book Society, I am aware of the paper engineers working today. To refresh my memory, I reviewed my book collection. It was



Don Compton with the Yellowstone Park pop-up spread

apparent that Bruce Foster should be our paper engineer, and Bruce was the only person contacted for that role. At that time, Bruce was heavily committed to several projects, including his Harry Potter pop-up book. When our project was described to him, Bruce immediately said yes. Every once in a while, you make a really good decision in life. Asking Bruce Foster to be the paper engineer for *America's National Parks: A Pop-up Book* was a really good decision.

First and foremost, Bruce created wonderful three-dimensional scenes that captured the essence of each park. He took simple park descriptions and created unique movable vistas. He and Dave worked well together, fine tuning each detail of the spreads, going back and forth until both the artist and the paper engineer felt the work was right. One of Bruce's traits that I really appreciated was that he never said no — even to my most outrageous requests. It was always, "let's see what I can do with that."

And what he did is marvelous. You will love: the red touring bus, coming out of a mountain tunnel, designed for

a side-pop in Glacier; two bear cubs scrambling up a tree to safety in Great Smoky Mountains; the endangered Florida panther peering out from a cypress grove; Old Faithful rising thirteen inches above the page. Thank you, Bruce.

As the creative process is moving forward, I am trying to get a real publisher to publish the book. Because of Bruce's reputation, publishers agreed to see the book proposal. Twelve publishers later, I have a stack of rejection letters. The replies were all the same, "An interesting concept, but high quality pop-up books no longer sell well enough to cover our cost."

Okay, let's see what it costs to manufacture a high quality pop-up book. Five pop-up printers in Asia were contacted to quote on a 20,000 copy first printing, a large printing for a one-person operation, but small compared to Sabuda and Reinhart numbers. The project so far has had several surprises, and here was another one — the three China printers contacted were the highest priced.

Sirivatana Printing in Thailand quoted very attractive pricing, compared to the China printers, and the one Malaysian printer quote. Bruce did the research on their quality, advising he would be comfortable with Sirivatana producing the book.

If our book was going to be published, it became obvious that I had to be the publisher. One story in the book is John Wesley Powell's journey down the Colorado River through the Grand Canyon in 1869. At that time map makers labeled the area in bold type "UNEXPLORED," or "THE GREAT UNKNOWN." As he set off into the canyon, Powell said, "Oh well, into the Great Unknown I go." Oh well, into the Great Unknown of pop-up book publishing I go.

For more information about purchasing the book, see: www.nationalparkspopup.com.

Pop-ups, Wheels, Tabs, and Flaps: Bringing Motion to Books

Ann Montanaro Staples will give the 2013 Albert Lahmer Memorial Lecture at the Osborne Collection of Early Children's Books. This series of lectures at the Toronto Public Library is held in memory of book-loving photographer, Albert Lahmer, who delighted in machinery and inventions. Her presentation Pop-ups, Wheels, Tabs, and Flaps: Bringing Motion to Books will be given on April 18, 2013. More information is available at: <http://bit.ly/aKqUm9>.

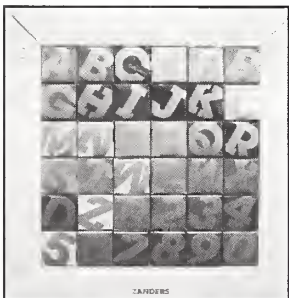
In 2002 pop-up and movable books from the Osborne Collection were shown at an exhibit entitled The Magical Book: Movable Books for Children 1771-2001. Online images from the exhibit, including sound and motion, can be seen at: <http://bit.ly/WMwDMB>.

Paper Surprises that Pop Up in Unusual Places

Mike and Theresa Simkin
Olton Solihull, England

We tend to associate participatory movable and dimensional paper-engineered features with storytelling in books, giving its weight to eye-catching, multi-layered visual narratives, lending intensity of meaning and moving stories in magical, surprising, and truly engaging ways. For similar reasons, the scope of paper engineering has been embraced and applied to great effect in the very transient and ephemeral world of commercial visual communications, in particular promotional advertising. Paper engineering became one of the cornerstones for visual designers from the 1970s onwards because of its inherent ability to surprise and appeal with repeatable and immediate impact. It was a device to communicate and alert the innocent eye to products, processes, services, and information which was adopted by many design groups to update and enhance large brands and companies on an international scale. The language of paper engineering, unlike words, has few barriers and it is a true international language. Each paper construction is a drama, providing instant messages for the reader, who is in control of a sensory experience through touch, movement, and visual dynamics. In their own ways, each is an innovative eye-catching spectacle and, therefore, of cultural interest and value beyond the "ooh ahhh" factor. After the success of the Random House, Hallmark, and Purnell Books of the 70s and 80s, along with several later seminal titles of the genre like *The Most Amazing Hide and Seek Alphabet Book* (1977), *Space Shuttle* (1983), *Haunted House* (1979) and *Human Body* (1984), it is obvious that designers had the confidence to invest in the genre. The natural material for most pop-ups, of course, is paper, so it is quite natural that paper companies such as Wiggins Teape (which became Arjo Wiggins) and Zanders, along with Thorn papers, became major players in the field demonstrating their papers and technical paper processing qualities through appropriate paper structures and movements. To give some order to the random nature of promotions, it seems suitable to categorize them under three headings: materials and products, services, and information.

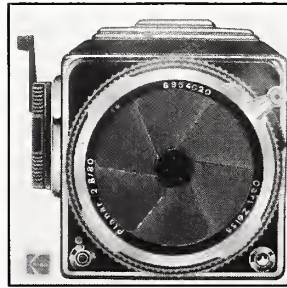
Materials and Products



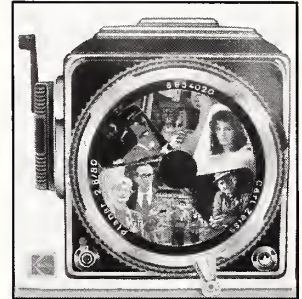
Zanders

Zanders brought out a case of superb paper cubes in the 80s to promote their cask coated papers in white and 40 other colors called chromolux finished with a high gloss surface. The hyperbole that went with this set promoted the paper as a stage on which the elements of words and ideas can perform and glow. It was, and still is, a very fine promotion for an exceptional product which helped their papers to advance design

thinking and excellence at that particular time. This mindful promotion encouraged you to play with the individual blocks to make different words and number sequences. So, handling the paper proved the point of its excellent physical quality and durability: A vital message to all professional recipients in the design-for-print world.



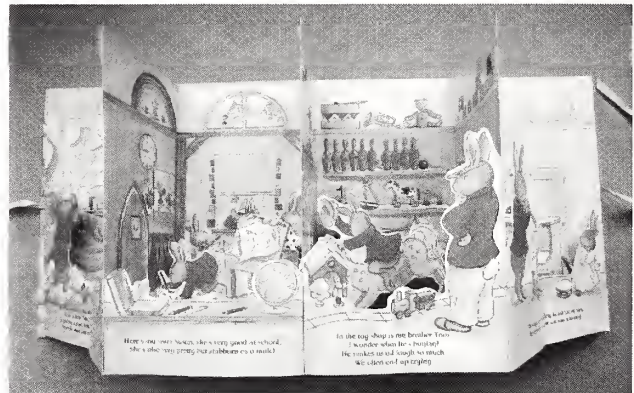
Kodak closed



Kodak open

In the fast evolving arena of film and photographic materials, in 1987 Kodak introduced a range of color negative stock including Ektachrome Gold, supported by an immaculate and eye-catching brochure that represented a camera shutter and lens which opened and closed with a volvelle mechanism. At the same time it excited you with product information, it made the brand name very memorable and recommendable to others in the specialized field.

Moving from materials to products, one immediately exciting promotion was a fold-out book adaptation in the form of a 3-D village to promote Bunnykins, Royal Doulton's collection of chinaware manufactured as dishes and collectable character statuettes for children. It highlighted anthropomorphic creatures depicted going about their daily activities.



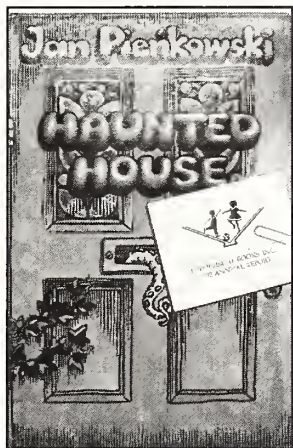
Bunnykins: The Village of Little Twitching

A very different product in the form of a new automatic washing liquid by Persil was brought to public notice by a very impactful and appealing 3-D graphic and this was delivered to the doorstep as a surprise introductory gift.

On a larger scale, Renault promoted their new Espace vehicle using a boxed set of seven immaculately conceived and produced booklets, each with a dimensional moving feature to both illustrate and demonstrate the technical features of the vehicle, possibly paper engineered by Corina

Fletcher. The booklets were entitled Inner Vision and illustrated the technical finesse of the built-in safety, sound, and spatial seating flexibility of their new vehicle.

A good example of a combined product and services promotion for a specialist company was produced for a trade forum by IBM in 1988, held at the Birmingham National Exhibition Centre. They adapted the Rene Descartes aphorism to "I think therefore IBM" whereupon the representative would slide the shutter mechanism from stage one, confusion, to stage two, unforgettable order and clarity.

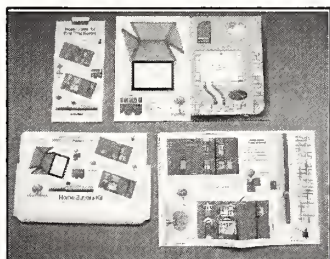


Haunted House. Including the 1992 annual report of Intervisual Books, Inc.

Another item to promote product and service excellence and expertise was created by The Partners Design Consultancy in 1987, taking the form of an exquisite in-house produced and packaged booklet, or executive toy. It was a participatory exercise in mental and manipulative skills to make origami flowers such as a tulip, water lily, iris, and a button hole. It highlighted the finesse of The Partners' creative thinking and ability to furnish their clients with a lively and unique product in a very competitive market place. It was very unusual in combining Whatman papers with rice paper to make a striking, memorable package of foldable magic, and you could eat some of it!

Services

These paper items could be picked up over-the-counter at the source or come through the door to advertise services and reassure confidence in the company concerned.



Nat West kit



British Airways volvelle

With stiff competition British Airways produced at least two movables to promote their long haul flights: One was to introduce and promote their trans-Atlantic advertising campaign 1987, which employed a volvelle to

dramatize being safely up in the air. The second, Putting People First, was a brochure with three pop-ups highlighting the ease, comfort, and pleasure of flying.

Being firmly on the ground, with shops spread along the High Street for convenience, in 1987 Kall Kwik Printing published a dimensional booklet highlighting their accessibility, as well as the immaculate performance offered by the company in terms of product, technology, and print services.

Again on the High Street, in 1986 I found on the window sill at the bank, a package that proved to be Nat West Bank's eye-catching, press-out, paper construction kit. This took the form of an entertaining buyers guide to make the whole process of negotiating a mortgage and buying a house a more comfortable experience. The house was complete only after all the transactions had taken place.

While on the move in London, I was amazed to find a journal about the media in general, *Campaign* December, 1986. It carried a 3-D supplement for Border Television's Beware of the Dog. This certainly emphasized the channel's individual bite in content and competitive appeal with other channels. It was a truly spectacular promotion which came to my notice when I was quietly minding my own business on the tube. Just imagine the experience of being faced with this large beast in the hands of a fellow passenger next door to me.

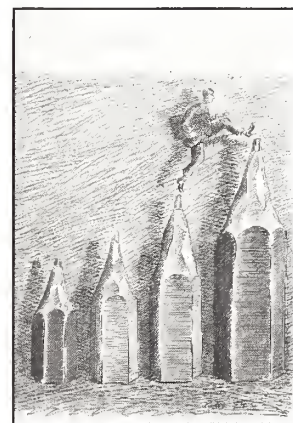


Border Television

Besides paper ephemera, Gulf Air produced a book *Flying is Fun*, which incorporated movable features to illustrate the comfort, safety and convenience of flying with them. It was paper engineered by Ib Penick in 1976.

Information

Moving on to the role of information gathering in graphic promotions, I came across two company reports published in 1984 and 1992. The first one was Michael Peters, at the time, a unique 3-D guide to the graphic design consultancy group showing its styling and professional service when designing and re-branding large corporate products. The second, by Intervisual Books Inc. adapted perhaps one of the most successful and popular pop-up books ever, Jan Pieńkowski's masterpiece, *Haunted House*. This comprised the company's Annual Report for 1992; the text highlighted important events of the same year, as well new ideas for 1993.



Michael Peters cover



Michael Peters interior

Whilst not pretending this to be a definitive account of the scope of the genre in commercial activity, which began in Victorian times, I recognize that each member may also have their own favorites or surprise finds. Perhaps this can act as a springboard for building a member's survey to uncover and reveal the full range and dynamics of paper engineering in the more ephemeral and transient field of marketing. The 1980s appear in retrospect to have been a golden age for these movable promotions which produced some very fine items, very difficult to follow, but excellent examples of the genre.

Introducing Bryan Kring

Erin Mickelson
Portland Oregon

Bryan Kring was an aspiring writer in his early twenties when he found that he had more pictures in his head than he did stories. The realization led to a decision: He would put his writing aside to pursue art — specifically, painting. Kring received his BFA from the San Francisco Art Institute. Shortly after graduating, he found his way into the world of printmaking.

Today Kring has found success as a graphic designer, letterpress printer, and book artist. Living and working in Oakland, California, he directs his creativity into paper sculptures and movable prints. Kring explains, "The book arts and paper sculptures have allowed me to combine elements printed on the etching press, others printed on the letterpress, and water colored pieces as well. Whereas in the past it sometimes felt as if I was moving restlessly from technique to technique, now I am able to work within them all."

Kring tends to work at a very small scale. Many of his pieces do not exceed four inches in width or height. Meticulously cut paper parts move seamlessly together or hover in layers, creating dimensional space. Kring's tendency to blend painting and etching with letterpress



The Fall

printing allows him to achieve dynamic variations in texture and line quality as well as to combine text and image.

The joy Kring finds in art making is apparent in all of his work. He expounds, "The main reason that I like making movable books and paper sculptures is because it's so much fun. It's fun painting and tinkering with the various little bits and pieces that are assembled. When you are constructing with paper there is no limit to the objects that are available for you to use. If you need a specific piece, a rusty propeller or a wooden bench, for example, you just draw it, cut it out, and paint it. With just a few simple tools you can build a miniature world."

Kring's work is whimsical and mysterious. Undertones of both darkness and humor tend to surface in his art. He often explores the relationship between meaning and the meaningless through themes of adventure and nostalgia.



Dragonfly

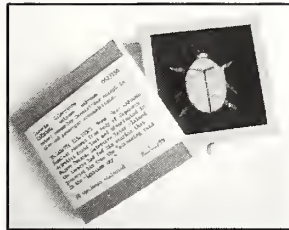
For example, the book *Dragonfly* is based on a childhood memory involving the killing of a dragonfly. Kring recounts, "It was a very small event but for me it marked a passage

and a loss of innocence. Both sad and utterly human." *Dragonfly* is a book that unfolds into two panels and a diorama. The multi-colored paper dragonfly, surrounded by brooms and attached to a hidden "stem," trembles with the movement of the book.

The Fall contains a tiny astronaut in a diorama book, eternally frozen in a steady plummet to earth. The astronaut hovers along with a bird amidst clouds and above city buildings. An unfurled banner in the bird's beak encourages, "Carpe diem," enhancing the satirical humor of the astronaut's plight. In his eternal free fall, the astronaut is left to ponder the "unresolved tug of war between meaning, which can be found in the moments of life, and the meaningless, into which everything is ultimately rendered by death." Like *Dragonfly*, the movement of the book causes the astronaut and the bird, both attached to the back of the book with "stems," to shake.

Insecta Coleoptera is a small box containing a paper beetle specimen. When the lid, which contains a mysterious explanation of the specimen, is removed, and a tiny knob at the base of the box is pulled, the insect's wings open to reveal a "hidden passenger." Through *Insecta Coleoptera*, Kring considers our human tendency to observe, record, and catalog information as we attempt to make sense of the world around us, remarking, "Where there are holes, theories can be drawn to fill them—all in an effort to assemble a story that will light the void, and give meaning to the meaningless. For without an explanation who could sleep peacefully through the night?"

Kring has come a long way from those days in his twenties when he dreamt of being “Ernest Hemingway with a bottle of rum in a grass hut on a beach in Cuba.” Through his journey in book arts, he has found his way back to writing and storytelling. His literary skill combined with his strong sense of design, precision, and creativity make his movable books and paper sculptures unique, compelling objects.



Insecta Coleoptera

Bryan Kring’s movable book works are available at the 23 Sandy Gallery’s online store: <http://bit.ly/I3zOegC>.

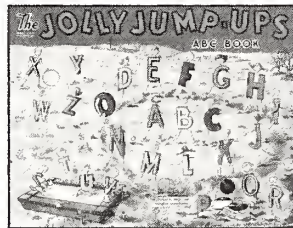
This article was written by Erin Mickelson for 23 Sandy Gallery. If you attended the 2010 Movable Book Society conference in Portland, Oregon, you may remember Laura Russell and Pop-Up Now, the international juried exhibition of handmade movable books juried by Ellen G.K. Rubin and Larry Seidman. 23 Sandy Gallery specializes in unique and limited-edition, handmade artist books and has an ever-evolving “curated collection” of pop-up and movable books at: <http://bit.ly/13zQDZF>.

My Ten Favorite Pop-up Books

James Haley
Montague, Michigan

I actually have a list of my favorite 100 pop-up books, but, since only ten are to be included, here are my top ten favorites:

1. *The Jolly Jump-ups ABC Book*. The Jolly Jump-up Series. McLoughlin Bros., 1948.



A childhood memory book set during a less complicated life time. The colors are rich and the designs are simple but full of delightful and fun items, from the chalkboard to the little wagon, this book relived how the mind wants to think of the days once lived.

2. *The “Pop-up” Cinderella Including Hansel and Gretel, Goldilocks and the Three Bears, Puss-in-boots*. Blue Ribbon Books, 1933.



The book contains four stories: Cinderella, Hansel and Gretel, Goldilocks and the Three Bears, and Puss-in-boots. It is a great collective sampling of the work of Harold Lentz. The colors are vivid and include

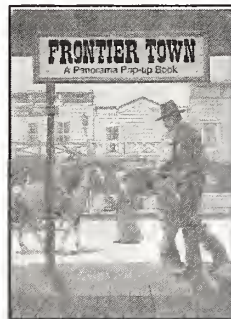
many unique pop-ups such as Cinderella’s carriage and, in another story, a frightening witch.

3. *Santa’s Factory*. By Olivier Charbonnel. Van der Meer Publishing, 1999.

It’s a shoe. Each time I show off this book I turn completely around unfolding the shoe on the turn. When I face the onlooker with it completely opened, it never fails to get no less than a “Wow!” That speaks for itself.



4. *Frontier Town: A Panorama Pop-up Book*. By Keith Moseley. Holt, Rinehart and Winston, 1982.



What a fun, folding-out, popping up, Western panorama frontier town. Here comes the state and, behind the jail bars, the outlaws are carefully watching the sheriff doze off while at the livery stable the kids are playing in the hayloft. Eventually they have to say “Giddyap,” but they know someday they will return to their childhood as I do.

5. *The Stand-up Mother Goose*. By Geraldine Clyne. J.S. Pub.Co., 1947.

Clyne’s best example of her delightful presentations of nursery rhymes. When a collector possesses all eight pop-up booklets, the 45 rpm record in a sleeve, and possesses the original box, what’s not to love?

6. *Let’s Play Store: Over 100 Punch-out Playthings and 6 Real Stores that Pop Up*. By Doris Duenewald. Grosset & Dunlap Publishers, 1950.

The ideal look of the ‘50s with deep color is the fine point to this pop-up activity book. See the Red Horse Service Station and do not miss the soda fountain where a green river is awaiting a thirsty traveler. The one hundred play things add to the fun of this book. Hard to beat.



7. *How We Travel in Pop-up Action Pictures*. By Raymond Cartanian. Publicity Pub., 1951.



Today’s intense, complexly engineered paper works are great and received just praise. However, simple is sometimes just as great, as in *How we Travel* in the ‘50s. If one looks

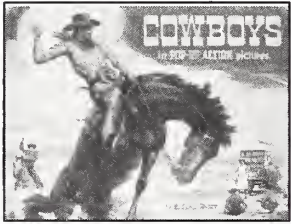
closely you will see on High Street, the policeman directing travel for a car, truck, bus, motorcycle, and people. The train coming out of the terminal with an awaiting truck to be loaded is simply cool - as in great and how about the space ship with wings ready to take off to the Moon - or is it Mars?

8. **Catechetical Scenes.** By M. Coerezza. Salesian Catechetical Centre, 1955-1964.

Though I am not Catholic by faith, one has to appreciate the delicate paper engineering within each of the seventeen volumes in this series. (These were described in detail in *Movable Stationery* volume 8, number 1.) Many of the pages have as many as four pop-ups per page. Each volume was issued with a dust jacket.



9. **Cowboys in Pop-up Action Pictures.** By Joseph E. Dreany. Maxton, 1951.

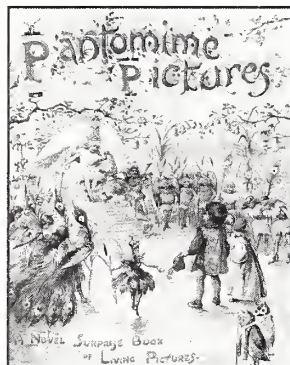


Pure '50s cowboy displays. One can see the roping saddle, spur, whip, and the branding iron, all awaiting the cowboy set to ride the open range. The chuck wagon, loaded with sugar, flour, and rice will provide a good supper for the cowboys, returning after a day

of herding cattle across the range. (The word "chuck" is cowboy lingo for food.) The last pop-up page is worth the whole trip as it is sweetly quiet. I hope someday you will find it in your collection.

10. **Pantomime Pictures: A Novel Colour Book for Children.** Ernest Nister/E.P. Dutton, [1895].

To have any Nister book in one's collection is notable. "Come away, tis dreamland time, to my land of pantomime." As you turn the pages, the sailor man watches children on the beach, farmyard animals are fed on a fine summer day, circus lions pass through hoops, and ladies and gentlemen all dress as if it were church time. Then, in conclusion, you arrive at the old farm horse stable. What a delight it had to have been for children of the time to have such a book and how lucky we are to still have it now.



[Note: In each collection there are favorite titles. What ten titles are on your list? Why did you choose them? As space permits, issues of *Movable Stationery* will include a member's list of favorite pop-up and movable books.]

Movable Books Go to School

Chris Griffin-Wehr
Boulder, Colorado

Julian Wehr's love of children was evident in his animated books. Their moving pictures mirrored the antics of his own children growing up around him. As he created the books, though, he saw no further than the family income they were producing at a lean time. His posthumous recognition as a preeminent paper engineer would have astonished him.

Throughout his more than forty titles, Julian's sensitivity to the funny, scary, fantastic world of the child was obvious. His six-year-old son Paul, now the seventy-something CAO (Chief Animating Officer) at Wehr Animations, had watched his father creating the books. Could reproductions of them in this media-saturated age, he wondered upon his retirement, still bring kids the joy of words in motion?



Paul Wehr

Their present day value might best be found with children learning to read, especially those learning in two languages. In our mountain west, two learning places have "popped-up" ripe with potential: elementary school English/Spanish reading classes, and Native American cultural immersion programs.

In increasingly Hispanic Boulder County, teachers have enthusiastically invited Barty of *The Animated Bunny's Tail* (www.wehranimations.com) to come to class. Paul tells eager little listeners about Julian's work, movable books, and the fun of reading with pictures. Each child and library receives an inscribed copy of *Bunny*. A Spanish insert permits the children and their families to read the book in both languages.

In Indian country, the languages are different but the purpose the same, to support both reading proficiency and cultural heritage. On the Pine Ridge Reservation in South Dakota, the texts are emerging in both English and Lakota. We are providing books to cultural immersion programs that reintroduce Lakota Sioux children to their endangered language. Eventually, each school library and student on the reservation will have the book. In Minnesota, an Ojibwe (Chippewa) version of the text is being prepared for the schools on the Red Lake Reservation. There may be other translations in the future.

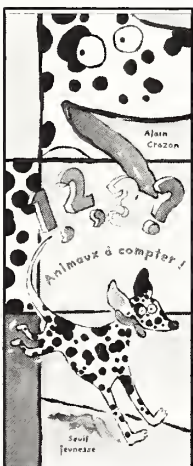
As Paul talks about the books in the classroom and shows how the animations are constructed, there are always questions. Having listened to his telling of watching Julian create the books, little Joselito, likely reflecting his own strong family ties asked, "Where is your father now?" "Well, he passed away many years ago." "Oh, so he's in heaven," a classmate piped up. "Yes, he is looking down... and smiling on us all."

Julian Wehr's legacy to the world of books and children endures.

It is within this context that the Paris Salon du Livre Animé plays its intermediary role in the recent wave of high-quality pop-up books. It offers a place where illustrators and paper engineers meet and exchange, publishers discretely observe new ideas and establish first contacts, and lovers get the opportunity to meet the artists, admire first designs of new projects, buy the newly published movable books, and have them signed.

So, on Thursday, November 22 at six in the evening when the doors of the Boutique opened for the Salon, there was already a considerable crowd in the street (rue Pierre l'Ermite) and a liveliness began that lasted all night. When, a month before, David Carter presented his new book in the Boutique *Cache-cache* (Hide and Seek – packaged, by the way, by the French publishers Albin Michel), the traffic and the public transportation in Paris were so jammed that a lot of people who tried, did not succeed in reaching the shop. This evening several hundreds of visitors arrived. Maybe there were not as many as last year when the space sometimes was over-crowded by eager customers and collectors and the copies of some books sold out in no time, but there were enough to create a cozy atmosphere and to ensure that everybody had time for a chat with the artists and an easy personalized signing of the books purchased.

At a central place behind the table was the current doyen of the craft in France, Gérard Lo Monaco, offering *Les Dix Droits du Lecteur* (The Ten Rights of the Reader, ISBN 9782070649143) for which he did both the illustrations and the paper engineering. It is a new edition of the reader's rights by the author Daniel Pennac, famous in France. Published first in 1992 and now actualized, augmented, and in pop-up form, it commemorates the 40th anniversary of its publisher Gallimard Jeunesse. Though it was announced that Mr. Pennac would sign this evening, he unfortunately was unable to attend – to the disappointment of his fans.

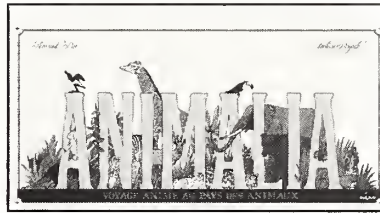


1, 2, 3, Animaux à Compter

Another famous French illustrator, Alain Crozon, presented his new *1, 2, 3, Animaux à Compter* (Counting Animals, ISBN 9782021082487), a nice book to use to learn counting in a playful way by solving riddles; with pull-tabs and flaps to reveal small pop-ups.

Much younger was the next artist behind the table, Hélène Rajcak who illustrated *Animalia: Voyage Animé au Pays des Animaux* (Animalia: Pop-up Trip to Animal Country, ISBN 9782745953520). The book was designed and paper engineered by Arnaud Roi from studio UPUPUP! in Toulouse (together with Camille

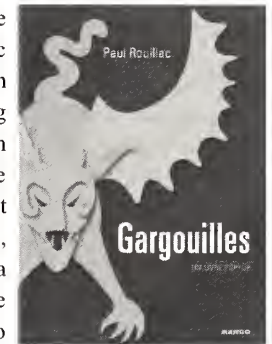
Baladi). The pop-up pages of this large, oblong book (19 x 36 cm.) unfold with an extra flap to show elaborate dimensional views of the natural biotope of the featured (wild) animals.



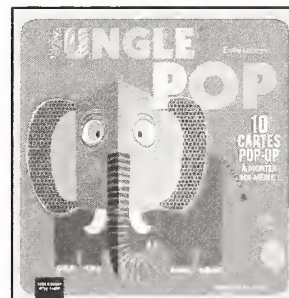
Animalia

the well-known series *Kikidoc* published by Nathan), and Eric Singélin who earlier engineered a movable *Pénélope à Paris*, from Gallimard Jeunesse, and also participated in the sought-after gem of *Jeux t'aime* brought out by Tana in 2010. He didn't have a new title this year but showed spectacular three-dimensional originals and pop-up dummies.

Paul Rouillac, the revelation of last year, surprised us once more with, what we think, is internationally the best production of the season: *Gargouilles: Un Livre Pop-up* (Gargoyles: A Pop-up Book, ISBN 9782740429716). Featuring a little discussed aspect of the French gothic cathedrals, he surprises viewers with the rather complex paper engineering and the sometimes unorthodox way in which the paper sculptures come together to form one single gargoyle. It is a book for all ages, and a must-have, for sure, for any collector. Rouillac, a young Frenchman, was trained in the U.K. as a bookbinder, and plans to go back to live in London next year. Mango also published his first book in 2011: *Masques. Un Livre Pop-up* (Masks. A Pop-up Book, ISBN 9782740428580). That book had twelve pop-up masks selected from the masterworks of the Quai Branly Museum in Paris (indigenous art, cultures, and civilizations from Africa, Asia, Oceania, and the Americas), and came accompanied with two sets of derived pop-up postcards: *Cartes Pop-up Masques – Afrique* (ISBN 9782740429327) and *Cartes Pop-up Masques – Asie* (ISBN 9782740429310) each offering six, dimensional cards of two different designs of African masks in the first, and Asian masks in the second box.



Gargouilles

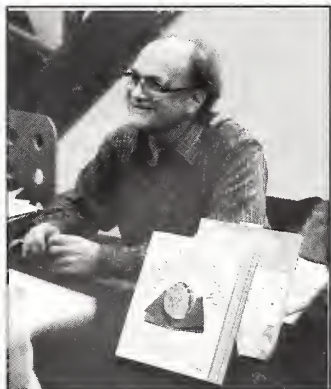


Jungle Pop

At the counter of the shop was another set of postcards for sale, also published by Mango Jeunesse, *Jungle Pop: 10 Cartes Pop-up à Monter Soi-même* (Jungle Pop: 10 DIY Pop-up Postcards, ISBN 9782740430019) designed by Emilie Lapeyre and offering forty leaves to construct ten pop-up

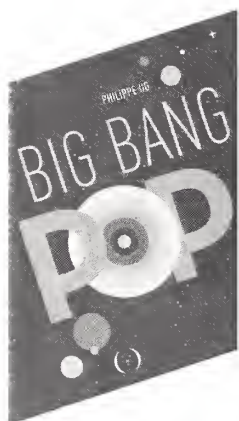
postcards with animals from the jungle.

As a transition to the artists' book, this other kind of pop-up book that is rather popular in France (as it is also only in the Anglo-Saxon world), there was Jean-Charles Trebbi, a retired architect who did artists' books in the past. Here, however, he was present for the presentation and signing of the first copies of his new reference book on pop-up books — both the usual trade editions as the artists' books: *L'art du Pop-up et du Livre Animé* (ISBN



Jean-Charles Trebbi

9782862277134). It will be available in English in early 2013 as *The Art of Pop-up: The Magical World of Three-dimensional Books* (ISBN 9788492810659). A Spanish edition is being prepared as well. Announced as the first book in France dedicated to movable books, the book has a movable front cover itself (however, it is not foreseen for the English edition). The book is profusely illustrated in color, has a variety of contributions from people who are active in this world, like paper engineers, illustrators, publishers, collectors (a scholar/researcher is missed) and has — no wonder — a lot of contributions by well-known members of The Movable Book Society! A striking mistake, however, was seen at first glance in the fold-out timeline. The 1865 *Cinderella*, published by Dean & Son (text), is mistakenly illustrated with the honeycomb paper *Cinderella* published about 1900 by Wilmsen, Philadelphia.



The second artist who has his roots in the limited edition books that he prints in serigraphs (silk-screen printed) but who has had more chances in recent years to have his books regularly published, is Philippe Huger, aka UG (in French, both notations are pronounce identically!). At the Salon, as a result, he was present with both hats: presenting his newest limited edition *Les Recordmen* (restricted to only 100 copies), as well as the trade edition of *Big Bang Pop* (ISBN 9782361931834). The later is a nougat-shaped pop-up book that opens out into spreads that “explore new universes and launches itself into the galaxy to tell the life of the stars” and “explosive in its images and colours” as the blurb reads. As the “house-artist” of the Boutique du Livre Animé and having attended all five Salons, he is also very popular with the public.

Available for sale under the counter were copies of the 2011 publication for which Mr. Huger engineered the movable elements and small pop-up pieces: *Sade Up* (ISBN 9782812600395) by Frank Secka. Published in a (not too) limited edition by Rouergue in Paris with an alarming sticker on the front-cover warning this is “A movable book not to be put in everyman’s hands” and featuring in ten spreads the universe of Marquis de Sade. On Youtube there is a video showing this universe in 1.40 minutes at: <http://bit.ly/U4IxVc> while the pages are turned by a black-nailed mistress.



Gaëlle Pelachaud

An artist specializing in pop-up artists' books is Gaëlle Pelachaud, who presented her new limited editions *Berlin* and *New York*, both published by Editions Rafael Andréa.

Showing also just artists' books — not by conviction but simply because they had not yet the opportunity to be published by a regular publishing house — were the last two and youngest artists who were invited for the Salon. Raphaël Urwiller studied in Strasbourg together with Mayumi Otero and now makes a duo/studio with her operating under the name Icinori. He

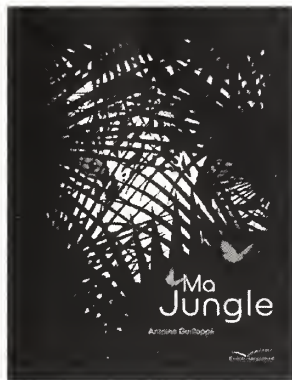
offered his pop-up book *Momotaro*, designed by them together. It tells the old Japanese story of a strange child, born of an apricot who becomes a hero. Silk-screen printed in eight colors, published in an edition of 110 copies, and, despite its selling price, it sold very well this evening.

Wondering about it, I asked Jacques Desse how the market is for artists' books in France. He told me that artists' books used to be collected almost exclusively by some larger libraries and museums, and that most of the expensive ones found their way to those institutions. More modestly priced artists' books however, like Urwiller's *Momotaro* (129.00 Euro), Huger's *Recordmen* (120.00 Euro) and *Sade Up* (49.00 Euro), are also bought by the general public, especially when the artists themselves are there and the customer can buy directly from them.

The last artist who presented her work this evening was Mathilde Lemiesle, also still in her twenties and educated in Strasbourg as well. She offered unique pieces ranging from 45.00 to 2,500.00 Euros and they sold very well. She is representative of a small group of artists in France who have rediscovered the art of paper cutting since the laser cutter became available for more general use. They make filmy, amazingly detailed cut-out scenes both as independent works of art or combined into a coherent set of leaves to tell a story and make a book. It started about five years ago when Thierry Dedieu illustrated various fables of La Fontaine with such filigree cuts set in a dioramic setting within three beautiful booklets published by Seuil Jeunesse. In 2010 Antoine

Guillopé came out with *Pleine Lune* (Full Moon, ISBN 9782013933759) a large (29 x 32 cm.) picture book with forty laser cut pages, one side white and other side all black, with some accents in gold foil, telling, without words an African love story. After its commercial success, a sequel was issued in 2011 *Plein Soleil* (Full Sun, ISBN 9782013935050). This season they brought out *Ma Jungle* (My Jungle, ISBN 9782013939263) with accents just in red and green.

More great examples of this kind – that sometimes looking like images from the shadow theater – were seen in the Parisian bookshops: *Cachés* (Hidden Things, ISBN 9782740429860) by the Italian artist Agnese Baruzzi; and the nicely cut-out Red Riding Hood leprello *Le Petit Chaperon Rouge* (ISBN 9782330012335) by Clementine Sourdis. But the most spectacular gem of them all



Ma Jungle

is *Le Petit Théâtre de Rébecca* (The Little Theater of Rebecca, ISBN 9782013939492) by the well-known artist Rébecca Dautremer. It is a thick and text-less book that gives the illusion of a little imaginary theater on which nearly a hundred characters from all her previous books have been brought together. The theatrical setting is created by 192 (!) laser-cut pages that make a wonderfully crafted, cut-out interior of the book. The book-block alone is a three-dimensional work of paper art by itself and the die-cut pages are filled with playful, eerie characters from books like *Cyrano*, *Princesses with Secret Lives*, *Alice in Wonderland*, and more, that offer something new on every re-reading. It is a must-have for any bibliophile.

But let us return to the Salon, for apart from the artists behind the table, there were a lot of illustrators and paper engineers among the guests. Networking has proved to play an important role in this evening. Those recognized included the Meggendorfer

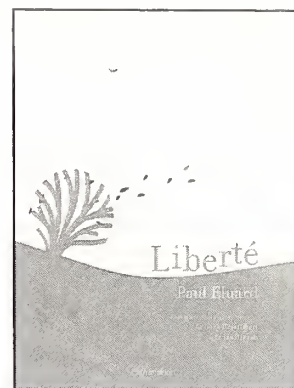


Le Petit Théâtre de Rébecca

Prize winner Marion Bataille. It was announced that she has been signed to publish her new book, *Numéro*, next year. It is another book on numbers that she designed together with her 10 published in 2011. Also present were the bestselling couple Anouck Boisrobert and Louis Rigaud (why do I always misspell it Louis Giraud...?) who will have a new book next year. This year they published two books: a leprello version of Paul Eluard's poem *Liberté* (Freedom, ISBN 9782081253889) with laser-cut details that form one integral scene before the leprello unfolds;

and the interactive picture book *Tip Tap, Mon Imagier Interactif*, an innovative project which combines a book with a digital game.

And there was Bernard Duisit who last year surprised visitors with his *La Belle Lisse Poire du Prince de Motordu* (The Beautiful Smooth Pear of Prince Motordu, ISBN 9782070632961) and the wonderful catalog of modern art *Born in Dystopia* (ISBN 978-2953996807) for Rosenblum Collection & Friends. For the catalog he engineered ten works of art shown at the exhibition (and the plan of the museum) in pop-up. It is available in a French and an English edition. He is now working hard on new projects at Les Associés réunis, the Paris studio of Gérard Lo Monaco.



Liberté

As mentioned before, various publishers and editors of the big publishing houses attend the Salon to support their authors but, above all, to look for new talent. Amongst others who were spotted were the publishers of both Gallimard Jeunesse, Anne de Bouchony, and of Albin Michel Jeunesse, Evelyne Guyot. Brigitte Morel of *Grandes Personnes* was also seen handing out her business cards.



La Belle Lisse Poire du Prince de Motordu

At the end of the evening, young cutting artist Mathilde Lemiesle proved to have not only a collection of trade cards but also a promising appointment the next week with the publisher of one of the leading publishing houses!

The evening ended with a drink offered by the hosts – running the event out to three hours a night for the more adventurous, the die-hards.

The formula of the Salon du Livre Animé proved to be very successful once more. It offered all participants a very nice evening and a lot of new contacts, both friendly and commercial, between the various groups involved in the world of pop-up books. But also was observed (and overheard) an animated conversation between a graphic student and a person he did not know (she is the CEO of a big publishing house); or a very classy lady, a collector, patiently waiting until the grandmother, who wanted her purchase signed for her five-year-old grandchild, is done talking to the artist....!

And, not unimportant, either, were the significant sales for the organizing bookshop. See pictures of the Salon at: <http://bit.ly/XGIwPv>.

Pop Goes the Book! Favorite Pop-up Books from the Elaine Schofield Collection

Jane Bowers
Wenham, Massachusetts

The Wenham Museum is well known on Massachusetts' North Shore for its galleries filled with a wonderful collection of antique and vintage toys, dolls, electric train layouts, and textiles. However, in addition to all of that, they have established a tradition of celebrating childhood and family life with an ongoing series of innovative, interactive exhibits that explore the themes of history, math, art, science, and technology as they relate to childhood and domestic life through the lens of popular culture.

On March 15 the Wenham Museum will open its newest exhibit in this series, Pop Goes the Book! This fun and engaging show explores the world of pop-up books through an amazing array of books on display as well as hands-on opportunities for visitors. They can make their own pop-ups at art stations around the gallery, be a character in a giant pop-up book they can actually go into, and learn about the history and mechanics of pop-up creations with video, text, and large-scale versions of engineered paper in an exhibit that is fun and educational for all ages.

The exhibit will include over fifty pop-up books dating from the 1930s to the present, and will present books from super-stars of the movable book world like Robert Sabuda and Ron Van Der Mer, as well as lesser-known, but incredibly creative, paper engineers, and very rare editions, like the *Bookano Stories*.

All the pop-up books come from the collection of Movable Book Society member Elaine Schofield a resident of nearby Andover, Massachusetts, a discerning collector of these books since 1989 whose current collection is estimated at over 1300! Elaine bought most of the books herself, "but," she laughs as she sits comfortably among bookshelves filled – almost beyond their capacity – with her pop-up books, "my two English and Scottish pen-pals somehow managed, without ever seeing my collection, to send me books that I didn't have yet!" However, pop-ups are not the only things that Elaine collects.

Fortunately, Elaine's house is one of those big, old New England farm houses that grew additions in many idiosyncratic directions, creating a home that is a maze of rooms and hallways of various sizes filled with a wonderful array of objects. On the shelf above the stairwell near her bedroom (one of three stairwells in the house!) is a collection of tins, and in the powder room you will find the walls crammed with small framed cards, prints, notes, and anything else that caught her fancy. In addition, she collects what she calls "floaty pens" (those kitschy pens that are

like miniature snow globes with scenes from the places she has visited), anything to do with peacocks and ladybugs, as well as stamps, letters, letter boxes and anything else to do with letter-writing history. Additionally, in the library are jumping jacks – those puppet-like toys with pull-strings that makes the legs jump up and down.

Elaine also loves to make things from repurposed objects – the writer of this article is a recipient of multiple cards and letters that Elaine made from recycled calendar and magazine pages, and a pin made from a lovely stamp she got from the Maldives – she makes many things from stamps. Needless to say, with such an eclectic array of collecting interests, her pop-up book collection is equally as eclectic, so if you happen to be in New England this spring, it's well worth a stop at the Wenham Museum.

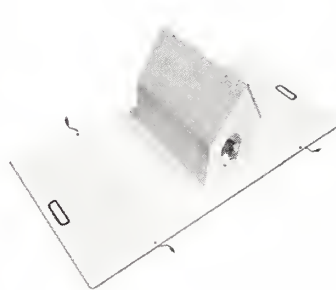
Pop Goes the Book! will be on display from March 15 through June 23, 2013. A public reception will be held on March 24 from 1-3:30 p.m. The Wenham Museum is open Tuesday through Sunday and is closed most Mondays. Check the website for hours and admission prices: wenhammuseum.org.

European Miscellanea

Theo Gielen

A surprising application of paper engineering was found in Italy. The publishing house Corraini in Mantova offers, under the trademark "Primaproduzione," some limited productions of unusual objects by young designers. Recently they executed a design of Paolo Ulian: a portable pop-up cat house for traveling cat owners. It is available at www.corraini.com, article code OG20.

The wave of interest in pop-up books in France has expanded to the French speaking part of Switzerland. Pop-up! Collages, Pliages et Livres Surgissants (Pop-up! Collages, Folding and Books that Arise) is the title of an exhibition in the Musée d'art et d'histoire in Geneva.



Portable pop-up cat house

A small but delicate display of some thirty books from their own collection has been brought together in recent years with much taste and an eye for artistry. It is a mixture of antique, modern, and artists' books with movable and/or three-dimensional elements. An extra accent has been given to the work of the Swedish artist Joekum Nordström and the American Tauba Auerbach. The exhibit opened last November and continues through May 31, 2013.

The Onion's Great Escape

Mike Simkin

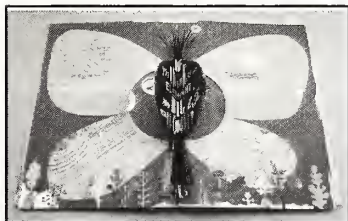
One is always on the look out for books with a difference and fresh, innovative participatory storytelling. Since 1994 I have keenly monitored the illustrated books of Sara Fanelli. Though not always conventional, they can enthrall and perplex in equal measure, but always leave the reader smiling in acknowledgment of her humor and wisdom. This is largely brought about by her manipulation and blend of drawing with exquisitely crafted collage and other experimental media used to enhance the impact of her visual narratives. While not



The Onion's Great Escape

producing a pop-up book per se, since 1994 she has created and published movable storytelling experiences with her picture boxes *Cinderella* and *Pinocchio* (1996) and *A Dog's Life* (1998). In the later book the reader unfolds the flaps to beyond the limits of the page, thus creating the dog. Early on she was absorbed by the experimental Russian and German artists and designers, but above all the book creations of Bruno Munari were very influential for their participatory fun and didactic values. Sara Fanelli said, "I was always drawing and making little books," as quoted in the catalogue of the exhibition in 2002 *The Magic Pencil*. She continued, "I knew I wanted to be an illustrator" and later, "I try to use the format of the book to create something different that supports the story of the book."

Her most recent book, *The Onion's Great Escape* (Phaidon, 2012. ISBN 9780714857039) is nothing less than a completely fresh experience, placing demands upon the reader. The idea was originated by her publisher to create a "disappearing book." From all her initial thoughts



The Onion's Great Escape

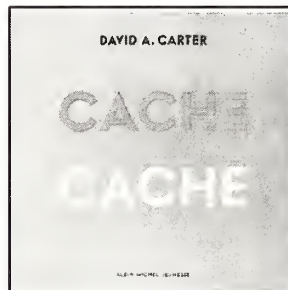
she has married two of them together; an onion and a knife are big opponents in this book consisting only of questions. The resulting book is both amazing and challenging. This is an extraordinary emotional adventure as the reader is required to save the onion from the threat of the big knife cutting it up prior to being cast into the big fry pan. In actuality, the reader is physically saving the onion by easing the perforations to remove more and more of the onion's many layers until a small brightly colored onion book is completely released to freedom and able to have a life of its own. The reader is also invited to respond to a set of integrated challenging, philosophical, and "meaning of

life" questions by drawing or writing in the actual pages alongside Sara's own images and script. "The child will always have the book as a record of their thinking when they are older and look back," she said. This is a dynamic, visual treat imbued with drama and anticipation. The book demands to be fully shared to realize its potential as a resource for not only reading but nurturing other vital life skills of curiosity and imagination. This is a truly life-sustaining experience underwritten by Sara's compelling images made with all her media skills, panache, and thoughtfulness. The bold, colorful, or textural design of each page, with the text in her own hand writing will grip the reader in the dramatic moment of each spread, particularly as there is little time to save the onion. This is an amazing innovative book experience not only for 2012 but for future generations to actively muse over and become a little wiser. A true step up, technically, for movable storytelling.

David Carter Surprised Me

Anneke Veenstra-Kalkhuis
The Netherlands

In October 2013, I was in Paris for two weeks with our ship called Oostenwind (East Wind). It's very funny to see how tourists in Paris are walking and visiting famous places. They look so tired! It's no wonder; Paris is a beautiful city and the knowing of what to visit in a very short time, makes people weary. What will they see? Famous big churches, or a little one near de Rue de Mouffetard? Will I go to the top of the Eiffel Tower or deep under the ground in the *Catacomben*? Am I looking for pop-up books in the wooden boxes on the side of the Seine or will I go into the small, very expensive libraries in the Passage Jouffroy? Or shall I take "a tour" by dinner light in the Bateau Mousse during the evening?



Cache, Cache

I don't have to think about it. We are there, near the Austerlitz Station, on the Seine. That's the place for cargo ships. When we are in Paris I take my bike every day to traverse the city, de Montmartre to Port de Vanves, where every Saturday and Sunday mornings there is a beautiful antique market. And from the Bercy (tennis!) to the Bois de Boulogne. Then during the night I am in my own bed!

On October 23rd there was a Salon des Livres Animes (Salon with Pop-up Books and Artists) by the French pop-up book store of Jacques Desse and Thibaut Brunessaux (3 rue Pierre l'Ermite, Paris). David Carter had been invited to be there to sign his new book *Cache, Cache* (Hide and Seek).

In the afternoon, the same day, I visited a French collector

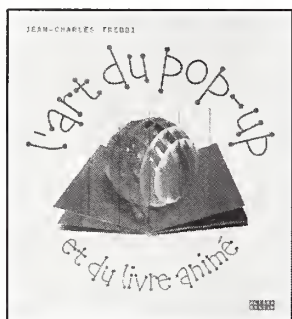
and admired her beautiful books - wonderful. I had never seen so many old movable books.

At the evening, about 6:30 p.m., visitors came to the pop-up book store, including me. Jacques Desse was a good host. He introduced me to David Carter saying, "This Dutch lady has the only floating collection in the world." It's not always a thing to be proud of because, if damaged, a ship can sink and what will happen to the books? (They will sink to the bottom.)

We talked about pop-up books. He signed some of my books and I asked him if he had met our famous [Dutch] paper engineers Ron van der Meer, Kees Moerbeek, and Carla Dijks. He replied that he had met Kees, Carla, and their lovely, beautiful daughters some years ago in New York. We are very proud of Kees and Carla because they are very nice people and whenever there is an event, they are always there. I will say, they are very "touchable," you can phone and talk with both of them at any time. Very special artists, both!

I asked David Carter, "Are you also famous like Ron van der Meer so that you also have a special thing to wear like the red shoes of Ron?" He said, putting a leg with a foot in a red leather shoe on the table. "I also wear red shoes, but it's another story."

Indeed! Beautiful designer shoes were on his feet. He told me that in Holland there is a leather artist named Hester van Eeghen who makes beautiful leather objects: not only shoes but also art objects, bags, and jewelry. For the making of a beautiful pop-up to use in her catalog, she made him a pair of shoes. The "danger" in it is that, in the well-known fairy tale, the red shoes must continue dancing forever.



l'Art du Pop-up

After visiting the beautiful exposition with books from Carter and Květa Pacovská, I met a man I knew only from a letter I had received from him: Jean-Charles Trebbi, author of the book *l'Art du Pop-up: Et du Livre Animé*. It is a book about paper engineers, paper cutting, and pop-up books. A beautiful book, it is also available in English.

When I left the Boutique des Livres Animé, I found my bike tire without air and the little pump did not work! So, the bike and I traveled together through late night Paris on foot. I began at 9:30 p.m. and I was in the neighborhood of our ship at 11:15 p.m. My husband was waiting for me. It was a long walk! On my way I passed many great buildings and in many doorways were people sleeping in old rags: *Les clochards de Paris*. So I was glad to be with my husband in my own bed!

The next day we left Paris to go to Montargis, 110 km. South of Paris where the cargo, 250 tons of barley (for beer) was waiting to be transported to Holland. That's our life and we have been doing it for 42 years.

Meggendorfer Winners Visit Taiwan

In January, Marion Bataille and Ray Marshall, Meggendorfer Prize winners for 2010 and 2012, respectively, were the guests of the United Daily News Corporation in Taiwan. The United Daily News also sponsored the Taipei exhibition last year that featured the collection of the curator Michael Yang of The Pop-up Kingdom. China Airlines, another sponsor, provided the Business Class seats for the flight. Both Ray and Marion reported that it was a wonderful experience sharing pop-ups with their guests and large audiences. At a speaking engagement in Taichung,



ABC 3D

Marion spoke about her books *ABC 3D* and *10* and her philosophy of book-making. Ray talked about his background and the making of *Castaway Pirates* and *Paper Blossoms*. Later they visited the Kaohsiung Museum of Science where they spoke again and met other collectors, aspiring paper engineers, tv reporters, and the press. David Carter and Kit Lau were guests of the sponsors later in the week.



Paper Blossoms

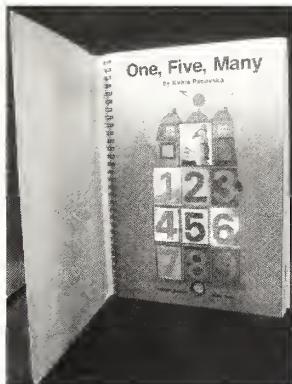
Ray has posted photos from the trip at: <http://bit.ly/TrYBSX> and there are additional links at: <http://raymarshall.com/> and (in Chinese) at: <http://popupbook.ishow.udn.com/>, <http://popup.ishow.gmg.tw/>.

Catalogs Received

Henry Sotheran Limited. *Children's and Illustrated Books*. 2 Sackville St. Piccadilly, London W1S 3DP. www.sotherans.co.uk.

One, Five, Many. Clarion Books, 1990. 27x19.5 cm.

This sophisticated book has a counting element but also wants to stretch the young readers' imagination into areas of exploration by a visible use of color chaos and paper mechanics. On heavy, hardwearing paper stock, and spiral-bound with a fold-out outer cover, Pacovská uses movable elements from flaps, die-cuts, and a mylar mirror forming a cohesive whole without letting the movables become overpowering. It is a perfect mix, delighting the eye and hand while underplaying the spectrum of colors and concentrating on a few simple, bright, primary hues. This little book is an early hands-on interactive creation that succeeds after multiple readings for the pre-schoolers who will discover new visual delights each time.



One, Five, Many

Midnight Play. Picture Book Studio-Neugebauer Press International, 1992. 34x22.5cm.

"The clown has a bright idea. He pops out of his box and goes to talk with the moon. Will you visit our theatre?" The actors wake up and perform a very surreal play. This large format book with a die-cut moon on a string inserted on the front and back covers becomes a playful, colorful, word-play read-aloud story on many levels. Pages with fourteen slit panels become three slit pages and then transpose back to fourteen slits as the "actors" swap names and costumes. Pacovská answers her question, "where is the moon when he is not in the sky?"



Midnight Play

Flying. North South Books, 1995. 34x22.5 cm.



Flying

A flying pig and a foldout concertina that might represent Pacovská's colored pencil built into the front cover sees us depart on another magic journey. The words are in her hand-drawn script and become an integral part of the action between the animal characters and the "towers" secret, culminating in a double-page pop-up foldout that will have children pondering on all the hidden meanings. We can already see that her books are "art books" as much as avant-garde children's books.

The Little Flower King. North South Books, 1996. 24x22 cm.

A lovely, simple tale of a King obsessed with tulips and his hankering for a princess. A little, square, die-cut window on the cover follows the King for a few pages until you peek through the back cover, lift a flap, and discover the happy couple! Pacovská's sophisticated drawing technique is easily appreciated by young readers: They can relate to it simply because their art skills are just beginning. The recognition is instant and Pacovská easily draws them into her spell.



The Little Flower King

Unfold/Enfold. Chronicle Books, 2004. Also: Editions du Seuil, France 2004. 25x25cm.

It is called Art Book on the cover and in the opening and in the only "real" words she exclaims, "Make yourself small and enter here."

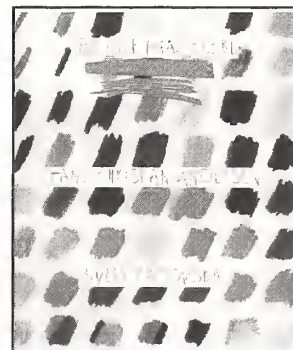
We literally become the child we were and enter another realm, one we lost a long time ago. This is the coffee table book while the previous books are on our children's shelves. It is definitely an art toy book to be savored for the amazing artwork. As you "unfold" the book you realize it is growing over a metre long and then when you "enfold" it back into multiple combinations, you literally pop out of her imagination and have opened your own again.



Unfold/Enfold

The Little Match Girl. Minedition Book, Penguin Young readers Group, 2005. 29.5x24 cm.

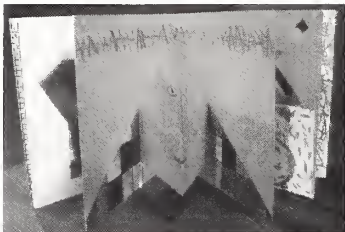
This version of Hans Christian Andersen's story of a poor little girl, her matches, and her dreams of a better future is reinterpreted by Pacovská's powerful drawings and use of metallic colors, varnishes, and sweeps of bold brush strokes and crayon renderings. No movables, but they were not needed.



The Little Match Girl

A L'infini. Editions du Panama, Paris, 2007.
27x27 cm.

We start off with embossed white front and back covers with a splash of black for her hand-written name and red for the hand-written tiny title. The spine is an exposed section, sewn



A L'infini

quarter bound. Even before you open this book you know there are visual delights in store. Unfolding before your eyes comes a smorgasbord of letter forms and tumbling numbers, cascading and flowing through paper portholes, standing upright in salute, seemingly laughing and cavorting in secret delights that we as viewers come to understand on multiple immersions into this color extravaganza. The pop-ups and paper tricks are not complicated or even very original but are a prime example of a movable book that succeeds in combining text, graphics, and paper engineering.



Couleurs du Jour

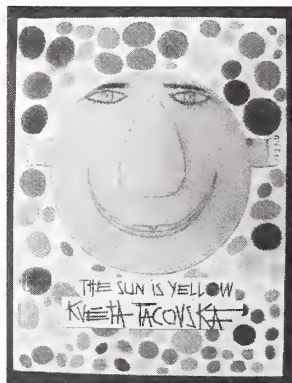
Couleurs du Jour. Editions Grandes Personnes, 2010.
13x13 cm.

Imagine a cube of paper, a little over 13cm. square, folded into a concertina/accordion format that folds out to over ten meters! The paper is printed on both sides in vibrant colors and print finishing techniques with doors,

windows, and paper devices seemingly making the pages interact with each other. Pacovská's aim was to convey without words the colors of the day by the *sound* that each color spoke to her, a memory of how she saw the world when she was a child. The book becomes a wonderful frieze that can wrap a child's room into a playful comforting cocoon or a beautifully crafted art book. It is a labor of love for all the talented people involved in the production of this Pacovská masterpiece.

The Sun is Yellow. Tate Publishing, UK, 2012.
First published in Germany as *Blau, Rot, Alle*, 2011.
29.5x22 cm.

Here Pacovská uses some of her artwork dating from 1991 and refreshes it with new work, weaving a color tale of blues, greens, reds, and yellows as the tiny animals discover what the world of color is all about and where it can lead us.



The Sun is Yellow

Beginning with a die-cut hole in the O of the word yellow on the front cover, mischievously misleading us with red showing through instead of yellow, we are led on a journey of word play and color bending! She uses movable wheels, flaps, and windows to prompt the child's imagination and to let creativity take a path to wonderment.

L'invitation. Editions Grandes Personnes, 2012. 25x25 cm.



L'invitation

In your hand is an invitation to a "mad tea party." In twenty wild, vibrant pages saturated in color and in-your-face images, the assorted animals are invited to enjoy the party with the reader. Pacovská's imagination has not diminished over time

and her ideas and artistic output, very recognizable as her own, are always fresh and full of life.

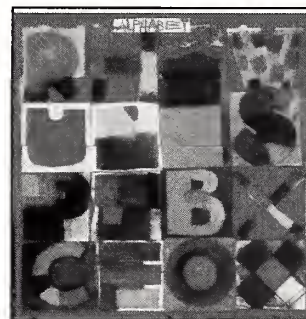
In this short overview of Květa Pacovská's artistic output I have only covered the books in my library; there are many more I haven't seen, and new ones on the way. But, if the reader has come to Pacovská for the first time, a whole new world is waiting for you.

Last minute addition!

Alphabet. miniedition, France, 2012. 25x25 cm.

After I had penned the above article and sent it on its way, *Alphabet* dropped in, dispatched from France, (the U.S. edition will be published later in 2013).

Pacovská's latest smorgasbord of artistic treats of her trademark graphic flourishes and understated use of three-dimensional elements, lusciously covered in printing embellishments was a delightful movable book feast to end 2012.



Alphabet

Housed in a cardboard, die-cut sleeve covered in busy, painted letter forms, it is contrasted with the silver and white covers of the hard bound book with just the title and her name positioned in red on the edges. Open the cover, fold out the repeated graphic of the cover, and enter her unique world. Where else would you see an interpretation of the alphabet rendered this way? It is one of the most tactile printed artist books I have come across. Let your fingers move across the embossed dots forming a letter, or marvel at the production skills of master printers interpreting her artistic dream, and play with letter pop-up forms and flaps. The magic flows on and on, she is a singular talent.

Keep an eye out for it, you won't be disappointed.

Questions and Answers

Q. Does anybody have any biographical information about Abe Schenk, the paper engineer who was active in the 1940s and 1950s and did the two well-known 1952 pop-up books *Winnie-the-Pooh and Eyore's Tail* and *Winnie-the-Pooh and the Bees*? If so, please share your knowledge with me at theogielen@online.nl.

Theo Gielen

Q. Both of my copies of *Pop-up Animal Alphabet Book* (Random House, 1967) is missing a piece on the I-J spread. I am missing whatever should be attached to the pull tab. What is it?

Ann Montanaro Staples



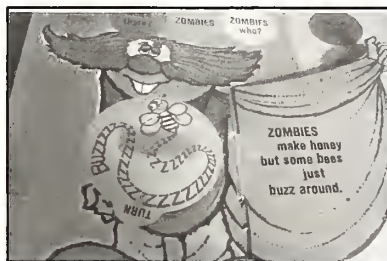
Pop-up Animal Alphabet Book

A. When I began to receive answers from readers, I realized I had not expressed my question correctly. The spread does have an Ibex that is moved by pulling the tab. But, in the middle of the page, on the line separating the I and J, there is an exposed, circular, hinge-like opening that appears to be missing the piece that would cover it. Later editions do not have the opening. Was there originally something covering the opening?

Q. I recently picked up a damaged copy of *Knock-Knock: Who's There?* (Number 20 of the Random House series). When the cape is opened, there is a small piece of transparent tape on body of the character and the adhesive has bled through. Was there once something attached to the tape?

Ann Montanaro Staples

A. Under the cape is a disc on a spring - hence the tape. The disc has buzzing bees. Thanks to those who answered my question and to James Haley for the image.



Knock-Knock: Who's There?

Q. I am studying pop-up advent calendars. Does anyone have a collection with information they could share with me? Thanks

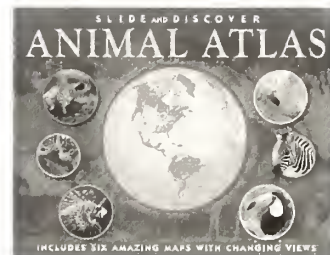
Ann Montanaro Staples

New Publications

The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

Alphabet [Pop-up die cut Book] By Květa Pacovská. Tate Publishing. \$39.95. 9781849761413.

Animal Atlas: Includes Six Amazing Maps with Changing Views. Slide and Discover. Silver Dolphin. 9781607105862. \$19.95. Also: *World Atlas.* 9781607105862.



Ant . Bouncing Bugs. By David Hawcock. April. Reissued by Tango Books. £6.99. 9781857078824.

Also: *Bee.* 9781857078725.

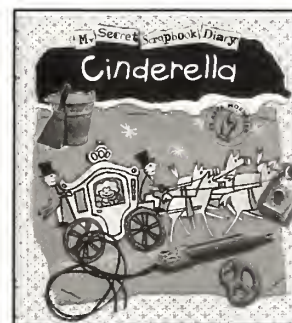
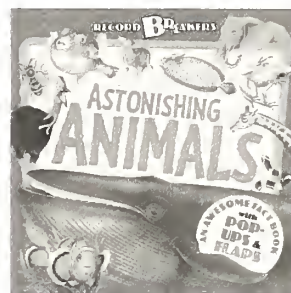
Beetle. 9781857078978.

Fly. 9781857078923.

Spider. 9781857078879.

Wasp. 9781857078770.

Astonishing Animals: An Awesome Fact Book with Pop-ups & Flaps. March. Templar. £9.9 99781848774117.



Cinderella. My Secret Scrapbook Diaries. By Kees Moerbeek. Child's Play. £7.99. 9781846434501.

Also: *The Ugly Duckling.*

April. 9781846435935.

Puss in Boots. April.

9781846435928.

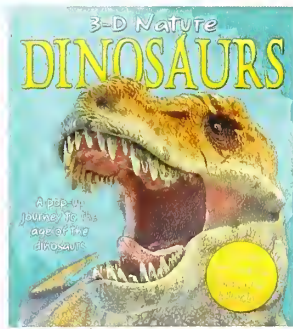
Daisy's Trail. Busy Bugz Adventures. April. Silver Dolphin. \$12.95. 9781607107156.



Dig! Scoop! Pop-up & Play. April. Parragon Books.

£8.00. 9781445493886.

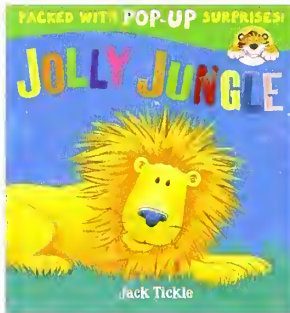
Also: *Snip! Snap! Pop-up & Play.* 9781445493893.



Dinosaurs: A Pop-up Journey to the Age of the Dinosaurs. 3-D Nature. March. Arcturus Publishing Ltd. £9.99. 9781782121626.

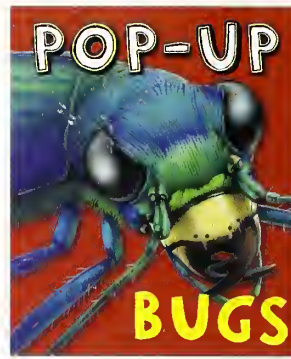
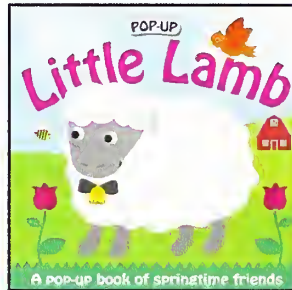
Funny Birds. By Philippe UG. Prestel. £12.99. 9783791371474.

The Happy Family of Colours. By David Carter. March. Tango. £9.99. 9781857078572.



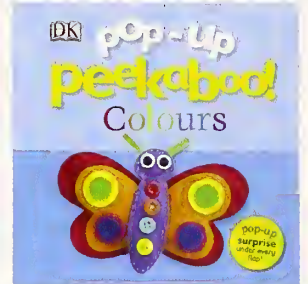
Jolly Jungle: Packed with Pop-up Surprises. By Jack Tickle. March. Caterpillar. £8.99. 9781848572393. Also: *Daring Dinosaurs.* 9781848572799.

Little Lamb: A Pop-up Book of Springtime Friends. Priddy. \$9.95. 9780312515843.



Pop-up Bugs. Templar. £7.99. 9781848776791.

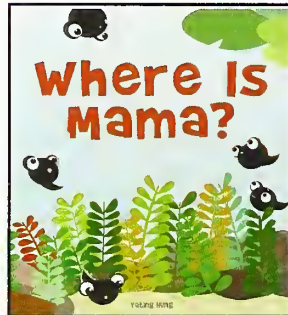
Pop-up Peekaboo! Colours. March. Dorling Kindersley. £6.99. 9781409324638.



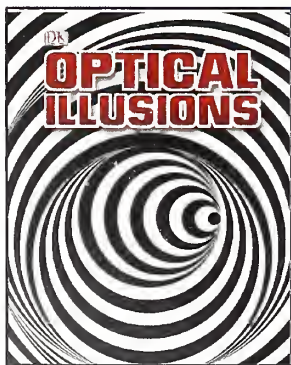
Princess Palace: Pop-up Palace with Play Pieces & Mini-books. Sandy Creek. \$5.98 9781435129702. Also: *Pirate Adventures: Pop-up Ship with Play Pieces & Mini-books.* 9781435129719.



Totally Wild Animal Safari. March. Top That! £8.99. 9781782440826. Also: *Farmyard Animals.* 9781782440796. *Wild About Animals.* 9781782440802.

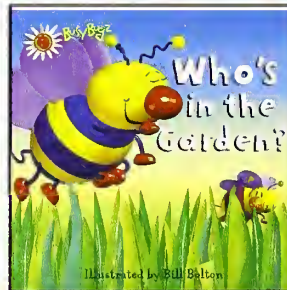
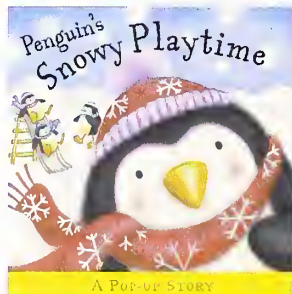


Where is Mama? A Pop-up Story. April. Abrams Appleseed. \$19.95. 9781419707186.



Optical Illusions. DK. \$19.99. 9780756697891.

Penguin's Snowy Playtime. Sandy Creek. \$7.98 9781435143050.



Who's in the Garden? BusyBugz. March. Templar. £7.99. 9781848777538.

The Wonderful Wizard of Oz: With Tabs to Pull, Wheels to Turn and a Spectacular Tornado! February. Carlton Books. \$19.95. 9781780972459.

