

## Biedermeier Paper Engineered "Friendship" Cards

Rosie Temperley  
Edinburgh, Scotland

Pictorial cards of a particular style made in Austria and other central and northern European countries, primarily (but not exclusively) in the early part of 19<sup>th</sup> century, are popularly known to collectors, dealers, and researchers as "Biedermeier" cards. For a while, I was under the impression that "Biedermeier" was perhaps the name of a printer or publisher of these cards but this assumption was entirely misplaced. I will start with an explanation of it in case others, too, are unfamiliar with the term. Biedermeier is a melange of the German adjective "bieder" meaning plain or unpretentious, and "meier," a very common German surname. A Biedermeier is a caricature for a somewhat comic but also very ordinary and simple man.

## G. Löwensohn – Childrens Books – Fürth

Jo Tisinger  
Vintagepopupbooks.com

For those of us interested in the historical details of movable books, we owe a great deal to the legacy of G. Löwensohn and his family. Theirs is a complex and memorable story of triumph and tragedy – a story that deserves to be told.

The G. Löwensohn company of Fürth was a prolific publisher, printer, and lithographer that operated in Bavaria during the 19<sup>th</sup> and early 20<sup>th</sup> century. German chromolithographers, mostly based in Bavaria, came to dominate the trade with their low-cost, high-volume quality productions. Löwensohn was the largest and most prolific.



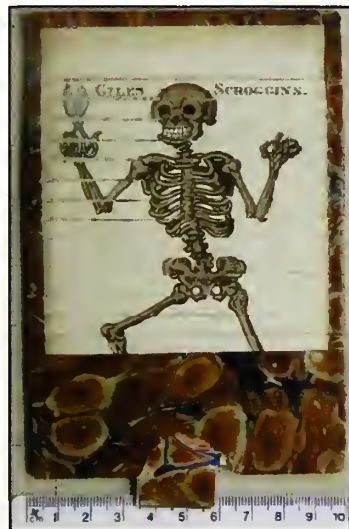
Fairy Tales for children

The company was founded by Gerson Löwensohn (1817-1871) in 1844 at Star Road 19 in Fürth Bavaria, Germany. He started out as a one man copper plate printer producing pictures sheets, coloring, and picture books. He added lithography in 1859. There is evidence, however, from earlier references, that he and his Father Isaac (1777 – 1884) were doing copper plate printings as early as 1838 - before Gerson opened his shop on Star Road. Gerson had five brothers and sisters, none of whom were involved in owning the business.

Gerson and his wife Helene (nee Zenner) (1821-1914) had two sons, Bernhard (1849-1910) and Theodore (1853 - 1931), and one daughter Clementine (1847-1923). Although the boys helped out in the shop while growing up, Gerson did not bring his sons into the business full-time until each had graduated from high school. Gerson died when his boys were only twenty-two and eighteen. His widow Helene ran the family business until the boys were experienced and old enough to take over. Helene's great granddaughter Anne Marie later described her as "A woman with strong morals." The boys were smart, educated, and had learned a hard work ethic and those strong morals from their parents. In 1876 they were fully running the company and bought a steam powered Schnellpresse "Quick Press\*," a lithographic press, in order to print by machine rather than by hand.



Card Before



Card After

By the end of the 19<sup>th</sup> century, the conservative artistic style of the period, 1815-1848, was looked down upon as lacking originality and excitement and Biedermeier was then used to describe this period of art – a transitional period between the Neo-Classicism of the 18<sup>th</sup> century and the romanticism of the latter part of the 19<sup>th</sup> century. Today Biedermeier is a more neutral adjective applied not only to art but to the whole lifestyle of the Germanic countries between the end of the Napoleonic Wars and the Revolutions of 1848. There is now a greater appreciation of the Biedermeier way of life and of the art style and also an awareness of its qualities, now regarded as an important part of the cultural heritage of the Germanic peoples.

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M68 CHMEU

## The Movable Book Society

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**The deadline for the May issue is April 15.**

### Biedermeier Cards, continued from page 1

The Congress of Vienna in 1815 brought the long-desired peace, and the restoration of the old order. There was to be certainty and stability, and these were to be the stalwarts of the Biedermeier way of life, characterized by order, peace and a regard for the environment and traditional values. There was a particular emphasis on the home. Domesticity included the pursuit of cultural interests, hobbies, and letter writing as well as honest hard work. The constructive use of time, both for work and leisure, was a high priority in a prosperous, well-educated household. All of this was reflected in the artistic and cultural products of the time. The most admired visual themes were those that dealt with man himself and his familiar environment: simple scenes of daily life, both in the city and in rural surroundings; sometimes humorous, always poignant. Landscape and flora were important too.

The charming Biedermeier cards are typical of this style and reflect the attention given by the wealthy middle classes to letter writing in domestic life. This must have been an on-going tradition as some of the cards within this genre pre-date 1815 by some fifteen years or more. (It is very difficult to date individual cards exactly unless, by chance they have a dated inscription.) Although their subject matter could be regarded as somewhat limited, it would appear that large numbers were produced, displaying a great deal of variety. Many were given in courtship or to mark and celebrate special milestones and occasions such as birth, marriage, death, the New Year etc. Others were humorous or just beautiful. We know that not all the cards produced were paper engineered by any means, but many were. Gilt and collage work was often used to embellish the illustration on these luxury cards and lift-the-flap and pull-the-tab mechanisms appear frequently. Occasionally these were unusual, innovative, and highly sophisticated, even when judged by today's demanding standards.

Vienna was the capital of the Austro-Hungarian Empire, and it is of no surprise that it was the main center of their production. But there are also examples made in other northern and central European cities, e.g. Augsburg, Graz, Nurnberg, Prague, and some from as far afield as France,

England, and Scandinavia. (I have some anonymous cards from both France and Scandinavia and I cannot tell if they were made in Vienna or another Germanic city for exportation to these markets or were actually produced locally.)

Below is a list of makers with whom I am familiar as they are all represented in my collection. Other makers are to be found in the wonderful collection of the Historischen Museum of Stadt Wien, (Vienna). Alas, the museum is not presently accessible either online or in person due to a lengthy rebuilding program which is not due to be completed for about two more years. However, there is a very well illustrated "Taschenbücher," largely based upon this Museum's collection: *Freundschafts- und Glückwunschkarten aus dem Wiener Biedermeier* (Congratulation Cards in the Biedermeier Period: Politeness and Social Compulsion) by Reingard Witzmann. It was published in Dortmund by Harenberg Kommunikation in 1979 (ISBN: 3883791342). Used copies of this book can sometimes be found.

Finally, I would like to add that I regard Biedermeier cards, and early ephemera generally, as an important milestone in the development of paper engineering. They show that printers/publishers were able to produce very sophisticated mechanisms and that there was a ready and enthusiastic market for them. The challenge for book publishers would be to develop ways of incorporating the more sophisticated mechanisms into book form in such a way that they would be sufficiently durable and long-lasting. As we all know, this challenge would be met, but only gradually.



Before



After

A list of makers follows: Arranged by place of publication with dates, it includes specialized trades when known to me.

### Vienna, Austria

Adamek, Johann. (died 1840).

Berka, Anton. (1765-1838). (Kunsthändler (printseller)).

Bermann, Jeremias. (1770-1855). (Publisher & printseller).

Frister, Joseph. (1758-1832). (Publisher of "Mechanical Cards," Kunsthändler).

Hochenleiter, Lukas. (1748-1796). (Buch- & Kunsthändler)



Before



After



Before



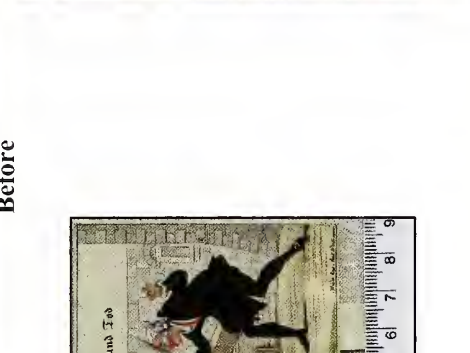
After



Before



After



Before



After



Before



After



Before



After



After

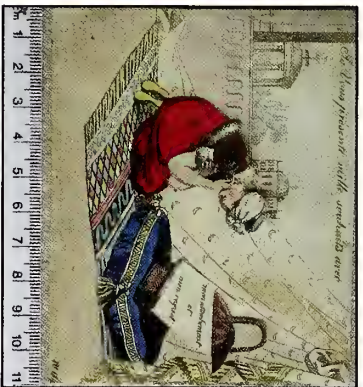


After

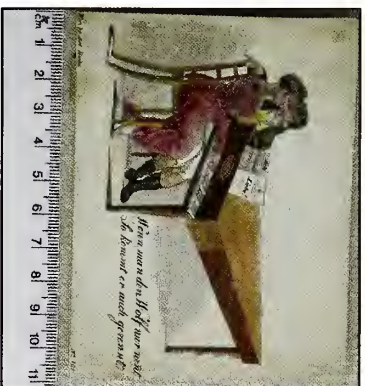
# Examples of Biedemeier Paper Engineered Greeting Cards



Before



After



Before



After



Before



After



Before



After



Before



After



Before



After

(Book- and printseller).

Muller, Heinrich Friedrich. (1779-1848). (Up-market Buch- & Kunsthandler, and publisher of the highest quality of novelty paper articles, playing cards, etc. Exported widely, including to Berlin & London).

Paterno, Anton. (1771-1835). (Kunsthandler).

#### **Graz, Austria**

Neidl, Johann. (1776-1832). (Engraver, Buch- & Kunsthandler, and artist).

#### **Nuremberg, Germany**

Riedl, Joseph. (Kunst & Musikalienhandler).

#### **(Netherlands), (no place).**

Hes C. Steen.

#### **Prague, Czechoslovakia**

Haase.

Seidan, Johann.

Below is another publication that I find useful. It is well illustrated and has an extensive bibliography of older references, mostly German. Egger, (Hanna). *Glückwunschkarten im Biedermeier: Höflichkeit und Gesellschaftlicher Zwang* (Friendship and Congratulation Cards from the Biedermeier Period in Vienna) Munich, Callwey. 1980. ISBN: 3766705296.

[Note: Biedermeier cards in motion can be viewed at <http://bit.ly/1eUwXVm> and <http://bit.ly/1i2Rre0>.]

### **SAVE THE DATE**

## **The Movable Book Society 2014 Conference**

**Philadelphia, Pennsylvania**

**September 18 - 20, 2014**

**Conference Schedule  
will soon be available at:**

**[movablebooksociety.org/conference/html](http://movablebooksociety.org/conference/html)**

## **The 6<sup>th</sup> Salon du Livre Animé**

Theo Gielen

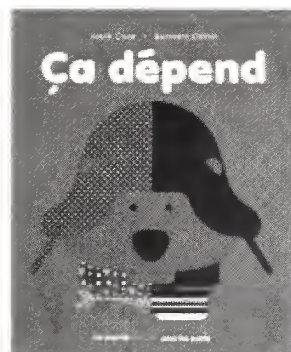
Utrecht / The Netherlands.

Outside it was just a wet and windy November Thursday (November 21, 2013), when this year's annual gathering of pop-up makers and pop-up lovers was scheduled in the Paris Boutique du Livre Animé. When entering, however, the imposing (though unmarked) blue gate of the stately mansion, un Hôtel, at number 3 on the short street of Peter the Hermit in the 18<sup>th</sup> department of the French capital, one landed in the warm bath of a world that – for one evening – existed only for movable and pop-up books. Though not yet welcomed by the hosts (and owners of the Boutique), Thibaut Brunessaux and Jacques Desse, - they were too busy selling copies of the new books of the participating artists to the already (even at the beginning of the evening) large number of eager collectors – we could easily fade anonymously into the audience. And, looking over the faces behind the tables, we recognized many of the French paper engineers who have become recognizable names in the last few years.

First of all there was the 2010 Megendorfer Prize winner Marion Bataille offering her new pop-up book. Printed in just yellow and black, *Numéro* (Albin Michel, 9782226243577) forms the numbers one through ten using only circles and rectangles. Maybe this creative twist on the classic counting book is not the most interesting for its simple paper artwork, but, graphically, it is a gem for sure. At her side was Olivier Charbonnel who showed first copies of his *Ma Station Spatiale* (Tourbillon, 9782848019390), a boxed set of a 24-page booklet and a fold-out space station with various stand-up props, in part engineered. It is something between a traditional pop-up book and a paper toy for young children; all designed, illustrated, and paper engineered by Charbonnel.

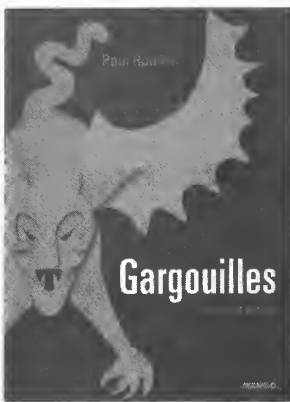


**Ma Station Spatiale**



**Ça Depend**

Bernard Duisit, who works at the studio of master engineer Gérard Lo Monaco (who we had hoped to see here tonight), presented last year his *Tu Préfères?* (You prefer?). A cute pop-up book for young children, illustrated by Delphine Chedru, it has pull-tabs, wheels, and zippers to teach the child, in a fun way, to make choices. This year he offered kind of a sequel: *Ça Depend* (It Depends Hélium, 9782330020026) with illustrations by Janik Coat, on the theme of seasons, time, and appropriate clothing to choose from.... it depends. It is as cute and humorous as the earlier one.

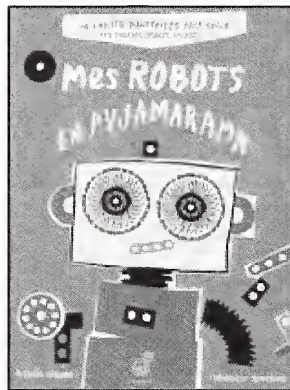


**Gargouilles**

He had the good company of Paul Rouillac who hardly had anything to do since he didn't bring a new title this season. The author of last year's wonderful must-have pop-up books *Masques* (Masks) and, especially, *Gargouilles* (Gargoyles). The later remains my favorite for the next Meggendorfer Prize of The Movable Book Society. His book on the gargoyles of French cathedrals is a gem. It is original for its theme and very creative and innovative for its lay-out,

paper engineering, choice of colors and paper. It doesn't matter at all that the (little) text is only in French. Though he told me he was working on a new projet, I couldn't persuade him to tell me more about it.

Frédérique Bertrand, however, was busy all night inscribing and signing copies of her new *Mes Robots en Pyjamarama* (My Robots in Pyamarama. Éditions du Rouergue, 9782812605598). It proved to be a popular gift for children in France this Christmas. Done together with Michaël Leblond, this activity book, fourth volume in a series, uses the technique of the moiré overlay that brings, surprisingly, all kinds of robots to life. The child has to color, draw, erase, and glue. It is a very clever design and guarantees creativity, activity, and fun.



**Mes Robots en Pyjamarama**

A child's participation is also needed for the pop-up advent calendar that the young Steffie Brocoli presented: *Un Hiver en Forêt. Calendrier de l'aveit Pop-up* (A Winter in the Wood. Mango Jeunesse, 9782740430972). Hidden in the big picture is a pop-up card for each day of December. With the supplied silver ribbons, the set of twenty-five cards form a string to decorate the Christmas table or to hang on the Christmas tree.



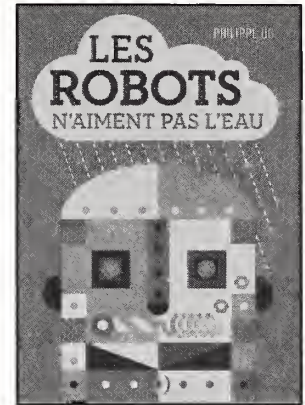
**Under the Ocean**

Around the corner, in a second row of tables, there were the other best-selling authors of pop-up books: Anouck Boisrobert and Louis Rigaud. They were busy all night signing

and inscribing copies of their third pop-up book *Océano*, (Hélium, 9782330016043) that appeared last spring and since

then has had several co-editions in other languages (in English as *Under the Ocean*. Tate Publishing, 9781849761598). The story follows the voyage of the red sailing boat *Océano* from port to a tropical lagoon, through temperate seas, the great white Arctic, and an oceanic storm. Each pop-up page plays on the idea of the sea surface as a border to be crossed, showing the two worlds above and below the water. As a reviewer said: "The strength of Boisrobert and Rigaud is not in the mechanics of paper engineering, but more in the design of the page as a truly 3D space."

As a hinge between published paper engineers and book artists who make their pop-up artists' books in limited editions, we find Philippe Huger (aka UG). On one hand he offered his just-published *Les Robots n'aiment pas l'eau* (Robots Don't Like Water. Éditions des Grandes Personnes, 9782361932527). On the other hand, he had two, new silk-screened artists' books for sale: *Robot Pop* (120 copies, 45.00 €) and *Doomlike....* (100 copies, 90.00 €). Neither of them were that interesting for their paper artwork (the second just has flaps) but they were done in vibrant, hallucinatory colors of the sixties.



**Les Robots n'aiment pas l'eau**



**La Tapisserie de Bayeux**

*Rock Paintings of Tanzania.*

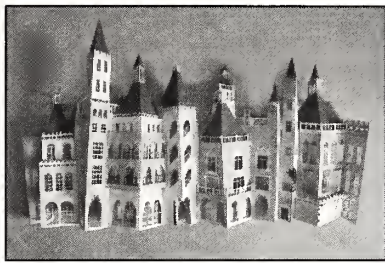
A nice ABC book done only in white paper was one of the artists' books that Jean-Charles Trebbi showed. But most of his sales were of the second edition (slightly improved since obvious errors were corrected) of his reference book *L'art du Pop-up* (Editions Alternatives, 9782862277134).

From their presence last year we recognized the young artists from the Strasbourg Academy of Applied Arts: Raphael Urwiller, who with his girlfriend Mayumi Ocro (though announced but not present) brought self silk-screened leporellos and pop-up books under the name of Icineri. They displayed (and sold) a few first copies of their pop-up artists' book *Péchés Chapiteaux* (Deadly Sins). It was illustrated by well-known French illustrator Jean Lecointre and was to be presented on December 10th in the Paris Arts Factory

Also, this other veteran who has been present at all previous Salons, Gaëlle Pelachaud, had two new limited edition books to offer: *La Tapisserie de Bayeux* (with cut-out pages) and *Peintures Rupestres en Tanzanie/ The*

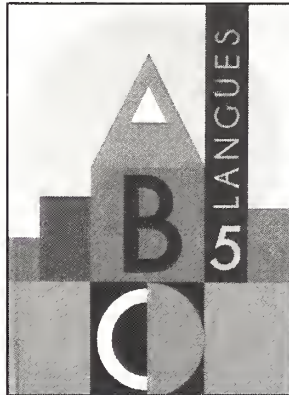
Galérie. It was, therefore, a pre-premiere for the *Salon du Livre Animé*.

Premieres abounded on the table of Mathilde Lemiesle who attended the Salon for the second year. Her work was a great success last year, and, what is more, has since been showcased in the exhibition World Pop-Up Art in Korea. She presented a new work, kind of zig-zag leporellos and ornate postcards all made in one single copy and hand-cut with a scalpel ...!



Work of Mathilde Lemiesle

Salon. Mr. Desse said that fifteen people was the maximum number he could place in the shop. Besides, the new pop-up (and novelty) books from the publishing house Lcs Grandes Personnes had been presented previously at a special evening in early October with the artists Lucie Félix (*Après l'été*, 9782361932510), Emma Guiliani (*Voir le jour*, 9782361932589), and Philippe Hugr (see above).



ABC 5 Langues

For this good reason the audience had to miss meeting some newcomers in the field and seeing a number of remarkable pop-up books that were published recently. Just to mention the most collectibles – in random order: Jean-Marc Fiess, a new paper engineer, popped up with his first, the very nice *ABC 5 Langues* (Albin Michel, 9782226251008). In it every letter has a word starting with that letter and with the same meaning from five European

languages (French, English, German, Spanish, and Italian). Maybe at first glance it has a surprising resemblance to Marion Bataille's *ABC3D* (and a small touch of *Popville*), but in the end, it has a satisfying amount of original paper constructions and nice mechanisms to make the alphabet three-dimensional. It is printed both inside and outside on matte paper giving it a very good look. We are curious to see what he will pop up with in the future.

The format designed and engineered by Arnaud Roi that last year was presented at the Salon as *Animalia* (illustrated by Héléne Rajcak), returned this fall in the very nice *Paris. Voyage animé au Coeur de la Ville Lumière* (Paris, a Pop-up Tour Through the Heart of the City of Light. Milan, 9782745959553). Illustrated by Sylvie Bessard, the book has four dioramas with the stand up highlights of Paris, and a three-dimensional plan of the city. I bought it immediately and treasure it as a souvenir of my trip to Paris.



Paris



Kandinsky.  
Un Pop-up Poétique

Maybe with one eye looking to David Carter, Claire Zuchelli-Romer designed and illustrated *Kandinsky. Un Pop-up Poétique. Rêver ...* (Kandinsky. A Poetical Pop-up. Dreaming. 9782358321297). It was published by Palette, the innovative publisher that specializes in the approach to art for children. Mrs Zuchelli had the good idea to recreate in a



Alphabet

Finally there was the new-comer Jérémic Fischer (b.1986) who graduated in 2011 in Strasbourg. He presented a just-finished, intriguing *Alphabet* (250 copies, 50.00 €) that he silk-screened himself and published under the imprint of the Orbis Pictus Club in Paris that focuses on publishing artists' books.

The principle of this ABC book lays in the transparent pages that transform the abstract pictures of the pages into pages with a letter of the alphabet once the transparent page has been laid down. Remarkably though one sees first the B and only after turning the page the A (and so on)!? It presents an unsolved problem for the artist, due to the fact that we are used to reading a book from front to back!

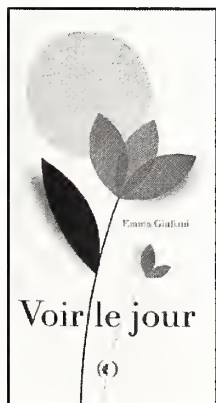
Though the artist Nora Tujague wasn't there this night, her new pop-up book was, indeed, for sale. Two years ago Mrs. Tujague delighted the people of the Salon with a slightly erotic, and black humor, mini pop-up lithographed in just



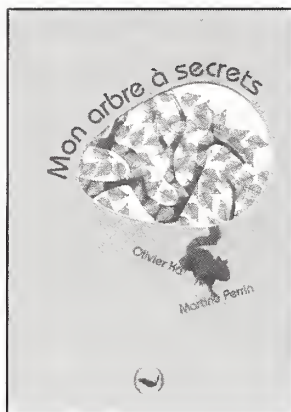
Loup et le Ballon

black and white: *Cagoulito et Loup* (Cagoulito and Wolf. 25 copies). Just before this year's Salon she finished the sequel *Loup et le Ballon* (Wolf and the Ball. 15 copies only, 90.00 €) and generously left half of the copies for the audience of the Salon.

We asked why some other paper engineers who had notable pop-up editions this fall didn't have the opportunity to show them at the

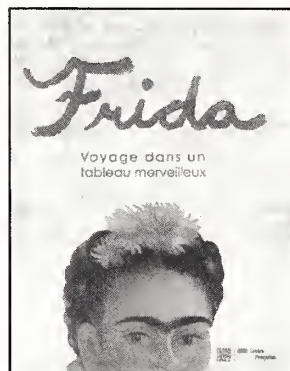


Voir le jour



*Mon Arbre à Secrets*

pop-up book with a multitude of colored dots, the painting *Several Circles* (1926) by Kandinsky, the master of color and shapes. Likewise poetical, I think is Martine Perrin's *Mon Arbre à Secrets* (My Tree of Secrets. Les Grandes Personnes, 9782361932367). With minimal text by Olivier Ka, it is graphically beautiful (better than many artists' books) and with simple, though very effective, paper artwork.



*Frida. Voyage dans un Tableau Merveilleux*

paper engineer Julia Fröhlich (who will engineer next year's fourth volume, too).  
On the occasion of the actual exhibition of the paintings of Frida Kahlo, the museum Centre Georges Pompidou published *Frida. Voyage dans un Tableau Merveilleux. Livre Animé* (Frida. Journey Through a Wonderful Painting. Movable Book. 9782844266330) by Isabelle Frantz-Marty and others. With transparencies, pop-ups, layers, and carvings, the book focuses mainly on Frida Kahlo's self-portrait and allows children to discover the genesis and composition of the work of this colorful and poetic Mexican artist.

Endearing, I thought, were the two volumes by Madeleine Deny with illustrations by Marie Paruit that revive the 1950s format of the Jaek-in-the-books. Both *Les Aventures de Lou Loup le Casse-cou* (The Adventures of Lou Wolf, Daredevil. 9782848017761) and *Les Aventures de Martin le Coquin* (The Adventures of Martin the Rascal. 9782848017754) have a head and legs that swivel out from the inside of the back cover and transform the book into a paper doll that changes clothes when the pages are turned. Both were published by Tourbillon.



*Les Aventures de Lou Loup le Casse-cou*

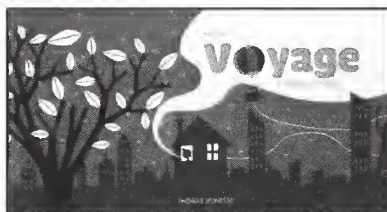
On occasions like this it is, of course, equally important to see and be seen! So, who was there? As said, from the paper engineers in the audience we recognized and spoke with Eric Singélin and the veteran José Pons. Pons, who has engineered since the early 1980s, recently did the great *Il était une fois* (2010) with the illustrations of Benjamin Lacombe, and the pop-up book on the surrealistic paintings of René Magritte.



*La Mythologie Grecque*

From the publishers of the major houses that bring novelty and pop-up books we saw Evelyne Guyot from Albin Michel Jeunesse, Sophie Giraud from Hélicium and Brigitte Morel from Les Grandes Personnes. And from the side of the artists' books there were Michel Lagarde, from the gallery with the same name, who

Highly challenging the viewer's imagination is *Voyage à Travers le Monde* by Agnès Baruzzi (A World Tour. Thomas Jeunesse, 9782354811884) that uses the kirigami technique of cutting (colored) paper to create a sequence of stylized world landmarks in 3D. It reminds me of the other newly popular French novelty books, the books with very finely laser cut pages. Beautiful examples were seen again: *Cendrillon* by Sarah Dennis (Cinderella. Gautier Langueureau, 9782013944625); the leporello *Le Chat Botté* by Clémentine Sourdis (Puss in Boots. Hélicium, 9782330022945), a sequel to her similar *Little Red Riding Hood* of last year. The new title by Antoine Guillopé (who introduced the kind some four years ago) *Le Voyage d'Anoki* (The journey of Anoki. Hachette, 9782013942744) in which a young Inuit leads us in the universe of the ice of the North Pole. It is black on white and (reverse) white on



*Voyage à Travers le Monde*



*Le Voyage d'Anoki*

black, with some accents in silver ink and varnish; a very aesthetic book-object.

But let us return for a final few movable books that were missed at the Salon. Present in person, but without copies of his newest pop-up book and this time seated at the tables instead of behind like previous years, was Eric Singélin. His *La Mythologie Grecque* (Greek Mythology. Auzou, 9782733825808), illustrated by Rita Petruccioli, looked great. It is the third volume with large shadowboxes that lift off the page, pulled up by strips glued on the opposite page like in several Nister books. The lace-like, laser cut inside border of the pop-up is also reminiscent of Nister. The format of the first volume was developed by the German



represents Icinori; the man behind the Orbis Pictus Club, Frédéric Dejean; and Marie-Christine Guyonnet from Galerie L'art à la page.

Also present were the author (of some pop-up books) Jean-Hugues Malineau; the director of the ancient and venerable national children's book library L'Heure joyeuse, Viviane Ezratty; Michèle Noret, another well-known antiquarian children's book seller from Paris; Clémentine Desmond, the young book restorer who specializes in movable books; and Béatrice Michielsen, who organized, some years ago, the wonderful exhibition of the work of André Hellé, children's book author, illustrator, designer of toys, etc. in the Musée du jouet.

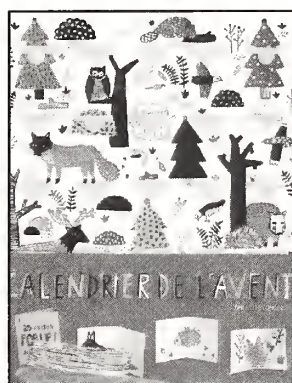


Le Chat Botté

International stars we saw included Pietro Marengo from Turin, Italy, bookseller and collector of movable and pop-up books. Maaïke van der Meulen was also there from The Netherlands, a young paper artist and publisher/printer also known as Tante Papier (Auntie Paper)!

The after-party, with a glass of wine and something to nibble, was quite cozy as well as informative. It was after midnight before we left the pleasant company of the resting aficionados to go to our hotel. Closing the door behind our back, we landed from the so enjoyable world of pop-ups into the reality of a cold and wet Paris night. And barely recovered from that brutal disruption of a wonderful evening with book lovers, we landed in the Rue de la Goutte d'Or — around the corner from the Peter Hermit Street — in another pop-up world: the world of a pop-up dormitory. That hadn't been there when we walked from one of the main avenues that afternoon to the Boutique du livre animé. It was quite shocking to walk with heavy bags full of new acquisitions past a few dozen "sans-papiers," homeless people and refugees from Africa who were sleeping in the open air under the arches of that street, wrapped in sleeping bags and cardboard. A street that, like this whole corner of the 18<sup>th</sup> department, is planned to grow within few years into a fashionable and trendy neighborhood as I had heard before. The transition of one pop-up world into the other one was quite sobering.

Pictures of the 2013 Salon can be seen at the blog of the Boutique: <http://bit.ly/1fi9RHr>



Un Hiver en Forêt.  
Calendrier de  
l'avec Pop-up

## Poppits

Ellen G. K. Rubin  
Scarsdale, New York

### EVENTS

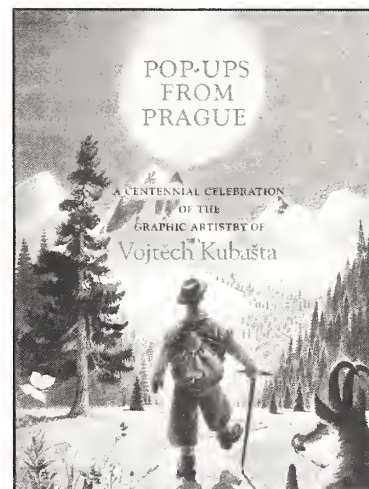
**Pop-ups from Prague: A Centennial Celebration of the Graphic Artistry of Vojtěch Kubašta (1914-1992): From the Collection of Ellen G. K. Rubin**

January 23-March 15, 2014

The Grolier Club, 47 East 60<sup>th</sup> Street, NYC 10022

[mbrennan@grolierclub.org](mailto:mbrennan@grolierclub.org)

Please come help The Popuplady celebrate Kubašta's centennial year! Color catalogs of the exhibit, 9 x 12", 81pp, discounted to the MBS members; \$24. Contact the Grolier Club via email or at the address above. See the *New York Times* article at: <http://t.co/NqJj2mhbUw>



Pop-ups From Prague

**Making Paper Dance: The Art of Pop-up Books**

[www.dennosmuseum.org](http://www.dennosmuseum.org)

The Dennon Museum  
Center, Traverse City, Michigan

January 19 - April 6, 2014

Pop-up books have been engaging readers and non-readers alike for over 800 years. The fact that this form of book art has thrived speaks to the fascination we have with the art of transforming two dimensional paper forms into a continuing chain of three-dimensional possibilities. Making Paper Dance: The Art of Pop-Up Books is both a nostalgic homage to early movable books and a view into the dynamic and ever-evolving world of pop-ups created in the 21st century. On January 18 Bruce Foster presented workshops and gave a presentation on the art and process of pop-ups.

### National Library of Scotland

The pop-up exhibit in Scotland is over but you can still see some of the exciting books it contained. <http://bit.ly/1aqCk0g>

### PUBLICATIONS

*Flicks: How the Movies Began*, the program of the 2001 Academy Awards, is a pop-up book of the history of movies, paper engineered by Tor Lokvig. Here is a video of the book: <http://vimeo.com/16583333>. Don't believe what the site says, that the book is not for sale. Shhh! It's on eBay.

### MULTIMEDIA

Larry Seidman is busy animating his amazing collection. Here's a peak at some of them. <http://drlar7.tumblr.com/>

If you're on facebook, there's a group devoted to Kubašta. It includes lots of new and interesting stuff. <http://on.fb.me/1aq2MS7>.

## Paper Engineering in Venice with Dario Cestaro

Corrie Allegro  
Australia

Attendees at the 2012 Movable Book Society Conference were inspired by the talk given by Jie Qi, who is studying at MIT. Her work "Paper Mechanisms for Sonic Interaction" [<http://bit.ly/1kn3pTO>] is a fascinating exploration in paper-driven sonic narratives in sounds and lighting.



Dario Cestaro

In February 2012, at the Queen's Human Media Lab, Kingston, Canada, Jie, with fellow researchers from MIT, Padova, and Venice universities teamed up with Dario Cestaro, an Italian paper engineer/artist, showcasing the future possibilities for augmenting pop-up books with "sound popables."

Late in 2012 I had the pleasure of meeting this talented artist at his home and studio in Venice. The working space available for many paper engineers I have met is never on a grand scale but it is never a reflection on their creative capabilities. I never cease to marvel at what a cutting mat, a sharp blade, and a sheet of paper — plus abundant talent — can conjure up and this studio was no exemption.

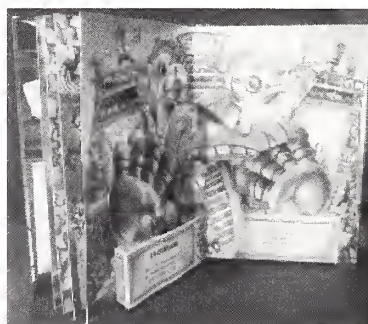
While Dario is exploring the outer limits in current movable book production, he has, over the last ten years, created many exciting and innovative pop-up books. This small sampling of his output will showcase his prodigious talent and I'm sure the reader will delight in Dario's humor and imaginative leaps with his writing, artistic, and paper engineering skills.

***Il Luna Park Stregato***  
2005, CreaLibre, Italy  
16 pages, 7 pop-up spreads

Dario must have been a very imaginative little boy in his day because this wild, exuberant extravaganza of bold, loud, and in-your-face graphics jumps out at you and will delight the six year old in all of us...or make us run a mile!



***Il Luna Park Stregato***



***Il Luna Park Stregato. Inside***

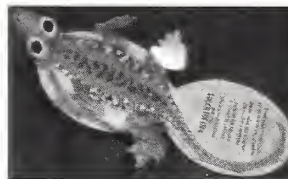
Starting with the die-cut stars on the cover, to the jumping jack character on page two with instructions and questions, to the park's totally weird attractions, we are on a scary ride. Just as well I can't read Italian.

***Crack! Chic'e Nell' Uovo?***  
2011, Mondadori, Italy  
Egg shaped die-cut book with 5 pages that unfold with flaps.

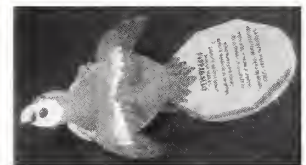
A simple, heavy card fold-out with five baby animals bursting to get moving, once you unfold legs, feet, heads and crack open the egg! Bold, bright colors and rhyming couplets complete a delightful sturdy little book for children under five.



***Crack! Chic'e Nell' Uovo?***



***Crack! Inside***

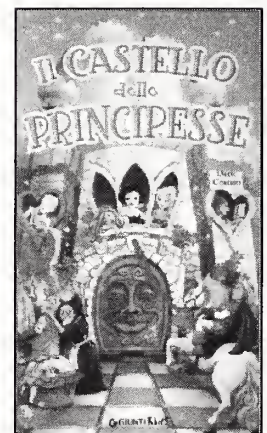


***Crack! Inside***

***Il Castello dei Mostri***  
2010, Giunti Kids, Italy  
3 fold concertina pop-up book.

***Il Castello delle Principesse***  
2012, Giunti Kids, Italy  
3 fold concertina pop-up book.

These two, tall ribbon-tied concertina 3D constructions are delightful examples of this popular type of pop-up creations. Illustrated and paper engineered by Cestaro, both contain multiple flaps, tabs, extendable fold-outs, and internal hidden pop-up surprises. In each case the covers have die-cut elements tied to the story and once folded and tied, the full array of paper surprises can be discovered.



***Il castello delle Principesse***

Viewed as a whole, the books display a powerful visual smorgasbord of paper movements from drawbridges to expanding monsters. Brash and vibrant, there's no subtle artwork used to convey his aims. Bold colors and artwork aimed at each child target audience, all work together with clever paper engineering to deliver an enjoyable and complete package.



***Il castello delle Principesse. Open***

Versatility is very useful to a paper engineer. In these next three books Cestaro has designed and refreshed a much used pop-up format, but with this artist there are always delightful surprises and twists.

**Monsters, a Frightful Pop-up book**

2010, The Five Mile Press/ De Agostini Libri S.p.A.  
10 pages with 5 double page pop-ups

**Alien, un Ibrl Pop-up Extraterrestre.**

2011, De Agostini Libri S.p.A.  
10 pages with 5 double page pop-ups

**Fantasm, uno spettrale libro pop-up.**

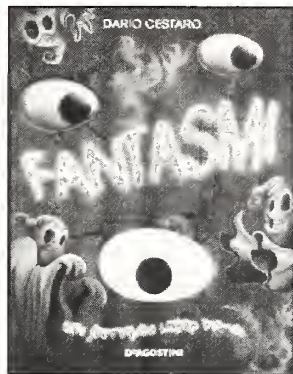
2012, De Agostini Libri S.p.A.  
10 pages with 5 double page pop-ups

The eyes have it! And in this case each cover has a moving embedded eye or two to keep the child in check. Once inside the books watch out for the fun. Squarely aimed to scare and shock, the pop-up and movables will delight any boy or girl to let their imagination run riot! His talents range from the surreal parts of his imaginative powers to the sublime softer side of his artistic powers.

**Calendario Dell' Avvento.**

2012, Edizioni Gribaudo, Italy  
Die-cut shaped pop-up advent calendar with flaps

This very pretty illustrated and cleverly integrated advent calendar has Cestaro combining his many talents in making a traditional seasonal item with a fresh insight. There are enough paper surprises to keep young hands busy while taking in the



**Fantasm, uno spettrale libro pop-up**



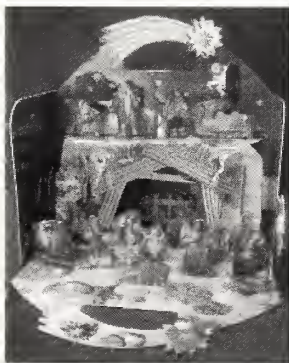
**Calendario Dell' Avvento**

overall scene.

Then we come to a very original approach to creating movable pop-ups. Open it up and hang it up...

**Lilibellule (Happy Lili)**

2012, Djeco, France, designer. Gwen Keraval, paper engineer Dario Cestaro



**Calendario Dell' Avvento. Inside**

**Navette Speciale**

2012, Djeco, France, designer Charlotte Gastaut, paper engineer Dario Cestaro

**Darlion**

2012, Djeco, France, designer and paper engineer Dario Cestaro



**Darlion**

**Pop-up Board**

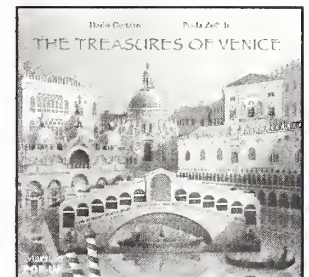
39x38cm

The publishers' spiel explains it all: "This envelope hides a surprising present: a work made entirely of paper that opens like a book and expands into a stunning 3D decoration you can hang on your children's bedroom wall." Stunning graphics blended with movement and color become a unified wall sculpture, large, vibrant and what child doesn't want a protective lion hanging in their room?

**The Treasures of Venice**

Marsilio 2013, designer and paper engineer Dario Cestaro, written by Paola Zoffoli

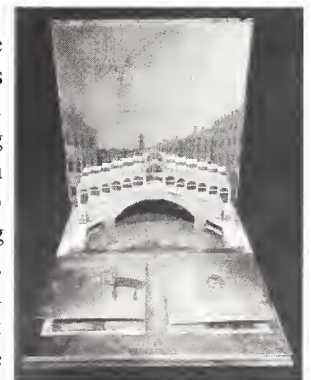
Dario's latest release is all about his beautiful city.



**The Treasures of Venice**

*The Treasures of Venice* let you discover six wonders of one of the world's magical places. Basic layered die-cuts and two flaps on each spread for text and illustrations form this book's style. Ranging from the Rialto Bridge to St Mark's Basilica to the Doge's Palace he utilizes stand-up architectural pop-ups reminiscent of Kubasta's treatment of buildings in his books and cards. Dario then frames his pop-ups with delightful, evocative painted backgrounds that enhance each Venice treasure.

Accompanying these fine illustrations, Paola Zoffoli has written fascinating historical insights to each scene. Befitting her professional background as a Venetian historian and guide to all things mysterious hiding amongst the canals of Venice, she brings a depth of detail and lovely anecdotes to the book. It is a great keepsake and homage to this living city of treasures.



**The Treasures of Venice. Inside**

I think we can look forward to more collaboration between these two very creative people.

This of course has only been a small introduction to this talented paper engineer/ artist of surreal luna park horror pop-ups to Venetian treasures, but I know we will all watch out for his future contributions to the pop-up world.

## Pop-up Miscellanea from Europe, Australia, and Dubai

Theo Gielen  
Utrecht/The Netherlands

### Hungarian Artist

A pop-up book on an unusual theme was shown to me recently by **Ádám Gasparim** (b.1984) from Hungary. As part of his exam work for his graduation from the Budai Rajziskola (BRI), the academy of applied arts in Budapest, he designed **Abrazolt Geometria** (Represented Geometry). It is a pop-up book about the elementary rules of geometry and is meant to teach young architecture students to understand them in an easy and funny way, and to develop their basic spatial insights. Especially true is the spread on the "Intersection of bodies" where a sphere and a cone intersect. It is a great pop-up!

Starting as an architecture student, Mr. Gasparim graduated in 2011 as a graphic designer. He told me that he was, with his design of a pop-up book, the only student at the BRI to make a three-dimensional project. So, unfortunately, BRI, does not prove to be a new hatchery for paper engineers like the Academy of Applied Arts in Strasbourg, France.



Ádám Gasparim

papers were in order. But apparently one of the heirs (Mr. Van Steenberghe married three times) appealed at the eleventh hour.

The English language catalog (only the online version was richly illustrated) can still be seen at: <http://bit.ly/1dV2Gqd>. See lots numbered 175-295.

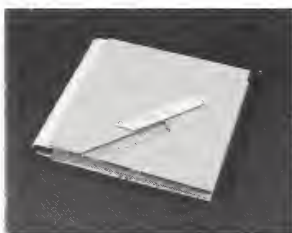
### Australian Paper Engineer

An interesting interview with the young Australian paper engineer, **Benja Harney** (b.1977), including a video at the end, and lots of pictures that illustrate the kind of paper artwork he makes, can be seen at: <http://bit.ly/KHxRdc>. Mr. Harney has been dedicated to engineering high-end pop-up books and crisp paper constructions professionally since his graduation from Enmore Design Centre in 2005. Nowadays he runs his own business, Paperform, in Sydney, Australia, spanning a variety of applications including fine art, advertising, magazine illustration, fashion, pop-up books, and packaging. He has worked with numerous prestigious clients, including the Christmas windows for Hermès in Paris, bespoke pop-up books for French director Jean-Pierre Jeunet, packaging for Japanese architect Shigeru Ban, and works for The Sydney Opera House and The Sydney Mardi Gras.

See his website at: <http://paperform.wordpress.com/>. Don't miss the five-minute video interview at: <http://bit.ly/KGUQWl> and the interview on his collection of pop-up books at: <http://bit.ly/1cVQy3O>

### Franz von Zülow

Have you ever heard of Franz von Zülow (1883-1963)? I, frankly, had not until recently when, at the occasion of his 130<sup>th</sup> birthday and 50<sup>th</sup> anniversary of his death, the Museum für Angewandte Kunst in Vienna dedicated an exhibition to him, providing a first-ever look at his creative output. Von Zülow was trained at the *Kunstgewerbeschule* in Vienna, where he created designs and illustrations for the Wiener Werkstätte, the Vienna School of Arts and Crafts. Active in many areas, Von Zülow designed textile patterns, carpets,



Abrazolt Geometria



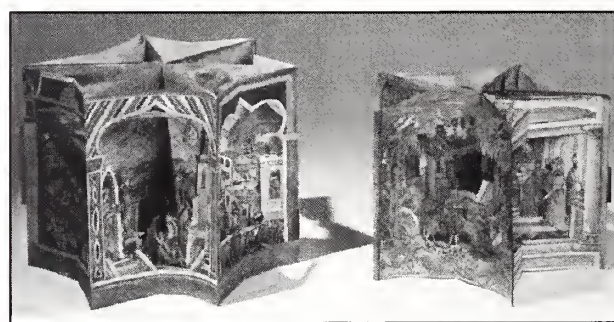
Abrazolt Geometria

Ádám hopes there will be a publisher interested in making a trade edition of the book. Meanwhile he has a limited edition of ten English language copies, made by hand, that are available for collectors. All spreads of the book, and a video of the pop-ups in movement can be seen at: <http://bit.ly/1c3O8nK>. Contact him at: [fusiondsgl@gmail.com](mailto:fusiondsgl@gmail.com) or through his gallery in the Netherlands: <http://bit.ly/1dw4Fge>.

### Auction Cancelled

Remarkably, at the end of November, 2013, the last minute cancellation of the auction of the extensive collection of old movable and pop-up books as gathered by the late Baudoin Van Steenberghe. The Brussels auction house Romantic Agony was obliged by court order to withhold the over 100 lots of the collection under penalty of a fine of €100,000 per booklet that would still be auctioned! This judgment was served only fifteen minutes before the auction began.

The auction house thought, in good faith, that all official



Carousel books by Franz von Zülow

ceramics, and interiors and developed new graphic techniques. Throughout his creative career he repeatedly created works for children. These included watercolors reminiscent of theater scenery, diorama-like carousel picture books, paper toys, and puppet theaters. I wondered why, when I saw at the exhibit some very nice, colorful dummies of carousel books that, to my knowledge, they have never been published. Also seen was a colorful jungle scene, finely

cut to offer glimpses of deeper layers and enlivened by all the animals that could live there. But also, other large and elaborately folded paper objects on display surely intrigue.

The exhibition can still be seen until May 11 in Vienna. Pictures of the exhibit can be seen at: <http://bit.ly/1aJwODI>.

### Dubai Moving Image Museum

Last year did you also miss the (ir-)regular Ebay offers placed by Pierre Patau, the London based dealer who always finds the best antique games and (paper) toys, especially the pre-cinema items? Well, he is setting up a museum in Dubai and the progress of his project can be followed on the blog at <http://dmim-blog.com>.



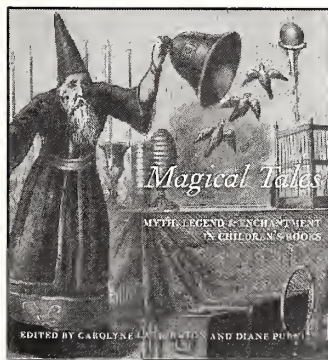
Discover the Prehistory of Cinema

The new Dubai Moving Image Museum opened on January 14, 2014 and was inaugurated by His Highness Sheikh Majid bin Mohammed bin Rashid al Maktoum, Chairman of the Dubai Culture and Arts Authority. It is one of few museums in the world focusing on the history of the moving image (pre-cinema), and houses the private collection of Mr. Akram Miknas, which he has accumulated over the last twenty-five years. Though not exactly a museum of movable books, there are a lot of items that overlap with the area of our interest and can be counted as the precursors of movable books.

Scroll down on the blog to August 21 and you can see a great 12-minute video tour through the collections, guided by Mr. Miknas himself. The site of the museum: <http://bit.ly/1inLME8>. The site of Piere Patau: <http://bit.ly/1inLME8>.

### Early Movable Books

An interesting chapter “The magic of finger and thumbs: early movable books for children” by Hannah Field closes the book *Magical Tales. Myth, Legend & Enchantment in Children’s Books* (ISBN: 9781851242641). Edited by Carolyne Larrington and Diane Purkiss, it accompanied last year’s exhibition at the Bodleian Library in Oxford.

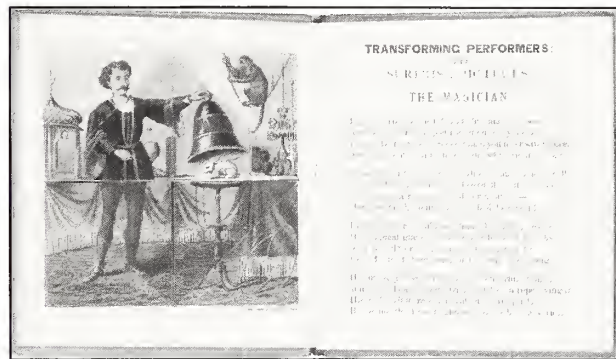


Magical Tales. Myth, Legend & Enchantment in Children’s Books

The introduction to the chapter reads: “Where previous chapters considered magic and myth as themes in or inspiration for children’s books, this chapter treats the uses of magic in a different, but no less established, branch of children’s publishing: innovations of format and design in popular children’s literature from

the eighteenth century onward. Books that are referred to as movable books but which encompass examples that might more properly be called novelty books will be examined in terms of their unique appropriation of magical and folkloric content.”

The books that are described and (partly) pictured in full color, belong to the famous Opie Collection of Children’s Literature housed in the Bodleian Library of the University of Oxford. Amongst them, *Transforming Performers, with Surprise Pictures*. Dean’s Surprise Picture Books (1875) from which the cover design lends the first plate with its flaps opened.



Transforming Performers, with Surprise Pictures

### Come to the Conference!

Where else can you visit with friends (new and old), paper engineers, and other pop-up collectors who share your passion? Here are a few of the people who will be presenting the conference:

- Paul Johnson is coming from England to be our keynote speaker.
- Colette Fu will describe project updates and provide an intro to Philly.
- Ellen Rubin, Kubašta expert, will talk about him and her New York exhibit.
- Larry Seidman has new additions to his collection.
- Richard Balzar will be showing optical toys.
- Emily Martin, who won a big British prize last year, will present her artists’ books.
- Helen Heibert, with a forthcoming a pop-up how-to book, will present the book and also lead us in a hands-on project.
- Three members of Sabuda’s team-Shelby, Becca and Simon-will talk about independent engineering projects they are working on.
- Yevgenity Yeretskaya, first-runner-up for the 2012 Megendorfer prize will talk about her career and work,
- Isabel Yuria will talk about her career and work, focusing on making pop-ups for commercial non-book projects.

And there will be more . . . You don’t want to miss it!

## Motivate Children to Read and Write with Pop-up Books!

Tamara B. Miller, M.Ed.

“What is the future of pop-up books?” I have seen that question asked time and again in *Movable Stationery*. Since children are the future, one aspect of this answer could be: Make pop-up books that are relevant to current trends in education. In 2012, forty-five states adopted new standards for teaching reading, writing, and mathematics. But how do we help educators recognize and utilize pop-up books as a fun and important resource? The answer is: Assist them in identifying movable books that will fulfill the requirements of the new standards, and create new books to address the standards.

I have been teaching elementary school for eighteen years, and have had the pleasure of sharing pop-up books with students my entire career. Why? Because they garner the attention of even the most challenging student! From David Carter’s contemporary *One Red Dot* to Matthew Reinhart’s tallest pop-up, *The Jungle Book*, my students have “oohed” and “aahed” their way through many portable art museum treasures. Movable book authors and educators need to recognize that an inspirational pop-up book can provide children with the motivation and understanding they need to write and illustrate their own stories.



**The Jungle Book.**

After witnessing the positive impact that pop-up books had on my students, it wasn’t long before I created my own pop-up templates to use in the classroom. I am the author of professional books for teachers. Frank Schaffer Publishing Company published my first book, *Pop-Up Discoveries*, in 1998. Scholastic, Inc. published my second book, *Pop-Up Activities to Teach Genre*, grades 3-5, in 2003. Students have so much fun writing and illustrating

their own pop-up stories that they don’t even realize they are learning the Writing Process.

Fast forward to 2013. Have you heard the term Common Core Standards floating about? Common Core Standards refers to the new standards in education. Since forty-five states have opted to teach according to the Common Core Standards, for the first time in history children will learn the same subject matter everywhere in the United States. The good news is, there is room for creativity, and there is still a place for movable books in the classroom.

As an example of how authors can use the Common Core Standards to generate topic ideas for their books, I will share how my pop-up books satisfy the new educational requirements. As a starting place, authors can refer to the

Common Core Initiative website at: [www.corestandards.org](http://www.corestandards.org). Two of the writing standards my pop-up books address state, in part:

CCSS.ELA-Literacy.W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

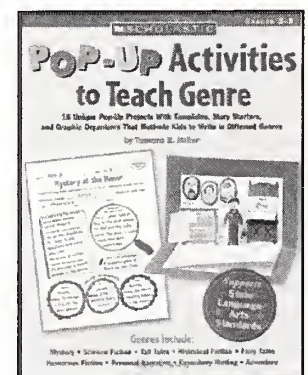
CCSS.ELA-Literacy.W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

What is distinctive about my books is they provide a blank template onto which students illustrate and write their own unique stories in a variety of genres, including personal narratives, expository writing, historical fiction, tall tales, mystery, science fiction, adventure, humorous fiction, and fairy tales. Step-by-step, students learn the important aspects of story writing, and how to infuse their story with dialogue and genre-specific elements.

For example, when students write about an experience in a personal narrative piece of writing, they express their feelings and emotions, and provide details and description about the event. The pop-up project titled: What I Treasure Most, pages 69-77, in *Pop-Up Activities to Teach Genre*, affords students with the opportunity to express deep feelings about something they find meaningful. The pop-ups provide space where students can draw themselves, and a treasure box that has a flap, in which they draw their meaningful treasure. Students are so proud to share their illustrations and stories with their classmates that their voice shines through in their writing.

When expository writing becomes an interactive game, students have the opportunity to practice their presentation skills. The pop-up project titled: Guess the Invention!, pages 78-86, is a slider pop-up template. Students research an invention, and write an expository essay. They do not reveal their topic until the presentation, at which time they play a guessing game called, you guessed it: Guess the Invention! Classmates ask questions of the author in order to guess the invention. Finally, the author slides back the pop-up screen to reveal their illustrated invention.

Many third grade instructors teach students about the genre of mystery because students begin reading chapter books in third grade, and, this genre keeps students involved in the reading process. *Mystery at the Manor*, on pages 15-23, provides teachers with everything they need to inform their students about the elements of mystery, such that they can then write and illustrate their own mystery pop-up story.



**Pop-Up Activities to Teach Genre**

The final example is my personal favorite. In the pop-up project, *The Three Wishes*, pages 51–59, students learn the genre of fairy tales by making a miniature pop-up stage and designing their own mini-fairy tale characters. Students act out their fairy tale with a partner using their miniature puppets. This process helps students bring their fairy tale to life with original dialogue and solidifies their understanding of the events in their stories so that when they go to write, they have a much clearer grasp of what they should include in their stories.

I encourage pop-up artists to explore the Common Core Standards as a way of writing for the marketplace. Pop-up books combine fun with learning, and make the classroom a more enjoyable place for educator and students alike. To learn more about my books and workshops visit the website at: [http://www.popupbooks\\_workshops.com](http://www.popupbooks_workshops.com).



## Waouh! One Hundred Movable Collector's Items

Theo Gielen

Simultaneously with the Salon du livre animé on November 21, 2013, a display opened in the historical basement of the Boutique du livre animé in Paris. It was the anniversary exhibition of the French website about movable books. The site [livresanimes.com](http://livresanimes.com) had, in the first five years of its existence, gained a very good reputation for the quality of the reviews of new movable books that its contributors delivered, the substantive interviews they held with players from the field, and special files like all the movable *Alice in Wonderland* editions. So, the followers regretted it very much that the busy professional activities of webmaster Thierry Desnoues had prevented regular updates to the site since 2008. Since the site had effectively been dead for the last five years, the message that they wanted to celebrate its 10th anniversary with a special exhibit came as a complete surprise! In retrospect, we can only be happy that they took the time and effort to make such a special exhibition and an eminent accompanying catalog.

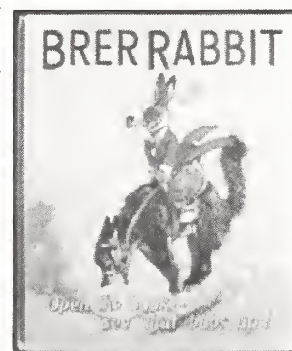
How special it is nowadays still to collect books, to gain knowledge about them, and also to share it with others - and what peculiar approach of the subject this particular exhibition had, explains Jacques Desse at the beginning of his foreword to the catalog:

*Collectors are strange people! What a funny idea to devote his time and money to amass and conserve objects, especially in our time .... A fortiori when these objects are hardly appreciated anymore: books, what's more, children's books, even movable books! One must be a little mad. Often the collector jealously guards his findings, and reveals them only sparingly, to just a chosen few. However, some collectors do know to make out of their madness something enriching, for themselves and for others. And then it becomes exciting and productive for everyone.*

*This was what four book lovers, voluntary contributors to the website [livresanimes.com](http://livresanimes.com), chose for. Their joint project is a challenge since each has his own path of collecting and a different taste, and each sticks to his own 'babies'. It was not obvious to achieve a synthesis. Furthermore this exhibition explores an original approach: not a history of the movable book, not an overview of an era, a country or an author, not even a 'best of' of the present titles, but a highly subjective selection of 'favorites'.*

So, Graziella Albanèse, Annc-Sophie Baumann, Thierry Desnoues, and Patrick Lecoq chose 100 titles they best liked from their three collections (Mrs. Baumann doesn't collect) and brought them together under the title "Waouh!" the complex French spelling of "wow" referring to the "wow-factor" of pop-up books as introduced in the past by Robert Sabuda.

There were 100 outstanding pieces, ancient and contemporary, representing a variety of formats and techniques as used worldwide in movable and pop-up books: dioramas, peepshows and tunnel books, carousels, pull-tab books, lifting layered scenes, dissolving and revolving pictures, shadow boxes, panoscopic models, origami-like stand ups, leporellos with figures to insert, die-cuts that result in dimensional scenes, honeycomb paper fold-outs, etc. Of course, works of all well-known paper engineers of the last eighty or so years were on display: from Louis S. Giraud, Harold Lentz, Julian Wehr, Vojtěch Kubašta, Rudolf Lukes, through Keith Moseley, James Diaz, Kees Moerbeek and Robert Sabuda. But there was also new paper artwork to discover from lesser known artists like Václav Junek, Willi Gauchel, Robert de Longchamp, Fernando Ferreras Argüello, Franconi, Arūnas Žilys, Ivan Sigg, and Kit Lau.



Brer Rabbit

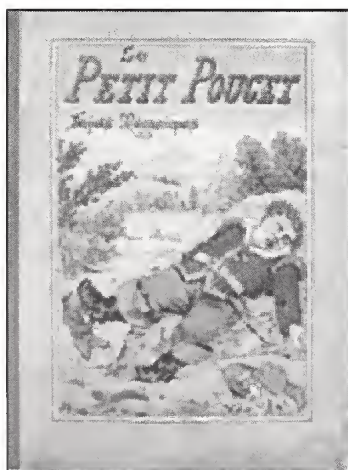
Highlights included French editions of Dean movables, a rare German edition of one of

the last Nister pop-up books, never seen original French titles from the turn of the 20<sup>th</sup> century, and rare Tuck- and Loewensohn editions. The books were geographically spread from Japan, Mexico, Lithuania, China, United States and, of course, France and Europe. But also, they were always chosen with the premise that the title had rarely or never been exhibited before. So, it was not the usual show of large Dean, Meggendorfer, or Nister titles - they are represented for sure, but in only one or two items and always in seldom-seen titles. But dozens of books were those that even the knowledgeable connoisseur had never seen!

The selection mirrors the special accents of the collections; Mrs. Albanèse has collected for over thirty years already and has the richest assortment of historical movables, both French and international, and over 60% of the exhibit pieces came from her collection. Mr. Desnoues prefers collecting pop-up artists' books, and Mr. Lecoq is largely confined to the diversity of modern pop-up books.

I can hardly resist describing all 100 titles on display – but that would mean duplicating all of the work already done in the accompanying catalog, a must-have for collectors and all those who did not have the opportunity to visit the exhibition. The catalog describes all the exhibited books in detail and pictures them inside and out in full color, with several pictures for each book. The proprietors were each responsible for the catalog description of their individual loans (Mrs. Albanèse deserves here special mention once again!). Mr. Lecoq did all the photography, and the graphic design was done by Mr. Desnoues. For practical reasons the catalog is organized in chronological order, starting with the French edition of an 1861 Dean movable and ending with the *China Pop-up* (2010) by Kit Lau. The result is not only a magnificent (coffee table) book that invites you to browse through it again and again, but is also a solid and reliable reference on movable books that will serve as a source to be referred to in years to come. The low price of €18.00 for such a gem obviously reflects only the production costs.

To name some of the seen rarities: there was the French

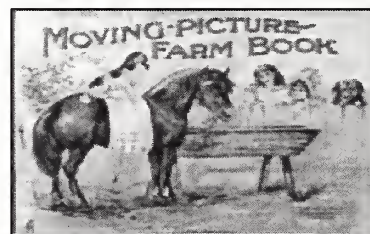


*Le Petit Poucet.  
Sujets Mécaniques*

edition – with a completely different cover design – of the early Dean pop-up book *Aladdin and His Magical Lamp* (1861), the precursor of the series of three New Scenic Books that experimented with the technique of the stand-up scenes. And there was a never seen *Le Petit Poucet. Sujets Mécaniques* (Tom Thumb. Mechanical Subjects) published about 1885 by Marcel Vagné, a publisher from whom only one other rare movable book is known. Unfortunately, just half

unfolded was the 1883 *Grand Théâtre en Actions* (known in English as Theatrical Picturebook) that in its full glory unfolds to over one meter and shows side-by-side four lovely chromolithographed dioramas representing Robinson Crusoe, Puss in Boots, Red Riding Hood, and the Sleeping Beauty. Originally French, however, is the beautiful large pull-tab book *Nouvelles Folies Infantines* (New Childish Follies), shown here in its 1884 reprint edition from Augustin Legrand. It was first published in 1869 with very nice hand-colored movable plates captioned in three languages (here French, Spanish, and English) to be used for editions in different countries. Yet unrecorded was the French edition *Livre d'or. Six Tableaux Mouvants avec des Vers Rimés por les Enfants Sages* (The Golden Book. Six Moving Pictures with Rhymed Verses for Good Children) published by Schaller & Kim in Germany in 1884/1885. Designed as a medieval manuscript with illuminations, the characters are presented on a background printed in gold showing the costumes and occupations of the time: gentlewomen spinning wool with a spinning wheel or nourishing doves, a troubadour with his mandolin, and a young page and his dog joining a hunting party at the court.

Brilliant chromolithography – at least for an American publication – was seen in the *Moving Picture Farm Book* (1915) from Saalfeld Publishing, a leporello that opened, measuring 1.80 meter with six perspective



**Moving-picture Farm Book**

scenes that fold forward. Beside it was the rare *Brer Rabbit* illustrated by Harry Rountree with a seldom seen mechanism that invites the reader to “Open the book – see what bobs up!” It was published by Collins in London in 1938.

Enigmatic but intriguing for several reasons were three original French pop-up books from the 1950s: *Au Guignol*, offering some scenes around a Punch character and illustrated in color by G. Meunier. The illustrations of each scene can be reconstructed like a puzzle; (four) turning wheels each deliver a quarter of the picture in a window in a double-side illustrated cardboard that folds out from the inside of the back



**Au Guignol**

cover. It proves to be one from a series of four “Tournimages” (books with turning images) but it is not known who originated this innovative mechanism. The paper engineer of the two other books is known by name, but in both cases nothing more is known. *Tout Autour de la Terre* (Around the Earth. Les Flots Bleus, 1954) has all kinds of appropriate devices (pop-ups from a curious perspective, cut-



out pages, notches, gatefolds, etc.). All were done by a certain Franconi. Another was *Le Petit Poucet* (Tom Thumb. Bias, 1951) designed by Robert de Longchamp, consist of four panels in strong cardboard and is illustrated in color, with elements to raise and place in position to create three-dimensional scenes with effects of reflection (water, mirror, etc.). It is a very ingenious use of shining foils and displays an astonishing result.

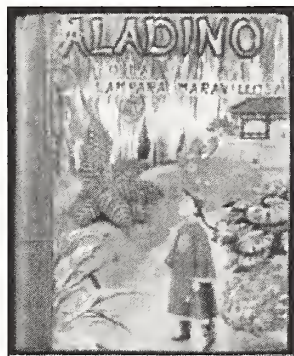


Tout Autour de la Terre

Unknown, as well, was the design of a Spanish *Aladino o la Lampara Maravillosa* (Aladdin or the Magical Lamp. Editorial Cervantes, 1950s) in which the multi-layered scenes bulb on top of the page when a tab is pulled – and the perspective scene is then illuminated by a small light that is incorporated into the spiral binding of the book. It was engineered by certain

Joaquin Guimera. And did you ever see a Japanese pop-up book from the 1950s on a kindergarten?

Among the most recent pop-ups was a copy of the well-known *Neiman Marcus Pop-Up Book* as engineered by Kees Moerbeek. It caught my eye because it was accompanied by a copy of the Neiman Marcus anniversary catalog that has, at its centerfold, a reduced model of the pop-up mannequin. And by Kit Lau there was one of this small(-er) pop-up books published only in Chinese and featuring the local street food stands. Finally, from the pop-up artists' books I will just mention the original *oP-uP* by Marion Bataille that lay at the basis of the later trade edition that as *ABC3D* became a success worldwide. And another rarity was *Livre hop-scène en Quatre Tableaux* by Ivan (Ivan Sigg, b.1960). He is nowadays a well-known French author, painter, illustrator,



Aladino o la Lampara Maravillosa

poet, and dramaturgist. The only pop-up book by this artist, published in 1993 in a limited edition of 1,000 copies, was done on the occasion of an exhibition of his paintings in Montbéliard, France. The book was silk-screen printed and hand-assembled by the artist and a group of friends and is seen as the first (French) pop-up artists' book. The artist attended the opening of the exhibition and both Philippe



Aladin ou la Lampe Merveilleuse

Huger and Bernard Duisit confessed to him that they, in the 1990s, were introduced to the pop-up world via *Livre Hop-scène*. Mr. Sigg noted that the full 1,000 copies had not been assembled; he still had a remnant of the printed, non-assembled sheets in his possession! When Jacques Desse heard of this, he invited Mr. Sigg to assemble the remaining sheets, and he did so in an open session at the Boutique du livre anime, there accessible to the public. So it happened on Saturday, December 14, 2013 and some copies are still for sale at the Boutique (€ 200.00).

Enough! Just a terrible pity that such a brilliant exhibition was only on display for one month and will not be shown elsewhere. Which (book or toy)museum will have it next? Meanwhile I feel very privileged to have been able to see this exhibition. I feel like I belong to the elite, indeed, who could have a look into the unexplored depths of the historic movable children's book.

I just hope that the team of editors will have the time from now on to re-activate the site [livreanimés.com](http://livreanimés.com) and to offer again their high quality reviews regularly to the followers.

#### Notes:

The catalog *Waouh! 100 livres Animés Collectors* (23 x 18,5 cm, 150 pages, over 250 color photographs, limited to 300 copies, 18.00 €) can be ordered directly at the email address: [expowaouh@livresanimés.com](mailto:expowaouh@livresanimés.com), or through the Boutique du livre animé [boutiquedulivreanime@orange.fr](mailto:boutiquedulivreanime@orange.fr).

A summary of the video showing some of the books on display in their movement can be seen at: <http://bit.ly/1joiwNL>. And pictures of the exhibit at: <http://bit.ly/1glv39w>.

#### Löwensohn, continued from page 1

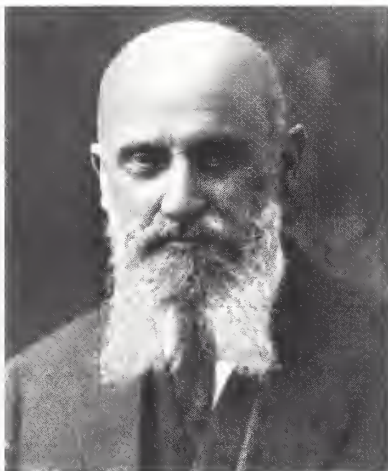
They were very proud of the new machine and felt that it would allow them to expand. That they did. In 1882 the two brothers built a large factory on the Summer Road at 16-18/Ecke Birch Street. Gerson's sons added a third partner, their cousin Albert Rosenfeld (1864 – killed in 1916) who joined in 1890. They dramatically grew the business and added a bookstore to what became known as the Fürth Storybook Factory at Sommerstraße (Summer Street) 16-18. At its peak, hundreds of workers were employed there. By 1894 they were using the Quick Press to produce 3,000 prints per day. Before Quick Press they could only print 400 per day – all by hand. Having joined the industrial revolution, the family's social status, as well as their wealth, climbed. The letterhead of the company at that time showed the factory building on "The Summer" with a smoking chimney, the proud symbol at the time of the industrial age. The logo's slogan read "Picture Books in all languages." Also by 1894 Löwensohn was producing over 700 titles in eleven different languages. They published children's books in German, French, English, Swedish, Danish, Dutch, Russian, Polish, Czech, Hungarian, and Spanish. The company promoted the fact that they could deliver picture books in any language as long as the text was provided by the buyer. This helps to

explain why books with the same movables sometimes have different text in different language editions. Löwensohn successfully found buyers among publishers in all these foreign countries. They also sold books in other countries without another publisher's participation



**G. Löwensohn Letterhead – late nineteenth century**  
(image from The Historical Society Fuerth)

Exports were critical to Löwensohn. Their massive growth was largely attributable to exporting. The Löwensohn family prospered. To show off their wealth and success, the brothers built mirror image mansions in the Hornschuchpromenade, the main avenue of the upper class in late 19th Century Fürth. The brothers, and cousin Albert, were well liked, respected, and they treated their workers very well. Löwensohn even set up foundations to financially assist their workers whether they were sick, old, or bereaved. Several foundations were started by the two generous families. These included charitable foundations for infant feeding, for children suffering from tuberculosis, for disabled veterans and their widows and orphans. They donated to the Maternity Hospital, the Municipal Theater, and others. Due to their generosity a street in Fürth was named after them - Löwensohn Fürth-Westvorstadt. In July of 1891 Theodor, on behalf of his wife Rosie, gifted Fürth with "The Forest School and Colony; Waldschule' in Cadolzburg." It was for weak and convalescent children. On the flip side, hours at Löwensohn were long-twelve to fourteen hours daily except Sundays. There were also inclined to inflict payroll deductions if a worker was late or broke something.



**Theodore Löwensohn, the primary force behind the growth of G. Löwensohn**

Wages in Germany at the time were much lower than wages in the United States. We often talk about American publishers having their work done in Germany because the German print technology and lithographic quality was the best. That may have been true, but we suspect that

lower cost was a primary incentive to "print in Bavaria." In 1908, The Löwensohn lithographers, like other German company lithographers, were paid \$5.50 - \$8.25 per week, depending on ability. The average weekly pay for lithographers in the United States that same year was \$25 per week – or about 340% higher. High quality and low cost, it's no wonder that so much printing work came out of Germany.

While Bernhard had only daughters, younger brother Theodore and his wife Rosie (nee Stockheim) (1862-1934) had three children: Gustav Ernst (1883–1945), Johanna (1886 -1934) and Robert (1895-1945). Oldest son Gustov served as an interpreter during the First World War. He entered the family business in 1919 as a third generation owner, eventually joined by his younger brother Robert. Gustav



**Houses of the brothers Theodore and Bernard, Hornschuchpromenade 3 and 4**  
(image from The Historical Society Fürth)

started out as an editor and printer. Like his father and uncle, Gustav was an exceedingly kind man. He married a beautiful woman named Emmy (nee Mannheimer) who carried on the with the Löwensohn wives tradition of energetic volunteer and social work. For the next eighteen years the company continued to grow under the leadership of Gustov (President), and Robert. As the company prospered, so did their families, their workers, and the community of Fürth. It is interesting to note that the brothers had a third partner, Ernst

Rosenfeld (1894-1976), who was the only son of Albert, who had been a partner and first cousin of their father Theodore's wife Rosie.

### **Enter the Nazi Third Reich – The end of the Löwensohn Dynasty**

Sadly, the Löwensohn family was forced to sell the company in 1937, two years after Nazi law prohibited Jews from being in the printing/publishing business in Germany. Ninety-five percent of the money derived from the sale of the business went straight to the Nazi state. The centerpiece of the family's generosity "the Forest School and Colony" was turned into a Nazi Training camp. In 1937 Gustov fled with his family to The Netherlands and later to Belgium. Unfortunately, In 1943, Gustov was caught by the Nazis and sent to the worst of Hitler's concentration camps - Auschwitz. While there he was forced to use his foreign language skills to be an interpreter for the commander. He then lost his life there two years later. His brother Robert and wife Ella Ruth

(vee Muendheim) (1895–1944) had escaped to France with their children but were deported back to Germany to the Buchenwald Concentration Camp where they also perished at the hands of the Nazis. The third partner, Ernst Rosenfeld, survived in exile.

Gustov's wife Emmy and one of their two daughters, Dora (1911 – 1976) survived the war and immigrated to the United States as soon as it was over. The second daughter Lilli (1908 – 1940) was killed in London during "The Blitz" air raids by the Germans. All of Gustav's descendants are from Dora and live in the United States.

Robert and Ella Ruth's children Anne-Marie (1920-1998) and Gerard (1926 - ?) were not deported back to Germany. They survived and spent the rest of their long lives in France. According to the autobiography of Anne-Marie (posted online in 2002), Gerhard, as the only male heir, had been destined to take over the firm... had Hitler not intervened.

**Aftermath...**

In 1937 the G. Löwensohn family sold the business to Pestalozzi Verlag (PV). PV was founded in 1920 in Nuremberg. In the 1950s and 1960s PV became a leading children's book publisher. In 1972 PV production moved from Fürth to Erlangen. This move ended the decades-long tradition of picture book production in Fürth. PV went on to become the market leader in the field of picture books. They later merged with the corporations VEMAG Publishing and Media AG out of Cologne. In 1998 Pestalozzi Verlag went under the umbrella of - guess who - the huge Danish media company, Egmont. Egmont is one of the leading children's

book companies in the world and the same company that now owns the "Dean & Son" imprint. PV went out of business in 2006 and the Löwensohn archives were sold to a collector in Germany.

Today, the old Löwensohn Storybook Factory in Fürth remains on Löwensohn



**Too Much Talking is Hurtful**

Road. It is being converted into a thirty-one unit luxury apartment building scheduled to finish renovations by the end of 2014. They promote themselves as "Summer Lofts Fürth - Living in the former picture book factory Löwensohn."

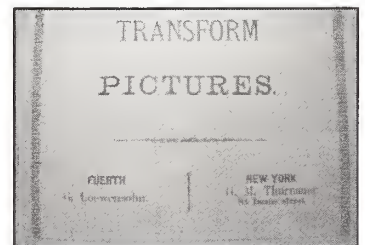
**Notes on identifying Löwensohn produced books:**

Finding a number on the cover of a Bavarian printed

movable book often means a German mass-market edition, and that most often means a Löwensohn. According to Klingberg, books in other countries sold without the participation of a foreign publisher are always undated. This makes them extra difficult to date because we can't research publisher catalogs. Löwensohn was the printer and sometimes publisher of many movables, including most likely the Moving Picture Books series by The Pictorial Color Book Company. Most of these books were printed for other publishers in various countries and usually did not bear a Löwensohn mark. "Printed in Bavaria," without a printer indicated, often means it's a Löwensohn. One reason that we know that Löwensohn was behind many of these movables is because French copies, for whatever reason, often had a small "G. Löwensohn Impr. Fuerth." When no publisher mark or date appears on "printed in Bavaria" movables it likely that Löwensohn marketed these books directly from Germany. During and after the first World War the prejudice of Americans toward Germany required Löwensohn to sell their books to that market without identifying that the books came from Germany. A great example is the "publishing front" Löwensohn set up in New York called The Pictorial Color Book Company. Through PCBC, they were able to successfully sell and distribute The Pictorial Moving Picture Books in America. (We will present further research on the publisher relationships for those books including the publisher George Sully soon.) There are also Moving Picture Books without any publisher information that were likely a first attempt to sell the books on Löwensohn's own before the war prior to 1914. Brilliant Gustav could speak several languages. Learning to be multi-lingual undoubtedly arose from his families expansive export business. We have records from the Ellis Island passenger archives that Gustav visited the United States in 1905 at the age of twenty-two and again in 1909 at the age of twenty-six.

It is difficult to find non-French movables published before 1900 that have the Löwensohn imprint. An example of a French movable with the Löwensohn imprint is an 1890 Capendu title, *Le Baron de Montauciel* with six movable pages. Another example of a Löwensohn Capendu movable is *Grand Théâtre Féérique*.

We have found the Löwensohn imprint on many Raphael Tuck movables and other movables as well. Frederick Warne has at least one, *The Magic Lantern Struwelpeter*, printed by G. Löwensohn stating, "Designed in England and printed by G. Löwensohn at Fürth, Bavaria." The oldest book reference we could find for a German movable book with a Loewensohn imprint was for *Bewegliche Bilder für artige Kinder* (Movable Book for Like Children) – 1866. We also Found a movable *Lustiges Biderbuch* ( Funny Picture Book) – 1871.



We have a couple of unusual Löwensohn

English titles in our collection. One is an 1883 Löwensohn slot movable entitled, *Fairy Tales For Children*. The title page says "Transform Pictures." The tab pulls the slots to reveal a different image within the picture.

According to the August 2007 Movable Book Society newsletter, another series published by Löwensohn was the Theatrical Picture Books published in several languages. They are quite rare. Shown here are the cover and an image from our copy of *Too Much Talking is Hurtful* (Little Red Riding Hood). It was published in 1883 along with three others, *A Rare Cat* (Puss in Boots), *Awake* (Sleeping Beauty) and *Poor Robinson* (Robinson Crusoe). Our English copy has what looks like a Löwensohn imprint but it is too small and faded for us to read.

We also have seen several copies of Löwensohn movables from the 1920s and 1930s in various languages that include books with vovelles as well as pop-up type books where a child can cut out pictures and stand them up. Some of these include *The Traffic Light Book* (vovelle, cut-outs) and *The Home Farm and Around The World* which include tabbed cut-outs that you can stand up to make scenes.

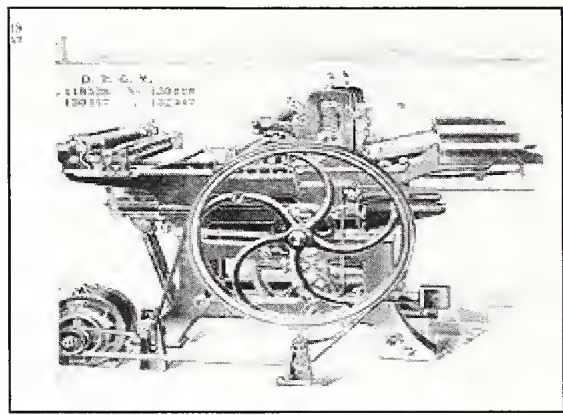


**Too Much Talking is Hurtful**

**More Notes:**

\*About the "Quick Press," the Löwensohn brothers added their quick press in 1876.

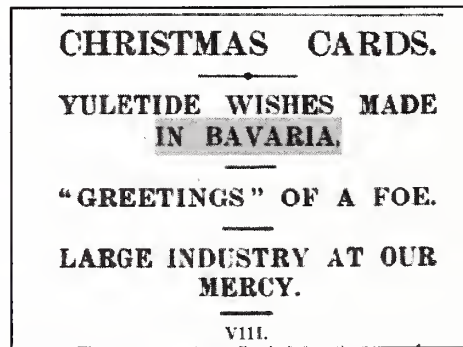
They were not the first German printer to do so, however. In 1832, Schreiber bought its first letterpress printing machine and in 1864, Ferdinand Schreiber, the older of J.F. Schreiber's two sons, imported the first high-speed lithographic press in Germany from France. Schreiber is best known as Megendorfer's publisher. The term quick press was originally used for one type of machine, and eventually all types of flatbed press. We know from an old ad testimonial written by Löwensohn that the company that manufactured at least one of their quick presses was "Steinmesse & Stollberg" and the model was "The Noris." In the ad they stated "I hereby like that the machine delivered to me, "The Noris," works to my complete satisfaction and gives rise to no complaints. Fürth i / B, 9 März, 1901. G. Löwensohn."



**Drawing of an actual press Löwensohn owned in 1903**

If you would like to find out a lot of details about this press see Google book *Allgemeiner Anzeiger für Buchbindereien*, Volumes 17-18, pages 473-477. You can also email us at [info@vintagepopubooks.com](mailto:info@vintagepopubooks.com) for the link.

We are still working on a list of artists that worked for Löwensohn. We will update the list on our website as we find them. One prominent one was Paul Otto Engelhard. Many counties had extreme prejudice against anything made in Germany once World War 1 started. Below is the headline of a 1914 article which appeared in the *London Standard* August 27, 1914. The full text, below, urges people not to buy cards and other printed matter "from our enemies" in evil Germany. Other interesting notes from the article include that 90% of color printing sold in England was printed at the time in Germany and that paper cardboard and goods exported out of Germany in 1913 totaled over 13 million pounds.



*London Standard* August 27, 1914. Headline

The full text of the London Standard article reads: "The opportunity afforded by the war for British manufacturers and merchants to capture Germany's trade is the subject of this series of articles. To-day *The Standard* representative shows how the paper-making and colour-printing industry, of which a large part is German, may be at our mercy.

"Anyone who cares to look at the Christmas cards sent last year as Christmas greetings will find that most of them have a little inconspicuous inscription 'Made in Bavaria.' In some cases it is limited to 'Printed in Bavaria.' But the meaning of it is much the same. Most of the English Christmas cards have for some time had their colour printing done in Bavaria. Indeed, the majority of them - and by majority is meant not merely more than half, but nearer 90 per cent - are 'Made in Germany.'

"Let us hope that it will not be so next Christmas. It is very difficult to avoid any suspicion of the evil, because many Christmas cards are already printed, and even in the cases where the printing goes on in England the material, cardboard or imitation parchment, has been made by our enemies...and they have done it so perfectly that last year the paper cardboard and goods made therefrom in Germany were valued at £13,134,200."

### 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.

See also the new French titles beginning on page 3.

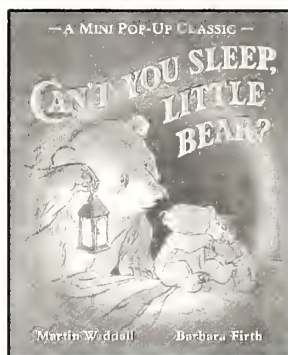
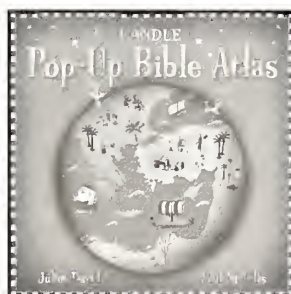
*The Big Bunny Surprise.*  
March. Templar. \$10.00.  
9781848777699.



*Big Lovely Thank You.* Bright Side Mini Pop-up. March. Templar. £4.99. 9781848779945.  
Also: *This is Just the Beginning.* 9781848779952.



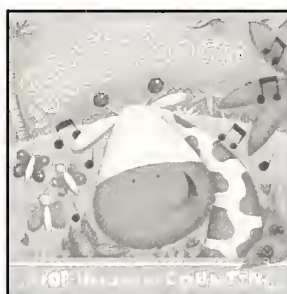
*Candle Pop-Up Bible Atlas.*  
April. Candle. £9.99.  
9781781281000.



*Can't You Sleep, Little Bear?*  
A Mini Pop-up Classic.  
April. Walker. £6.99.  
9781406352849.

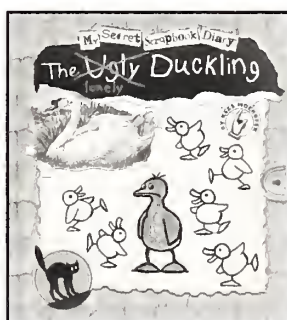
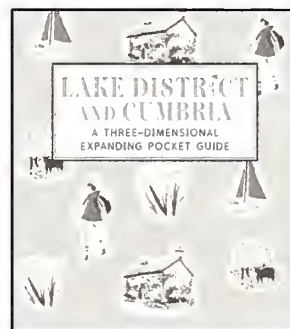


*Cut and Fold Techniques for Pop-up Designs.* By Paul Jackson. Laurence King Publishers. \$24.95. 9781780673271.



*Giraffe's Jungle Boogie.*  
Templar. \$10.00.  
9781848771802.  
Also: *Monkey See, Monkey Do.* 9781848771796.

*Lake District and Cumbria: A Three-Dimensional Expanding Pocket Guide.*  
April. Walker. £5.00.  
9781406348217.

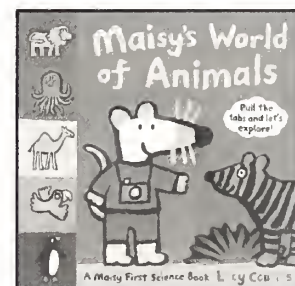


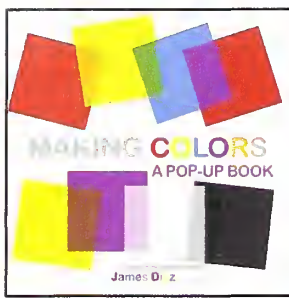
*The Ugly (Lonely) Duckling.* My Secret Scrapbook Diary. March. By Kees Moerbeek. Child's Play. £7.99. 9781846435935.

*London Travel Guide: Pocket Size London Travel Guide with Two Pop-up Maps.* April. PopOut Maps. £6.99. 9781845879679.

Also: *New York.* 9781845879686.  
*Bruges.* 9781845879693.

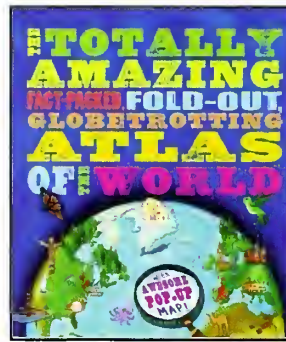
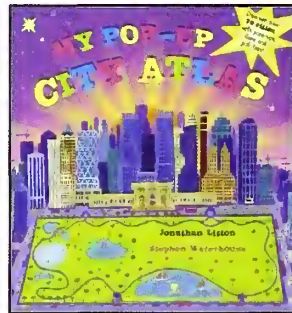
*Maisy's World of Animals: A Maisy First Science Book.* March. By Lucy Cousins. Walker Books. \$12.00. 9781406348200.





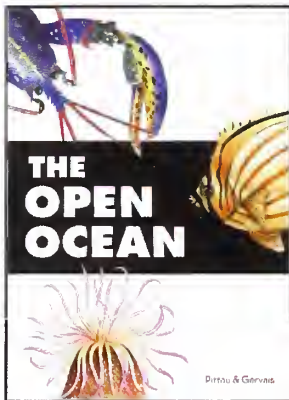
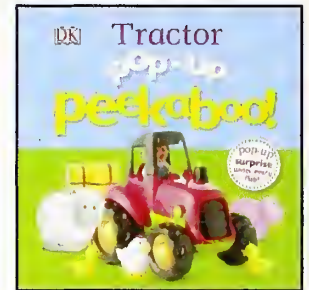
*Making Colors: A Pop-up Book.* By James Diaz and Francesca Diaz. Tango. £12.34. 9781857078534.

*My Pop-up City Atlas.* Templar. \$17.00. 9781848776524.

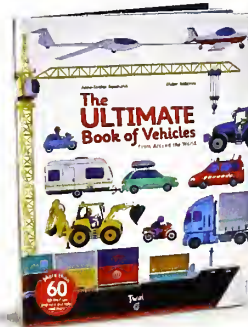


*The Totally Amazing Atlas of the World.* March. Carlton Kids. \$18.50. 9781783120147.

*Tractor. Pop-up Peekaboo.* DK. \$9.99. 9781465416650.

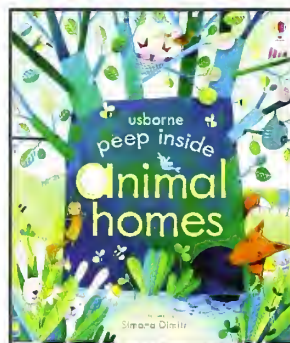


*The Open Ocean.* April. Chronicle. \$24.99. 9781452127019.

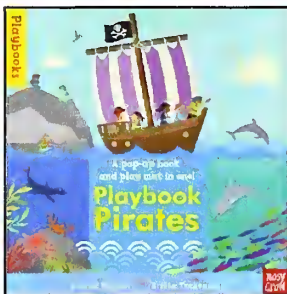


*The Ultimate Book of Vehicles: From Around the World.* March. Chronicle. £14.99. 9782848019420.

*Peep Inside Animal Homes.* March. Usborne. \$8.95. 9781409550181.



*Welcome to Spring, Baby Bear.* March. Templar. \$10.00. 9781848777682.



*Playbook Pirates.* By Corina Fletcher. Nosy Crow. \$26.98. 9780763666064.



*Where's My Teddy? A Mini Pop-up Classic.* By Jez Alborough. April. Walker. £6.99. 9781406352856.



*Playing with Pop-ups.* By Helen Hiebert. May. Quarry Books. 9781592539086.



*Presto Change-O: A Book of Animal Magic.* March. Twirl. \$16.99. 9782848019444.

*Who Are You? Pull the Lever.* [tabs] March. Armadillo. \$6.99. 9781861473912. Also: *Who Does What?* 9781861473929. *Who's at Nursery?* 9781861473936. *Who's in Here?* 9781861473943.

