

Warja Honegger-Lavater

Ann Montanaro Staples
Salt Lake City, Utah

I appreciate the help I have received in preparing this article from Geraldine Roberts Lebowitz. She wrote, "I am a longtime collector of Warja Honegger Lavater's "imageries" works. I came across her work in 1990 in Marseille, France. While eating in a restaurant, I spotted a fan-folded book and purchased it. Wow! It took no time for me to be "captivated." From then on, I realized that the so called "imageries" were more readily available in France. Over the years on my trips to Europe, I was able to accumulate a collection of thirteen visual story books. They have been a joy to me and my grandchildren.

Brief Biography

Warja Lavater, a Swiss-born artist and illustrator, is well-known for her leporellos¹ - extravagant accordion-fold books. She created a wonderfully imaginative body of work in a variety of materials and mediums. Many of her artists' books, done in ink, watercolor, drypoint, lithography, and linoleum-block printing, retell classic fairy tales and use symbols rather than words.²



William Tell

Lavater was born in Winterthur, Switzerland in 1913 but spent the first nine years of her life in Moscow and Athens. In 1922 she returned to Winterthur, where she attended high school, and then she studied graphic arts in Zurich.



Page from William Tell

In 1937, after further study in Stockholm, Basel, and Paris she opened her own studio for applied design in Zurich with Gottfried Honegger, her future husband. It was here that Lavater embarked on her first profession as a designer of symbols, logos, and trademarks.

Lavater married Honegger in 1940 and they had two daughters Bettina (1943) and Cornelia (1944).

From 1944 to 1958 she worked extensively with the young person's magazine *Jeunesse* designing the covers and supplying illustrations as well as being responsible for typography.

In 1958 she moved to New York and began designing scientific illustrations for Dell Publishing Visual series. It was during this early period in New York that

Honegger-Lavater became influenced by American street advertising and began to utilize pictograms as graphic

representations of linguistic elements in her work. In 1962 the New York Museum of Modern Art published her *William Tell* as a single sheet lithograph, accordion folded in the leporello style, with a legend listing the meanings of the various symbols (e.g., a single blue dot represents William Tell). The story proceeds chronologically as the book unfolds, and is told entirely by using the symbols without words. She produced a large number of similar works throughout the rest of her career. She is identified as the creator as either Warja Lavater or Warja Honegger-Lavater, with or without the hyphen.

Warja Honegger-Lavater died on May 3, 2007.³



Code page from La Petit Chaperon Rouge

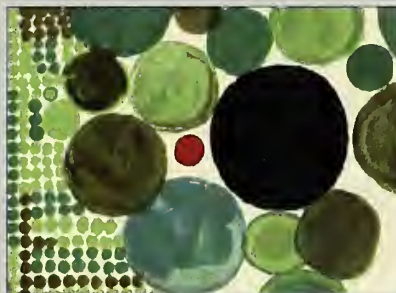


Image from Le Petit Chaperon Rouge

Lavater's Leporellos

While Lavater illustrated many books and posters, this review focuses on some of her colorfully lithographed, accordion-fold pictograms. Lavater was an artists' book innovator.

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The deadline for the May issue is April 15.

She created the prototype of her first folded book, *Le Petit Chaperon Rouge* (Little Red Riding Hood) in New York in 1959. It was in a very small format no larger than a postage stamp. However, as noted above, the first of her tales to be printed was *William Tell*, a 1962 co-production of New York's Museum of Modern Art and the Swiss publisher Basilius Presse.⁴ It was *William Tell* that caught the eye of Parisian publisher Adrien Maeght, who supported the production of her books for the next thirty years.⁵



Warja Honegger-Lavater
Image from <http://bit.ly/1JeeRu3>

According to Lavater, her pictorial language had its origins in traffic signals, whose efficiency as a visual code had struck the artist during her first visit to New York. While this influence is evident in many of her works, it is most clearly demonstrated in *Die Rose und der Laubfrosch: Eine Fable* (The Rose and the Tree Frog: A Fable), a charming little story about traffic lights which Lavater wrote to prevent her young grandson from crossing the street on a red light. The "fable," which the artist considered her only "children's book," was published in 1978 by Edition Schlégl.⁶

The accordion-fold pictograms, for which she is best known, typically have twenty double-page illustrated spreads telling stories in code. She does not try to hide the meaning by using code but uses codes to bring out the meaning of the story. "The words are erased as unnecessary as her pictograms speak to the viewer - she is illustrating the function of the words as well as what is happening."⁷ The example on page one is the code page from *La Petit Chaperon Rouge* (Little Red Riding Hood). Color is important in "reading" the book as similar shapes are used and only the color distinguishes one shape from another. In this book the mother, la mère, is a bright yellow circle.

Little Red Riding Hood, la Petit Chaperon Rouge, is a red circle.

The grandmother, la grand-mère, is a blue circle.

The forest, la forêt, is a group of circles in greens.

The wolf, le loup, is a black circle.

The house, la maison, is a brown rectangle.

The hunter, le chasseur, is a dark brown circle.

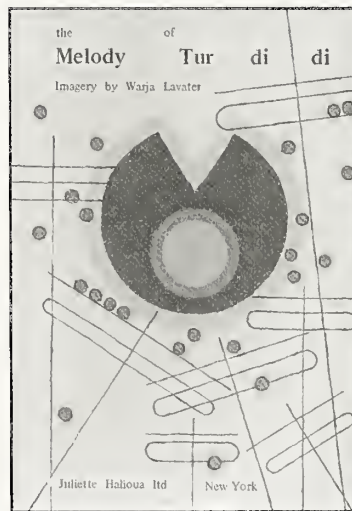
The bed, le lit, is a dark brown u-shape.

Throughout all of Lavater's books the colors are bright and clear. The ever-recurring squares and circles are often enhanced with swirls, layers of colors, and lines. "As we decode her language of signs and weave her symbols into our memories of the stories, the original magic is reborn in an entirely new and modern language."⁸

The Melody of Turdidi

The Melody of Turdidi (Adrien Maeght Editeur, 1971) is

a beautiful example of her work. The book has twenty double-page illustrations: lithographs printed in bright yellow, green, black, rose, brown, and gray. The full text of this book is printed on a single accordion-fold page that follows the printed code and title page. In this book there are thirteen codes and the text is not easily followed without referring to the legend.



The Melody of Turdidi - cover

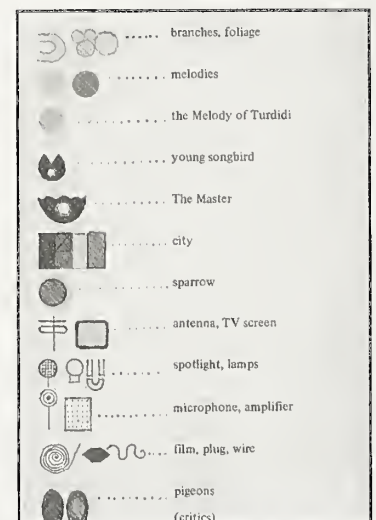
The full text reads:
Turdidi was a young

songbird. He belonged to the family of Turdidae, the black birds famous for their beautiful song. Turdidi was a student of The Master, the head of all the songbirds of the forest.

But Turdidi had such a beautiful voice that three other students became jealous. They feared that Turdidi would surpass The Master, and ordered all the birds to drive him out of the forest.

Turdidi flew away singing... singing... He alighted in the city. There perched on an antenna, he sang his song.

Continued on page 12



The Melody of Turdidi - code

Paris, 8th Salon du Livre Animé

Maaïke van der Meulen
Zwolle, The Netherlands

Life goes on in Paris.

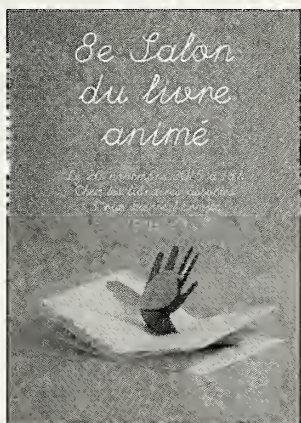
We were glad to see cafés buzzing with people of all ages: Young students swarming the *trottoirs* on their break and grandparents looking after the little ones in the park. It has been just thirteen days since the attacks on citizens on the streets and at the Bataclan theatre. Although I had one goal in Paris this short time (visit the Salon and go book hunting), I had to think twice. But not for long, because the paradise door to pop-up book heaven at Rue Pierre d' Hermitte number 3 was luring me in.

I promised Theo Gielen in my last postcard to him that I would go this year. He couldn't respond, but I know he would have liked it very much. Last year he sent me a list of people to say "hi" to if I was going. I couldn't make it, unfortunately. Theo and I had a different approach: Theo, the researcher and connaisseur with photographic memory, and I, an illustrator and eager collector. But our love for pop-up books was evident. This evening, the 26th of November, was all about listening, watching, learning...and getting my books signed!

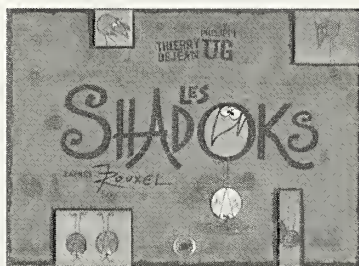
As the show can be a crowded affair later in the evening, I arrived early. I brought my husband to help me get all the books home later on. Jacques Desse and Thibaut Brunessaux were already very busy setting the tables, stacking books, and welcoming the first participating artists. A charming young assistant at the counter and Nicolas at the cash register were well prepared to sell books, books, books.

Exhibition

In the quiet time of the early evening I gazed at the shelves packed with treasures and I checked out the exhibition "Les Shadoks" in the basement of the property. Jacques Rouxel created the Shadoks for a series of short animated films for television that first aired in 1968. Shadoks are birdy creatures that live on the planet Shadok. Their planet does not function well. They want to go to earth, but that is not easy. Generations of French children grew up with the Shadoks. I had never heard of them, but now I have **Les Shadoks**, (Les Grandes Personnes, 9782361934002) adapted by Philippe UG and Thierry Dejean into a very funny and creative pop-up book.



Poster for 8th Salon du Livre Animé



Les Shadoks

The movables really add to the story and the cover has the shape of their strange planet.

About 6 p.m. I consulted my list (yes, how well prepared) and purchased all the books that could be signed by the artists present. Ah well, not all of them. Unfortunately I had a limited budget (deemed "fortunately" by my husband). I knew I had to remain calm and use a list. Last year Ellen Rubin wrote in her report "With my excitement and enthusiasm, I could spin myself into a tizzy and miss out on much of the evening." She had it spot on. This is exactly what happens to you when you attend this salon. I remember it well from a previous one!

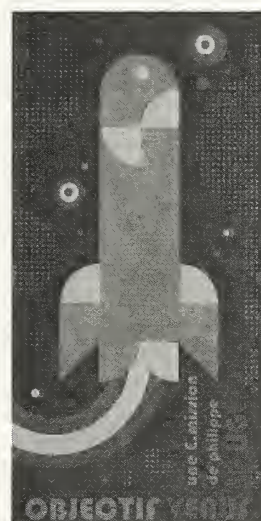
Books at the Salon

I started at Philippe Huger's (UG) table, because he had four new books to sign. That meant there was a queue waiting during the whole long evening and UG was sharpening his colored pencils all night... He tucked a small Shadok into a compartment of his book *Les Shadoks*. (Maybe this one makes it to earth).

Lutins des Bois (Goblins of the woods, Les Grandes Personnes, 9782361934163) is a trade edition in line with his previous ones. This time UG used only three colors: black, white, and a gradient sea-green. It has strong silhouettes, lines and patterns, which add to the repeating sentences of the fairytale. A soft cover, seven pop-ups (most of them V-folds) lead to a surprising tree trunk.



Lutins des Bois



Objectif Vénus

FUK (artist edition 100 copies, €110,00) is a silk-screen-printed book in very bright, fluorescent colors and graphics, about the nuclear disaster in Fukushima, Japan. On one page, people try to extinguish the flames by urinating on the fire, but it doesn't work and the book has a very sad ending.

Objectif Vénus (artist edition, 150 copies. €21,00) A small book with five spreads with simple opposite folds, again silk-screened in the same neon spectrum that UG loves to use. When he asked me if I needed a translation (I nodded) he grinned and said "all about sex, that's all you need to know." Suddenly the colorful rockets flying into space got a whole new meaning... Later on I read the French lines and no, no need for further translation.

Elmodie (artist name of Elodie Lainé) created her second

book **Un Singe Dans la Neige** (A monkey in the snow, la Martiniere Jeunesse, 9782732470887) with illustrations based on the graphic design tradition and icons of Japan. It is about a monkey searching for spring. Pretty and poetic, but with no innovative pop-ups.



Un Singe Dans la Neige

Paul Rouillac presented his new book **Créatures Fantastiques** (Seuil Jeunesse, 9791023505252) in line with his strong *Masks* and *Gargouilles*.

He drew a Pegasus-creature inside the cover for me. His inspiration comes from an imaginary world full of mystery. His book features seven mythological creatures: the sphinx, a werewolf, a mermaid, a dragon, a minotaur, the three-headed hellhound and Pegasus. The text for *Créatures Fantastiques* is written by Loraine Capelier and Rouillac worked together with Laurent Stéfano on color and technique.



Créatures Fantastiques

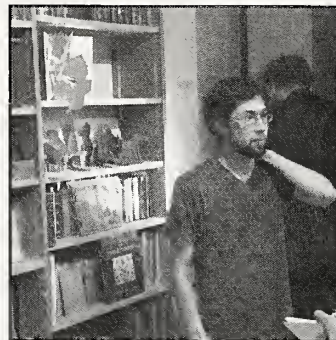
Next to him were Anouck Boisrobert and Louis Rigaud. Proven to be a strong duo, I was excited to see their trio of new books **Pop-coloriages: Une Hirondelle** (One swallow, Hélium, 9782330053536) **Deux Crevettes** (Two shrimps, 9782330053505) and **Trois Fourmis** (Three ants, 9782330053529). These adorable books are in leporello format and in every one they used a different technique. In the yellow, *Une Hirondelle*, they used the most basic diagonal cuts in the folds to create wings, beaks, and bodies of birds.



Pop-coloriages

Shrimps play hide and seek in an underwater world with well-placed peepholes and flaps. Three ants take a walk through an embossed garden full of insects. It's delicately illustrated and all the elements enhance each other. My trio is now upgraded with an illustration on the back. Using simple techniques, Boisrobert and Rigaud are innovating bookmakers by looking

at a book as a whole design. What will their new one look like? They have no idea, until it pops up in their minds.



Eric Singélin

Eric Singélin presented a couple of handmade, limited editions of his work. His one-spread pop-ups or small books with colored paper silhouettes (forms, hands, dinosaurs, leaves) pop out in an ingenious way. Knowing he worked together with illustrators on a diversity of books, it was fun to

see his own work. It was for sale at the salon, but I as far as I know it was only available at that moment.

Safely placed in the back corner were Jean-Charles Trebbi's artists' books. I knew him by his yummy book *L'art du Pop-up et du Livre Animé*, and now he presented his new *Un Nouvel Art du Pli* (new Art of Folding, éditions, Alternatives 9782072589461) Truly stunning were his huge pop-ups in different techniques. In the corner rose a big city in white paper.



L'art du Pop-up et du Livre Animé

There was a rail tunnel including the train and a complete hemisphere that popped out in a heartbeat.

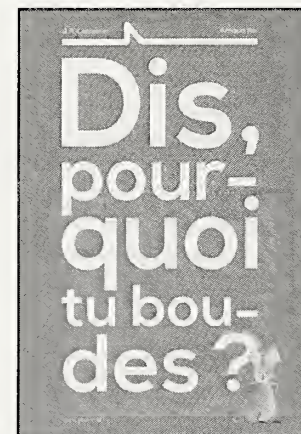


Le Cube Rouge

Bernard Duisit made **Le Cube Rouge** (The Red Cube, Hélium, 9782330052645) with illustrations by Janick Coat. They both signed the book about a red cube that appears in the woods. Very mysterious - the animals gather around,

guessing what it is. The same cube stays in the middle, while the surroundings pop-up when you turn the pages. The final page reveals the secret of the cube.

Arnaud Roi had two books to sign. **Dis, Pourquoi tu Boudes?** (Say, Why Are You Pouting? Seuil Jeunesse, 9791023504996) It's a very cute story about a mouse that



Dis, Pourquoi tu Boudes?

sits still, so still, so what's wrong? Page by page the animals ask him why he's sulks. The unexpected answer is at the end. The concept of accumulating animals works very well with the accumulating tension about Why? Arnaud made me a little sad pop-up mouse at the introduction page.



Dinomania

Dinomania (Milan, 9782745968418) is illustrated by Gwen Keraval, with lovely colors and a pleasant softness and retro feel to it. It's pretty informative and has the same appearance as Roi's previous *Animalia*.

There are a lot of dinosaurs still running around in pop-up land, this one is very pleasing to the eye.

Busy Gérard lo Monaco was here with illustrator Joëlle Jolivet. They have made the three scenes (carousel style) in the book that's a part of the limited and numbered deluxe boxset **Edith Piaf, 1915-2015** (Warner Music, 0825646090167). Apart from the coffee-table book (in a sleeve) that contains the story of the very famous French singer Edith Piaf, the boxset contains a vinyl and 20 cd's. Very heavy to take home! Joëlle made a nice drawing inside. She illustrates with strong black woodcut style lines. (Jolivet and Lo Monaco also worked together on the 2010 edition of *Moby Dick*, Gallimard Jeunesse, 9782070621415).



Edith Piaf, 1915-2015

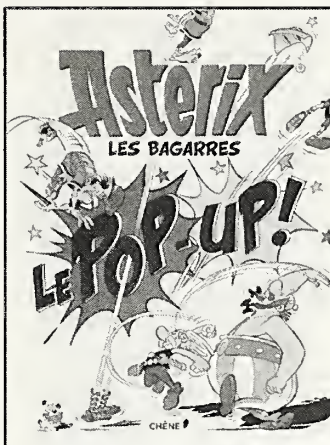
Lo Monaco also presented **La Menagerie des Animaux d'Henri Des** (The Animal Zoo of Henri Des, Les éditions des Braques, 9782918911654) A carousel book with five scenes and a cd with cheerful children's songs by Des. The diagonal top of the book is also the roof of a tent when completely opened and tied with the ribbon. It's illustrated by Lo Monaco in a loose lively style with bright complementary colors.



La Menagerie des Animaux d'Henri Des

José Pons (Theo called him a "veteran" in the *Movable Stationery*, volume 22, number

1) did the spectacular engineering on **Astérix, les Bagarres** (Asterix, The Battles, Chêne, 9782812311451). This classic



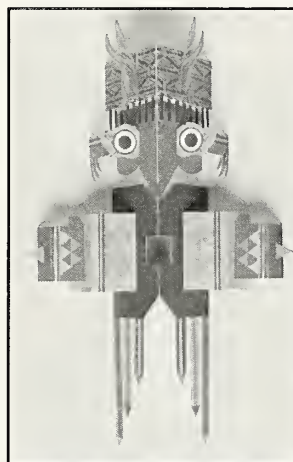
Astérix, les Bagarres

Anne-Sophie Baumann made some movables for the little ones: educational cardboard books **L'histoire Animée des Vêtements** (Animated History of Clothes, Tourbillon 9782848017969) and **Mon Gâteau d'anniversaire** (My Birthday Cake, Tourbillon 9781027600632). The way she explains how to read them with children makes them even more desirable. Also

Attention Chantier (attention construction, Gallimard Jeunesse 9782070659401) is one for a little kids who are very fond of construction machines and cranes. It has no pop-ups, but flaps and very robust movable elements.



Attention Chantier



Des Totems dans ma Tête

handmade, with cut out totems and a well-chosen firm tactile paper. The good news is: next year there will be a trade edition!

Then there was the artists' book by Mathilde Bourgon, **Des Totems dans ma Tête** (10 copies, €750,00. The Totems in My Head). Mathilde is a young designer, illustrator and paper engineer from Paris. She had brought paper pop-up masks and totems. The totem designs were inspired by countries she has travelled to. The strong graphic patterns in nice color combinations reflect her competence in fabric design, which she did for an African compagny. The large book is

More paper, more engineers, more books

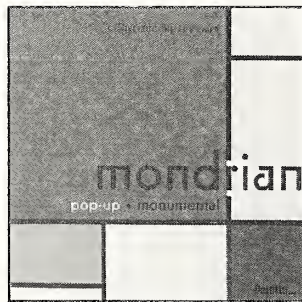
There were more young faces with paper engineering ambitions. Camille Magaud showed her book and templates to Jacques Desse. Nice work, but I think she has yet to find her own style. Her *carte visit* was adorable: a pop-up seal balancing a ball on his nose. Dutch paper engineer Rianne van Duin showed a pop-up house; a book which she designed using famous illustrations by Fiep Westendorp (2013 Querido, **Het Huis van Jip en Janneke**, 9789045114859). Merel Noorlander showed a stop-motion animation of a male-part, using a pop-up construction. The real funny coincidence was that I had met these two ladies at a “Meet and Greet” with paper engineer Paul Johnson in Amsterdam last October, where we discovered our intension to go to Paris for the salon.



Het Huis van Jip en Janneke

I got a glimpse of a new tunnel book **A Midsummer Night's Dream** by Italian Daniele Catalli from Piri Piri Atelier. With a heavenly blue letterpress printed cover and sleeve (silver stars) and on black paper it is a screen-printed peepshow. A “silent book” as he calls it on the cover, based on Shakespeare’s play. He brought only three copies tonight and they were handed immediately out to some privileged collectors. But Desse is going to get more. (2014. edition of 400, number I-XL with an extra lithograph)

There were more new French movables out this year. I’m not pretending to be complete but here are some:



Mondrian, Pop-up Monumental

Mondrian, Pop-up Monumental by Claire Zucchelli-Romer (Palette, 9782358321860) A leporello reveals the work of the artist Mondrian pop-up style.

Les Robes de la Reine by l’Atelier SAJE from Emma Giuliani and Ariane Grenet (The Dresses of the Queen, Marcel and Joachim, 9791092304121) A large book and on each page the queen wears an extraordinary dress that she had to make for a malicious fairy. With movable elements and pull-flaps.

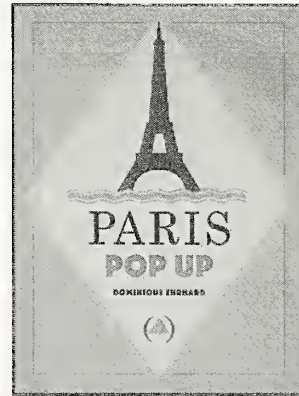


Les Robes de la Reine

Neuf Mois by Jean-Marc Fiess (Nine Months, Albin Michel, 9782226315779) is a book about the transformation into a parent in nine playful pop-up scenes.



Neuf Mois



Paris Pop-up

It seems that Paris is a rewarding subject for a pop-up book once again: **Paris Pop-up** by Dominique Erhart (les Grandes personnes, 9782369134057, in English 9782361934088). It is a small book with the architectural highlights of Paris, placed on maps and information.

Un Petit Bois Mystérieux by Susumu Shingu (Little Mysterious Wood, Gallimard Jeunesse, 9782070660957) is a poetic story about the woods in the sunset, dusk, and night. In this very green book the pop-ups are voluminous and sculptural.



Un Petit Bois Mystérieux

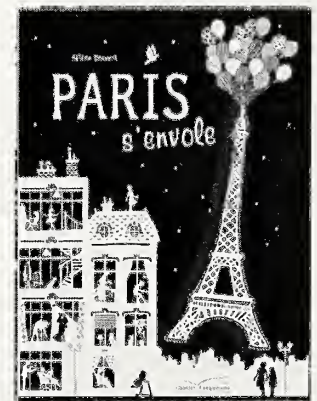


La Bible

More wonders of laser or die cut books are appearing. Continuing in the series are **La Fables de la Fontaine 1, 2** and **La Mythologie Grecque**, by publisher Auzou, the new one is **La Bible** (The Bible, paper engineer:

Jonas le Saint, (really?!) 9782733829899) I quote Theo’s description: “a volume with large shadow boxes that lift off the page, pulled by strips glued on the opposite page like several Nister books.”

Paris s’envole (Helene Druvert, Gautier Languereau, 9782010010170) is a black and white tour of Paris. **Le Petit tres Grand Poucet** (illustrated by Sourdais, Hélium, 97823300055813). Clémentine Sourdais also



Paris s’envole

illustrated the die cut leporello series **Le Chaperon Rouge, Le Chat Botté** and **Le Barbe Bleue** from Hélium.

In the morning I visited the bookshop Les Trois Ours (Three Little Bears) at 6 Passage Rauch. Walking by windows full of Parisian antiques and very interesting rarities, I had to focus again: “no, do not go in, I’m here for the books this time” making a mental note to visit this magical place another time. In the shop I got on my knees and browsed through all the artistic books by Bruno Munari, Katsumi Komagata and many more. What a joy. They were just setting up an exhibition of rare and first edition books by Munari, Komagata and other book artists. I pulled out a beauty and asked the price... Ok, you should not put a kid in the candy store without a dime. This candy was several hundred euro’s. Ah, well, it’s eye candy then. I left with some more affordable ones.

New was an ingenious zigzag “book” by Komogata. **Ichigu, One Stroke, 2015, 50,- 8 Cards in a Cover.** He did more with this zigzag.

At the salon more and more people left the building with their treasures and I decided to set off to our hotel with my husband (who talked all night with another husband who was dragged into this) and Rianne. Better to walk together to the metro at this late hour. Realizing how I missed Theo in this, (he knew the people, names, so many facts...) I left the building. But in a good, inspired mood and full of hope and expectations for next year. Oh, can we all hide in the glorious and safe world of pop-ups from time to time.

Links:

1. <http://bit.ly/1ZvQLcc>
2. On Youtube: search for “les shadoks” to see the animations.
3. <http://bit.ly/1Q6KPQW>
4. Charles Trebbi: <http://bit.ly/1OQeE7h>
5. <http://bit.ly/1RFgeLX>
6. <http://bit.ly/1UQfqBm>
7. <http://bit.ly/1RNUkV8>

Plagiarized – Yes, no or Maybe

Ulrich Tietz
Recklinghausen, Germany

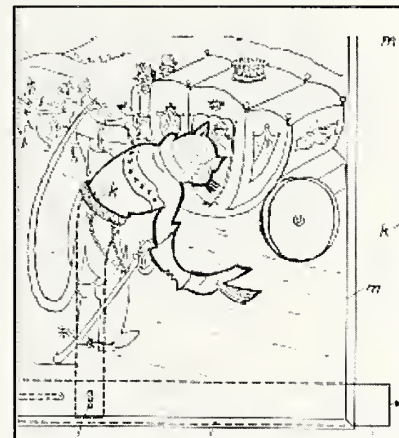
Part Five: Patents against Plagiarism

Obviously Lothar Meggendorfer never did it. Ern(e)st Nister seldom did it, but later they all did it. Although the modern German patent law had been in existence since 1877, Lothar Meggendorfer obviously did not apply for patent protection for his work.¹ Nister held a patent for the revolving picture mechanisms (also called “Kaleidoscopic Volvelles”) that first appeared in *Twinkling Pictures* and *Wonderland Pictures* in 1899.² Since the 1930s many movable books have protection notes of different types, for example: Raphael Tuck (copyright/trade mark), Blue Ribbon (patents applied for), Louis Giraud (British & foreign patents secured/copyrighted), Mc Loughlin (patented) etc. The German publisher Schreiber was especially busy, holding nine different patents for several

editions of his *Stehauf-Bilderbücher*.³ The technique, where the three-dimensional parts are die-cut and folded back out of a single sheet, was intended to be protected. But the patent was of no use because this technique was copied repeatedly, for example, by McLaughlin, Papyria, Lito, Zehetmaier, Ignota, and others.⁴

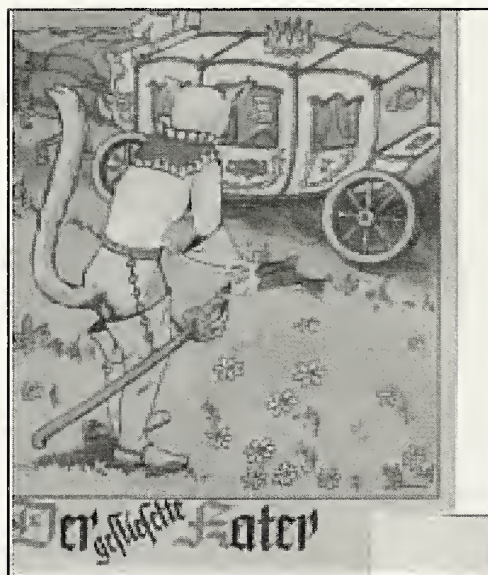
I am going to present two German patents from different times and for different purposes. The first patent was granted by the German Patent Office in 1948 under the title “Bilderbuch.” The inventor Lothar Stanetzki had designed a series of seven movable books, which all used patented techniques. The series “DALEMÄR” (Das Lebende Märchen - Living Fairy Tale) and its creator Stanetzki were already presented in 2003 by the German collector Peter Schühle in *Movable Stationery*.⁵

Therefore only the facts will be given which are relevant for the series in question. Lothar Stanetzki was a mechanical engineer who held patents for a number of inventions. They ranged from car accessories to



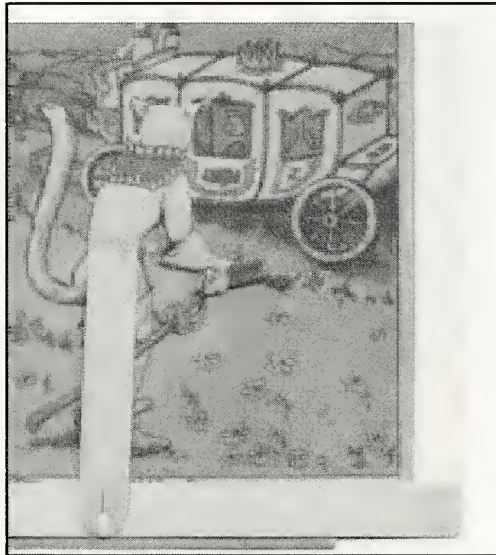
Puss in Boots (patent drawing)

mechanical toys to paper techniques. Even in 1948 when the patent for the movable techniques of picture books was granted, he continued fiddling with this technique and applied for patent protection for further developments.



Der Gestiefelte Kater
(Das Lebende Märchen, 1946)

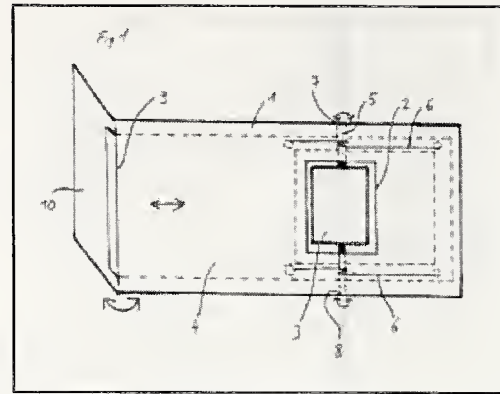
At the lower edge of each picture page is a pull tab made of solid cardboard which causes two different movements when it is pulled: either a picture is being moved behind a window or a piece is being moved by a joint.



**Pull tab and joint
(disassembled page)**

The DALEMÄR Series was to be published directly after the end of World War II. To publish this work Stanetzki needed the permission of the British Military Government to establish a publishing company. Moreover the first publications had to get an imprimatur. After the war paper, machinery, and companies which were able to print and bind books were scarce. This explains the use of cheap paper and easily breakable cardboard for the pull-tabs. The classic bookbinding was also bypassed by Stanetzki using a simple trick: the books of the Dalemär-Series are not bound with help of glue and thread, but with paper-fasteners. Therefore they can be called booklets rather than books. Certainly these booklets are attractive for collectors and are precious collectibles. From today's perspective they appear very anachronistic. Today the handwritten texts would be printed with a special program and the applied techniques belong to the basic equipment of a third-class engineer.

The second patent, which is being presented here, dates from 2006. His inventor is Stefan John, the applicant is the company REFEKA Werbemittel GmbH. This company and the *Berlin Paket* has already been introduced in the *Movable Statinery*.⁶ The patent carries the title "Karte mit Drehdisplay" (Chart with Rotating Display). In colloquial speech it is called "Propeller Chart." It is a chart with a window where an element, (for example a heart, a Christmas bauble, or something similar) spins round an axis. This axis is a small wooden stick (alternatively made of plastic or metal) which is mounted above and below and is put into fast rotation by a thread which is wrapped round it.



Patent drawing, 2006

Pop-up collectors are acquainted with this principle/technique from several books:

- Clown swinging over a bar from *Daily Express Annual No. 2* granted a British patent in 1930;
- Cyclone from Sabuda's *The Wonderful Wizard of Oz*, Little Simon, 2000;
- Dentist's drill from *The Pop-up Book of Phobias*, Melcher Media, 1999, and others.

All these rotating elements of current pop-up books have something in common: They have no window in which they rotate, they all are mounted at one side and they are all published in the USA. Additionally, the rotating component of the REFEKA card is attached to the axis (the small stiek). Initially, the component lies flush with the card. When moved, it rotates out three-dimensionally from the card. Obviously there are no patent relevant problems. Stefan John is still working for the company REFEKA, which develops and sells advertising materials. The patent described above is thus used as an isolated object in advertising and is not embedded in a story as it was done in the cited books.

A patent procedure in Germany always works like this: The inventor appoints a patent attorney, who investigates if an identical or a similar object already exists. If one is not found, the attorney describes the patent in detail and in a formal language. The description with the enclosed illustrations already includes six pages referring to the relatively simple chart presented above. The description chart in legal language reads like this: "The card has a card base (1) with a recess (2), a turning display (3), which is arranged in the recess, and which turns around more than 180 degrees relative to the card base. An actuator (4) is provided which is movable relative to the base. A turning element (5) is stored swivelling relative to the base and which carries the turning display with a movable element (6) transferring the movement of the actuator to the turning element."⁷

The patent will be submitted to the patent office and the patent will be granted if nothing speaks against it. The fees the patent office will charge are moderate (about 350 Euros). The fees for the patent attorney are substantially more expensive (some thousand Euros for a German patent). A patent protection is particularly asked for in certain countries and granted, especially where the danger of imitation is high.

The “Propeller Card” is protected all over Europe. The protection for a German patent is granted for at least five years and can be renewed from five to thirty years given a corresponding payment. The company REFEKA has held thirty to forty patents at times. That's it concerning these two patents.

Worldwide there are a lot of possibilities to protect intellectual property. The following terms can partly be found in movable books:

Gebrauchsmuster – Utility Model

D.R.G.M. (Deutsches Reichs-Gebrauchsmuster 1891 bis 1945), (German Empire – Utility model from 1891 up to 1945)

D.B.G.M. (Deutsches Bundes-Gebrauchsmuster since 1945)

Copyright - Symbol: ©

Urheberrecht – Copyright law

Geistiges Eigentum – intellectual property

Creative Commons (CC) – a non-profit organization

Pat. (Patent)

Pat. ang. (Patent ngemeldet – patent pend(ing))

Alle Rechte vorbehalten – all rights reserved

It is particularly complicated, because, worldwide you have to deal with different legal systems. Who is able to look though this matter?

Notes

1. Hildegard Krahe only reports a patent held by Meggendorfer on a stable lantern, which didn't throw any shadow in: *Lothar Meggendorfers Spielwelt*, p.151.

2. Hildegard Krahe, handwritten note, not dated.

3. Theo Gielen, *‘Wer aufschlägt staunt’, Schreibers Stehauf – Bilderbücher 1937 – 1953. Mit Bibliographie* (Aus dem Antiquariat 3/2006), p.185.

4. Theo Gielen, op. cit., p.195.

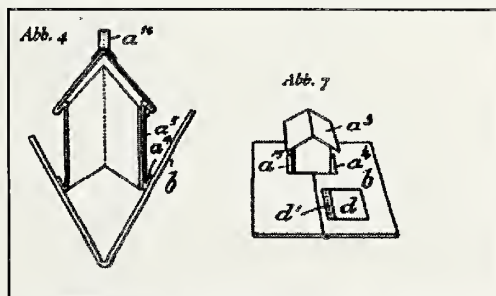
5. Peter Schühle “Serendipity.” *Movable Stationery*, volume 11, number 2, May 2003.

6. Ulrich Tietz, “Pop-up Engineering under Cover.” *Movable Stationery*, volume 18, number 2, May 2010.

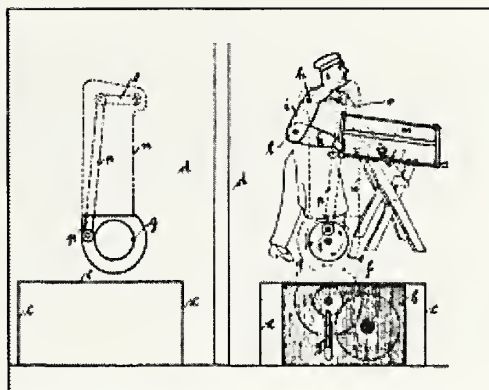
7. Patent “Karte mit Drehdisplay.” (Card comprising rotary display) EP 1720145 A2.

Appendix

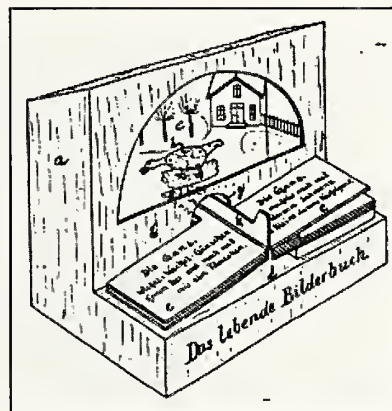
When I had finished this article, I received some more patents and illustrations. Some of them are so strange that they were never realized.



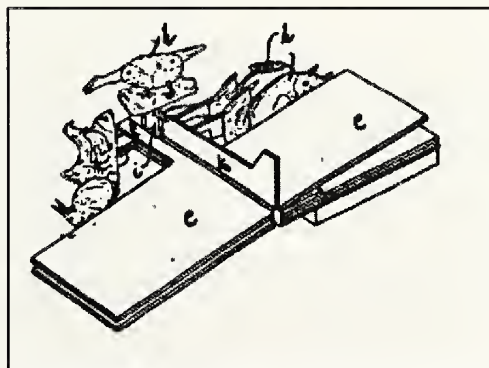
Patentschrift Nr. 513339 (1929) - Detail. Theodore Brown und Stephen Louis Giraud in London. Buch mit zusammenlegbaren Modellen. (Book with foldable models)



Patentschrift Nr. 110347 (1899) - Detail. Firma Jean Schoenner in Nürnberg. Bilderbuch mit durch ein Uhrwerk bewegten Figuren (picture book with figures moved by a clockwork)



Patentschrift Nr. 390988 (1922) Details. Hans Lambrecht in Mühlhausen, Thür. Lebendes Bilderbuch (Living Picture Book)



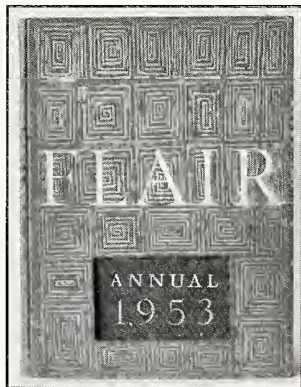
Patentschrift Nr. 390988 (1922) Details. Hans Lambrecht in Mühlhausen, Thür. Lebendes Bilderbuch (Living Picture Book)

Backward Glance Pop-ups You May Have Missed Flair Annual 1953

Flair was a beautiful, monthly magazine conceived and edited by Fleur Cowles. Because of its unique design and content, the cost of production was prohibitive and it lasted for only twelve issues from February, 1950 to January, 1951. "In that time, it published the likes of Jean Cocteau, Tennessee Williams, Simone de Beauvoir, Gloria Swanson, John O'Hara, Eleanor Roosevelt, Bernard Baruch, Gypsy Rose Lee, the Duchess of Windsor, Lucien Freud, Salvador Dalí, Colette, and Saul Steinberg, among others."¹

After the magazine was canceled, Cowles created the 229-page *Flair Annual 1953*, a large (13.5 x 10 cm.) hardcover book with many of the same charming touches readers loved in the magazine. Included in the annual are big fold-outs, a cut-out front cover, and an exquisite little booklet bound-in titled "The Flower of Flowers" by the celebrated author Katherine Ann Porter.

In her "Editor's Note," the magazine's founder/editor calls this volume "my reply to those who wrote [since the magazine's demise] and to the many others I hope still wonder, with some yearning, about FLAIR. I bring it back as a book in which you will find, in the separate folios which follow (each an entity in itself, each in fact like a slim, separate book), subjects in which I believe many people will share a common interest with me. You will see them presented with the same physical attributes which distinguished FLAIR Magazine -- the same beauty and invention and the element of surprise, imitations of which have flattered FLAIR since its suspension."²



Movable book collectors will find this volume of interest because of its many fold-out pages. "In Praise of Sentiment" is a half-page, illustrated red valentine. It folds back and forth to show "The Open Garden of a Woman's Heart" on one side and "The Closed Garden of a Man's Heart." "Your City Garden" features gatefolds with windows that open from the inside of a home in Manhattan to show the home's colorful formal terrace garden. On the opposite page is shown an informal garden in Brooklyn. The double-page spread "Place Vendôme" has doors that open to show artists Kenneth King's closeups of interiors of celebrated addresses. Gatefolds also open to show "London Past and Present" and "Henri Soulé and Le Pavillon." "The House on 52 Street" is a tall black and white illustration of the thirteen floors of the apartment at 450 52nd Street in Manhattan, identifying the residents on each floor. Another full-color fold-out illustration shows on one side "Girls in the Water" by artist George O'Brien Inman and on the other side Miss America contestants drawn by artist Saul Steinberg.

Notes:

1. <http://bit.ly/156vASZ>. December 31, 2015
2. <http://bit.ly/1ITmhtc>. December 31, 2015

Poppits

Ellen G. K. Rubin
Scarsdale, New York

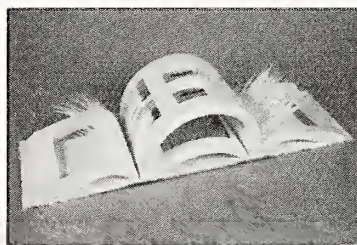
Exhibitions

The Popuplady has a beloved paper engineer, Květa Pacovská (b.1928), of the Czech Republic. Květa is known as a sculptor but her die-cut and 3-D books are rich in color and avant-garde art. She is the recipient of the Hans Christian Andersen Medal. "Czech" out her retrospective, "Maximum Contrast," at the Central Library in Prague, or, better still, visit. The exhibit closes March 27, 2016. Exhibit information is available at: <http://bit.ly/1PNkhUG>. See images from the exhibit: <http://bit.ly/1MT6u8D>. Also, check your copy of *Movable Stationary* (February, 2013, Volume 21, Number 1) for Corrie Allegro's article about Květa.



Květa Pacovská among her sculptures

The Laiho Gallery in the Mazza Museum, Findlay, Ohio, is the first gallery dedicated to paper-engineered picture books. The gallery's premiering exhibition features the artistry of Matthew Reinhart, who has put 300 pieces of his original artwork on permanent loan. <http://bit.ly/1Mr8xBE>.



Work of Chris Perry

The Center for Book Arts in New York City is always coming up with dynamic exhibitions like "Chris Perry: Ripples Current(ly)." Perry's work, which deconstructs specially-made books into 3-dimensional sculptures,

questions our concepts of the book as a receptacle for only one type of knowledge. January 22 - April 2, 2016. <http://bit.ly/1ZeHXSl>.

Announcement

Get ready for The Movable Book Society Conference held in conjunction with the Ticknor Society in Boston, September 15-17, 2016. Boston is the first city in the U.S. to create a Literary District. See what is happening and what you have to

look forward to on your visit when you attend the conference. <http://bit.ly/1OedMaW>.

Workshops

High on my bucket list is to attend a rare book school symposium. There is one coming up in London, June 20-24, 2016. Among the courses to be given are Children's Books, and Collections, Collectors, and Collecting. Conducting the classes are Jill Shefrin, Brian Alderson, Jean Hedger, titans in the field. Shall we go together? Let me know! <http://bit.ly/1OVWZNB>.

Publications

Not to be a tease, but a pop-up devotee sent me a copy of Bruce Foster's paper engineered Pier 1 Christmas catalog. It blew me away. They are unavailable but you can bid on a copy at The Movable Book Society's Boston Conference in the Silent Auction. <http://bit.ly/1Q1gTWQ>.

Whether or not you are a fan of *Fault in Our Stars* by John Green, his new book, *Paper Towns*, has a deluxe pop-up edition. <http://bit.ly/1Nq4bQC>.

What would you expect a pop-up book called, *Cosmic Surgery*, to be like? Take a look: <http://bit.ly/22TZK69>. Startling!

None of us who attended the Philadelphia conference (2014) will forget the presentation by Paul Johnson. Dynamic doesn't say it all! Here is his how-to book: *New Pop-up Paper Projects: Step-by-step Paper Engineering for All Ages* (Routledge, 2013)

How-To

Grazing the Internet to find paper pop-up related stuff for you, I found the website for Yamaha motorcycles. From the designer, Nobutaka Mukouyama, there are pages of origami and pop-up templates to download and put together. Some are VERY complicated but have videos to help. The site says, "Yamaka-Rev your heart." It sure rev'ed mine! <http://bit.ly/1RGBvTG>

Join Colette Fu for a class in Paper Sculptures: July 3-9, 2016 at Ox-Bow in Saugatuck, Michigan. More information about the Ox-Bow School of Art and Artists' Residency: <http://bit.ly/1JG9JW6>. See Colette's website (<http://bit.ly/1l1bzFh>) for other dates.

Paper engineers! If you are scheduled to do a workshop anywhere in the world, please contact the Popuplady so that she may broadcast it. popups@popuplady.com.

Multimedia

The *New York Times* rang in the New Year with the article "X-Rated at the Library." In it and on the video they show Donato Bertelli's (1558-1623) erotic book with flap reveals. *blush* <http://nyti.ms/1ReP78r>

Another *New York Times* article, this from the Style section, on "objects made from paper, or inspired by it." The objects they show "are being elevated to artistic heights." <http://nyti.ms/1ZnzCRV>.

If you met the new "Wunderkind" Rob Kelly, in Philadelphia, or especially if you haven't, check out his YouTube page to see why The Popuplady gave him that moniker. <http://bit.ly/1PSAQMx>.

Why didn't I (or you) think of that? Movable drinking cups! <http://on.fb.me/1OBaw27>.

Not content with boring old inanimate origami, Japanese designer and maker Ugoita T. assembled this clever electromagnetic stage to bring his paper cranes to life. You can feel the beat! <http://bit.ly/1BDen9m>.

If you wish to see more of the marriage between paper and electronics, come to Boston September 15-17. The schedule of events is heating up!

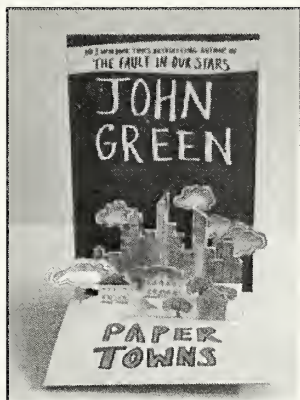
Yale University is the recipient of Jessica Helfand's volvelle collection shown in her book, *Reinventing the Wheel*, (Princeton Architectural Press, A Winterhouse Edition, 2002). Read about it in the *Yale Alumni Magazine*. <http://bit.ly/1kY6yxl>.

Have you seen a 14th century volvelle? The J. Paul Getty Museum has made this image available for all of us to relish. <http://bit.ly/1Uxqsw6>.

Here is a website with many links to paper engineers and downloadable templates. <http://bit.ly/1W01ndP>.

Obituary

We mourn the passing of Movable Book Society member, Bob Jones of Allentown, Pennsylvania, who died March 15, 2015. Bob was 94 years old and, no doubt, owed his longevity to the fun of collecting pop-up books. He and his daughter-in-law attended our Philadelphia conference. RIP, Bob.



Paper Towns

The antennae [sic], always in search of beauty, listened.

Thrilled by the melody of Turdidi, they called upon their colleagues of light, sound. They gathered around Turdidi and captured his melody. Turdidi was heard by the great critics and the grand audience of television.

The three jealous birds were angry at the fame of Turdidi, and furious when they learned that he was to star in a grand premiere the "Turdidi Super".

The performance of Turdidi was splendid. In the spotlights his little black coat became a shimmering rainbow robe. In the microphones his voice was more beautiful and rich than ever.

It was more than the three jealous birds could bear. Stealthily they flew behind the stage and cut the cables.

Suddenly there was silence and darkness.

Catastrophy [sic]! The audience scattered.

Humiliated. Turdidi flew away and went into hiding in the city.

For many months he hid in despair.

Spring arrived. One day he heard songbirds singing... his own song. The Melody of Turdidi was still alive.

Happily, he joined the songsters and flew away with them singing... singing...

Additional titles

It is challenging to identify and quantify Lavater's work from bibliographic records. Many of her books are cataloged in the two or three languages of the codes: Others are cataloged based on the title cover. As a result, only a few additional titles are included here. From 1962 to 1967 the Basilius Presse of Basel, Switzerland published nineteen titles in Lavater's *Folded Stories* series. These are:

1. *Wilhelm Tell*. (1962)
2. *Die Grille und die Ameise*. (1962)
3. *Match*. (1962)
4. *Die Party* (1962)
5. *La Promenade en Ville* (1962)
6. *Raub der Sabinerinnen* [Rape of the Sabine Women]. (1963)
7. *Passion and Reason*. (1963)
8. *The Good Intention is Blue*. (1963?)
9. *Nacht und Tag und Nacht*. (1963)
10. *Extra—Ordinary Lemuel*. (1963)
11. *Walk, Dont Walk, Attendez, Gehe, Dont Walk, Passez, Warte, Walk, Don't*. (1965)
12. *Re, re, Revolution, re*. (1965)
13. *Homo Sapiens?* (1965)
14. *Lucky Jack*. (1965)

15. *Das Hässliche Junge Entlein = Le Vilain Petit Canard = The Ugly Duckling*. (1965)

16. *Die Seltsame Spiegelgasse in Zürich*. (1966)

17. *Conform --ismus, --ity, -- isme*. (1966)

18. *Ramalalup*. (1967)

19. *Das Feuer und Seine Höhlen*. [The Fire and its Caves] (1967)

In 1982, the six titles that were previously issued separately were offered for sale in a lithographed box. They are:

Imageries. Paris, Adrien Maeght Editeur. 1965-1982.

1. *Le Petit Poucet*. 1979.

2. *Blanche Neige*. 1974.

3. *Le Petit Chaperon Rouge*. 1965.

4. *La Fable du Hasard*. 1968.

5. *La Belle au Bois Dormant*. 1982.

6. *Cendrillon*. 1976.

Notes

1. "The term *leprello* refers to printed material folded into an accordion-pleat style. Also sometimes known as a concertina fold, it is a method of parallel folding with the folds alternating between front and back. The name likely comes from the manservant, *Leporello*, in Mozart's opera *Don Giovanni*. Famed rogue and lover *Don Giovanni* (in Italian – also known as *Don Juan* in Spanish) has seduced so many women that when *Leporello* displays a tally of his conquests, it unfolds, accordion-style, into a shockingly long list. Many *leprellos* are used as a way of telling a story, while others are purely visual.

In the Victorian era, *leprellos* were quite commonly used as travel souvenirs, depicting beautiful, panoramic scenes of the places travelers had just seen, customs and culture of the region and the like. They are often used in illustrated children's works, as well. Collectors of books and paper ephemera will love their scarcity and delicate beauty." <http://bit.ly/1IRHkKu>

2. <http://bit.ly/1Rq8wEV>. June 11, 2015.

3. <http://bit.ly/1J71qTq>. June 10, 2015.

4. Beckett, Sandra, *Crossover Picturebooks: A Genre for All Ages*, New York, Routledge, 2012. Page 33.

5. <http://bit.ly/1O1INy3>. June 11, 2015.

6. Beckett, Page 42.

7. <http://bit.ly/1HrhxEB>. June 10, 2015.

8. <http://bit.ly/1fDsvjC>. June 9, 2015

Questions and Answers

Q. I paid for my membership in December, 2015 because a green renewal form was included in with my November issue of *Movable Stationery*. Why was my membership only extended through August, 2016?

Jane Morrison
Boise, Idaho

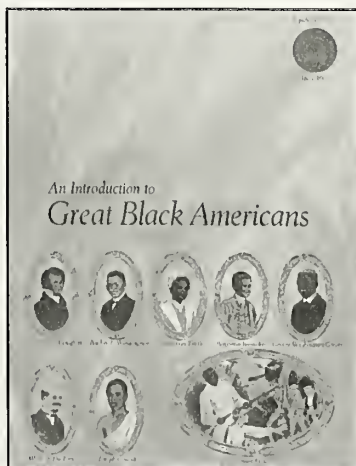
A. Thank you for your support and renewal of your membership. It was extended for one calendar year. With the August, 2015 issue of the newsletter you received a membership renewal form. The November issue came in an envelope stamped "Renewal" and "Final Issue." When you sent your membership renewal the amount was credited to your account and the new expiration date became August, 2016, one year from the original date. Had you not renewed, in February, 2016 you would have received an email stating that your membership had expired and that you would not be receiving the February issue of *Movable Stationery*.

Ann Staples

Q. I have been researching African American artists' books and have become very interested in pop-up and movable books. I am the author of two books on the work of Harriet Powers [*This I Accomplish: Harriet Powers' Bible Quilt and Other Pieces* and *The Lord's Supper Pattern Book: Imagining Harriet Powers' Lost Bible Story Quilt*] and I am drafting a five-scene pop-up related to her Bible quilt at the Smithsonian American History Museum. I am trying to identify ten pop-up or movable books published about the African American experience. What books can you suggest that cover that topic?

I have just recently learned of the two-page pop-up book *An Introduction to Great Black Americans* published by Tugaloo College (Tugaloo, Mississippi) in about 1969. Do you know of other similar books?

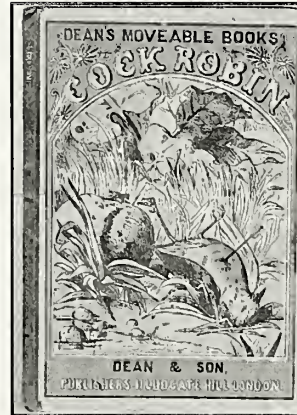
Kyra Hicks (kyra262@yahoo.com)
Arlington, Virginia



An Introduction to Great Black Americans

Q. Do you have a copy of Dean's *Cock Robin* in your collection? Published about 1859, it is part of Dean's Moveable Books series and has eight tab-operated plates. I have a copy that has been in my family for about 75 years and would like to sell it to someone who would treasure it as much as we have. It is a rare book and currently there are no copies for sale online. For more information, contact me at Fmettler@salud.unm.edu.

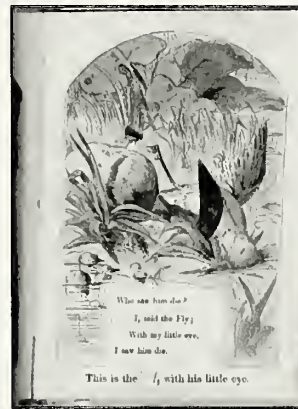
Fred Mettler
Albuquerque, New Mexico



Cock Robin cover



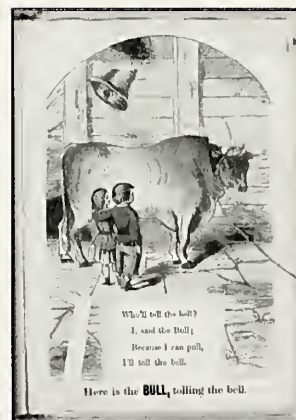
Cock Robin, first plate



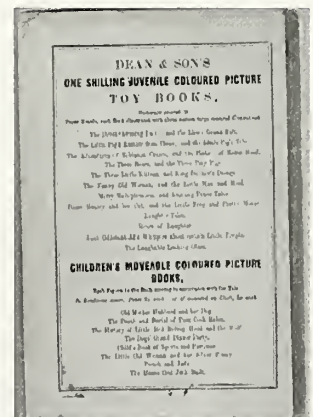
Cock Robin, plate 2



Cock Robin, plate 5



Cock Robin, final plate



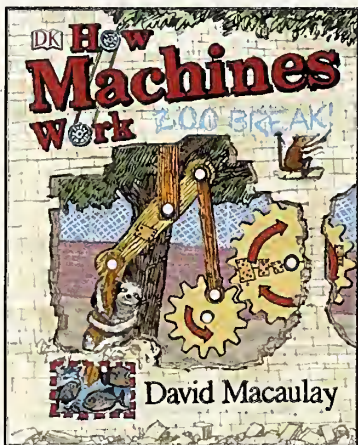
Cock Robin back cover

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.

For new French titles see Paris, 8th Salon de Livre Animé beginning on page

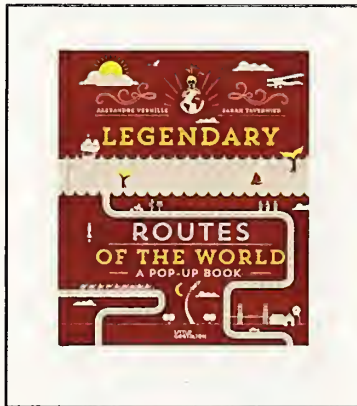
How Machines Work: Zoo Break! DK Children. \$19.99. 9781465440129.



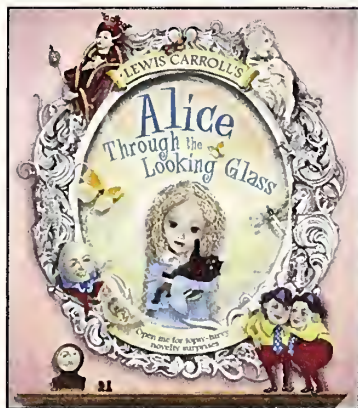
Justice League: Mix & Match. Reader's Digest. \$14.99. 9780794435714.



Legendary Routes of the World. Little Gestalten. \$29.99. 9783899557596.



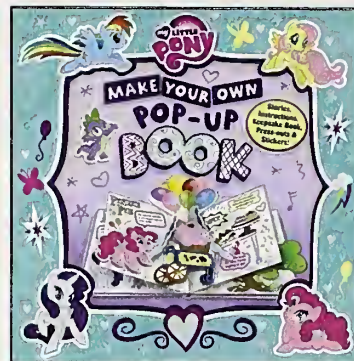
Lewis Carroll's Alice Through the Looking Glass. April. Carlton Kids, \$19.95. 9781783121830.



Magnificent Milan. Marsilio. \$17.00. 978-8831721219



My Little Pony: Make Your Own Pop-up Book. Reader's Digest, \$14.99. 9780794436667.



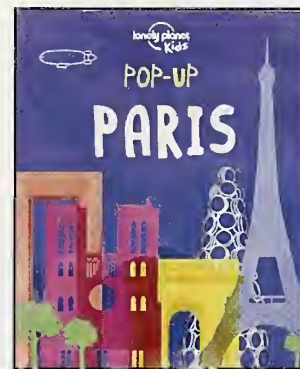
Polar. [Photicular]. Workman, \$25.95. 9780761185697.



Pop-up London. Lonely Planet Kids. Lonely Planet, \$9.99. 9781760343392.

Also: Pop-up New York. 9781760343378.

Pop-up Paris. 9781760343354.



Spring: A Pop-up Book. By David A. Carter. Abrams Appleseed. \$14.95. 9781419719127.

That's My Hat! By Anouck Boisrobert and Louis Rigaud. Thames & Hudson, \$24.95. 9780500650578.

