

MOVABLE S T A T I O N E R Y

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**Jos. Lefebvre: Flemish Publisher of
Pop-up Books with Artia and Carvajal**
François de Geest
Belgium



Mr. and Mrs. Joseph Lefebvre

Three interviews with Mr. Lefebvre were conducted in his house in Kortrijk [Belgium]. Although now in his eighties, he still remembers most details of his working life as a publisher. He gave me the information for this article, a first version of which was commented on and corrected by him. I wish to greatly thank Mr. and Mrs. Lefebvre for the pleasant and informative visits at their Kortrijk apartment.¹

Mr. Joseph Lefebvre (born 1920) was one of very few distributors of pop-up books and was later the initiator of original ones in Flanders, the Dutch language part of Belgium. Starting at the end of the 1950s with the distribution of Dutch editions of the books of Vojtěch Kubašťa as produced by Artia in Prague. He initiated, as a publisher, the design and production of a series of colorful “panoramabooks” based on Disney characters in the early 1960s. In the same decade the well-known Belgian artist José Vermeersch illustrated another series of four fable pop-ups for Lefebvre’s publishing house. In the early 1970s more Disney pop-up books were designed and published. But the highlight of his production – marking at the same time the end of his activities in the field – came in the 1970s when he was responsible for the now sought-after pop-up editions of the comics *Lucky Luke* (produced by Artia, Prague) and *Astérix* (produced by Carvajal, Cali, Colombia).

Before and shortly after 1958 – Vojtěch Kubašťa

Since his father had a stationer’s shop and a modest wholesale trade in stationery in Kortrijk on the river Leie, near the French border (one of the fabulous historic towns for which Flanders is famous), little boy Joseph Lefebvre grew up amidst all kinds of paper, cardboard, writing materials, etc. He especially remembers the coloring books that were an essential part of his father’s business. In the mid-1930s young Jos started working in his father’s business and before World War II he had already been taken by his father to the factories and the fairs of their trade products in Berlin and Leipzig to thoroughly learn the ins and outs of the profession.

Once he became his own boss, after the retirement of his father in the 1950s, he concentrated on the wholesale trade, closing down the little stationer’s shop. The coloring books (“...by the lack of text not bound to any country...”) proved to be especially big business for him in the 1950s and he exported them as far as South America.

Mr. Lefebvre remembered where he first saw pop-up books. It was at the 1958 World Exhibition in Brussels, the first one after World War II where almost all countries of the world showed the products of their new industries, raised from the ashes of that disastrous period in history. In the Czechoslovakian pavilion the Prague publishing house of Artia, responsible for the publication, marketing and distribution of the national cultural products within the new socialistic economy of the country, showed its products: art books, gramophone-records, musical scores, children’s books and the first five or so “panoramic books” as designed, illustrated and paper engineered by Vojtěch Kubašťa since 1956. He liked the kind of books but it didn’t occur to him to think of distributing or producing them.

What he thought of was to enlarging his assortment of stationery, coloring books and postcards, seeing that the Disney characters were growing in popularity in Europe in the mid-1950s. Contacting the Paris Disney license office proved lucky: the exclusive Disney licenses for the Benelux countries (Belgium, the Netherlands and Luxemburg) were still available and Lefebvre acquired them. Planning to distribute in Belgium and Luxemburg himself, he searched for an agent in Holland. Through the Belgian Department of Foreign Trade he succeeded and a salesman from Utrecht was contracted.²

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The Movable Book Society

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The deadline for the next issue is November 15.

Lefebvre, continued from page 1

By happy coincidence the man also proved to be the Dutch representative of Artia, Prague, offering their products to the trade, especially the pop-up books by Kubašťa!

From him Lefebvre learned about the difficulties of Cold War trading with a state run company in a socialist country: commercial agreements with those countries were lacking, bureaucracy reigned, proofs of solvency were requested and took time to be controlled, payment on delivery was requested – above in hard currencies – and massive quantities had to be ordered. But he also learned about the earlier successes of the distribution of the first Kubašťa titles in the Netherlands.

In spite of all of the obstacles he decided to take a chance. But first he wanted to research how to safely manage the required large quantities. He found a partner in the Kortrijk company of Kerkhof-Grijspeerdt, a wholesaler supplying a large chain of small stores in Flanders with groceries and domestic utensils. In stores like these it used to be the custom to give stamps according to the amount paid for the purchases. The customer had to paste the stamps on a matching card and the completed cards were exchanged for a token or for a premium article (effectively a way of registering customers and a offering good customer discount all in one). Kerkhof-Grijspeerdt, by good fortune, decided to take the Kubašťa books for premiums for the stamp cards of their groceries so now Lefebvre could order a huge quantity!

Ten titles in Dutch were ordered from Artia from the usual fairy titles: *Little Red Riding Hood*, *Snow White*, *Hansel and Gretel*, *The Sleeping Beauty*, *Puss in Boots*, *Cinderella*, *The Tinder Box* and *The flying Trunk*.

Additionally there were the two back-to-back books *The Three Little Pigs & Goldilocks* and *Jack and the Beanstalk & Hop O' My Thumb*. Once all the needed formalities were completed, the books arrived by train in Kortrijk, in sealed carriages and opened only by customs officers after the proof of payment was shown.

For a colophon, including the publisher's vignette, all copies have:



Tekeningen door V. Kubašťa
© 1960 by ARTIA Prague
voor Jos. LEFEBVRE Uitgever
KORTRIJK

1960 is the copyright date of all copies of this delivery. Above the series there are the (usual) Artia product numbers: 721-730. Some titles have an additional numbering: *Little Red Riding Hood*, for example, has 721/2 and *Snow White* has 722/3, indicating that there already had been a first, respectively, a first and second edition in Dutch before.

Needless to say, these Kubašťa books have the eight spreads known from all the early editions, the linen spines and the movable part in the front covers. The two back-to-back titles have only four spreads for each story, therefore movable parts in both covers.

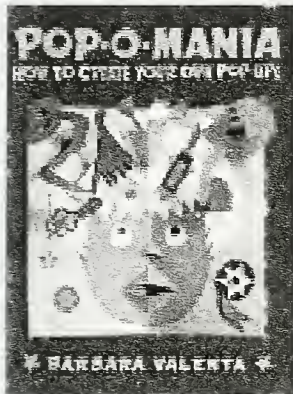
Roodkapje	721/2
Sneeuwwitje	722/3
[Hans en Grietje	732?]
Doornroosje	724/3
De gelaarsde kat	725/3
Assepoester	726
Drie kleine biggetjes & Goudhaartje	727
Klein Duimpje & Jan en de bonenstaak	728
De tondeldoos	729
De vliegende koffer	730

As said, the complete editions of the first delivery – “some 40 or 50 thousand copies” - went to Kerkhof-Grijspeerdt, for premium purposes. So, none of these books were available through the regular bookshops!

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Barbara Valenta, (1937 - 2003)

Barbara Valenta, 66, an internationally-renowned artist, teacher, and author of *Pop-o-Mania: How to Create Your Own Pop-ups* died on August 1, 2003.



Born Barbara Simons in Manhattan, she moved to Larchmont, N.Y., as a child, and to Weston, Conn., in the early 1950s. Growing up in New England, she crafted water colors which captured the dark, brooding beauty of the countryside, becoming the youngest member ever of the American Water Color Society. She graduated from Sarah Lawrence College in Bronxville, N.Y., with a

bachelor's degree in liberal arts.

Following her calling to the life of an artist, Barbara relocated to Los Alamos, N.M., in 1960, drawn by the beauty of the vast American southwest. There she met her husband of 41 years, Milton Valenta, and began a series of provocative kite-like wall hangings, which suggested flight. She received widespread critical acclaim for her work, and eventually turned her talents to the sculpture of wood and steel. She moved to Vienna, Austria, in 1969, where her powerful expression of the strength and efficiency of the internal combustion engine won her first prize in an international contest honoring the 100th birthday of the automotive pioneer Ferdinand Porsche.

The Valentas moved to Montclair, N.J., in 1981 and settled in New Brighton, N.Y. in 1984. She began her involvement with the city program "Studio in a School," where she brought art classes to Latino students in East Harlem and to students on Staten Island. Barbara also taught paper engineering at the former Brooklyn campus of the Pratt Institute.

While living on Staten Island, Barbara became an enthusiastic affiliate of the Snug Harbor Cultural Center. She hosted many craft workshops at the Staten Island Children's Museum, which is also the site of her child-friendly interactive sculpture, "The Wagon." Mrs. Valenta held exhibits of her work in the center's ArtLab, and served on the panel of the Council on the Arts and Humanities for Staten Island.

She is survived by her husband, Milton and daughter, Markha Valenta.

Excerpted from the *Staten Island Advance* August 5, 2003.

The Brookfield Craft Center and *The Movable Book Society*

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Curated by Ed Hutchins

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Mesa College

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Florida Atlantic University
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Denver Public Library

June - July 2005

Columbia College

Chicago Center

for Book and Paper Arts

Fall 2005

Call for entries can be downloaded at

www.artistbooks.com

Or by sending a self-addressed 6"x9" envelope with .60
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Stand and Deliver

PO Box 624

Mt Vernon NY

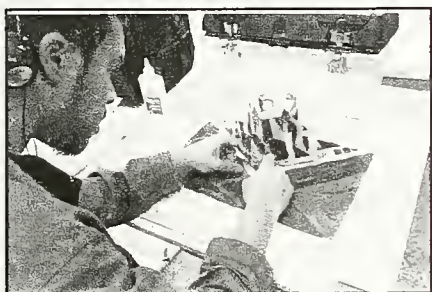
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Pop-up Books as a Classroom Assignment

Steve Horvath
Milwaukee, Wisconsin

I teach in the Foundations program at Milwaukee Institute of Art and Design (MIAD), a 4-year independent, professional art and design college in Wisconsin. (Some of you who attended the 4th MBS Conference in Milwaukee may have visited the college, which is just a short walk from the Eisner Museum where portions of the conference convened.) We have a class in the Foundations program called Visual Statement. Unlike our other 3-credit classes this is a 1½-credit class that is initially proposed by an instructor who feels that a particular subject idea might be of interest and value to students. My peers, and the Foundations Dean, reviewed my proposals. One idea I proposed for the spring semester 2003 program of study was a class centering on pop-up book design.

There was some precedent for this idea. Several years



Joe Melendez getting the bugs out of his “sci-fi” idea

ago I presented a pop-up book project to my sophomore class of Graphic Designers. (These were students who had three semesters of study behind them). I was very impressed with the outcome of that project, so much so that I proposed the idea as a freshman course of study for the spring semester 2003. My only reservation this go-around was that because the students were freshman that the project might prove to be too difficult.

The class was 1½-credits for a total of 15, 3-hour class meetings instead of the usual 30 class meetings found in a 3-credit course. 45 total hours of in-class working time may seem like a lot but each student had to come up with their own idea, write the story, do the illustration, and the paper engineering and appropriate mock-ups. Keep in mind that my expectation was that each student, by the end of the semester, should have a rough working mock-up not a comprehensive layout. As I mentioned earlier, these were freshman and I wanted to keep a reachable outcome to the project. Also keep in mind that it is expected that each student must spend time outside of the classroom to work on their project, as they would in any of their other classes. Usually the same amount of time that they spend in the classroom is spent on homework. This will vary from student to student depending on how

they process information and what kind of work habits they have.

The first meeting of the class was spent orienting everyone to pop-up books by first exposing them to many examples from my own library. I showed them everything from Jan Pierkowski’s straightforward and uncomplicated books to Robert Sabuda’s more complex pieces and everything in between. I also showed them Sabuda’s video “Travels in Time and Space.” We discussed how well the books communicated and what made them really interesting. We then made some simple pop-ups using paper and scissors. Thanks to Robert Sabuda and Matthew Reinhart, I used their group orientation idea from the last conference in Milwaukee. All of the students responded beautifully to this exercise and found themselves very relaxed about the prospect of tackling a pop-up book.

I think it’s important to mention that I showed them examples of pop-up books not only to inspire their creative juices but also to give them ideas for their own paper engineering approach for their concepts. I felt it was important for them to have a more comprehensive guide at their disposal so I chose to use David Carter and James Diaz’s book *The Elements of Pop-up* as a classroom textbook. This served to be a great choice in giving the students a jump-start on conceptualizing their ideas in the third dimension. I also went to Simon and Schuster’s web site advertising Carter/Diaz’s book and downloaded the patterns from all of the examples in the book. These were made available to my students to work from for their engineering concepts.

In this class as in any other I teach at MIAD, process is



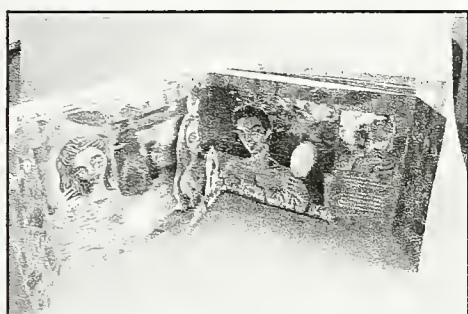
Ryann Paszko working on her breaking up with the “boyfriend” concept

paramount to a successful project. Process of course is “how you proceed” on a project or, the order of doing things. First they had to rough out a story idea accompanied by thumbnails or “storyboard” of each spread as they saw it unfolding. This was followed by very

rough illustrations of their story while at the same time starting to experiment with their pop-up engineering. Each student, as expected, worked at a different pace. I recommended that they stay flexible in their thought process as a change in one element of the project could illicit change in another part of the project. They were able to do this very well and as a result were able to make minor modifications and adjustments in their work as they progressed through the project.

I suggested to each student in the beginning of the project that they limit their number of spreads to only four. None of them did. Six spreads was the minimum and some had as many as eight and this takes into consideration that about half of the group scaled back their number of spreads. As an instructor this made me very nervous in the beginning, especially when I saw some students not managing their time very well. More than anything else I wanted to see them succeed. There were group and individual critiques throughout the project. It was through this process that those who were not managing their time very well realized that they needed to re-think their project size. It was also through this critique process that each student had the opportunity to “think” through his/her idea and get an immediate response to his/her concept. A group critique can also be very encouraging for those individuals who may have some doubt as to the direction of their idea.

At this point, or about a third of the way through the project, we had an opportunity to visit a children’s book display that was



A spread from Narcissus and Echo

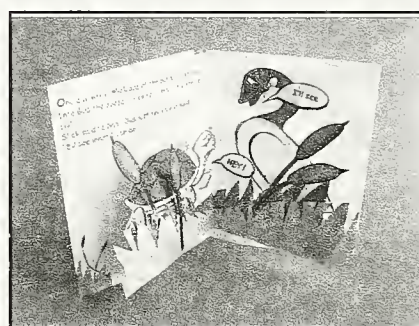
being installed at the Milwaukee Art Museum. The artist, Lois Alert, a long-time friend of mine, shared the exhibit of her work with my students. For many years Lois has been a children’s book writer, designer, illustrator, publishing with Harcourt Brace. Although she does not do pop-up books, her process and work ethic was important for my students to see and understand.

The story ideas were incredibly varied. I did not require the students to limit their ideas to a certain age group nor did I ask them to confine their subject matter to a certain area of interest. Some chose very personal themes such as breaking up with a boyfriend, dealing with alcoholism in the family, and suicide. One chose to represent an African fable about a turtle that wanted to fly like his friend the goose, and another played out different kinds of dreams he’s had such as falling and finding himself naked in public. Another wrote a love story taken from Greek mythology about Narcissus who was punished for repulsing Echo’s love by being made to fall in love with his own reflection in a pool, and one inventive student wrote a fanciful sci-fi futuristic story of life on another planet played out in six pop-up spreads.

My earlier apprehension about the size of each of their planned projects was dispelled when presentation day rolled around at the end of the semester. They not only tackled the amount of work that they laid out for themselves but they took their ideas to a higher level of presentation than I required. Most of them presented semi-comprehensive layouts as apposed to the rough mock-up format that I proposed at the beginning of the course.

I gave them the option early on in the class to present their finished ideas as individual spreads. Most of the students chose to present their finished work in mocked-up book form. They all took a lot of pride and interest in what they were doing. After their presentations they hung their work in the student gallery for a short two-week exhibition that coincided with Gallery Night, (a local event held four times a year when galleries in the downtown and near downtown area present new exhibitions for viewing), and senior graduation. Both events attracted large gatherings of people. Outside comments on the pop-up projects were very complementary, a credit to the students’ involvement.

The project, in overview, provided a new way for students to conceptualize a visual idea. Their ideas seemed to be strengthened from the realization of seeing a concept more or less come to life in the third dimension. They were also able to make connections between the various disciplines within the visual arts offered at the college, thus carrying some elements of what they learned from the pop-up class



Ryan’s full, mocked up spread for the African fable

and applying it to another class. Intuitive and analytical problem solving skills were required in the development of their projects. In this case the student had to sort of connect the creative dots as it were, from one stage of the

project to the next instead of just thinking for the moment. The students also developed a stronger personal voice in their work, as they were encouraged to develop their imagery so that they could reveal their personal and expressive personality within a framework of discipline and understanding, in this case, developing a book.

All in all the project was a great success and I have to say that my association with the Movable Book Society and the information I received in some of the breakout sessions during the last conference gave me a great assist in implementing some elements of the course material.

Bietigheim Exhibition Successful

Theo Gielen
The Netherlands

The exhibition of antiquarian movable, pop-up and novelty books from the collection of Mrs. Inge Hase, announced by me in the November 2002 issue of *Movable Stationery* as the major event of 2003, has proven to be very successful. Mrs. Regina Ille-Kopp, the director of the museum Hornmoldhaus in Bietigheim-Bissingen, near Stuttgart in Germany, told me that through mid-August there had been just over 25,000 visitors. In spite of the uncomfortable heat wave that swept the whole of Europe in July and August, many people came from far to see this unique collection. Mrs. Ille-Kopp wondered how many specialist visitors had come from abroad. Both she and Mrs. Hase very much enjoyed the friendly – and informative - contacts they had with several of them.



Booklet and poster that accompanied the Bietigheim exhibition

From my own experience I can say that both the collection and its presentation in this remarkable museum were unique. My only problem was concentrating on the exhibit since I was constantly led away by the museum building itself, with its wonderfully painted 16th century walls, ceilings, doors, window openings, etc.! Every room looked like another picture book. On the ceiling of one of the rooms of the museum there were even some satirical topsy-turvies painted about 1575!

Just before the start of the exhibition Mrs. Hase succeeded in purchasing a copy of one of the first real movable books, Leopold Chimani's *Die beweglichen Bilder mit der Beschreibung einiger schönen Umgebungen Wiens. Mit 6 Bildern, die sich verändern lassen* (The movable pictures with the description of some nice surroundings of Vienna. With 6 pictures that can be changed), published in 1835(!) by H.F. Müller from Vienna, a book that I myself had never seen before.

Halfway through the exhibition a showcase was added to display a small collection of movable *Robinsons* that Mrs. Hase recently acquired – amongst them a German edition of the early *Robinson Crusoe. Dean's New Scenic Books. No.2* (1865) published in 1869 by August Schaber from Stuttgart. Until her acquisition it was not known that *Dean's New Scenic Books* had ever had been translated into German and this copy is the only German one of the four titles from the series that has yet popped up.

The exhibition got a lot of attention from the press. For example, a wonderful article on movable books, written by Claudia Over and illustrated with over 20 color pictures of rare items from the Hase collection was published in the May 2003 issue (pp. 52-58) of the major German collectors' magazine *Trödler & Sammler Journal*. A Swiss collectors' magazine also had an article.

The exhibition can be seen until September 7th when there will be a "Finnisage" with Mr. Michael Culo on harpsichord and a singer performing music found in rather obscure books of songs from the Baroque period (think of the well-known *Book of Songs* by Anna Magdalena Bach). All attendees that day will be invited for a champaign after-party to celebrate the success of the exhibition.

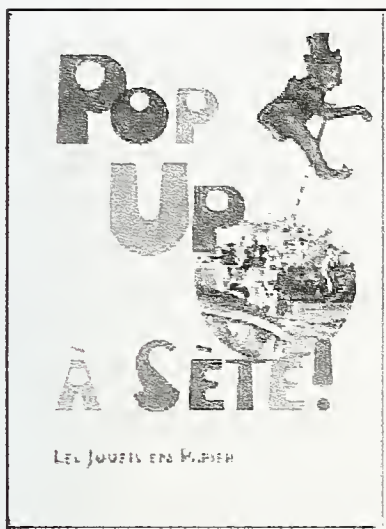
Pop-up à Sète

Theo Gielen

Although the design and production of pop-up books remains primarily an Anglo-Saxon affair, continental European collectors have been pampered this the past year with a series of exhibitions, each one more exquisite or informative than the other: Recklinghausen in September, Jacques Desse's Paris sale and exhibit in December, and this year's major exhibit of the Hase collection in Bietigheim-Bissingen. Since the 20th of June an exhibition of the collection of the Catalan painter and collector Quim Corominas of Girona, Spain has been on display in Sète, a mundane seaside resort and center of water sports on the French Mediterranean.

The local *Musée International des Arts Modestes*, MIAM, outfitted its complete ground floor as a colorful feast of movable books and paper toys from the Corominas holdings. Over 200 choice pieces from the collection of over 3.000 items have been displayed Rare antiquarian ones, primarily from Spain and France, accompany modern ones from other (Anglo-Saxon) countries, while video performances show the movement in the books. The books and toys have been grouped partly by theme or by their most representative designers. The themes include circus, children's stories (Pinocchio, Robinson Crusoe, fairytales, etc), comics, and rare erotic productions. The designers

include: Meggendorfer, Nister, Tuck, Julian Wehr, Jack Roberts, André Hellé, Bruno Munari, Kubašta and Robert Sabuda. All mirror the special interests and regard of the collector.



Special attention also has been given to the movable and dimensional artists' books and paper toys designed by Mr. Corominas himself. The last section of the exhibition shows the so-called "Katxinots," little paper and cardboard sculptures created by Mr. Corominas' young pupils at the Girona Municipal Art School.

Half a dozen printed leaflets are available at the exhibition, providing the interested visitor with further information on the exhibition itself, on Mr. Corominas' collection, his painted works and teaching activities, on the history of movable books, on Lothar Meggendorfer, on Bruno Munari, and a finally one on the publications of Artia and their engineering designer Vojtech Kubašta.

Accompanying publication

Of interest, also, for those unable to visit the MIAM in Sète, is the beautiful publication the organizing museum produced for the exhibition with design and paper engineering done by Mr. Corominas. The stylish plain covers (25x18 cm.) are done in a brownish-red color and hide the richly-illustrated 26-pages of contents printed in full color on concertina-folded sheets like a leporello that unfolded extends to a full 2.20 meters.

A bordered theatrical opening has been built into the front cover showing the title of the exhibition and some shadow theater performance changing scenes are made by the pull of a tab. The front side of the bound-in leporello shows a representative selection of the antiquarian examples with, among others, the six pop-up books from the 1930s based on comic characters and paper engineered by Harold B. Lentz, *Terry and the Pirates*, *Buck Rogers*, *Tarzan*, *Flash Gordon*, *Dick Tracy* and *Tim Tyler*. Some rare Disney publications are included such as the Spanish edition of the *Mickey Mouse Waddle Book* and the paper toy *Ciné Micky*, a film-projector with film-strips published in the 1930s in France. An early French peepshow

published by Haguenthal from Pont-à-Mousson is included as well as the full set of booklet, slip case and costumes of *Little Henry*, the paper doll book published in 1810 by S. & J. Fuller of London. The *The Motographe Moving Picture Book* published by Dutton in New York in 1898 is there with an illustration by Toulouse-Lautrec on the front cover. Two other examples are "The conductor" from Meggendorfer's *Immer Lustig* and *Le Vieux Tonneau de Sucre*, the French edition of the seldom seen Dean title *The Tale of an Old Sugar Tub: With Surprise Model Pictures*. The front covers of some six movables have been cut (in shape when appropriate) and pasted in a spread that folds out to almost twice the size of the basic spread, that has as a centerpiece, pictures an antique French game of goose. At one other place there has been pasted in (in a forward-folded V in the centerfold of a spread) a reprinted paper toy, a game of skill as the head of a clown.

Where the illustrated front spreads have no text except for the small printed bibliographical dates of the pictured books, the back side of the leporello consists almost exclusively of (French) text with some additional illustrations. In a preface Mr. Hervé Di Rosa, the President of the Association of Modest Arts, the association that runs the museum, justifies the choice of the exhibition's subject by incorporating the species of movable books into the ranks of hitherto neglected, the "modest" arts being the speciality of the Sète museum. Finally, he thanks Mr. Corominas for "... this important presentation of his collection, that simultaneously reflects and nourishes his activities of painting, creating books and teaching children."

A second contribution, *Corominas the Magician* by Antoni Puigverd, rates the paintings of the artist Corominas and the artists' books created by him which "...illustrate his expressive vitalism, a force of color and his dedication towards play, surprise and enchantment." The author continues by giving Corominas' collecting activities place in both his life and his creative, artistic work and concludes, "His artistic work is a natural continuation of his obsessions as a collector." He also writes some lines on the "Katxinots," defining them as "undescribable dolls made of recycled cardboard by his infant pupils." Pictures of three of them can be found elsewhere in the book.

Quim Corominas himself contributes by recalling some anecdotes of his life-long fascination with toys, paper and paper-toys. He began his collection when living in London in the mid-1970s. His special fascination is with multi-faceted innovators of the species who cultivated different disciplines like painting, design, books, toys, puppets, objects, teaching, and so on, naming Lothar Meggendorfer, Tony Sarg, Bruno Munari, Vojtech Kubašta, Theodore Brown and Robert Sabuda.

A fourth article comes from Véronique Baton, the

museum's curator and the person responsible for the exhibition. It is new and very interesting to read how she relates the movable and dimensional books to certain developments in the history of modern art, pointing to Matisse's cut-up papers, Hans Arp's shredded papers, the Cubists' *papiers collés* and Simon Hantai's *pliages* (foldings), through to artists' (and object) books by Bruno Munari, Balla's visual games and Albers' exercises at the Bauhaus – all displaying formal resolutions close to those of the pop-ups. She concludes, "The pop-up has thus become a supplementary field of expression and freedom for some artists. Adventuring into this terrain, some have suggested original paths of reading, playing with the format (Andy Warhol), the décor (François Boisrond, Keith Haring), the third dimension (Katsumi Komagata), transparency and tactile stimulation (Bruno Munari), or superimpositions of shapes and colors (Dieter Roth, Patrick Raynaud)." Pictures of five of Corominas' colorful artists' books, using movable and dimensional elements, accompany this article.

A final full-page picture of *Wonder Woman* in full dress, done on a page flap and with a cut-out oval on the place of the head, enables the owner of the book to paste in a picture of his head onto the picture of the same woman in casual dress - to personalize the book! By the way, an English translation of the four articles has also been included!

Mr. Corominas and the MIAM have done a great job by producing this highly desirable and collectible book. I just regret that they didn't make a real catalog out of it by listing the books displayed since not too many international lovers of movable books will have the opportunity to travel to Sète to see this worthy exhibition.

As said, the European collectors have been spoiled by the great exhibitions that were on display this past year. Another one, to be organized by Jacques Desse for the Bibliothèque Nicaise in Paris, has been announced for early 2004. We just wonder why the country that was birthplace of the movable books in the 19th century lags behind? When will there be shown a survey of the British movable and pop-up books – accompanied by an encyclopedic and profusely illustrated catalog?

Pop-up à Sète! Les Jouets en Papier. Collection Quim Corominas. Exhibition in and publication of the MIAM in Sète, France. Open from June 20 – November 2, 2003. The ISBN is 2-9515966-3-4. The price is 14 euros for the book. (8,60 euros for mailing the book to the USA.) Credit cards cannot be accepted as payment, only cash or bank transfer. For more information contact veroniquebaton@wanadoo.fr. A limited number of copies are available from Ann Montanaro. Contact her for more information by email - montanar@rci.rutgers.edu.

"Four Elements"

Maria Pisano
Plainsboro, New Jersey

Science, art and philosophy intermingle in our quest to discern the origin of our world and our inner selves. The ancient belief that four elements, earth, water, fire and air, made up the world, was a way of beginning to understand relationships in many aspects of our lives and our natural world. This theme has served as a catalyst for a number of my works. In 2002 I created a set of four miniature books on this theme called the "Four Elements." These four miniature tunnel books, *Aer*, *Terra*, *Ignis* and *Aqva*, are my interpretation of this belief. They were originally created in diverse media, such as papermaking and photography and the final design was laser printed. The idea of presenting them as tunnel books created for me another layer to delve within the mystery of the subject matter. They are limited edition books, measuring 2 inches high by 3 inches wide by ½ inch thick closed. They each come in a customized case wrapper, reflecting the individual book design. I designed, hand cut and bound the books. If you would like to see more images of this book and others from my works, please visit the Book Arts web site at www.philobiblon.com



Aer

I remain fascinated by this theme and continue to explore its potential. As a result I have begun a new series called "Animus" and presently have finished my first book

Canto. Three more are to come, *Animus*, *Vitae* and *Materia*, all will be hand printed on an etching press and will be the same size and structure as this one, which, hopefully, will be finished within the next year. *Canto* is a tunnel book, relief printed on Rives BFK and cased in a wrapper using pergamenta paper. It is colophon printed on kozo in cyanotype. Is a limited edition book, designed, printed and bound by me in an edition of 10. The size is 6 inches high by 8½ wide by 13½ inches deep, open.

I am also beginning the work on an exhibit I am curating on the four elements for the Hunterdon Museum in Clinton, New Jersey scheduled for 2005. I am doing a great deal of research on the theme of how it is viewed and applied in diverse cultures and parts of daily lives.

My Three Favorites

Adie C. Pena
Makati, Philippines

Dum-dum ... dee-dee-dum-dum ... dee-dee-dum-dum ...

“Your mission, Movable Book Society member, should you decide to accept it, is to write about your three (3) favorite pop-up books. As always, if you are unable to whittle your choices down to three, the editor will nevertheless publish your article. This tape will self-destruct in five seconds.”

Mission: Impossible?

Not really. If one has some self-imposed criteria.

I have only two. First, everything must be made from paper. (It isn't called “paper engineering” for nothing, right?) Whoops! There go a lot of my favorite books with strings, ribbons, elastic bands, acetate, plastic (or metal) rivets, dowels, sound chips and other add-ons (e.g. wind-up toys, cassettes or CD-ROMs). Sigh!

Second, the book must be an inspired three-dimensional re-invention of an existing format and/or subject matter. (Think of pop-up books as movies. You probably wouldn't bother watching another predictable romantic flick at the cineplex UNLESS it was, for instance, “Moulin Rouge,” an inspired re-invention of the timeworn boy-meets-girl tale. Yep, it's the same old story BUT told differently.)

Some may find the second criterion too stringent BUT that's what separates the best from the rest. A pop-up book on an untried subject matter will certainly find a slot in my bookshelf -- or even in my top 20 list. But another nursery tale? Or a counting book? Well, it better have a fresh approach, an unexpected twist, a bold and brave style to merit my attention. “Originality,” a wise man once said, “is the ability to make something old look new again.”

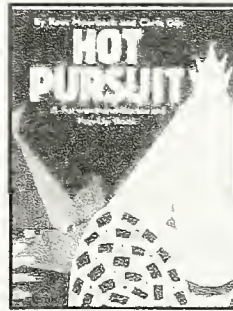
(Of course, I am saying this from a collector's point of view. A collector can compare, for instance, a 1990s pop-up alphabet book with one from the 1930s. A six-year-old child, on the other hand, is only exposed to a current pop-up alphabet book. Sadly for us, the publisher's priority is the latter and not the former. Whether we like it or not, as far as that six-year-old is concerned, the book she's holding in her hands is something new. So who cares about “inspired inventiveness,” right? Hence, collectors have to sift through hundreds of “generic” pops before truly finding a gem.)

My three (3) choices are obviously from the so-called “Second Golden Age” simply because the pop-up book

artist of today has a bigger challenge to hurdle. After over a century of movable books (not to mention, millions of FLAT children's books that have covered every conceivable subject matter over and over again), it takes a lot of creativity, a huge dose of inspired inventiveness for a three-dimensional book to (no pun intended) rise above the clutter.

And talk about clutter, the pop-up book artist today has to contend with other kid-friendly interactive distractions, video games just being one of these. Can one compete with dazzling visuals, fast-paced editing, electronic sound effects and pulsating music? Seriously, nope. But an interactive all-paper pop-up book by a movable maestro can make one smile and chuckle, gasp and shudder, sigh and swoon, or think and ponder. Which brings me back to my first criterion. No add-ons, no cassettes, no CD-ROMs. Just pure paper. It's serrated edges versus soundchips. Ink on fiber versus pixels. Cuts and folds versus CGI.

With just a few pop-up book artists steadfastly remaining true to their craft, we discerningly scoop the cream that rises to the top. Here are my top three (3) pop-up books.



My # 1 pick, a Gustave Verbeck meets Henri Matisse meets Shigeo Fukuda mini-masterpiece, should come as no surprise to *Movable Stationery* readers. I wrote about this charming “fairy tale” that teaches children the concept of “infinity” four issues ago [see *MS* Volume 10 Number 3]. Through 6 and a half pages, I described in great detail why *Hot Pursuit: A Forward-and-Backward Pop-up Book* (1987) by Carla Dijs and Kees Moerbeek became my favorite pop-up book. One more glowing word from me about this 6 1/8" by 8 1/4" book would be superfluous. So enough is enough.

My # 2 choice is a shoo-in. Awarded the first Megendorfer Prize at the 2nd Movable Book Society Conference in Los Angeles (1998), Robert Sabuda's *The Christmas Alphabet* (1994) is a wonderful re-invention

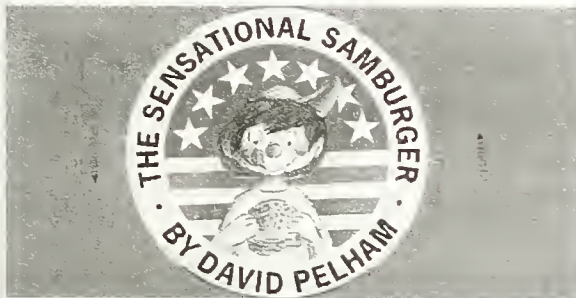


of, well, the Christmas book and the alphabet book. Allow me to quote from an unpublished two-year-old “essay” I wrote. “Mr. Sabuda in a 1998 article admitted that (the people at) Simon & Schuster were ‘a bit nervous’ when they were (shown) this almost all-white pop-up book. After all, conventional wisdom then dictated that Christmas was supposed to be a very colorful season. Who in his right mind

would propose a holiday book featuring 26 small bleach-white pop-ups?"

I further wrote: "Aside from re-inventing (the) Christmas (book), Mr. Sabuda showed to the entire pop-up planet his defiance by refusing to hide behind fancy artwork. After all, it was standard practice to 'mask' the mechanics. The 'nakedness' of the paper engineering caught everyone by surprise. Mr. (Graham) Brown calls it a 'celebration,' I call it a high-wire act without a net. Mr. Sabuda, known for his elaborate colorful illustrations, opted (instead) for a pristine white execution. I wouldn't be surprised if he was inspired by Masahiro Chatani's pure-white 'Origamic Architecture,' ...a melding of concepts -- origami meets pop-ups, East meets West." (I could write paragraphs and paragraphs about this ground-breaking book but I can already see Robert blushing. So I'll stop here.)

My # 3 favorite, I'm sure, will elicit a lot of "Yucks!" from *MS* readers. Which is precisely the point. The fourth installment in a series (1990-1996) of five food-shaped "books," David Pelham's *The Sensational Samburger* (1995) is probably an odd choice. But who says a book must conclude on the last page? *Hot Pursuit* (and other flat "upside-down" books in the past) certainly disproved that. Who says "Christmas" can't be all snow-white? Or alphabet books should end with the predictable "zebra" Not Robert Sabuda. Now who says a book must be a square or a rectangle? Or that it must be "wholesome" and "virtuous," especially if it's aimed at kids? A three-dimensional re-invention of the shape book, *Samburger* is a deliciously naughty "gross-out" (Hank Ketcham meets Raymond Briggs) that definitely challenges all those norms. (I can almost hear kids rhyming "approach" with "cockroach" and screaming "Yuck!" Now how interactive can things get?)



If one hasn't caught on yet, all three (3) books I chose are for kids. After all, 99.9% of all published pop-up books are geared towards children. And it's quite tough to stand out in a crowded category. Note, too, that my picks contain small pop-ups. Well, I was never a sucker for Cecil B. DeMille movies. So spare me the spectacle and "wow" me with your wit. (What's a fantastic "special

effect" if it doesn't move the story along, right?)

Which leads me to "spectaculars." If these were the People's Choice Awards, why should an animated short compete with a blockbuster like "Titanic"? Maybe we're doing this all wrong. Perhaps we should assign categories, e.g. adult, space, nature or whatever. (Example: The Tonys separate the musicals from the plays; while the Grammys have different categories, i.e. Pop, Country, Jazz, etc.) Then we could really come up with our personal favorites in each category. Just food for thought.

(I am tempted to list my other seven [7] other choices and round it off to a perfect ten BUT I never shirk from a challenge. So the above three [3] pop-up books it will be. End of story.)

As Lalo Schifrin's "Mission: Impossible" theme plays in the background, I would like to pass the challenge on to Roy Dicks.

Dum-dum ... dee-dee-dum-dum ... dee-dee-dum-dum ...



Save the Date!

The Movable Book Society

Conference

San Diego, California

September 30 - October 2, 2004

Movable Reviews

Marilyn Olin
Livingston, New Jersey

1=AWFUL 2=POOR
3=O.K. 4=GOOD
5=SUPERB

Rating: 4½

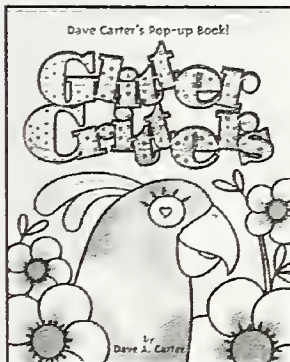
ALICE IN POP-UP WONDERLAND. Original text by Lewis Carroll. Design and illustration: J. Otto Seibold. Paper Eng.: James R. Diaz. Publisher: Orchard Books, imprint of Scholastic, Inc. Pub.: Late 2003 in USA. ISBN 0-439-41184-X. \$19.95. 23 x 25.5 cm. 14 pages with 4 overlaps. 7 large double spread pop-ups, many small pop-ups, pull tabs, and flaps. This is a witty and wonderful addition to the Alice books. There are seven scenes from the original story but the illustrations are new and delightful, as are the pop-ups. The text is written in many different fonts but there is an additional page which children can easily read. Paper Eng.-Pop-ups are somewhat complex and very humorous.

Rating 4

ROLY POLY BOOKS:

1. **ROLY POLY OLD MACDONALD.**
ISBN 0-859-53649-1
2. **ROLY POLY NUMBERS.**
ISBN 0-859-53648-3
3. **ROLY POLY NURSERY RHYMES.**
ISBN 0-859-53845-1

By Kees Moerbeek. Publisher: Child's Play International, Ltd. Pub.: 2001 in the UK. \$10.99. 8.5 x 8.5 cm. 10-11 pop-ups are in each box. These books were published a while ago but I only heard about them recently. They are available on Amazon.com. Each book is a small box which stays linked as it unrolls, with a delightful, colorful pop-up on each turn. The inventiveness of these books is sure to excite any child or adult who sees them. Paper Eng.-The whole idea and the pop-ups are ingenious.



Rating: 4½

GLITTER CRITTERS. By David Carter. Produced by Intervisual Books, Inc. Publisher: Piggy Toes Press. Pub. 2003 in USA. ISBN 1-58117-199-4. \$14.95. 26 x 20.5 cm. 14 pages. 7 large double spread pop-ups. In this bright book David Carter outdoes himself. The

outrageous, large pop-up animals, done with foil, and the wild and witty text, all contribute to this surpassing his bug books. Children and adults will enjoy and laugh at this wonderful book. Paper Eng. - Complex and delightful.

Rating: 3½

READY, SET, GO! By Sue Harris. Ill.: Ingela Peterson. Paper Eng.: Andy Mansfield. Publisher: Candlewick Press. Pub.: 2003 in USA. ISBN 0-7636-2013-0. \$12.99. 24 x 24 cm. 12 pages. 6 large pop-ups. This book tells of a great animal race with glittery pop-up vehicles. It has simple and warm illustrations and foiled pop-ups. Paper Eng.-Pop-ups are simple and one is somewhat complex.

Rating: 3½

WATER WORLD. By Christian Riese Lassen. Paper Eng.: Not given. Production: Leslie Krey & Mary Bjelobrk. Publisher: Glenn Johnstone, The Book Company Publishing Pty Limited. Pub.: 2002 in Australia. ISBN 1-740-47180-6. \$15.95. 25 x 30 cm. 12 pages. 6 double spread pop-ups. The illustrations in this book are lovely but too similar. More variety in the pop-ups of the fish would have also added interest. A young child will enjoy the sounds that are part of the text, as it is read. Paper Eng.-More than simple but not complex.

Rating: 4½

POP-UP STAND-OUT DINOSAURS.

By Claire Bampton. Ill.: Lee Montgomery. Paper Eng.: David Hawcock. Publisher: The Five Mile Press Pty Ltd. First published in 2002 in Australia, but Amazon.co.uk states that it is being published by Egmont Books in Aug. 2003. Original ISBN is 1-86503-597-1. New ISBN 1-40520-801-5. Approx.: \$16.60 through them. 26 x 30.5 cm. 12 pages. 6 fabulous, free-standing, pop-up dinosaurs. With a clear and explanatory text, excellent illustrations and photos from different films this is one of the most enjoyable dinosaur books I have seen. Each large, realistic dinosaur can be removed from its slot and by pulling one tab become a three dimensional model. Each can be collapsed easily and returned to the book. Paper Eng.-Very complex and extremely well done.

Rating: 4½

MY LITTLE BLUE ROBOT. By Stephen T. Johnson. Paper Eng.: Stephen T. Johnson. Publisher: Silver Whistle, imprint of Harcourt, Inc. Pub.: 2002 in USA. \$21.95. 20 x 28 cm. 12 pages. This book kit has thick cardboard pages from which flat components easily pop out to build a robot on wheels, which speaks and has a heart! All the pieces can be slotted together without any glue. A working screwdriver and key are supplied. This is a sturdy, easily put together toy and is extremely well done. Children will love it. Definitely a book that makes something movable, it is not a pop-up but a pop-out! Paper Eng.-A wonderfully interactive book.

The Story Behind the Story

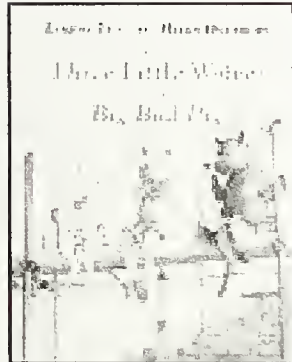
Eugene Trivizas
Professor of Comparative Criminology
University of Reading, U.K.

The Three Little Wolves and the Big Bad Pig by Eugene Trivizas was originally published by Heinemann Young Books in 1993. An anniversary pop-up version of this book is being issued this fall by Egmont Books. The following commentary by the author is reprinted from Amazon.co.uk (July 31, 2003) with permission and corrections from the author.

Pigs and Wolves - Exclusion, Escalation, and Stereotyping

My book *The Three Little Wolves and the Big Bad Pig* is not just an irreverent play with a traditional theme. The story offers an alternative way of looking at certain important issues. Indeed it was my experience as a criminologist and criminal law specialist that prompted me to write the story. In the traditional story the wolf demolishes two houses made of straw and wood. Only when the little pigs build a third house made of brick, they are really safe. The big bad wolf is unable to blow it down and his desperate attempt to violate their sanctuary by

entering through the chimney ends in his horrific death in a kettle of boiling water. What does this story tell us? What messages does it transmit to the contemporary reader? The first message conveyed by the original story is that if you want be secure you should retreat to and be surrounded by progressively stronger and stronger



structures. The recommended policy is exclusion, isolation, distrust and prevention of communication. The problem with this attitude is that exclusion often leads to escalation. This has clear parallels not only in the arms race debate, but also in the area of criminal justice. Each and every method of protection leads to corresponding ways of circumventing and neutralizing it. Weapons are getting progressively more lethal and violence more dangerous. Exclusion is detrimental also for the potential victims. We have reached the point instead of imprisoning or imposing house arrest to the criminal, we do it for the victim. As Linda Phillips Ashour points out in the *New York Times*, in her review of the *TLW* - this is a reminder "on how many of us live today with fear and 37 padlocks."

Continued on page 19

Lefebvre, continued from page 2

Since I have also seen copies of *Little Red Riding Hood* numbered 721/3 with a copyright date of 1960, *The Sleeping Beauty* numbered 724/4 without any (copyright) date, and *Cinderella* with a ©1963, all with the Lefebvre imprint, it seems most likely that he ordered at least one more time from Artia. Mr. Lefebvre does not remember it – and since the archives of his company have been destroyed, it is impossible to check.

It has to be said that Lefebvre didn't have the exclusive rights to distribute the Kubaštà books in Belgium. In the same year, 1960, the Antwerp publisher Diogenes also bought some parts of the Fairy series and in 1961-62 some parts of the Tip+Top series. The first four parts from the "number" series (the only parts out of the 12 that were translated into Dutch) came in their small sizes in 1964 from Erasme, based in Brussels and Antwerp.

LEHO (1962-1964)

Mr. Lefebvre's deal with Artia and their Kubaštà pop-ups was effectively limited to the passing of the books to the wholesaler Kerkhof-Grijspeerd and to cash. He himself, meanwhile, had been busy getting lots of coloring books printed featuring the Disney characters. But he had acquired a taste for pop-up books since it was such an easy and successful way to sell large numbers of books. A combination of Disney characters and pop-ups came to his mind. Meeting with the European Disney director Mr. Bigle at the 1961 Frankfurt Book Fair he discussed his plans to publish such "panoramic books" to coincide with the annual run of Disney movies during winter holidays. Mr. Bigle agreed, but was not keen on a production at Artia. Their terms of payment were rather unprofitable and, more important, there wasn't any possibility of controlling what happened in the socialist countries when the Disney films were sent there for printing. The permission would only be given – Disney license contracts were very rigid – when the complete production was done by Lefebvre in his own house.

Again Lefebvre didn't have the money to do it alone, he needed a financially strong partner. A casual acquaintance with a local young printer, and hobby filmmaker, like Lefebvre, opened perspectives. Pierre Hoorens had just started a printing office in Proostdijstraat, Kortrijk, in association with his brother. Knowing of Lefebvre's export activities to South America and himself looking for expansion of his printing business, he offered cooperation. Hoorens's father-in-law, a local textile magnate, was willing to finance the needed expansion of the printing offices and to invest in the project. So on the 21st of April 1962 a new company was founded for the production of Disney panoramic books: LEHO, based in Kortrijk.³

The illustrations of the characters in the books had to strictly follow the Disney designs; the backgrounds were filled in an un-Disney, rather crude and rudimentary way, mostly showing just the wipes of colors. For the dimensional effects the simple technique of cutting and counter folding was used. Remarkable, however, was the diagonal setting of several scenes on the pages. To enable easy folding, the folding lines were perforated; the result of this, unfortunately, is that the folds were easily torn. To find an intact copy of these books nowadays is, therefore, rather difficult.

Although not credited for it, the texts of the books were written by a local journalist, Hugo Brutin, now a widely-respected Belgium art critic. Both the illustrations and the paper engineering were done by “somebody from Ypres or Poperinge” (little towns in the neighborhood) whose name Mr. Lefebvre doesn’t remember. In a later interview he remembered the man to have been a high school drawing master freelancing for jobs like this. The whole production was supervised by S.C.R.E.P.T.A., the Brussels merchandise licenses office that then controlled the Disney rights in the Benelux (and Switzerland). Once they had agreed to the designs and the dummies, Lefebvre could start the production of the books. The printing was done by Hoorens who meanwhile had also the facilities to cut and perforate the spreads. The transformation of the printed, cut and perforated sheets into real pop-up books was effected by the publisher himself and some fellow workers, amongst them the publisher’s wife and children. Like the Artia products, the sheets were concertina-folded and glued in the covers. Finally the books were spiral bound, like many pop-up books of the fifties and sixties were.

The results of this labor-intensive work were four different titles, published in 1962 as “*Onze panoramaboeken*” (Our panorama-books) and known since as the “yellow series” since the covers were executed mainly in that color: *Bambi*, *The 101 Dalmatians*, *Saludos Amigos* and *Snow White and the Seven Dwarfs*. The books open sideways, measure 21x27 cm, are numbered 701-704 (copying the 700 numbers of the earlier Kubašťa’s) and show on the back cover the new publisher’s vignette:



No moving parts were built into the dimensional scenes of the eight, unpaginated double spreads. The back covers however have a Mickey figure that turns on an old-fashioned TV showing the pictured front covers of the



other three parts of the series by means of a sliding strip to be pulled by the child.

According to Mr. Lefebvre the books were published in both Dutch and French, to serve a larger market and also to cover the high costs of the production (design, photogravure, color printing, cutting, folding, glueing, etc). Remember that Belgium is bilingual: Dutch is the language of Flanders, French the language of Wallony. There was also easy access to the French market since Kortrijk is situated at the border of France.

About the time Lefebvre published his Disney titles, however, strong competition began in the field of pop-up productions in Belgium. First, the fairy pop-ups from Hemma, based in Chevron (Wallony), came on the market, simpler but cheaper! LEHO had to compete and did so in a way that makes the identification of later editions of the yellow series rather complicated. To reduce the costs of production and to make a competitive pricing possible, the publisher split the eight-spread books into two books of four spreads each. The first four spreads were in the one book, the second four in a second book. He exchanged the spiral binding for a simple paper spine (but not always); and dropped the sliding strip in the back cover (again not always). Wilder still grew his editorial behavior when he changed titles of books that had the same content: *Saludos Amigos* came out also as *Donald Duck en José Carioca* (Donald Duck and José Carioca) and as *Donald bij de Inca's* (Donald with the Inca's); *The 101 Dalmatians* grew into *Pono & Perdita*.... Cover designs differed with the same contents, books with bilingual titles appear to have a single language contents, (slightly) different cuttings of the spreads can be spotted, and the numbering sometimes gets a mysterious extra ‘A’ in ‘701A’ or ‘703A’ (for “Altered”? But in that case it wasn’t done consistently). Confusingly, all editions have a same “© Copyright 1962 Walt Disney Productions” and the same imprint “Uitgegeven door N.V. LEHO – Kortrijk met toelating van N.V. S.C.R.E.P.T.A.”

(Published by N.V. LEHO – Kortrijk with the permission of N.V. S.C.R.E.P.T.A.).

The result is a hodgepodge of (undated) editions which all originate from the original four titles and had to have been published between 1962 and 1964 when the LEHO company closed down. The relationship between the partners had deteriorated as Mr. Hoorens found other (printing) projects to be more lucrative. In all Lefevbre thinks some 50,000 copies of the yellow series were

published.

I have tried to list the various editions of the four titles as seen by examination.⁴

Abbreviations: **sb** – spiral bound; **ps** – paper spine; **sl** – sliding lid in back cover; **ws** = without sliding lid:

1.1 Bambi	sb - sl	8 pop-ups. Known both in Dutch and French Nr: Cuttings are different	701
1.2 Bambi	ps - sl	4 pop-ups	701
1.3 Bambi	sb - ws	4 pop-ups, different cover	710 A
1.4 Bambi	ps - sl	4 pop-ups, different cover, different pop-ups	701
1.5 Bambi	ps - sl	4 pop-ups - French	
1.6 De geboorte van Bambi		4 pop-ups - French	701
1.7 La naissance de Bambi	ps - ws	4 pop-ups - French	701 (?)
1.1 The 101 Dalmatians. De nacht der kouwe neuzen	sb - sl	8 pop-ups	702
1.2 The 101 Dalmatians. De nacht der kouwe neuzen	ps - sl	4 pop-ups	702
2.3 Pongo & Perdita	sb - ws	4 pop-ups	702
2.4 101 Dalmatiens	sb - sl	8 pop-ups	702
2.5 101 Dalmatiens	ps - ws	4 pop-ups - French	702
3.1 Saludos Amigos	sb - sl	8 pop-ups	703
3.2 Saludos Amigos	ps - sl	4 pop-ups	703
3.3 Donald Duck en José Carioca	sb - sl	4 pop-ups	703
3.4 Donald Duck en José Carioca	ps - ws	4 pop-ups	703 A
3.5 Donald bij de Inca's	sb - ws	4 pop-ups	703 A
3.6 Donald bij de Inca's	ps - ws	4 pop-ups	703 A
3.1 Sneeuwwitje en de zeven dwergen	sb - sl	8 pop-ups	704
3.2 Sneeuwwitje en de zeven dwergen	sb - ws	4 pop-ups	704
3.3 Blanche Neige et les sept Nains/Sneeuwwitje en de zeven dwergen	ps - ws	4 pop-ups, in Dutch despite bilingual title	704

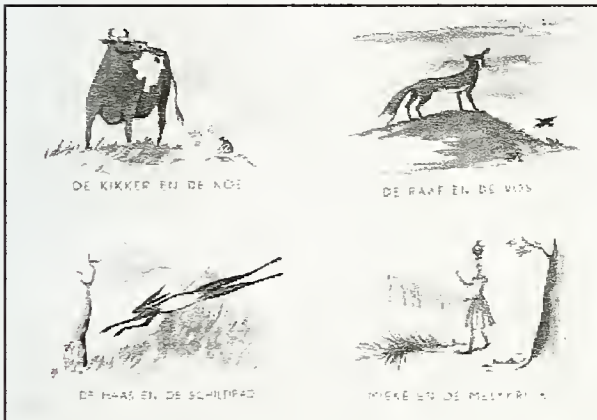
YS (1965-1977)

Again without a business partner, but willing to continue his pop-up activities, Mr. Levebre looked for

another partner. Apparently he was a good networker for in short period of time he found a new partner: Mr. Lucien Fenaux, a director of the local dye works of yarn and fabric – and also a hobby filmmaker! Their intention, to

aim at the French market, was reflected in the name of the new company: *Lys*, the French word for the river 'Leie' on which the borders Kortrijk are situated.

It is rather remarkable that the first pop-up publication⁵ of the new publishing house proved to be a very Flemish one...! Undated, but appearing in about 1965, were four small (13x17 cm.) booklets under the series name "Panorama Boeken Lys-Stereo." Sideways opening, each book has three double spreads with (very) simple cuts and counter-folded scenes that illustrate some fables of La Fontaine as shortened by Geert van Allemeersch who this time was responsible for the texts. The titles in the series are *De Kikker en de Koe* (The Frog and the Cow), *De Haas en de Schildpad* (The Hare and the Tortoise), *De Raaf en de Vos* (The Raven and the Fox) and *Mieke en de Melkkruik* (Mieke and the Milkjug). The illustrations are by the internationally-known Belgian artist José Vermeersch (1922 -1997), a friend of the new partner Lucien Fenaux. The four booklets came also in a French edition, to be sold in Wallony, Luxemburg, France and the French speaking part of Switzerland.



Panorama Boeken Lys-Stereo

Though the booklets have a rather modest appearance and very simple paper artwork, their all-Flemish origins (author, illustrator, publisher and printer - Beyaert from Kortrijk) make them a rarity. They will probably prove to be the only original Flemish pop-ups ever made. The contribution of the well-known artist José Vermeersch – in later years mainly active and known as a sculptor - surely makes the booklets now more valuable and sought after.

Lefebvre and his partner however thought of more prestigious pop-up books to be published by Lys and suggested another series of Disney pop-ups. Bound by the strict license contracts of the Disney company, he discussed his plans during the 1969 Disney convention at the Hilton Hotel in Brussels. He finally succeeded in getting their permission to have these pop-up books produced by Artia in Prague. The Disney officials again proved not too keen to cooperate with the company since

it was based in a socialist country and they especially feared loosing control of their patented materials. Besides, the Disney people were dissatisfied with the Artia quality: poor quality cardboard that quickly yellowed, not always an exact overlap of the colors of the offset printing, etc. So, Artia was pressed by contract to guarantee a better quality, better paper and cardboard, the use of more accurate printing machines, a binding in glazed board covers, etc. Several times in those years Mr. Lefebvre visited the Artia premisses at their Ve Smeckàch adress in the Nove Meste district, near the Wenceslas square in central Prague to discuss the claims with Mrs. Kucova (famous for speaking six languages fluently) and to supervise the production of the ordered books. When asked about it, he stated that he never met Mr. Kubařta over there.

Since it has been suggested in recent years that Kubařta was involved in the design of the Disney spin-offs, I thoroughly interviewed Mr. Lefebvre as a person involved in the genesis of these books. Unfortunately he cannot remember all the details of how the series came into existence, but he is very sure that he himself was the "packager" of two of the five Disney titles: *De Aristokatten. Een Walt Disney Produktie. Pop-up Boek van Uitgeverij Lys* (The Aristocats. A Walt Disney Production. Pop-up book by Lys Publishers) published in 1971 but undated, and *Walt Disney stelt voor: 101 Dalmatiners. Pop-up Boek van Uitgeverij Lys* (Walt Disney presents: 101 Dalmatians. Pop-up book by Lys Publishers) published in 1972. The texts for both books were written by Hugo Brutin - who did the texts of the yellow series although he was only given credit for *101 Dalmatiners*. The complete production of the books (design, illustration, printing, binding and the finishing) was done in-house at Artia. Who did the concrete work over there and whether or not Mr. Kubařta was involved, he doesn't know anymore. He remembers having received, before production, the roughs and the blank dummies to be sanctioned by the European Disney officials. For both books Mr. Lefebvre also arranged co-editions for Auguri Mondadori from Verona in Italy (20,000 copies), Pestalozzi Verlag from Fürth in Germany (10,000 copies) and a Danish publisher (5,000 copies); the French versions of Lys (later on distributed in France by *Age d'Or*) had 15,000 copies and their Dutch version another 5,000 copies each. The copies went directly from Artia to the various foreign publishers who paid a fee to Mr. Lefebvre for his packaging work. Remarkable, and also proof of the reliability of Mr. Lefebvre's memory in this question, is the fact that Lys had the exclusive rights to sell just these two books in the Netherlands where the other three Artia Disney's got their editions at Dutch publishers, leaving only the rights for Belgium (and France) to Lys. Those other three, published by Lys both in a Dutch and a French version, were: *Walt Disney's*

Bambi, published in 1970 with the (Artia-)number 703, *Walt Disney's Jungleboek*, published 1970 without a number, and *Walt Disney's Mickey Mouse als filmster* (Mickey Mouse Film Director), published in 1971 again unnumbered.⁶

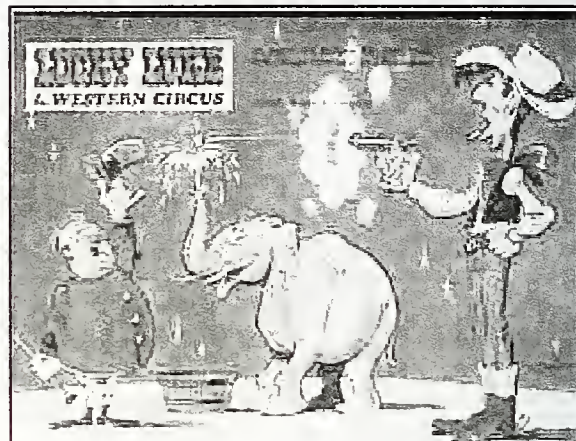
Age d'Or. (1973-1976)

To get rid of the considerable number of copies of the French editions of the Disney spin-offs, he joined hands with the Société Française du Livre, a wholesaler that sold large quantities of books (overstock, remainders, etc.) to supermarkets and retailing chains in central France. Through a trade commissioner of the Belgian consulate in Lyon he contacted some other wholesalers to cover the south and north of France. But when the list of ordering bookshops and other outlets grew quickly, the built up distribution network proved not too transparent, and – above all – the export from Belgium to France proved rather complicated, he decided he had to go and live in France himself to do there his own business. Leaving the Lys company, as far as their Dutch edition concerns, in Kortrijk to his partner Fenaux and his son Freddy, his family settled in Versailles. To share the risks and to have inside information of the customer's practice in France, he searched for a partner there. Through the people of the Société Française du Livre he met a Mr. Rouiller, a Paris businessman with offices in the Rue de l'Université. With his collaboration a new publishing house was founded in 1973: *Age d'Or*, based at Mr. Rouiller's address in the center of Paris.

The company made an energetic start by bringing out in their first year (1973) the French editions of four parts of Kubašta's "white series": *La joyeuse maison* (Nr.471), *Le petit train* (Nr. 472), *Le petit avion* (Nr. 473) and *La petite auto* (nr.474) and of four parts of the Pavlin and Seda series also originating from Artia: *Les Aventures de Pinocchio*, *Crin Noir*, *Robin des Bois* and *Alice au Pays des Merveilles*, all published with the joined imprint of "Editions LYS / Age d'Or."

In that same year the company acquired a license from the well-known comic publishing house of Dargaud in Paris, to do a pop-up edition of their best-selling *Lucky Luke*, a quality comic about a lonesome but accurately shooting cowboy, created by "Morris" with texts by Goscinny. This time Mr. Lefebvre and his workers did the design, the illustrations and the paper engineering for the book themselves (though with an eye on some techniques known from Kubašta!). He visited Morris (the name used by artist Mr. Maurice Debevere, he himself also born in Kortrijk) at his studio in Brussels with the roughs and the blank dummy and got his production approval. The book was printed and assembled by Artia and came as "1re édition octobre 1973" on the market as *Lucky Luke &*

Western Circus, the Dutch edition with the imprint of LYS publishers, Kortrijk, the French edition with this of Editions Age d'Or, Paris (and a small remark that the distribution in the French speaking part of Belgium was done by Editions LYS). It is a desirable book with lots of cut-outs and elaborately moving parts, and, since it is the only pop-up of *Lucky Luke*, it is heavily sought-after by comic collectors as well. The book was a success and has been reprinted. All copies of this title came from Artia to Antwerp and were from there distributed by Lefebvre to Age d'Or in Paris and to the three foreign co-publishers: Pestalozzi in Germany, Mondadori in Italy and an unknown Danish publisher.



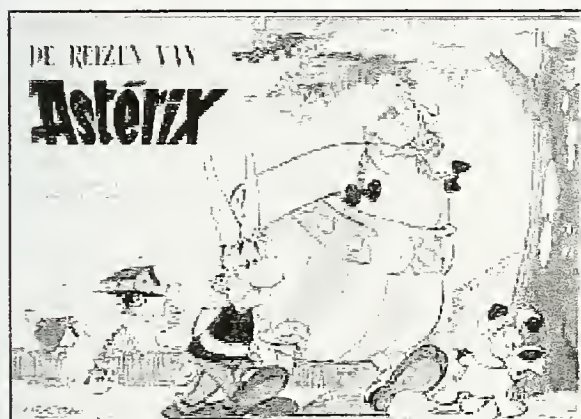
Lucky Luke and the Western Circus

Carvajal

After the commercial success of *Lucky Luke*, the publisher planed to bring out a three-dimensional edition of that other quality comic, Europe's most famous one, *Astérix*, designed by A.Uderzo with text by the same R. Goscinny. However, he no longer wanted to produce at Artia since the previous year's deliveries were delayed so much that some of them only arrived in December, too late for the holiday season. In addition, Artia had started to deliver Andersen's pop-up fairy tales as designed by Kubašta to their French competitor Gründ. A befriended German publisher contacted Mr. Lefebvre at the Bologna Children's Bookfair and told him of the then young company of Carvajal from Cali in Colombia. He quickly came to terms with Carvajal's Special Products Export Manager, in those days the still young Mr. Guillermo Holgin who did the job until the company closed down a couple of years ago! Mr. and Mrs. Lefebvre were invited to take the films, the dummies, and the "calque" for the cuttings of the *Astérix* pop-up book to the Cali premisses. They did so and were in Colombia for a week as the special guests of Carvajal, guided by Mr. Holguin. Lefebvre, an enthusiastic hobby filmmaker himself, still treasures the moving pictures he took from the pop-up

production process over there with his 16 mm. "Paillard." He also remembers how the people of Carvajal proudly told him about an Antwerp master printer who came to work at Carvajal before World War II and taught their printers how to use the most modern off-set printing techniques.

Again the design, illustrations and paper engineering were done in-house, closely following the original designs of the Uderzo comics. The over-all design of this book was simpler, the engineering effects less elaborate than those of the *Lucky Luke* book and the paper lighter weight (to lower the costs?). In September 1974 (stated first edition, mentioned on the back) came *De Reizen van Astérix. Een pop-up boek van Uitgeverij LYS B-8640* (The travels of Astérix. A Pop-up book by LYS Publishers). The strange "B 8640" appears to be the postal code of the Belgian village Moorsele-Gullegem where LYS had their warehouse and was printed by mistake! The French edition was published with the Age d'Or imprint, an Italian edition came from Mondadori, Verona, and a German one from Pestalozzi, meanwhile moved to Erlangen.



De Reizen van Astérix

The End

The cooperation with Carvajal was confined to one pop-up book; Lefebvre didn't publish anymore pop-ups. He had seen his son Freddy continue the business but in the mid-1970s Freddy and his family left for Germany where he started a career as a cameraman and movie maker with the German Television. Since the loss of Freddy endangered the continuity of the company, the business partner Lucien Fenaux backed out. As a consequence Mr. Lefebvre closed down Lys in February 1977. After *Astérix* he confined himself to what has been his core business for many years: the lucrative trade in calendars and postcards, with and without Disney characters. He finally retired in 1985.

In conclusion, we have seen that Mr. Lefebvre's pop-up activities were concentrated in the early 1960s and ten years later, in the first half of the 1970s. As a publisher he was the creator of a variety of original pop-up books, which he initiated and produced. The following is a listing of his production:

- the many variants of the "yellow series" with the LEHO-imprint;
- the four pop-up fable booklets designed by José Vermeersch with the LYS-imprint;
- the Artia Disney spin-offs *De Aristo-Katten* and *101 Dalmatiners* published by LYS and Age d'Or;
- the original *Lucky Luke*, also by LYS and Age d'Or;
- finally the nice *Astérix*, again by LYS and Age d'Or.

For Flanders the pop-up activities of Mr. Lefebvre proved to be unique: neither before him nor after him has anyone else created original pop-up books. Just in Wallony there started in his time a company publishing simple but popular dimensional books (in imitation of the successes of Lefebvre?): HEMMA from Chevron, the biggest competitor of Lefebvre's business, and still active at this very moment.

(Edited and translated from the Dutch by Theo Gielen).

Notes

¹ The interviews took place on May 20 and June 3, 2002. In a letter of October 11, 2002 Mr. Lefebvre commented my first version, and finally I had a third interview, together with Theo Gielen, on May 9, 2003. Mr. Gielen wrote the definitive version of this contribution and translated the text in English, for which I would like to thank him.

² Unfortunately Mr. Lefebvre doesn't remember the name of the man so trying to trace the way the Kubaštá's were distributed in Western Europe has failed for the time being.

³ Although a copy of Hansel and Gretel has not yet been seen, the title was part of the series, the book number has been reconstructed.

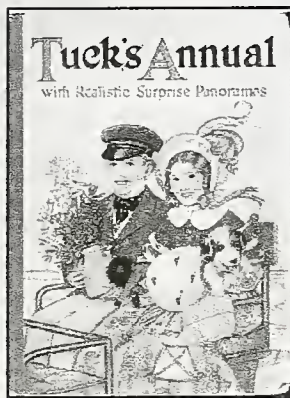
⁴ The name is a contraction of the first two letters of both names, Lefebvre and Hoorens.

⁵ Any addition or information about variant editions in the collections of the readers will be very welcome.

⁶ Since this article just describes the pop-ups by Lys, the further Lys publications have been omitted. Lys published a lot of Disney reference books as well, on animals, spacecraft, etc.

⁷ See for the French Lys editions, for example, the Jacques Desse exhibition catalog 2002, nrs 279-287.

Questions and Answers



Q. Researching the movable and pop-up books published by the Raphael Tuck Company, I am confronted with the enigma of their series of "Tuck's Annual with Realistic Surprise Panoramas" published in the 1920s or 1930s. Until now I have seen two volumes. The one with the two children in old-fashioned clothes sitting in

a carriage (see picture) has two pop-up pictures, double spreads that rise to form a layered tableaux as the pages are opened. They are entitled "The Tower Bridge" and "Glorious Days of Sport." The first item of the book is "The Spirit of Progress."

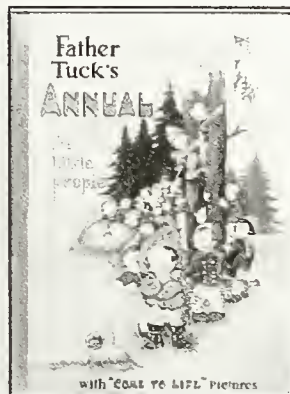
The other one has on its front cover two children in old-fashioned clothes under an umbrella, the boy playing a guitar. Similarly it has three pop-ups, entitled "The Joy of Motoring," "Changing Guard Whitehall" and "All the Fun of the Fair." Here the first item is "The Wonderful World."



There is also known a similar volume: *Father Tuck's Annual for Little People with "Come to Life" Pictures* (see picture of front cover) showing two pop-ups of an

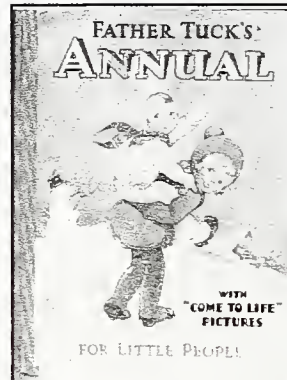
identical technique as in the "Tuck's Annuals" above; now entitled "Fine Fun on the Sands" and "The Animals went in Two by Two." Here the first item is "Something very special."

Does anyone have other volumes of "Tuck's Annuals" in his/her collection? And who has other volumes of *Father*



Tuck's Annual for Little People? Does anyone know more about how to date these annuals? Please help me with your information, I will be grateful for any assistance.

Theo Gielen.



A. I have a *Father Tuck's Annual For Little People with "Come to Live" Pictures* in my collection. It has two pop-ups entitled "At School in Catland" and "Life at the Farm." All the pages are heavy, stiff paper. It is inscribed but not dated.

Ann Montanaro
East Brunswick, NJ

Q. The following book is listed on amazon.uk.com. I ordered it when it was first listed but Amazon cancelled my order early this year. Does anyone know if this book was ever published? *Harry Potter: the Flying Car: Pop-up Book.* By J.K. Rowling. November, 2002. BBC Consumer Publishing. £12.99. 0-563-53262-9.

Ann Montanaro

Children's Book Magic:

David Diaz & Robert Sabuda

November 15, 2003 - February 1, 2004

Leigh Yawkey Woodson Art Museum

Wausau, Wisconsin

Robert Sabuda will be the honored guest

at the opening reception on

Friday, November 14, 5:30 - 7:30 p.m.

Movable Book Society members
are invited to attend the reception.

For more information about this exhibit
see <http://www.lywam.org/>

The story behind the story, continued from page 12

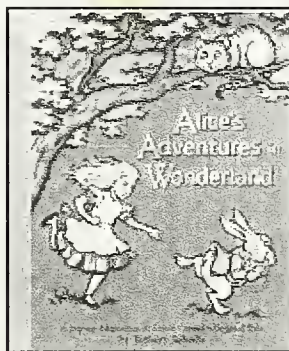
Moreover by excluding, stigmatizing and isolating we may reinforce or even create whatever danger we are afraid of. Isolation and segregation make illegal activities even more attractive for the offender. In my version of the story an alternative message is conveyed. The three little wolves erect first a solid brick house. The big bad pig comes along and when huffing and puffing fails to work, he uses a sledgehammer to bring the house down. Next the wolves build a home of concrete: the pig demolishes it with his pneumatic drill. The three little wolves choose an even stronger design next time round: they erect a house, made of steel, barbed wire armor plates and video entry system, but the pig blows it up with dynamite. It is only when the wolves construct a rather fragile house made of flowers, that the pig pauses to smell the lovely scent, has a change of heart, realizes how horrible he has been, undergoes a radical transformation, and he becomes a big good pig. The wolves invite the pig inside the house and the story ends with a party with strawberries and wolfberries (the summary is composed of review extracts). Instead of confrontation, exclusion and destruction - this version of the story advocates communication, reintegration, inclusion and restoration of trust. The message is not only that beauty facilitates change, and sometimes tenderness may work better than toughness, but that by being open we may be able to win over our adversary. There is no denying that this way of responding to adversaries in certain circumstances is appropriate, in others inappropriate and certainly it has its risks and dangers, but so does the attitude recommended in the original story. The second message conveyed by the original tale is that there are clearly differentiated good and evil characters. In my reworking of the story, instead of the three little pigs and a big bad wolf, we have three cuddly little wolves and a nasty big bad pig. That is not only a deliberate reversal of the bad press given to wolves but a reversal of good and evil characters in general. Wolves are not necessarily the embodiment of evil, nor always something to be loathed. Indeed it may be easier to make friends with a wolf than a pig. An educator Joyce Wakenshaw wrote to me from Switzerland, raising among others, the point that this role reversal is confusing. For generations the wolf has been used in children's stories to depict evil, something to be feared and what is wrong with that? If the child listens to the story in a safe environment he - she can come to terms with fear. Why not let the wolf represent all that is bad? Because I wanted to move away from good and evil characters to a distinction between good and evil acts. My story is indeed an attempt to overcome the stereotyping of good and bad. "It is important," as B. Thomson points out to teach "children to consider acts rather than stereotypes." There are good and bad deeds not good and bad persons. Not all pigs are bad and not all wolves are good. There is good and bad in everyone. Stereotyping character rather than acts is sometimes

dangerous because it excuses corruption, promotes persecution of minorities and carries the risk of the so called "self-fulfilling prophesy." One of the difficulties of the present way of looking at things is that it establishes a false dichotomy not between good and evil but people who defined as good or bad. Children, B. Thomson remarks, have often far more to fear in their domestic setting than from outsiders. "Many children have had to suffer abuse 'in silence' because they were unable to convince anyone that their *good* parents or other persons in positions of trust were abusing them - precisely because everyone believed in the good character stereotype." If we treat people as representatives of stereotypes rather than as individuals, a religious commentator remarked "we are responding less to what the other person did and more to the image of the other person that is called upon by the name we have give him. This dichotomy further deepens the gulf between offender and society and makes it even more difficult to achieve the aim of bringing him back to the community." A child told me the other day "Everybody knows why wolves are bad. Because they is eating pigs." "So do humans," I answered. Are we also all bad?

New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified.

Alice In Pop-up Wonderland. By J. Otto Seibold. Orchard Books. 0-439-41184-X. \$19.95.

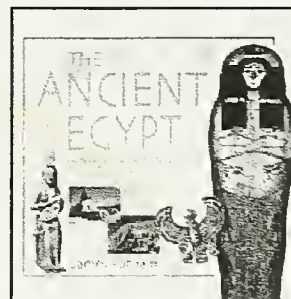


Alice's Adventures in Wonderland. Robert Sabuda (Illustrator and paper engineer). October, 2003. Little Simon. \$24.95. 0-689-84743-2.

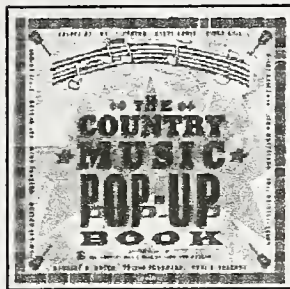
The Ancient Egypt Pop-up Book. October, 2003. Universe Publishing. \$29.95. 0-7893-0985-8

Blue's Treasury of Stories. October, 2003. Little Simon. \$15.95. 0-689-85883-3.

Book of Roman Pop Up Board Games. October, 2003. 12 pages. U.K. Tango. £12.99. 1-857-07597-8.



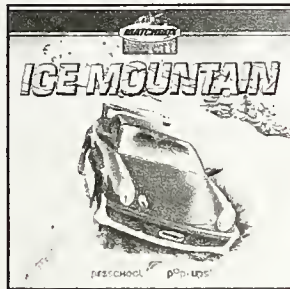
Brum's Super Powered Pop-up Book. By Alan Dapre. October. 14 pages. UK. Hodder Children's Books. £9.99. 0-340-87799-5.



The Christmas Crib - a Nativity Pop-up and Story. By Brian Wildsmith. September. 4 pages. Oxford University Press. £12.99. 0-192-79078-1.

The Country Music Pop-up Book. By the Staff of the Country Music Hall of Fame and Museum. October, 2003. Universe Publishing. \$45.00. 0-7893-0980-7.

The Greatest Story Ever Told: A Pop-up Activity Book. by Linda Parry, Alan Parry. Loyola Press. 0-829-41701-X. Also: John Hunt Publishing (UK). £9.99. 1-842-98108-0.



Ice Mountain. November, 2003. 14 pages. Little Simon. \$7.99. 0-689-85981-3.

In a Spin: A Busy Bug Pop-up Book. By Christine Tagg. Silver Dolphin Books. \$12.95. 1-59223-084-9.

Jade Moves House: A Touch-and-feel Pop-up Book. 18 pages. U.K. Tango Books. £9.99. 1-857-07567-6.

Look for a Leprechaun (Bright & Colorful Pop-Up Books!). Book Company Publishing. 1-740-47313-2.

Magical Beasts: A Pop-up Adventure. By Nick Denchfield. October. 12 pages. UK Macmillan Children's Books. £14.99. 0-333-99857-X.

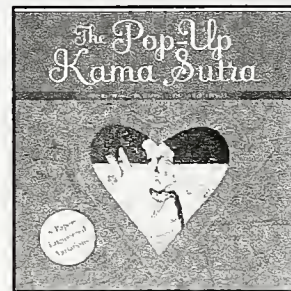
The Magical Pop-up World of Winnie-the-Pooh. October, 2003. \$24.99. 0-5254-7141-3.

Monkey Business: A Jungle Pop-up. By Paul Stickland. October 2003. Ragged Bears USA. \$17.95. 1-929927-49-5.

New York on the Fly: An Absolutely Buggy Pop-up Book. By Tanya Roitman and Donna Williams. Pop Up Creations Travel Series. 9" x 12". \$17.95. 0-9721697-0-9.



Oh, the Places You'll Pop-up! By Dr. Seuss. Random House Children's Books. \$6.99. 0-375-82310-7.



Pop-up Kama Sutra. "With 6 pop-up variations." October, 2003. Stewart, Tabori & Chang. \$22.50. 1-58479-302-3.

Raggedy Ann and Andy and the Camel with the Wrinkled Knees. A Classic Collectible Pop-up. By Johnny Gruelle.

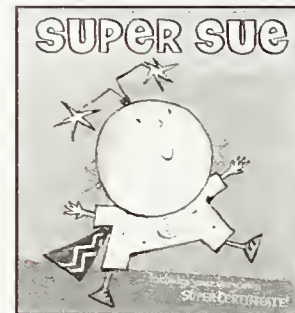
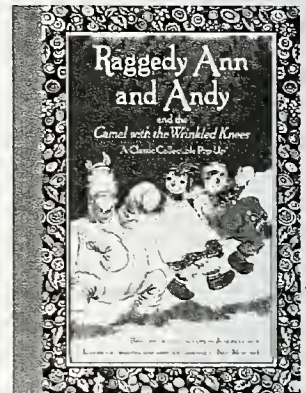
Kees Moerbeek, paper engineer. October, 2003. 14 pages. Little Simon. 0-689-85775-6.

Richard Scarry's Book of Big and Little. October, 2003. Simon & Schuster. \$7.99. 0-689-84845-5

Snappy Little Hugs. December, 2003. Silver Dolphin Books. \$12.95. 1-59223-117-9.

Snappy Little Monsters. September, 2003. Silver Dolphin Books. \$12.95. 1-57145-986-3.

Snappy Little Snowtime. October, 2003. Silver Dolphin Books. 1-57145-987-1.



Super Sue. Candlewick Press 14 pages. \$7.99. 0-763-62063-7.

The Three Little Wolves and the Big Bad Pig Pop-up. By Eugene Trivizas, Helen Oxenbury (Illustrator). September, 2003. 8 pages. Egmont Books. £14.99. 1-405-20669-1.

The Very Lazy Ladybird: A Pop-up Story. U.K. Little Tiger Press. £7.99. 1-854-30873-4.

Where's Boo? At the Farm. Lift-the-flap and Pop-up Books. September, 2003. 12 pages. Egmont Books. £4.99. 1-405-20749-3.

