

## Bettina Pauly: Book Artist

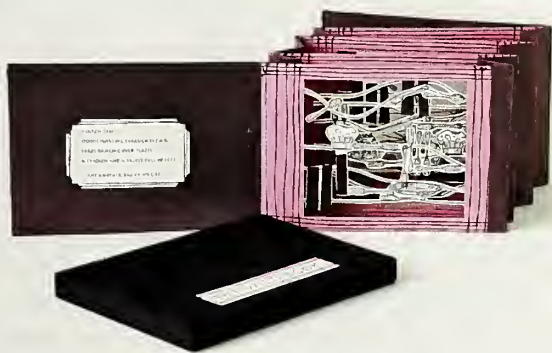
Ann Staples  
Salt Lake City, Utah



Bettina Pauly

In February, 2015 I had the opportunity to meet Bettina Pauly at the Codex V Book Fair in Richmond, California where she was one of almost 200 exhibitors. The four-day biennial event, sponsored by the Codex Foundation, was begun in 2005 and “exists to preserve and promote the hand-made book as a work of art in the broadest possible context and to bring to public recognition the artists, the craftsmanship, and the rich history of the civilization of the book.” The exhibitors at the

fair represented the world's leading fine presses and book artists who came from Argentina, Australia, Canada, Chile, China, France, Germany, Ireland, Israel, Italy, Japan, Mexico, Russia, South Korea, Taiwan, United Kingdom and the United States.



The Wild Book

I was intrigued by Bettina’s movable books and asked her to tell readers about them and conducted this interview with her online.

**AS:** Tell me about your background.

**BP:** I was trained as a professional chef, then worked as a head server throughout Europe before I received a B.A. in Hotel-Economy from Hotel Management School in Heidelberg, Germany.

Continued on page 15

## Plagiarized – Yes, No, or Maybe

Ulrich Tietz  
Recklinghausen, Germany

### Part Two: Meggendorfer’s Dancing Master and Older Brothers

Each collector of movable books who is fond of Lothar Meggendorfer knows his Dancing Master from the book *Lustiges Automaten-theater* of 1890.<sup>1</sup>

Meggendorfer specialist Hildegard Krahe describes this figure in the following way: “The gestures of the hands embedded in ruches are inimitable in that elegance; one of them reaching into the strings of the violin and the other one leading the bow over the strings. [...] While the Dancing Master is closing his eyes in ecstasy, his jaw is dropping open in amazement as if he is doing an ecstatic sigh. At the same time one of his legs that is crossed over the other is taking a big swing to perform a dancing pose.”<sup>2</sup>

A dancing master was initially a dance teacher and, beyond that, since modern times, a kind of teacher of manners for upper-class sons and daughters. The violin was the most important tool for a dance master.



Illustration 4

The German book *Lustiges Automaten-theater* suggests that Meggendorfer wanted “to transfer a fun-fair attraction from former times into the world of books.”<sup>3</sup>

Europe in the 18<sup>th</sup> century was the age of automata. Precision engineers constructed very complex and, sometimes, even life-sized androids and also mechanical animals. They travelled through the whole of Europe and were exhibited mostly at fun-fairs for admission fees. Fun-fairs in those days served as an opportunity for selling goods, exchanging information, and indulging in entertainment.

Continued on page 2

## The Movable Book Society

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Telephone: 801-277-6700

e-mail: [montanar@rci.rutgers.edu](mailto:montanar@rci.rutgers.edu)

**The deadline for the August issue is July 15.**

### Plagiarized, continued from page 1

It was figures of that kind that were moved by the help of hidden complex mechanisms that Meggendorfer was likely to adopt with his "Automatentheater." He designed two-dimensional flat mechanisms by adopting three-dimensional automata. Therefore those cannot justly be called plagiarisms.



Illustration 1

However, this is to be seen differently when looking at the DIY sheet to be described in the following passage. Dieter Mensenkamp, who collected more than 5,000 old games from four centuries, could help with this question. He possesses step-by-step instructions (Illustration No. 1) for children that were published under the title *Quelle nützlicher Beschäftigungen zum Vergnügen der Jugend* (Sources for Useful Occupations for the Entertainment of Youth) first in 1834 as brochures and then in 1835 bound as a book.<sup>4</sup> According to the ideas of its editor, C. W. Döring, the children were supposed to learn many things before they could enjoy constructing.

Before they were allowed to cut out the Dancing Master

from the sheet, the poor children had to endure over sixty French words that the teacher was calling during dancing lessons. They learned things that would be regarded as politically incorrect today: "All peoples love dancing entertainment and especially wild people are keen on it..."<sup>5</sup> Finally the children were allowed to color the pictures: skirt and trousers red-brown, vest and lining sky-blue, borders and shoe buckles yellow (and so on). There were exact instructions, also, for cutting out and assembling. Each joint was expected to consist of a short silk thread that was knotted above and under the cardboard.<sup>6</sup> The hair of the bow and the tab responsible for the movement of the left leg were even expected to be led through silk loops. When finished, three movements are triggered by one pull tab: the head glides up and down, at the same time the right arm leads the bow over the strings and the left leg rises and falls. (Illustration No.2)



Illustration 2

If you compare the DIY Dancing Master with the one of Meggendorfer, there are indeed many similarities, especially when looking at the head with its impressive eyes, at the clothes as well as at the posture. However Meggendorfer's figure is more complex in its movement: the jaw, as well as the eyes, and the left arm perform additional movements.

During the research for this article another older brother of the Dancing Master appeared. MBS member Larry Seidman sent me a copy of an undated construction sheet with the imprint Friedrich Gustav Schulz (Illustration No. 3). In addition, the photo of a hand colored copper engraving pull tab movable card from his collection. It shows a Dancing Master, is also undated (Larry would date the card as early as 1830s - 1840s) with the imprint "No. 1," issued individually, not in book form (Illustration No. 4). If you put the figures of illustrations 3 and 4 on each other, you will easily find out that they are congruent. Only one part of the semicircular flooring has been cut off (and perhaps also the name F.G. Schulz). Schulz was a German publisher from Stuttgart who traded with colored papers and "cartonage-arbeiten" (small boxes, postcards and other items made of thin cardboard). 1865 the publishing house J. F. Schreiber from Esslingen (nearby Stuttgart) took over the stock of the company Schulz. From 1886 onwards Lothar Meggendorfer worked for Schreiber.<sup>7</sup> Therefore the Schulz company might be the "missing link" between the figures shown and Meggendorfer's

Dancing Master.

All in all we can assume with some justification that Lothar Meggendorfer knew one of the older Dancing Masters. But is it therefore justified to call his work a plagiarism?

Perhaps there is an explanation, belatedly, from our times. We asked Robert Sabuda for a general statement about the question of plagiarism. His opinion is the following one: "I come from the school of thought where all artists, even artists of the past, influence other artists, or artists of the future. I feel this is a natural part of being in the world of creation. Could one look at someone's work and say 'that looks just like so-and-so's work!' Yes, of course but I think this is the way it has always been in the world of art and the way it will always be."<sup>8</sup>

It is very likely that Meggendorfer would have answered in a similar way.

**Notes**

- 1. *Lustiges Automaten-Theater. Ein Ziehbilderbuch.* Esslingen bei Stuttgart, J.F. Schreiber. 1890.
- Comic Actors: A New Movable Toybook.* London, Grevel, [1890].
- Lustiges Automaten-Theater: Ein Ziehbilderbuch.* Österreichischer Bundesverlag, Wien 1993.
- The Genius of Lothar Meggendorfer: A Movable Toy Book.* New York, Random House 1985.



**Illustration 3**



**Illustration 4**

- 2. Krahe, Hildegard. *Lothar Meggendorfers Spielwelt.* Hugendubel. München 1983, p. 130f.
- 3. Krahe, Hildegard. *Erscheinungsformen der Spielbilderbücher durch die Jahrhunderte.* In: Laub, Peter: *Spielbilderbücher.* Aus der Spielzeugsammlung des SMCA. Die Sammlung Hildegard Krahe. Salzburg 2002, p. 21.
- 4. *Quelle nützlicher Beschäftigungen zum Vergnügen der Jugend.* I. Jahrgang Numero 9. Kander 1834, p. 25f. (The book was offered on ebay in January 2015 for 3,500 Euros.)
- 5. loc. cit., p. 25.
- 6. These joints were issued for Meggendorfer's books in handicraft fashion and were made out of tiny copper spirals.
- 7. Cf.: Historische Kommission: *Geschichte des deutschen Buchhandels im 19. Und 20. Jahrhundert. Bd. 1 Das Kaiserreich.* Frankfurt/Main. 2003, S. 117.
- 8. Mail from January 13, 2015.

**Illustrations**

Illustration 1: DIY sheet, 1834/35, collection of Dieter Mensenkamp

Illustration 2: Dancing Master, 2015, 5"x7", cut out of DIY sheet above, assembled and colored by Ulrich Tietz

Illustration 3: construction sheet, undated, imprint "Friedrich Gustav Schulz," collection of Hildegard Krahe

Illustration 4: Dancing Master, undated, 4"x7 1/2", imprint "No.1," issued individually, not in book form, collection of Larry Seidman

Supplement:

Illustration 5: Dancing Master, DIY sheet, about 1980, collection of Falk Keuten, Bonn (Germany)

**Links:**

<http://bit.ly/1FdCXsi>

<http://drlar7.tumblr.com/>



**Illustration 5**

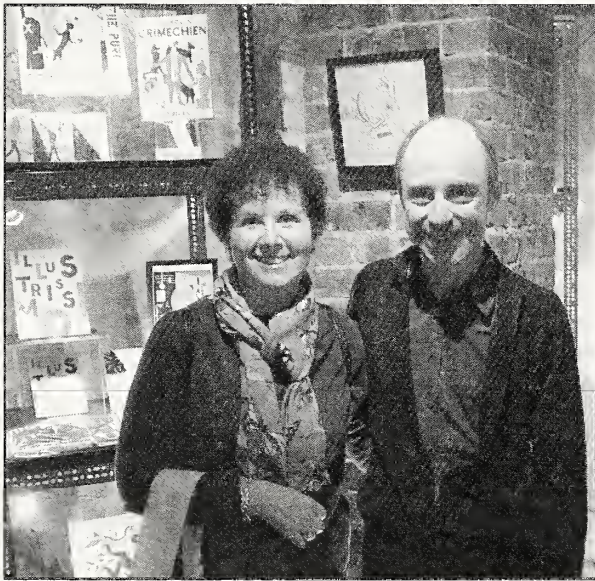
## A Parisian Adventure

Ellen G.K. Rubin  
Scarsdale, New York

If you know me, heard my stories, or read my articles, you know I always declare myself the luckiest person alive when it comes to pop-up books. But some people would say, “You make your own luck,” and I guess I did when I decided to go to Paris for the 7<sup>th</sup> Salon du livre animé held on December 4, 2014. I had always wanted to go and asked myself, “If not now, when?”

It took some arm-twisting to get my husband, Harold, to agree to accompany me since, while he loves Paris, he would prefer to go in fine weather when he can sit out on the street cafés and people-watch. December was far from his first choice. But agree he did.

I contacted Jacques Desse, partner with Thibaut Brunessaux, of Chez Les Libraires Associés. After years of hearing about the event after the fact, I was finally going to experience it for myself. Would the language barrier detract from my interacting with the paper engineers? I was hoping not. It was a foregone conclusion that my suitcase would be half-empty and a second one brought along to carry my French stash back to the States.



Ellen Rubin and Jacques Desse

Paris, when we arrived on December 3, seemed familiar especially since the weather was like New York when we left, cold, dreary, drizzly, and grey. Only the Eiffel Tower, lit hourly with its own gaudy light show, sparkled in the starless, cloudy night.

We spent the next two days just wandering around and eating—I had to have my croissants!—and visiting museums but especially their book shops. Hands down, the Pompidou has the best one ever with an extensive children’s book section. I tried to anticipate which books Jacques would be featuring so that I could make the purchase from him.

The bookstore at the D’Orsay was disappointing. In years past, there would be a large children’s section with carefully chosen books, artworks in their own right. It had been at the D’Orsay that I had discovered the ethereal books of Katsumi Komagata. None of his books were on the shelves.

A taxi took us to rue Pierre l’Ermite, a single block in the 18<sup>th</sup> Arrondissement, but where was number 3, the store’s address? I walked up and down the street but couldn’t find it. Finally, in frustration, I went into the only store around and asked for help...in English. The aproned proprietor, who spoke only French, understood “Jacques Desse.” He came outside and pointed across the street and down the block. But I had already looked there. He continued to gesticulate and talk to me in French, slowly working his way down the street abandoning his shop. I appeared to be clueless. I’m sure he was thinking, if not saying, “What a dumb American!” I don’t understand French curse words either. *Dieu merci!*

At last, he came to a set of iron doors onto which was tacked a small illustrated piece of paper about the Salon. *Voilà!* Here it was. How would I ever have thought this was a bookshop? He opened the large vault-like door, and, like the black and white Oz turning into color, glass doors revealed a world of books! “*Merci! Merci!*” I said to the store owner as he ran back to his forsaken shop. I shouted to Harold to pay the driver who had idled lest we were in the wrong place.

I’ve lived my whole life in New York City, but it’s a rare event for me to meet someone I know on the streets. Here I was on the outskirts of Paris when someone calls, “Hi, Popuplady!” It was Thierry Desnoues, a pop-up book collector and web designer whom I had met in New York when he came to see the Kubašta exhibit at the Grolier Club. We did the French double-cheek-air-kiss thing and cheered that we were meeting again. He introduced me to Pat Lecoq who spoke excellent English and would be invaluable to me as a translator.

Now I was poised to begin the adventure. Just beyond the glass doors was Thibaut, smiling behind two tables spread high with the latest French pop-up books, and behind him, older editions. After enthusiastically greeting him, I glanced around the shop. The walls on the right were floor-to-ceiling books, and beyond Thibaut, on the left, were glass-enclosed shelves with antiquarian books, and, jumping out at me, Kubašta’s counting series.

The aisle of books stretched maybe 40 feet to the back where there were tables disappearing behind the L-shaped room. How far back did that go? Were the paper engineers sitting behind these tables?

Smiling a Cheshire cat-worthy smile, Jacques came barreling down the aisle to greet us with more air-kissing and hugs. Like Thibaut, he too appreciated that we’d crossed the Atlantic for the sole purpose of attending this event. People were piling in. I took a deep breath. “Slow down, Ellen,” I cautioned myself. “Take in one thing at a time so you will

remember it.” With my excitement and enthusiasm, I could spin myself into a tizzy and miss out on much of the evening.

With that self-admonishment, I began methodically looking at the books by the door, many I had left behind at the Pompidou and were engineered by the artists who were present tonight. Despite his lack of English, Thibaut was helpful creating a pile of recommended pop-up books. What stood out were those published by Helium. Jacques later told me the publisher had struck out on her own, leaving behind a notable children’s book company. She may have been present that night, but I never got to meet her.

I had only made it five steps to the antiquarian book case when Pat Lecoq began chatting me up. He was the graphic artist who worked on,



Ellen and Olivier Charbonnel

*Waouh! 100 livres Animés Collectors...*, the catalog from Thierry’s Paris exhibition of pop-up books. Pat’s enthusiasm for the genre matched mine. As we stood there, he introduced me to Jean-Charles Trebbi, author of *The Art of Pop-ups: The Magical World of Three-Dimensional Books*. It is always a pleasure to see the face behind the emails. Jean-Charles had requested that my Popuplady logo and a photo of me in my library be included in his book on the Kubašta page. He remains enthusiastic about the book, initially published in French, now English, and soon Spanish. I think these translations point to the European interest in pop-up books. Only the French edition has a movable in its cover.

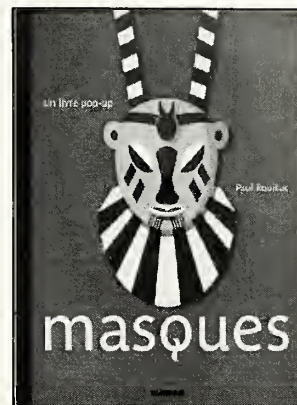
As I strained to hold back my eagerness to hit the tables, (yes, this is like addictive gambling). Jacques suggested Harold and I see the building, especially the exhibition grotto downstairs. He was proud of the fact that he had been able to purchase the three story building a few years ago, allowing him to control his costs, vacate his flea-market booth in Les Puces St. Ouen, have a large gallery from which to show and sell books, a space to mount exhibitions, and, the *piece de resistance*, live upstairs.

I blinded myself to the long lines of enthusiasts waiting for the paper engineers to sign their books as Jacques escorted us down a narrow, short flight of steps. The sloping stone ceiling undulated above us. The space was bright with lights reflecting off the glass cases. On the walls hung the artwork of Blexbolex (Bernard Granger), a French comics artist and illustrator. Some of his work had movables in them. The space was perfect for exhibits.

Trying to keep an orderly sequence in visiting the paper engineers, my first artist was Paul Rouillac, who was holding

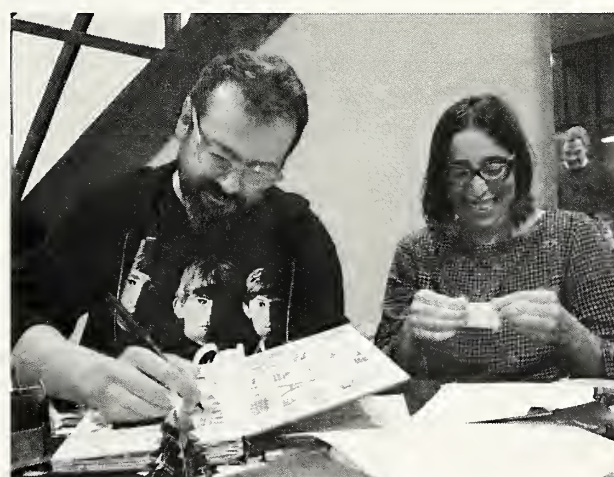
his book, *Masques*. In it he artistically reanimated masks of indigenous peoples housed in Paris’ Musée du quai Branly. Handsome, in that very French way, he spoke some English. On the free endpaper, he drew a masked raccoon and inscribed the book to me. Paul’s book *Gargoyles* was sold out. See? The early bird does get the worm.

So much for orderly sequence. I realized much later I had gone past Damien Prud’homme. This young artist was debuting his first pop-up, a unique artist book of several panoramic panels, *Entomologie Origamique*. Each bug was painstakingly cut to be exact. It reminded me of Yoojin Kim’s *{flightless} Avian Osteology* we saw at the Movable Book Society’s Philadelphia conference.



Before taking a seat for the next signing, I was approached by a broadly smiling young man who introduced himself as Olivier Charbonnel. “Of course I know you,” I said. “I have several of your books.” Olivier responded warmly to my recognition. We chatted about his time at White Heat Ltd. and what he is working on now. His pop-up books have morphed into pop-up games and toys.

Then, to add further delight to my visit, Jacques escorted Marion Bataille, winner of the 2010 Meggendorfer Prize, to my side. Red-cheeked, Marion had just biked the streets of Paris to this event. I was thrilled to see her again. We had met in New York City when Kyle Olmon and I had presented her with the prize. If I had any reservations on making this trip, none mattered now.



Arnaud Roi and Camille Baladi

I shared with Marion that I was disappointed not to have seen any Komagata books at the D’Orsay. She responded by asking was I aware that there was an exhibition of his work ongoing in Paris. It was at the offices of les trois ours, his

French publisher. She herself would be there in the morning. "Do you want to come?" Of course I did, but I knew I was stretching myself too thin. I took the information and I told her I would try. (We never made it.)

Getting back to the purpose in hand, I sat down at the table with a man and a woman, heads bent, using India ink pens, X-Acto knives, and glue sticks. They were Arnaud Roi and Camille Baladi of UpUpUp3D. Laboriously, they were making original pop-ups to glue into each book they signed! *Mon dieu!*

Roi and Baladi had engineered two pop-up books of Paris. One I already owned but had left in New York. Baladi spoke some English and shared her excitement that The Popuplady had come to her city. I was struck by the deliberate pacing of this arduous work to insert one or more original pop-ups into the books of each purchaser. Their *Paris* book created three-dimensional scenes of the whole city illuminating the Paris sky with a changeable battery in the back cover. Besides gluing a pop-up into my books, they each made another pop-up I could glue into the one I'd left behind. Heaven!



Louis Rigaud and Anouck Boisrobert

While I was waiting my turn with Arnaud and Camille, the signer next to them, Bernard Duisit, had a display of books I recognized: *The Little Prince Deluxe Pop-up Book*, *10 Little Penguins*, and *Born in Dystopia* (a door-stop of an exhibit catalog). It was my loss that I hadn't matched Duisit's name with my book list and brought them along. Duisit, young and efficient, was signing a stack of his books including the pop-up of the new Louis Vuitton Museum designed by Frank Gehry. (Again, our tight schedule never allowed us to get to the Museum in the Bois de Boulogne.) The paper engineering of his series for young children published by Helium have spot-on movables. He spoke no English, and I was unable to find out more about him.

I skipped over Philippe Huger (UG) because of his very, very long line and because I was so anxious to sit and talk with Anouck Boisrobert and Louis Rigaud of *Popville* fame. Both were very young—everyone was younger than Harold and me!—and diligently drawing in the books presented to them. Since *Popville* and *Wake up Sloth!* were Meggendorfer

Prize candidates, I wanted to learn how they came upon their unique formats.

Louis, whose English was quite good, was the first I met. He explained that he and Anouck were classmates. For their senior project, they stumbled around looking for a medium and a subject. Someone suggested they investigate pop-up books about which, he admitted, he knew nothing. They were able to meet paper engineers who showed them the basics.

Louis told me he and Anouck collaborated 100% on this book and got very high marks for their project. As they've continued to work, Anouck does more of the illustrations, while Louis works on the pop-ups. He still sees their books as total collaboration. Interestingly, *Wake Up Sloth!* began with the movables and without illustrations. The text was adapted to the pop-ups. It was only then, he said, "that the pop-ups took on a life."

While we talked, Louis fastidiously drew elaborate drawings and colorful decorations in each of my books using fine-pointed color markers. When done signing, he passed them to Anouck who added her signature. Wanting some drawings by Anouck, they seamlessly switched over. Her English was less polished, and I was unable to continue my conversation with them.

The team's inventiveness in telling a story has continued with *Océano*. Building on their environmental themes, the pop-ups simultaneously show the ocean vessels and small islands above and the giant whales, coral reefs, and schools of fishes below. The reader truly experiences the beauty of the water. It's cautionary that there is much junk on the ocean floor.



Philippe Huger (UG)

Their newest book, *Oh! Mon Chapeau (Oh! My Hat)* plays a *Where's Waldo?* game inspired by David A. Carter's Dot series. David had visited the Salon the year before, and Anouck and Louis had a chance to meet him. In a changing landscape, a monkey chases a wind-driven hat. The reader must search behind or under the pop-ups for both the monkey and the hat. These books are perfect for even the pre-reading child, or those who don't speak French, like me. It seems

Anouck and Louis' success has them very busy turning out more and more books. I so look forward to seeing where their creativity and inventiveness takes them.



Oh! Mon Chapeau

Moving right along! While standing with UG's books cradled in my arms, Pat, taking the role of translator and facilitator, tapped me on the shoulder and asked, "Do you know José Pons?" I had a vague recollection so I consulted my iPad catalog. Sure enough, Pons was well represented. His exquisite, *Il Était Une Fois (Once Upon a Time)*, with lush illustrations by Benjamin Lacombe, is a

collector's must. We acknowledged each other's involvement in pop-ups but now it was my turn with UG.

Philippe Huger, aka UG, likes to use his bulky size, shaved head, and bulging biceps, visible in his short-sleeved t-shirt, for intimidation. Not a personality trait one associates with a paper engineer. I can't say what brought on this tough exterior but he refused to speak English, which I know he could, or take a photo with me. When it came down to it, I just countered, "I'm Ellen from the Bronx." That should have said it all.

UG was generous, however, with his signing, and included Harold in the inscriptions with funny images. With his colored pencils laid out and a razor blade for sharpening them, he was not to be rushed in his executions. There was evident precision in his color choices. For his pop-up trade edition of the artist, Vasarely, UG hand-produced 200 copies of a limited edition binding to house it. I did bring his *Funny Birds* from home to be signed and told him it had been nominated for a Meggendorfer Prize. I couldn't tell if it was a language barrier that had him shrug at this disclosure.



Ellen, Marion Bataille, Pat Lecoq, Thierry Desnoues

Philippe was the last paper engineer to sign for me and by now, the shop was clearing of patrons. The party was about to begin! My first French *soirée* had all the components you would expect, wine, cheese, pâté, and camaraderie. Thibaut came down the stairs to the selling floor carrying a tray of goodies as one brings an offering to the king. All insisted I try the cheese. It was *magnifique!* I couldn't believe my eyes that

my cholesterol-conscious husband was digging deeply into the *foie gras*. There were very pitiful looks when I refused the wine; Alas, I don't drink alcohol.

Now with no agenda, I had the liberty of chatting with Marion, Olivier, Pat, and Thierry. Thierry is working on another exhibit for 2015 with Pat doing the graphics; Marion continues to publish her engaging books, and Olivier is seeking more commercial outlets for his talent. Over by the register, my purchases were being tallied. The euros were mounting and so was the bulk. But this is part of what I came here for.

Marion and I got back to our conversation about Komagata. She showed me several copies, well known to me, that Jacques had for sale. Looking at them with Marion, as I often find when sharing books with artists and paper engineers, new perceptions were revealed. Marion and I both found Komagata's *Little Tree* to be our favorite. This minimalist book depicts the tree growing from seed to adult and then death. It's an exquisite telling of a universal truth.

At last, it was time for us to make our way back to our hotel within sight of the illuminated Eiffel Tower. The books were packed into several light bags and our attentive host called us a taxi. We bid everyone a resounding *au revoir*. The visit seemed equally enjoyed by all. As we passed through the large metal doors, Jacques slipped me a small gift, Komagata's *Trouve-le!* another gem and delightful souvenir of our sojourn in Paris. Despite some language barriers, all involved with the Salon communicated their love for these special books using the universal language of pop-ups.

#### Links for this essay:

Chez Les Libraires Associés photos:

<http://bit.ly/1OC8MdV>

<http://www.upupup3d.com/#/upupup>

*Océano*: <http://bit.ly/1HQTqCt>

video of *Waouh!*: <http://bit.ly/1ALLsbu>

*{flightless} Avian Osteology*: <http://bit.ly/1QfaGVG>

<http://www.oliviercharbonnel.com/>

<http://www.marionbataille.com/>

Katsumi Komagata: <http://bit.ly/1Fc5IEJ>

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## TinEye

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TinEye regularly crawls the web for new images, and also accepts contributions of complete online image collections. As of February 22, 2015, TinEye had indexed 9,566,932,277 images from the web.

## Folded Pictures

The article "David C. Cook Publications," which appeared in the February issue of *Movable Stationery*, described a 1915 patent issued to Cook for his "transformation-Picture." The question was posed: "Was this patent, which asserted to 'have invented certain new and useful Improvements in Transformation-Pictures,' ever used by David C. Cook?"



Kommt mit zum Handwerksmann!

While no one has found an example of a Cook publication using this "improvement," Rosie Temperley sent two examples from her collection that use a similar technique. In these examples the illustration is printed on a single sheet of paper. The sheet is then folded (either horizontally or vertically) into sections so that parts of the illustration are not visible. As each section is unfolded (or refolded), additional parts of the illustration are shown.



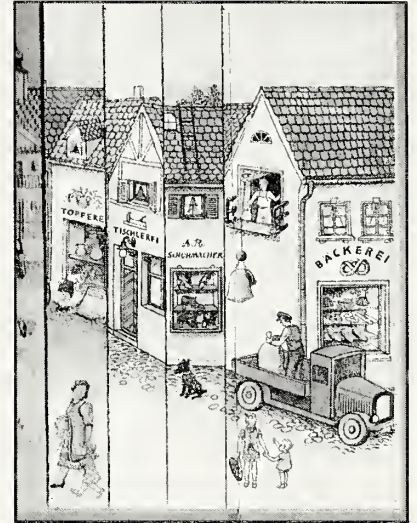
De Nieuwerwetze Volks Majesteit  
Illustration 1



De Nieuwerwetze Volks Majesteit  
Illustration 2

The first example is the book *Kommt mit zum Handwerksmann! Ein Spielbilderbuch*. (Comes with the Craft Man! A Picture Book Game) Baden-Baden, Germany, H. Stuffer Verlag, 1942.

Designed by and with verses by Hanna Schachenmeier, illustrated by Marianne Scheel, the book (20 x 29 cm) is unpagged and contains color illustrations. The shop fronts open out left and right to show tradesmen at work. As each section is opened along the fold line, more of the shops become visible.



Kommt mit zum Handwerksmann!  
Shown with fold lines  
where pages extend.

The second example is *De Nieuwerwetze Volks Majesteit*, a Dutch publication from 1784. The Rijksmuseum describes the item

(through Google translate) as: "House of Orange cartoon on civilian armament of the Patriots and participation to promote them by the Ladies Donatrices, 1784. Fold print of a simple laborer and working woman change by folding light paper into a member of the volunteer corps and a donatrice of the Corps. Including a six-line verse." The sheet is 175 mm high by 137 mm wide. When folded one way (illustration 1), the man is putting on an apron and the woman is stirring something in a pot. When folded the other direction (illustration 2), the man has become a Patriot and the woman is dressed as a volunteer.



Another example from the Rijksmuseum is *De Herschepping, van de Kees*. This is the picture of a soldier wearing a uniform, musket and bayonet in his hand. The print can be folded so that the shooter is a keeshond<sup>2</sup> holding a stick. This cartoon satirizes the creation of exercise organizations in the Dutch republic between 1783 and 1786. These societies were a form of vigilante brought to life by the political group known as the Patriots. This group's symbol was the keeshond. The cartoon shows how Kees is transformed into a keeshond, a supporter of patriotism.<sup>3</sup>

## Notes

1. <http://bit.ly/1H4t1R5>. April 12, 2015

2. A Keeshond is a dog and the source of the name is the subject of some controversy. A popular theory is that the Keeshond was named after the 18th-century Dutch revolutionary, Cornelis ("Kees") de Gyselaer, who lived in Dordrecht. Holland was deeply divided politically during this time. "Kees" de Gyselaer was one of the leaders of the Dutch Patriots, or Patriotten, who supported Holland's common and middle classes, and his dog became a symbol of political affiliation. When supporters of the Prince of Orange (called the "Prinsgezinden") defeated the Dutch Patriot Party in 1787, the dog associated with the Patriots' cause fell out of favor. <http://bit.ly/1EATdCl>. April 14, 2015



*De Herschepping, van de Kees*

3. <http://bit.ly/1CKQWic>. April 13, 2015

## Rare Books and Artists' Books in California

Ann Staples

A question I am often asked is, "Where do you buy your books?" For new books that's an easy answer: local book sellers or online. However when it comes to older books, there are many sources and dealers that are not as easily identifiable. So, when I attended the 48<sup>th</sup> California International Antiquarian Book Fair in Oakland, California, I looked for movable books offered for sale by book dealers who I would not have thought would carry them.

The three-day event, held in Oakland in February, brought together several hundred booksellers from around the world. It was an educational experience to be able to see and handle many treasures with moving parts. The enthusiastic sellers were very generous in showing important books and talking about them. My husband Richard and I were able to learn about books we might never have had the opportunity to see or to handle.

I would like to describe some of the books and movable paper items seen at the Fair to show the wide range of booksellers who had them for sale. (The prices shown are the list prices from the booths: the books may have been sold during the Fair.)

### Movables for Juveniles

*Kasperles Wanderschaft*. \$1,600

By Robert Hertwig. Tab-operated plates. "Six movable plates of a puppet show. Facing are six text leaves. Kasperle is the German equivalent of Punch and Judy." Offered by: White Fox Rare Books and Antiques. West Windsor, Vermont. [whitefoxrarebooks.com](http://whitefoxrarebooks.com)

*Tip + Top and the Moon Rocket*. 1964. \$695.

Illustrated by Kubašta. Published by Bancroft.

*Snow White and the Seven Dwarfs*. 1950. \$125.

Illustrated by Sharon Stearns. Part of the series A Big Red Feather Surprise Book. Offered by: Garcia-Garst. Booksellers. Turlock, California

*Seven for Luck*. Kubašta. 1964. \$225.

*Here and There*. Nister. ca.1894. \$990.

*Miniature Metamorphic ABC*. \$3,200.

David Miles. Kent, England. [davidmilesbooks.com](http://davidmilesbooks.com)

*Mother Goose Reading Wheel and the Tell-a-time Clock on the Other Side*. ca 1945. \$225.

"A toy consisting of two cardboard discs (26 cm. in diameter) connected by a rivet; each disc has a 2 cm. tab for turning. One disc is multicolored and has two pie-shaped windows cut into it, revealing, sequentially, four Mother Goose rhymes and accompanying illustrations; four additional rhymes and illustrations surround the windows. The second disc is a blue and white clock face with two movable red hands." Rabbin-Schenkel, Inc. Garcia-Garst. Booksellers. Turlock, California



*Mother Goose Reading Wheel and the Tell-a-time Clock on the Other Side*

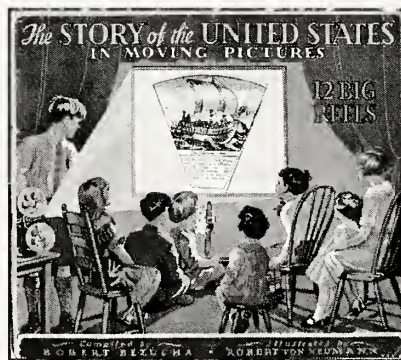
*Fisherman and the Demon*. 1960. \$200.  
Printed in Czechoslovakia. Published by Bancroft.  
*Cendrillon*. 1976. \$200.

By Warja Lavater. Published by Adrien Maeght. Illustrated with the artist's symbols. Accordion folded pages.  
*The Little Redriding Hood "Pop-up" Book*. 1934. \$225.  
Published by Blue Ribbon.  
*Anno's Anamorphic ABC*. 1981. \$45.  
Illustrated by Mitumasa Anno. Published by Putnam.  
Offered by: Bud Plant & Hutchison Books. Cedar Ridge, California. [abebooks.com/bookseller/hutchison](http://abebooks.com/bookseller/hutchison)

*The "Pop-up" Pinocchio*. 1932. \$750.  
Published by Blue Ribbon. Sold with dust cover. Offered by: Midway Used & Rare Books. St. Paul, Minnesota. [midwaybook.com](http://midwaybook.com).

*The Story of the United States in Moving Pictures in 12 Reels*. 1931. \$150.

"The pages in this 9" x 10" softcover book contained six double-sided reels which were to be punched out & mounted on the front cover. When rotated, the scenes on the reels could be viewed through a cut-out on the front cover, simulating a moving picture. This copy with uncut paper reels." Offered by: Agatherin'. West Sand Lake, New York.



**The Story of the United States in Moving Pictures in 12 Reels**

*Snow White*. 1974. \$250.  
By Warja Lavater. "Accordion lithographic fold-out. Duodecimo. Green cloth with paper label on front board. Housed in lucite slipcase."  
*Melody of Turdidi*. 1971. \$280.  
By Warja Lavater. Published by J. Halioua. "Single sheet lithograph in the accordion style in white illustrated boards. Legend at the front. Wordless novel by the celebrated Swiss artist." Plates on continuous folded strip attached to both front and back covers. In case. Offered by: Ken Sanders Rare Books. Salt Lake City, Utah. [kensandersbooks.com](http://kensandersbooks.com)

*Speaking Picture Book*. ca. 1910-1914. \$2,200.  
Published by FAO Schwarz. Offered by: MacDonnell Rare Books. Austin, Texas. [macdonnellrarebooks.com](http://macdonnellrarebooks.com)

*The "Pop-up" Cinderella*. 1933. \$150.  
*The "Pop-up" Pinocchio*. 1932. \$150.  
Both published by Blue Ribbon. Offered by: John Windle Antiquarian Bookseller. San Francisco, California. [johnwindle.com](http://johnwindle.com)

*Something New for Little Folk*. 1899.  
Nister. "Charming children's fairy tale book with 7 stunning movable kaleidoscope/pinwheel illustrations." Offered by:

Lizzy Young Bookseller. West Dover, Vermont. [lizzyyoungbookseller.com](http://lizzyyoungbookseller.com)

*The "Pop-up" Minnie Mouse*. 1933. \$250.  
*The "Pop-up" Mickey Mouse*. 1933. \$250.  
*The Mickey Mouse Waddle Book*. 1934. \$10,000.  
All Blue Ribbon publications. Offered by: Jeffrey H. Marks. Rochester, New York

### Books with Tab-operated Plates

*Wat Er Alzoo in de Wereld te Zien is. Een Aardig Boek voor Kinderen, met Bijschriften Door*. 1874. \$475.  
P.J. Andriessen. Amsterdam. "Six color plates, each with a flap that when it is pulled up entirely, reveals a completely different illustration, and one that is a complete contrast to the top illustration. Thus an image of a ship at sea becomes bedouins in the desert; an erupting volcano becomes a glacial scene..." Offered by: White Fox Rare Books and Antiques. West Windsor, Vermont. [whitefoxrarebooks.com](http://whitefoxrarebooks.com)

*Les Aventures Galantes de la Baronne de Fessembois*. Late nineteenth century. \$6,000.  
"The amorous adventures of Baroness Fessembois. Album articulated. . . title in gold on the front cover, the boards are held by two rivets. The figure consists of 8 color plates and pull, each accompanied by a text sheet stuck to the back of the previous board. The text plays on words and situations to evoke the licentious adventures of the baroness. The pictures are in the same register, not really free but very naughty. Very rare work of which no copy seems figure in French public collections. good copy" Offered by: Benjamin Spademan. London.

### Collapsible Globes

*Betts's Portable Terrestrial Globe*. ca. 1850. \$6,600. AU  
"The globe is a rare survivor of the dissected form, where the eight paper gores are suspended by string between two dowl rods (the lower one not present in this example), two sliding pins are squeezed together inflating the gores to produce a three-dimensional globe of the world accurate in theoretical principles. The gores are crisply coloured by hand and overall a highly decorative and attractive example of this genre of moveable educational cartographic devices." Offered by: Douglas Stewart Fine Books. Armadale, Australia. <http://douglasstewart.com.au>



**Globe Artificiel de Mécanique a l'usage de Petit Géographe. ca. 1840**

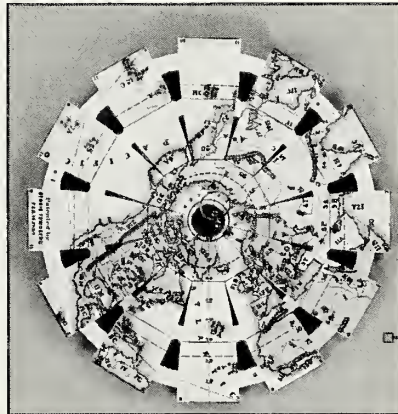
*Globe Artificiel de Mécanique a l'usage de Petit Géographe.* 1840. \$5,000.

By Augustin Legrand. La Haye, Amsterdam, F.J. Weygand. "Collapsible globe in 6 gores, engraved with hand colouring, laid down on thin card, each gore 170 x 70 mm (irregular. The gores attached to one another with the original tap strips at each side.". Offered by: Douglas Stewart. Aramdale, Australia. <http://douglasstewart.com.au>.

*Globe Artificiel et Mécanique a l'usage du petit ge Géographe.* ca. 1823. \$4,500.

By Augustin Legrand. Paris. Offered by: Hugues de Latude. Paris. <http://www.latude.fr/>

Townsend's Folding Globe. 1870. \$4,500. Hemisphere shown in flattened state. Globe in full color with numbered counties and features. Globe has rings on both ends which allow it to be easily expanded and to be hung. Instructions are also given for mounting the globe on a stand. Offered by: L & T Respress Books.



Townsend's Folding Globe

#### Tunnel Book

*The Thames Tunnel.* Handmade book. 1850. \$2,100. Offered by: Eclectibles. Tolland, Connecticut. <http://www.eclectibles.com>

#### Movable Books

*Fragments on the Theory and Practice of Landscape Gardening.* Humphry Repton. 1816. \$25,000. Offered by: Ursus Rare Books Ltd., New York, New York. [ursusbooks.com](http://ursusbooks.com)

*Têtes Folles: Avec Ces Dessins, Faites Vous-même 8192 Têtes Folles.* ca.1948. \$125.

French flip-book of colorful moving images. Offered by: Richard L. Press. Sacramento, California. [richardpressartbooks.com](http://richardpressartbooks.com)



Têtes Folles

*Buffalo Bill's Wilder Westen. Ein Bilderbuch zum Aufstellen für Kinder.* ca. 1891. \$3,800. Published by Schreiber. Six chromolithographed plates. With "dramatic images of incidents in the Wild Wild West as shown by Buffalo Bill's travelling [sic] circus." Offered by: Antiquariat Banzhaf. Tübingen, Germany.

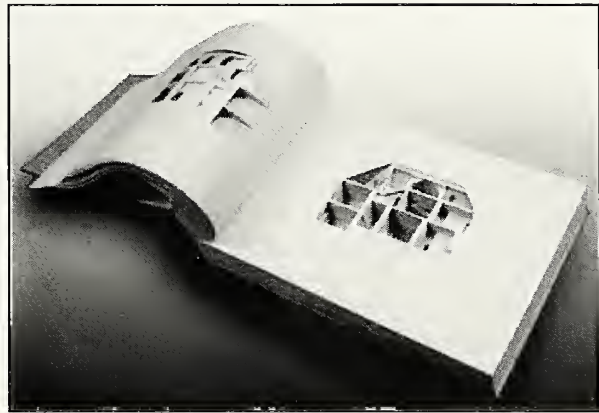
*Visionaire. 55, Surprise.* 2008. \$400.

"Unique, complete set of all 12 folders, each created by a

different artist/photographer. All pop-ups and movables in excellent condition. Laid into a purple cloth case, with the original polished metal clasp to one side. A limited edition, this is #3459/4000."

*A Celebration of Pop-up and Movable Books.* 2004. \$300.

Both books offered by Scott Emerson Books. El Cajon, California. [scottemersonbooks.com](http://scottemersonbooks.com)



Your House

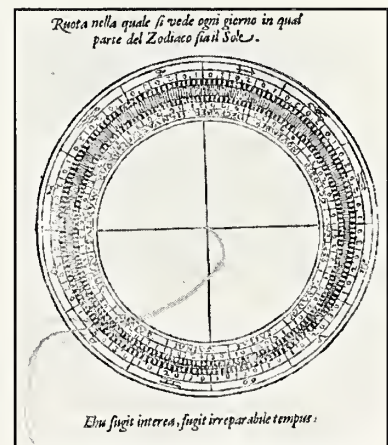
*Your House.* 2006. Edition of 225 signed copies. \$20,000.

By Olafur Eliasson. Published by the Library Council of the Museum of Modern Art. An oblong folio with 454 leaves of which 452 are laser cut. While not really a movable, in this beautiful book "each leaf is laser cut to represent a vertical cross-section of artist Olafur Eliasson's house in Hellerup, Denmark. The effect of the succession of bound leaves is to create a 3-dimensional view of the interior of the house." Offered by: Sims Reed. London. [simsreed.com](http://simsreed.com).

#### Volvelles

*Della Fabrica & Uso Del Novo Horologio Uniuersale ad Ogni Latitudine.* 1598. \$12,500.

By Giovanni Paolo Gallucci. Three volvelles. Offered by: Martayan Lan. New York. [martayanlan.com](http://martayanlan.com)



*Della Fabrica & Uso Del Novo Horologio Uniuersale ad Ogni Latitudine*

*A New Systems of Mathematicks.* 1681. \$27,500.

London. By Sir Jonas Moore. Two volvelles. "The first section covers arithmetic and algebra, geometry, trigonometry, and cosmology, with six finely engraved star charts probably by Flamsteed... Chapters on navigation, astronomy and

geography follow.” Offered by: B & L Rootenberg, Sherman Oaks, California. [rootenbergbooks.com](http://rootenbergbooks.com)

*Opera Mathematica*. 1581. \$110,000.

By Johann Schöener. “Beautiful volvelle.” Offered by: PrPh Rare Books. New York.

### Peepshows

Marlborough Rare Books brought an impressive display from London of over a dozen peepshows and theaters. (See page XX for description of a *Paper Peepshows*.) They were priced between £850 and £3,500. Descriptions of the individual items are available in their Fair catalog at <http://bit.ly/1FiDF7H>.

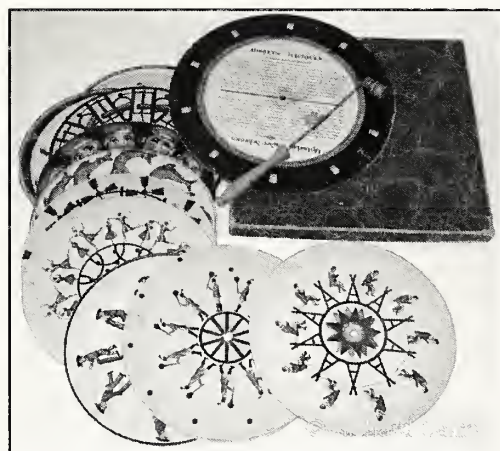
### Other Movable

Theo. Gier holiday displays. 1905-1911. \$800-1,200.

Oversized Embossed Christmas/Trade Cards. “Theo. Gier Wine Co. feature charming Christmas Scenes to display during the Holidays.” Each card measures 13" wide x 11" high. Offered by: Jeff Carr. Oakland, California. [jeffreycarr.com](http://jeffreycarr.com)

*Mignon-paper Theatre*. ca. 1820. \$6,000.

Schau-Platz. Hand-colored proscenium, a stage with slits in which to add the 26 cut-out figures. Offered by: Antiquariat Banzhaf. Tübingen, Germany



Phenacistoscope - Optische Zauber-Scheiben.  
Image from Balzer Collection

Phenacistoscope - Optische Zauber-Scheiben. ca. 1840. \$2,800.

German “Six lithographed and hand-colored discs with variant images on both sides (diameter of each ca 180 mm) and one slit-disc with a mounted lithographed German instruction-leaf.” “With a metal holding and revolving device together in a marbled box.” Offered by: Antiquariat Banzhaf. Tübingen, Germany

One item I has hoped to see, *Naturgemählde*, was shown in London bookseller Simon Beattie’s Book Fair catalog. The book by Leopold Chimani, published in German in 1827, was offered for sale for \$12,000. Unfortunately, it was sold before the fair and was only seen in the catalog. The book was

described as “a brilliant example of 19th-century multi-dimensional illustration, and part. Conceived as an interactive way to teach children geography, the Austrian author-illustrator created dozens of colored cutout illustrations of exotic animals, wild beasts, plants and animals that are inserted into a seored grid. The book explores Europe, Asia, Africa, America and Australia, with cutouts to match each region. The cutouts can be manipulated to create all sorts of exciting scenes of faraway places.” Is it part of your collection?



Naturgemählde

### Artists’ Books

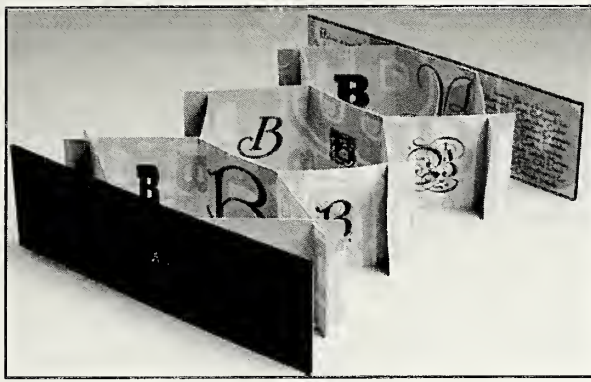
On Sunday, February 8, Richard and I attended CODEX V in Richmond, California, a short train and bus ride from Oakland. Nearly 200 exhibitors were assembled at this biennial event showing artists’ books, fine press books, bookmaking and binding tools and supplies, limited edition prints, and more. Here are some highlights from the many outstanding artists’ books (most with movable parts) shown and available for sale at the exhibit.

*Sunfish*. By Daniel Essig. 2013. Unique. \$6,000.

“Sunfish was inspired from a small brilliantly colored freshwater fish I remember catching as a child called a pumpkinseed sunfish. Sunfish is covered in mica so that it glitters like the scales of a fish reflecting light.” 18.5 x 13.25 x 2.5" sculpture with metal stand. Miniature 2 x 2 x 1.75" dos-à-dos book in niche of sculpture. Materials: Italian olive, mahogany, milk paint, nails, mica, snail shells, printers type, and handmade paper. Signed and dated on page of miniature book. Offered by: Vamp & Tramp, Booksellers. Birmingham, Alabama. [Vampandtramp.com](http://Vampandtramp.com)

*At the Flea Circus*. By Pat Sweet. Bo Press. 2011. Edition of 50. \$215.

Published by Bo Press, “A charming and inventive miniature pop-up book that includes 8 circus act pop-ups, a removable program...” 34 pages. 2 1/8 x 1 5/8. Offered by: The Kelmscott Bookshop. [kelmscottbookshop.com](http://kelmscottbookshop.com).



**Honey B Hive**

*Honey B Hive.* By Jessica Spring. 2013. Edition of 66. \$66. "Honey B Hive is a sweet B specimen, displaying a hive full of Bs from the collection of vintage wood and metal type at Springtide Press. The book is handset, letterpress printed and enclosed in velour foil-stamped covers, all inspired by one very painful, then itchy, sting between the toes. (The bee died, her work undone.)" The book "snaps" into hexagonal hives. 2 x 7 x 1/4" closed, 2 x 7 x 11" open; edition of 66 (in several computer languages, including Unicode, B = 66). Offered by: Springtide Press. Tacoma. Washington. <http://springtidepress.com>.



**Insecta Coleoptera**

*I Started Early, Took the Dog...* By Susan Angebranndt. 2012. Edition of 35. \$30. An origami fold artists' book with original haiku. "Book consists of glued, folded cover construction with book slipped inside. Book is a folded variation of the Turkish Map Fold, is square in shape, and opens from the front of the book." Offered by: Green Chair Press. Sante Fe, New Mexico. [Greenchairpress.com](http://Greenchairpress.com).

*Insecta Coleoptera.* By Bryan Kring. 2012. Edition of 98. \$160.

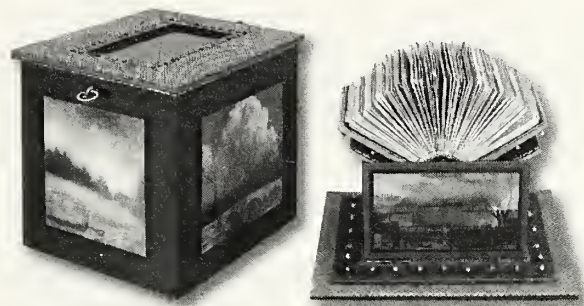
"This small box contains a mysterious specimen. Clues to its meaning can be found on the specimen notes and map which document its origin. When the knob at the base of the box is pulled the wings spread open to reveal a hidden passenger." Materials: paper, acetate window, wood, with screws and string in moving mechanism. Size: 3.25" x 3.75" x 1.75". Medium: letterpress printed with hand water coloring and oil stiek notes. Offered by: Bryan Kring. Oakland, California. [Kringdesign.com](http://Kringdesign.com).

*The Gospel of Mary.* By Claire Van Vliet. 2006. Edition of 150. \$1,500.

One large pop-up. Produced by The Janus Press, Newark, Vermont. Offered by: [www.vampandramp.com](http://www.vampandramp.com).

*In the Distance.* By Eugenie Torgerson. 2009. Unique. \$4,500.

In her artist's statement she says: "I build book and box forms with traditional bookbinding materials and methods. These sculptural objects contain my own pastel drawings and imagery generated from my own photographs." "This exceptional book object comprises three individual parts. There is a small illustrated book with short poems that rests open on a box stand. The book and stand are covered by a box with a glass window on the top. Each object has been meticulously and creatively designed and produced using Ms. Torgerson's art, photography, and writing. The book is 3 inches wide x 4 inches tall x 3.5 inches thick." Offered by: The Kelmscott Bookshop. [kelmscottbookshop.com](http://kelmscottbookshop.com).



**In the Distance**

*Cista Nova Bestiolarum.* By Bettina Pauly. 2011. Unique. \$1,400.

See more about Bettina's work on page 1. Offered by: 23 Sandy Gallery. [23sandy.com](http://23sandy.com).

*Composite Impressions.* By Julie Chen. Edition of 50. \$1,225.

This book "examines the meaning of images and objects in relation to the activity of reading in today's digital age. The book presents images of natural objects and replicas of paper objects, both originating in the 1880s, combined with text that is self-referential in nature." Size: 7.75" x 9.75" x 2.5". Digitally printed text and images, paper, book board, Book cloth, acrylic paint. Offered by: [www.flyingfishpress.com](http://www.flyingfishpress.com).

*Interluceo.* By Helen Hiebert. Edition of 25. \$1,750 until July 30, 2015; \$2,250 thereafter.

Not a movable, this beautiful book includes papercut illustrations by Beatrice Coron and is made from handmade abaca/cotton papers with watermarks by Helen Hiebert. Read and subscribe to The Sunday Paper, Helen's weekly blog column "featuring interesting paper tidbits." <http://helenhiebertstudio.com/>

*Memories of Science.* By Dorothy Yule. 2011. Edition of 50. \$1,200.

The winner of the 2014 Meggendorfer Prize - Artists' Books. Offered by: 23 Sandy Gallery. [23sandy.com](http://23sandy.com).

*The Tragedy of Romeo and Juliet.* By Emily Martin. 2012. Edition of 9. \$1,800.

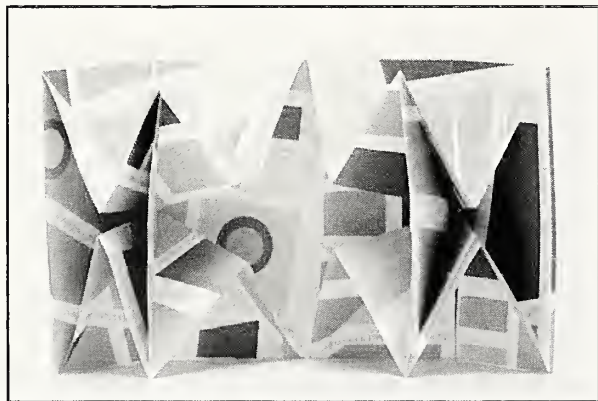
A carousel book. "I selected the excerpts after reading the play a number of times, one line of dialogue to represent the story being told in each of the five acts. I had not remembered the chorus from previous readings and I have chosen to emphasize the timelessness of the play through repetition of the chorus and insertion of modern equivalents for Verona. I have also added a commentary of my own beneath the repeated chorus. This carousel book uses a format that I devised to allow for scenes and separate text panels. The spine tabbing, also of my devising, functions both to hold the book together and to balance the thickness at the fore-edge." Offered by: [www.vampandtramp.com](http://www.vampandtramp.com).

*Out There In Here.* By Emily Martin. 2012. Edition of 25. \$800.

"A double tunnel book allows two parallel realities to be presented simultaneously: the artist's mother, victim of dementia, exists 'in other places and other times'; the family sees a different and more troubling reality." Offered by: [www.vampandtramp.com](http://www.vampandtramp.com).

*In the Neighborhood of Simple Pleasures.* By Susan Angebrannt. \$20.

A miniature moveable matchbox book. "This little typographic matchbox art book takes you on one of my walks, as you turn the moveable pegs. I love walking around my neighborhood. It's often a feast for the eyes—flowers in bloom, the moon just rising, the smell of cookies out someone's window." Offered by: Green Chair Press. Santa Fe, New Mexico. [Greenchairpress.com](http://Greenchairpress.com).



I Started Early, Took the Dog...

## Let's Hunt for Easter Eggs-Part 2

By Ellen G. K. Rubin

As promised, I'm writing a second listicle thanks to our pop-up friends. (see *Movable Stationery*, vol. 22, no. 3). Listicle is defined as a "short-form of writing using a list supported with descriptive text." In the context of this article, an Easter Egg is an object or message an artist hides within an illustration.

The last Listicle had several Easter Eggs by Kees Moerbeek in his *My Secret Scrapbook Diaries* series. Here are a few more:

*Jack and the Beanstalk*

1. On the cover:
  - a. The name on the pencil is J. Splinter. (A friend of Kees)
  - b. The pointing finger is Jack's logo.
2. Spread 4:
  - a. Jack's face is on the pig's stamp.
  - b. His name and real cell phone number, without the access code, are in the newspaper's ad for a local builder.

Thanks to Sam Ita, who has been turning the English classics into pop-up books, for pointing out some of his Easter Eggs.

In *Frankenstein*:

1. Spread 5: Pull the monster's hand and he tells his side of the story in a 4-panel slideshow. It's not really intended to be hidden, but so many people miss it. (I hunted 3 times!)
2. Just to be "creepier," Sam had the dog in the last scene have a rotating rear leg. Poetic license?

In *Moby Dick*:

Spread 2:

1. The people in the pews are based on the extras in the 1956 film.
2. One of Sam's friends is "on" Ahab's crew. Not Queequeg, I hope.

Our Meggendorfer Prize winner and veteran paper engineer, Ray Marshall, came up with some very hidden images from his classic 1980 *The Crocodile and The Dumpertruck*. Korky Paul was the illustrator.

1. Paul hid an Afrikaans word in the Piccadilly Circus spread. (Translate it and get a good laugh!)
2. The clown in that spread is reading a Marshall/Paul book.
3. Hunt for the dead pigeon in Trafalgar Square.
4. Last Spread: The illustration includes images of Marshall, Korky's girlfriend, their agent, and the publisher all having tea with the queen.

Have fun hunting for these Easter Eggs! Paper engineers, please send me more and enrich our pop-up experiences. If you're stumped, email me: [popups@popuplady.com](mailto:popups@popuplady.com)

**AS:** Were you born in Germany?

**BP:** I was born and raised in the northern part of Germany in the small town of Wiefelstede with a brother who is one year older and a sister who is twelve years younger. Wiefelstede is about two hours southwest from Hamburg and less than an hour from the Netherlands. All of my family live in Germany: My parents are still living in Wiefelstede, my sister and her family live close to them and my brother and family live in Freiburg, in the southern part of Germany. I am the only one who is far away and I make sure to visit once a year.

**AS:** Tell us about your childhood. Were either of your parents artists?

**BP:** My parents both were teachers, teaching 5<sup>th</sup> & 6<sup>th</sup> grade. A cousin of my dad's was an artist, with an emphasis in printmaking, and my mom's dad learned sign painting, something that was part of his training to take over the family business – a grocery store. My dad loves photography – including super 8 films which he made throughout our childhood. My Mom always carved linoleum blocks for our annual Christmas card. She also did, and still does, a lot of sewing and knitting (does anyone need some socks?)

**AS:** How did you start? Were you drawing and creating art at a young age?

**BP:** I always liked the arts and I did draw, paint, played the piano, the flute, and liked photography. When I was twenty-two I spent some time in Great Britain and learned decoupage and the art of making sugar flowers (both of my siblings had handmade wedding cakes).

After leaving school at age eighteen, my plan was to become a potter. My parents suggested that it would be nice to do some pottery on the side, as a hobby, but it would be beneficial to learn something where I could make some money and pay the bills. As a result, I started vocational training, becoming an apprentice in a restaurant kitchen instead of a potter. I became a chef. I very much liked cooking and baking. And, after all, cooking and baking are artistic, too. After the first apprenticeship was over I went through a second one, this time learning “front of the house,” in a hotel in the Black Forest. Two years later, and after passing the final exams, I spent several years working in Switzerland, France, Portugal, and Germany before going to a two year hotel management school in Heidelberg. After graduation (hotel economics) I had an offer to come to San Francisco – that was my “now or never” chance to go to the States and I started in the Management Trainee Program at the Hilton Hotel. This year it will be seventeen years since I arrived in the city and I am still working in hospitality, no longer full-time, but enough hours to pay the bills.

The hotel sponsored three visas that allowed me to stay a total of seven and a half years. Then I was given the choice of staying with the company, and they would help me apply for

a green card, or go home. I did not want to go through the long process of applying for a green card so I opted to leave after my visa expired. That very same year I won my green card in the lottery. Yeah – a sign! I could stay to learn more about book arts and letterpress.

**AS:** Did you have formal art training? If so, where?

**BP:** Working at the hotel was good, but the idea of finally studying what I always wanted to do was taking over once I was settled. In 2000 I enrolled at the Academy of Art University in San Francisco. I started taking all the foundation classes in Fine Arts. I stayed with printmaking and then I discovered book arts and letterpress. I was hooked! My first classes in book arts and letterpress were at the San Francisco Center for the Book (SFCB). Over the years I took classes taught by visiting well-known book artists. Names I heard for the first time and only the “special announcement of a visiting artist” in the program of the SFCB led me to these classes. Some of the teachers were: Julie Chen, Kumi Korf, Paul Johnson, and Barb Tetenbaum. At the Academy I took the offered classes: book arts with Chris Rolik and when, finally, a letterpress shop was added to the Academy I dived into letterpress with Macy Chadwick. In 2008 I started to work at Painted Tongue Press in Oakland owned by Kim Vanderheiden. There I learned how to use a Heidelberg Windmill press and, for several years now, I am the one and only printer, printing once a week.

**AS:** Where do you currently live and work?

**BP:** I am still living in the same studio apartment I moved into when I arrived seventeen years ago. It is within walking distance from the hotel – since that's where I was working. I never imagined that I still would be here in 2015. With rising rents and living in a rent-controlled apartment I now cannot afford to move if I want to stay in this area. Had I known...I would have looked for something a little bigger. However, having a small place helps me limit my “stuff.” Stuff includes all the magic things you find at second hand stores etc. and won't throw away since they can maybe be used in a future project. Bottom line: I am happy where I am and I am in the lucky position of being able to get everywhere I need to either on my bicycle or by using public transportation.

**AS:** How long have you been making artists' books?

**BP:** It started when I was making books at the SFCB workshops and the AAU class assignments. The first time one was exhibited was at the AAU annual spring show in 2005. Can you believe it? That's ten years this spring.

**AS:** Are you able to support yourself as an artist?

**BP:** If you measure “success as an artist” by whether or not any of the artist's work has been sold, if it has been acquired by library collections, if it was shown in galleries, I guess I am somewhat successful. What do I

reply when someone asks me: "What do you do for a living?" The first thing is "Oh, I am working in hospitality," then if I feel that the person may be interested in more, I go on with I "Teach at the Academy." If they are still with me I go on with the print job – but the last I say is that I am an artist, a book artist and a letterpress printer. (And who knows what a book artist/letterpress printer is? Sigh). Being an artist should be my first answer. But no – it is not. Maybe there is this stigma that an artist is a weird, unemployed, poor, crazy person. I hope that with time I am more true to the artist in me and that when asked about what I am doing I first say "I am an artist" - not second guessing what this may mean for other people.

Unless I am with people who are in the art world, who know about book artists, but even then to say firm "Yes, I am an artist" is not easy for me. If I am with people who do not know anything about artists' books – and there are a lot! – I have the hard time explaining what an artists' book is. "Oh, you illustrate books?" or "You design books? A graphic designer?"

I find myself doing other things than art and then I question myself. If I truly am an artist, shouldn't I be sleepless, making art all the time? How about the days spent working at the hotel? What about taking the step and really – I mean really – focusing on my artwork. All the ideas I have, the ones that are not getting finished because I am getting side tracked. What would happen if I would focus and put all my energy into this art, promote myself, getting the books ready to be in galleries, working with other artist, be more creative.

The knowledge that bills need to be paid makes it easier to work days at the hotel and know when payday is - versus the unknown.

Is it that being an artist is a luxury? That you do it "on the side"? That it is extremely hard to make a living? That a supporting partner would help ...? I would say all the above.

I also struggle with pricing my work, \$350 seems a lot of money. If I get 100%, that's OK. If I get 60% - \$210 - is that worth my time? How about working from the 60% and say the book is now \$600? Will I sell any? Shouldn't I get my name out and try selling books rather than pricing them high and not selling any? It's a constant act of finding a good balance.

**AS:** What is your passion?

**BP:** At this moment in time I am not able to make enough money with my art (passion) so



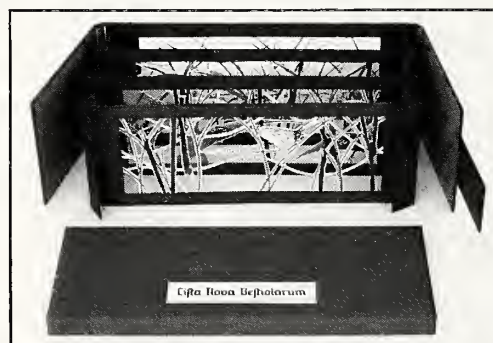
*Year of the Dragon*

I will keep working in the profession I learned (and how lucky am I to be able to do that!). To close the circle: wasn't that why I started in hospitality instead of becoming a potter ...?

**AS:** I see from your website (<http://www.bettina-paully.com>) that you offer workshops? What do you teach and where?

**BP:** I teach workshops at the San Francisco Center for the Book, the O'Hanlon Center for the Arts, and the Academy of Art University. My workshops this year include tunnel books, Jacobs Ladder, Puzzle Box, Flag Book, and a Miniature Pop-up theater. And, I just got an invitation to teach at the Pyramid Atlantic Art Center in Silver Spring, Maryland, in August. (<http://bit.ly/1rv4T45>). It's very exciting. I will teach a tunnel book class. (More information about the San Francisco Center for the Book classes can be found at <https://sfc.org/>.)

**AS:** When you talk about your books, which is the first one you show them? Which is your favorite?



*Cista Nova Bestiarum*

**BP:** I really enjoy my tunnel books. In some I use the sewing machine to add to the design but also to enhance the

structure, the stability. It is fun to show the books and see how people get excited. I have experimented with rubber stamps which I buy from different sources. I do not make them. I have also drawn and painted my own scenery. The carousel books are always fun, and I have started to make some flag-books.

Then there is a book I collaborated on with a friend of mine poet and letterpress printer Bill Denham. He printed the book and I bound it and made a clamshell box. I used six of his poems for a new set of books and I really like that work. It is much different from the tunnel, carousel and flag books – and much harder to find an audience for. You need more time to read the poems, to connect with them and to learn about the work. It is so much easier to just look at a tunnel book.

**AS:** The books I admired at CODEX included pop-ups or were tunnel books. Are these formats you use in most of your books? If so, what is it about those format that attract you?

**BP:** The tunnel book is a stage that I use to create a



small little world. I utterly enjoy playing with the material – be it the stamps, collage, or drawing/painting. There is always a lot going on. I never really try to tell a story, it's more the flow of images coming together. And after that - one can find a story in the small little world or just enjoy what you see. Some of the books really do not make sense at all. They are just "crazy."

**AS:** Which book artists create work that you admire?

**BP:** There are several – I think my top two at the moment are Dorothy Yule and Dmitry Sayenko. I worked with Dorothy at the AAU for a couple of semesters and her work is incredible, I would love to be able to make pop-ups as she does. Dmitry has been showing his works at CODEX for many years now and I wish I could carve prints like he does.

**AS:** Where can your work be seen and/or purchased?

**BP:** I will be at the next Codex in 2017 but, before that, contact me through my website. Laura Russell at 23 Sandy in Portland Oregon ([www.23sandy.com/](http://www.23sandy.com/)) shows some of my work. The Kelmscott Bookshop ([kelmscottbookshop.com](http://kelmscottbookshop.com)) in Baltimore, Maryland just added three of my books to their inventory and some are at Vamp & Tramp ([vampandtramp.com](http://vampandtramp.com)).

**AS:** Let's look at the specifics of some of your recent works.

*Year of the Dragon*. 2013. One of a kind. (This will be made to order if someone is interested.)

A flag book with fifty-five flags. The dragon is a hand carved linoleum print, printed on Mulberry paper on a Vandercook Press. The book is 6" x 19" when fully extended. Half clam-shell box with belly band for closure. The book is glued into the clamshell box.

*Cista Nova Bestiolarum*. 2011. Unique piece. (This will be made to order.)

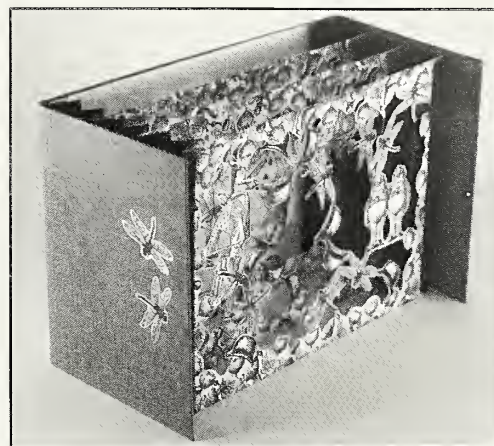
Three-panel tunnel-book with a hard cover. Book 17" x 6.25" x 0.25"; approximately 8" deep when opened. Housed in a half clamshell box.

The hand painted critters include Mayfly, Anchor Bug, Weevil and Grashopper. Pieces of thin layers of driftwood are sewn to the paper, machine stitching is used as a design element and to add stability to the structure, panels are cut out by hand. This project emerged out of a series of tunnel books where my images are rubber-stamped pictures. I wanted to work in a larger scale and use hand-drawn images to create a unique piece of art. The structure of the book works exceptionally well to showcase a piece of nature featuring grass and insects. The scenery takes the viewer to a warm summer day.

*The Joy of Stamping*. The first ones were made in 2010. (It is a continuous book-project, all are unique.)

Four-panel tunnel book, 5" x 7.25" x 4" deep when opened. "The joy of stamping was made after a series of tunnel books. I wanted to work in a smaller format; by adding a transparent background this piece allows light into the

tunnel through its back-panel. The images are carefully arranged to create a playfulness among the images. I find myself being drawn into the depth of the scene, trying to discover more as I take the time to really look in to the small little stage. As I am using many different rubber stamps, quite a few of them feature images



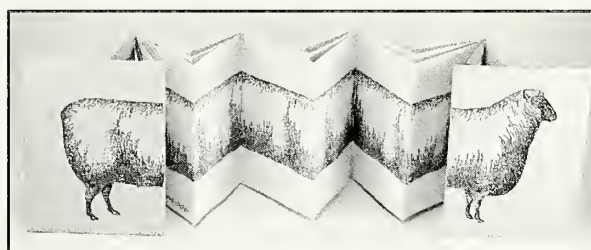
**The Joy of Stamping**

from Alice's adventures in Wonderland (from Sir John Tenniel's wood engravings.) Panels are cut out by hand."

*Dolly*. 2012. Edition of 40.

Carousel book. 4.25" x 3.25" x 18" when opened. Dolly was made to complete an assignment: one random word (plate) and one random image (sheep).

The sheep is a Gocco print, all other images are rubber-stamped. The panels are cut out by hand. Opening the book from the back reveals a 'long Dolly', which I found fit right into the idea of cloning. The text: "How much Dolly is on your plate? Dolly the sheep, July 5, 1996 - February 14, 2003; a female sheep was the first mammal to be cloned from an adult somatic cell"



**Dolly**

*The Wild Book*. 2010

Four-panel tunnel book. 6" x 8.5" closed, approximately 8" deep when opened. The book can be opened from both sides. The box is a half clamshell. "This project was inspired by my first Wild Book in which I sewed thin layers of driftwood onto the paper. The combination of rubber-stamped pictures, copper sheeting, and stitching gives this book a unique feel. It suggests the craziness that can be found in professional kitchens/restaurants during the peak hour of business. When I was working in Europe as a professional chef and later as a head-server, there were times when walking into the kitchen felt just like the look of these pages. Still, even

though knives are swirling through the air, there is a lightness and playfulness that you will always find in the back of the house of well-run operations with great people around who love their job and who just want to create the most delicious fusion of flavors for their guests' palette. The pictures are rather random to make this wild book even wilder"

*Duck LeRoy – Duck DeCoy*. 2008.

A four-panel accordion structure book. 8" x 9" closed, 32" x 9" opened. Half clamshell box.

The inspiration for this book came through an assignment: Our instructor asked us to create a book out of several items gathered in the studio. I choose a sewing pattern package and a duck decoy.



**Duck LeRoy – Duck DeCoy**

The duck itself was inspiration to the poem. The duck decoy was cut into pieces, xeroxed and became the sewing pattern instruction. The "back feathers" of the duck were used for a relief print. The paper of the existing sewing pattern was waxed and overlaid, stitching added. The panel with the poem shows reeds painted in paste. Panels one, three and two are covered with Japanese paper which has been waxed. All text inside the book is handset and letter pressed, the three cover pieces are polymer plates. The lead weight to hold the duck decoy in place on the pond became the closing clutch for the book, which has an accordion structure. The matching box is a half clam shell, magnets insuring the closing.

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## Poppits

Ellen G. K. Rubin

I have to whine just a little bit. It has now become so hard to search the Internet for things related to pop-up books because the term "pop-up" has been co-opted by ephemeral events like pop-up stores, campers, and exhibits. Please! If you know of an event, publication, or on-line media topic that would be of interest to MBS members, drop me a line (popups@popuplady.com) or post it on our Facebook page (<http://on.fb.me/1GzrO5s>).

### Workshops

1. Robert Sabuda will be conducting a workshop at the MoMath Museum, NYC, May 1, from 6:30 - 8 p.m. The MoMath Museum is the only one of its kind in the U.S. and worth visiting. Registration is required, so sign up early. <http://bit.ly/1clntGm>

2. "Pop! Splash! Hoot! Slither! Growl! Nature in Pop-Up Books" is the title of The Popuplady's talk about the history of pop-ups and a workshop of easy pop-ups highlighting scenes from nature. The event will be at the South Fork Natural History Museum in Bridgehampton, New York on June 13, 2015. Registration is required for attendees 9 and up.

A small exhibit of pop-ups from nature, including the original art archive of National Geographic's "Whales: Mighty Giants of the Sea" will accompany the workshop and will be on view from June 8 - July 11. <http://www.sfo.org>.

3. Focus On Book Arts Conference. June 24-28, 2015. Pacific University, Forest Grove, Oregon

The 12th biennial Focus on Book Arts Conference offers five full days of workshops that appeal to beginning as well as advanced book artists. Many other events are held in conjunction with the conference: The Artists' Shop, the Trade Show, The Faculty/Staff Exhibit and more.

There will be two presentations by book artists: Shu-Ju Wang and Hedi Kyle. Other well-known book artists include Jill Timm, Karen Hanmer, and Barbara Tetenbaum. <http://focusonbookarts.org/>

4. Penland School of Crafts. Summer Session 5: July 19-August 4, 2015. Penland, North Carolina

Penland School of Crafts is offering a Summer 2015 workshop entitled "Animated Pop-Up Books," taught by Shawn Sheehy. The 2.5-week workshop will focus on combining pop-up structures with movable structures to animate the pages of your artist books. For more information, visit: <http://bit.ly/1FbuJ3S>.

5. Openbook Workshop. July 24 - August 2, 2015. Eastern Michigan University

Over the last two decades, there have been a number of essays—and, ironically, books—that predict the demise of traditional books in the wake of digital media. Defining the term "book" loosely, as a vehicle for visual or verbal content that is organized into "sections," this intensive ten day workshop will challenge overly simplistic, even fatalistic, ideas about the demise of physical books by stressing instead the ways novel renditions of physical and digital and hybrid "books" carry meaning. The objective is to encourage participants to explore unconventional forms that books may take and to create an artwork/designed object that challenges ideas of what books can be.

While the instructors will guide the direction of and lead discussions at the workshop, participants will be asked to contribute their particular knowledge and skill sets and contribute to the topic through presentations of their ideas and their creative work or research.

## Forthcoming Book



**This Book is a Planetarium**

*This Book is a Planetarium: And other Extraordinary Pop-up Contraptions* by Kelli Anderson. Chronicle Books, October, 2015.

I'm already signed up with Amazon to pre-order this new amazing book that uses the power of technology to enhance paper pop-ups. Use your smartphone and interact with what behaves as a tabletop planetarium. Or play a guitar. Or activate the hidden amplifier. Doesn't get much cooler than this. <http://bit.ly/1EN0879>

## Exhibitions

1. Colette Fu seems to be everywhere these days with exhibits at Georgetown University and the Center for Books Arts in NYC to name two. National Geographic displays her work online in "It's a Photo! It's a Collage! It's a Pop-up!" <http://bit.ly/1BR97bZ>

2. This year is the 150<sup>th</sup> birthday of Lewis Carroll's *Alice in Wonderland*. Keep abreast of international events at the Lewis Carroll resource page. <http://bit.ly/1Cg4nvQ>. Notably, there will exhibits and events at the Rosenbach Museum and Library in Philadelphia (October 14, 2015 - March 27, 2016) the Grolier Club New York City (September 16 - November 21) and several other New York City locations. The Popuplady will try to track pop-up books in the various exhibitions on her website, [www.popuplady.com](http://www.popuplady.com). Seattle members: Hope you did not miss the burlesque (!) version staged in early April. <http://bit.ly/1mUudO6>.

## Publications

1. It's not yet a publication, but 88 year-old Peter Larkin, a Tony-award winning production designer, is trying to get his mock-up of the old burlesque world published. If you are interested in being the paper engineer or publisher, contact The Popuplady. See the art work at: <http://bit.ly/1aTbIqk>.

2. If you don't own a copy of Andy Warhol's 1967 *Index Book* or do and want to know more about it, here is a site with great information, page-by-page images, and a video. <http://bit.ly/1EN9Czj>.

3. How grand! *Architectural Digest* has vetted Chuck Fischer (and un-mentioned paper engineer, Bruce Foster-Tsk! Tsk!) for their new book, *The White House Pop-up* (Commonwealth Editions, 2015), with punch out furniture and Marine One helicopter. The format is reminiscent of Reagan's *The Pop-up White House* (Bantam Books, 1983) with the punch-outs stored under the White House lawn. <http://archdg.st/1CjTUNN>.

## Multimedia

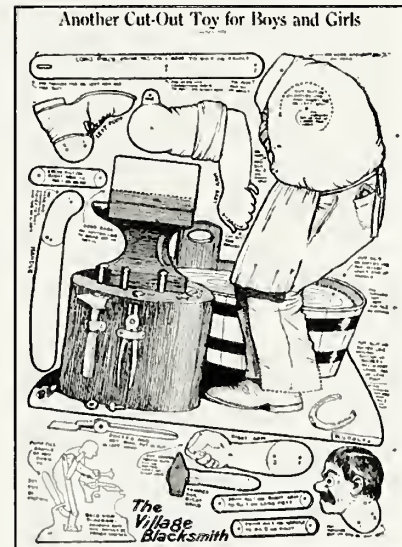
1. Izod Lacoste, known for its alligator logo on tennis shirts,

celebrated its heritage by creating an on-line pop-up book. There is no video but the book seems well constructed to me. <http://bit.ly/1F4IEXR>.

2. At The Automata Blog you can download a sheet to cut out and make a village blacksmith. It originally appeared in the *LA Times* in the 1920s. <http://bit.ly/1OKQOJf>.

3. London paper engineer and illustrator Helen Friel has been very busy.

a. In *Revolution*, see the journey of a drop of water in pop-ups and animation as it circulates to finally put out a house fire. It took Helen a year to paper engineer and animate the book. <https://vimeo.com/59026775>.



**Village Blacksmith. Paper Mechanical Toy**

b. London's Savoy Hotel, known for beautifully illustrated menus, wanted to do something more contemporary. Their menu for the Beaufort Bar became a pop-up book, edition of 1000. The book is paper engineered by Helen Friel and illustrated by Joe Wilson. The collaborative process is demonstrated and the Head Bartender, Chris Moore, narrates. <http://bit.ly/1ENkayD>. (The video mentions a 1938 pop-up which...Eureka!! I have!). The book's availability is questionable.

c. More a structure than a movable is Friel's "Here's Looking at Euclid" based on Oliver Byrne's 1847, *The Elements of Geometry: In Which Coloured Diagrams And Symbols Are Used Instead Of Letters For The Greater Ease Of Learners*. The structures mirror Byrne's and are quite spectacular to see. <http://bit.ly/1PxeBNd>

4. Watch a short video presentation of Yevgeniya Yeretskaya's *Easter Numbers: An Interactive Counting Book* at: <http://bit.ly/1yxTOnF>.

## New Publications

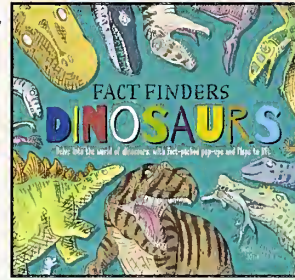
The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.



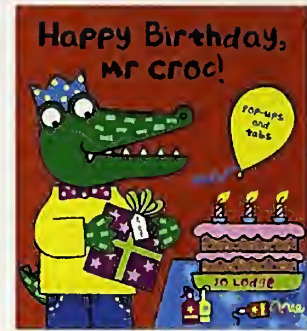
*Fact Finders: Dinosaurs.*  
Templar. \$14.95.  
9781783701674.



*Aa to Zz: A Pop-up Alphabet*  
Hardcover. By David Hawcock.  
Tango. \$14.99.  
9781857078091.



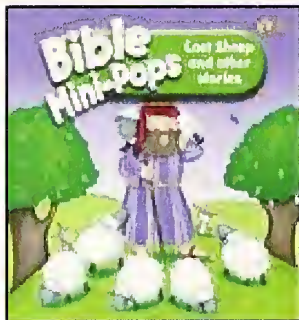
*Happy Birthday, Mr Croc!* By Jo Lodge.  
Hodder & Stroughton.  
\$11.99. 9781444917857.



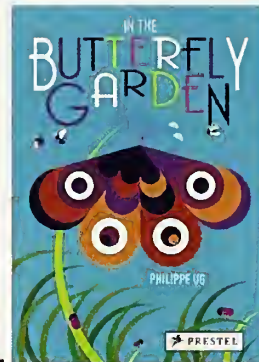
*Alice in Wonderland: With 3-Dimensional Pop-up Scenes.*  
June. Tango. \$24.99.  
9781857078145.

*In the Butterfly Garden.* By Philippe UG. \$19.99. Prestel.  
9783791372075.

*Long Long Ago.* July. Five Mile Press. £6.99. 9781760064372.



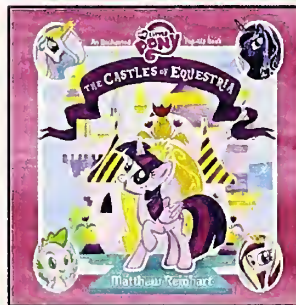
*Bible Mini Pops 1.* July, Candle Books. £5.99. 9781781281499.  
**Also: Bible Mini Pops 2.**  
9781781281505.



*Marvel's Avengers: Age of Ultron: A Pop-up Book.* By Matthew Reinhart. LB Kids, \$14.99. 9780316340861.



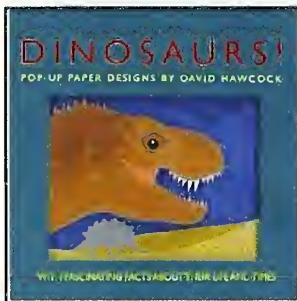
*The Castles of Equestria: An Enchanted My Little Pony Pop-up Book.* By Matthew Reinhart. June. LB Kids. \$24.99. 9780316188326.



Rod Campbell  
**Naughty Henry**

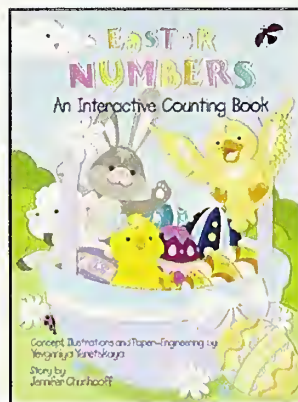


*Naughty Henry.* [Pull-the-tab] By Rod Campbell. MacMillan Children's Books. June \$10.50. 9781447254690.

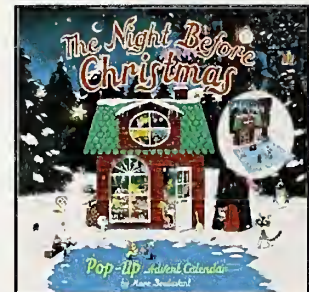


*Dinosaurs!: Pop-up Paper Designs.* By David Hawcock. Tango. \$14.99. 9781857078046.

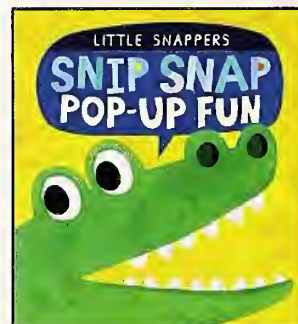
*Easter Numbers: An Interactive Counting Book.* By Yevgeniya Yeretskaya, Jumping Jack Press. \$19.95. 9781623482039.



*The Night Before Christmas Pop-Up Advent Calendar.* July. Chronicle Books. £10.00.



*Drive with Cars: A Cartoon Pop-up.* AZ Books. 9781618894502.



*Snip Snap : Pop-up fun.* Little Snappers. Tiger Tales. \$9.99. 9781589255487.