

VOLUME 30, NUMBER 3

MOVABLE

STATIONERY



In this issue:

**An Icon of Movable Books Steps Away
Part II: The Future of the French School**



IN THIS ISSUE

I don't know about you, but after reading the first installment of *The French School* I have been eagerly anticipating **Part Deux**. It is satisfying to know the history and exhilarating to peer into the future with folks-in-the-know. Curiously, we achieve the forward vision using a backwards lens; Desnoues's article was first published in 2019 (and published here, thankfully, with Maaïke's translation and updates). I breathe a great sigh of relief in seeing that pop-up publishers have regained their footing. **THREE SPREADS OF NEW BOOKS!** It's encouraging to see that the late 20th-century renaissance of the pop-up still has some life in it. And speaking of the pop-up renaissance, I join our big-hearted paper engineering community in paying respects to Ron Van der Meer and offering condolences to his bereaved.

Shawn Sheehy, Director, MBS

What a difference a few months make! In this issue we actually have an overabundant *feast* of new books to celebrate! So much so that France has been given its *own* Newly Released Book page, and for you holiday shoppers, we have an extra spread of just Christmas and Hanukkah items!

First we return to France for Part 2 of Dutch collector **Maaïke Van der Meulen's** insightful survey. She shares with us a wonderful essay by **Thierry Desnoues**, as we contemplate the near and distant future for movable books not only in France but perhaps world wide.

Next, sadly, we say farewell to our dear friend and icon of movable books, **Ron Van der Meer** of The Netherlands. Ron was one of the original explorers of movable books in the rebirth of pop-ups in the 80s. He continued to gift us with delicious treats up until just a few years ago. We will all miss those red shoes!

And again, peruse our ongoing report of New Releases, as well as the new and late breaking news of paper engineers plus our oh-so-informative guide to movable book events from **Ellen G. K. Rubin** in *Poppits*.

Bruce Foster, Editor-in-Chief, MS

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Cover: Those who were lucky enough to have known Ron Van der Meer recall that he was a brilliant marketer, ahead of his time. He always made public appearances wearing these distinctive, pointy red shoes. Nearly thirty years ago, I had the honor of meeting him and acquiring his business card (of course featuring his red shoes!), which I have treasured ever since. Ron will be missed by so many. Our condolences to his family and close friends on their loss. —Bruce Foster

This page: The basement exhibition of 600 modern French and Anglo movable and pop-up books below Jacques Desse's antiquarian bookstore in Paris. The sharp-eyed reader can even catch a glimpse of Nicolas in the mirror at the end of the display. Photos © Nicolas Codron



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THE FRENCH

PART 2: WHAT FUTURE FOR MOVABLE BOOKS? A FRENCH PERSPECTIVE

BY THIERRY DESNOUES

March 2019, Paris.

With permission translated, adapted and updated by
Maaïke Van der Meulen for *Movable Stationery* from

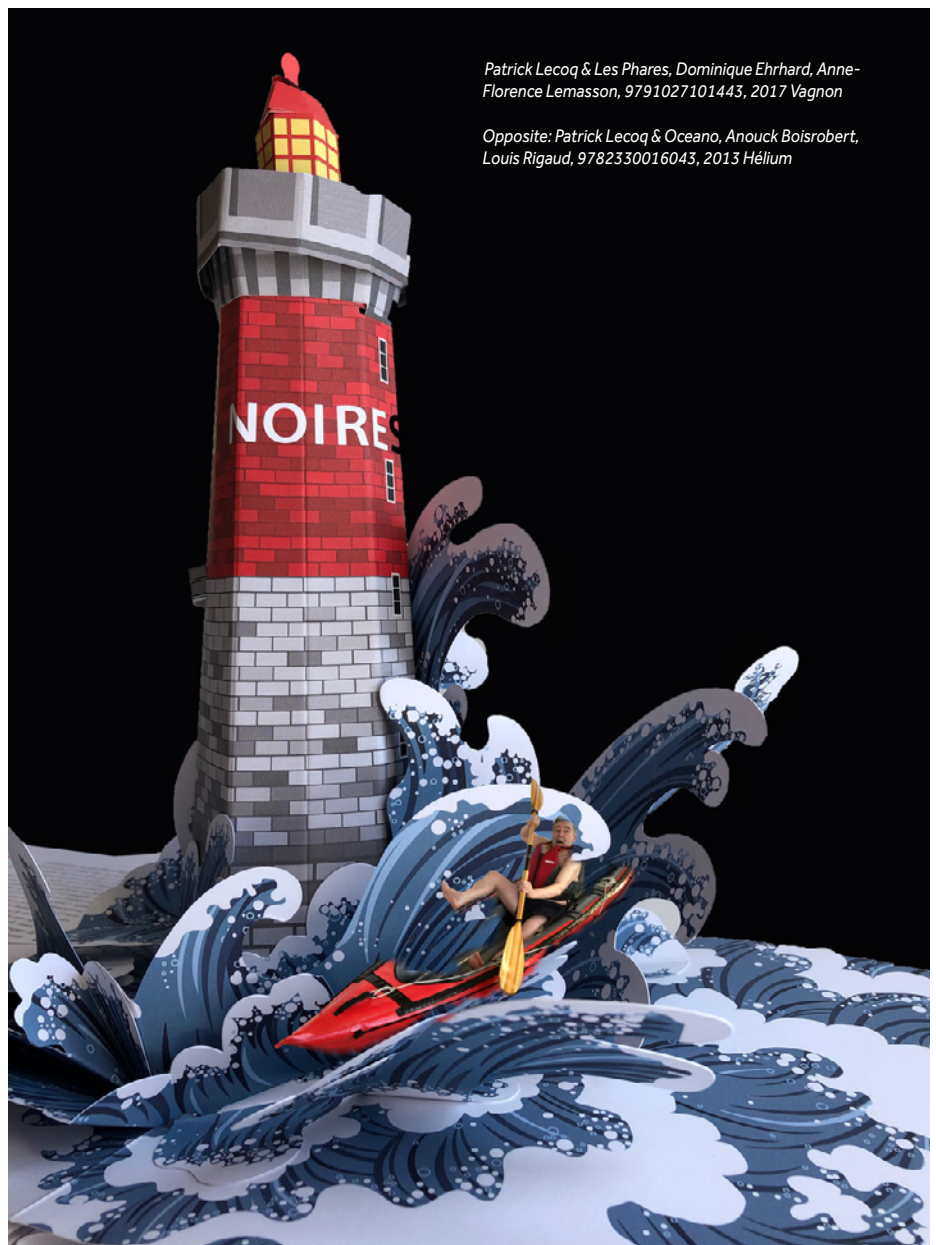
www.livresanimes.com

When you look back a few years later, you might disentangle what kind of events influenced developments. This sounds grand, but a small Dutch lady on her foldable bike in Paris might have been speeding up some pop-up matters; year after year **Annette Veenstra** visited Paris and Lille by barge, shipping materials through European waters with her husband. Known as 'la hollandaise' she knew many antiquarian bookstores, book markets and 'bouquinistes' along the Seine. Stacking and packing every treasure she found into their tiny living space on the barge, and bringing home French collectables to her Dutch friends as well, including **Theo Gielen**. When she met a guy named **Richard Grand** at a bookstall, he told her about a pop-up fashion book he made to highlight his collection of clothes. Immediately going into collectors-mode Annette Veenstra asks for more books for her collecting friends, and monsieur Grand tells her about **Jacques Desse**, his friend who collects pop-ups too and was setting up an exhibition. Long-short: Annette goes to the bookstore of Desse, puts him in contact with Gielen, the pop-up know-it-all, and Desse receives tremendous help in unraveling the (antique) French pop-up book world. In my opinion, it was a boost at the right time. Annette laughs when she tells me "there was only one downside of this: in the following years the prices of antiquarian pop-ups went up up up!"

But where are we now, after twenty years into a new prosperous era of pop-up books? A lot of people involved in this business are wondering and asking themselves questions about How, What and How long... What will the future hold, what global influences are we dealing with? Please. Read a survey of French opinions and experiences in the following article.

— Maaïke

¹For a short intro to collector Veenstra: see *The Art of Pop-up* by **Jean-Charles Trebbi**, Promopress. Page 68.



Patrick Lecoq & Les Phares, Dominique Ehrhard, Anne-Florence Lemasson, 9791027101443, 2017 Vagnon

Opposite: Patrick Lecoq & Oceano, Anouck Boisrobert, Louis Rigaud, 9782330016043, 2013 Hélium

SCHOOL

This approach on the future of animated books is a synthesis of our survey done by mail and via our Facebook page with publishers, creators and fans. It is not meant to be exhaustive and can be expanded with your opinions, reactions, experiences.

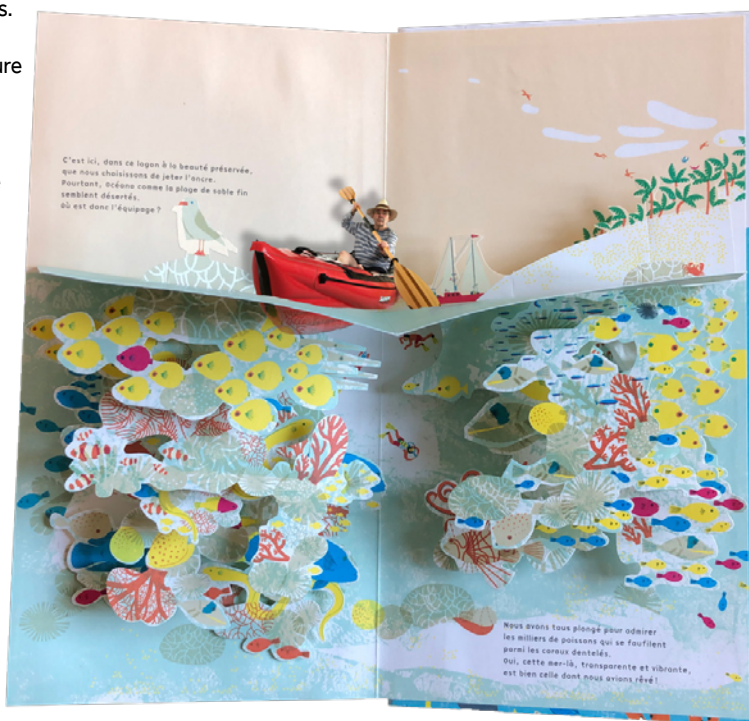
Animated books only have a future if there are actors to create them, to make them, to distribute them and an audience (or audiences) to buy them!

Jean-Charles Trebbi, architect and paper designer, author of numerous works on the art of the fold and the art of the pop-up, notes that *"the great strength of animated books in France today is that paper designers or paper engineers come from a wide range of backgrounds, unlike in Anglo-Saxon countries, and this brings incomparable fertility! The problem is not, of course, creation, even if there are relatively few paper engineers in the world. I had attempted in 2012 a global census of known engineers, excluding those integrated into creative studios, and it gave about seventy people, with a majority of men and fifteen women, in fact I think less than a hundred in total."*

Since then, there seems to be a growing number of women interested in paper engineering. **Shawn Sheehy**, director of the MBS, attests to this in a recent interview, following the publication of *A to Z: Marvels in Paper Engineering*, intended to promote young paper designers: eighteen of the twenty-six letters

gathered in this anniversary boxed set are the work of women.

Jean-Charles Trebbi also believes that *"there are few truly innovative techniques. Most of the creations use processes or techniques*



developed by the pioneers of movable books like Nister, Megendorfer and Tuck, and developments made by the engineers of Intervisual, then by Kubašta, or they use techniques inspired by the research of Josef Albers at the Bauhaus on the study of forms between folds and cuts, and also by Masahiro Chatani and his approach to origamic architecture." In recent years, the most notable innovations have been certain deployments in **Robert Sabuda's Strega Nona** and **Matthew Reinhart's Transformers**, which these authors have taken up in other more recent works.

Continued next page.

Note from Editor

In last issue's Part One of Maaïke's excellent survey of the history and precepts of The French School of Movable Books, among the photos of actual works, paper engineers, and illustrators, there were some cheekily humorous photos of Patrick Lecoq kayaking through the layout. Some missed the small caption on the title page that explained the intent of the photos and wondered... what?

|| From Vol 30, No 2;: During the covid lockdowns, Patrick Lecoq, a retired theatre-technician and avid movable book collector decided to visit his book collection in an original way: he dug out his inflatable kayak from the basement and went on a trip... INSIDE his collection. And then he continued his journey throughout our article on the French School of Movable as well. ||

The editor (me!) felt that use of the photos where Patrick was photoshopped into the books inadvertently *competed* with the discussion and presentation of the actual works. The photos of Patrick in his kayak alone, though, served as a bit of tongue-in-cheek whimsy.

However, we loved what Patrick created and want to share some more of his humorous tributes with you, along with Thierry's insightful dissertation and contemplations of where the future of movable books in France is heading and what challenges might lie ahead. As with Patrick navigating those stormy seas, may the lighthouse guide our journey and illuminate what lies beneath!

Bruce Foster, Editor-in-Chief



Some French examples of merchandising of famous illustrators, brands, shops:
Le petit Nicolas – 9782733882498 – 2021 Auzou, ©IMAV éditions
Pierre Hermé, Surprises et Gourmandises – 9782263145902 – 2016 Solar Editions
Les Shadoks – 9782361934002 – 2015 Les Grandes Personnes
Le Petit Nicolas, un livre pop-up – 9782070621378 – 2008 Gallimard Jeunesse
Hermès pop-up – 9782330106485 – 2018 Actes Sud/Hermès
Chien Pourri! A Paris Pop-Up – 9782211234085 – 2015 L'ecole des Loisirs
Asterix Les Barrages, le pop-up – 9782812311451 – 2015 Chêne
Si Paris était un gâteau... – 9782501091213 – 2015 Marabout
Le secret de Richard Grand, 100% cashmere – private publication, around 2000.
Madame Sonia Delaunay – 9782759602643 – Paris Musées
Châteaux de la Loire – 9782737376368 – 2019 Éditions Ouest-France
L'expo Paris 1900 – 9782759602476 – 2014 Paris Musées
Dôme Beauval – 9782092591246 – 2021 Nathan Jeunesse
Pompon – 9782354332938 – 2019 Musée d'Orsay
Danse – 9782711874583 – 2019 Musée d'Orsay

THE SUBJECTS OF MOVABLE BOOKS

Very different themes have already been tackled in animated books and have led, 6 / MOVABLE STATIONERY



Les Albums Hop-La; Walt Disney, Cendrillon, Published by Hachette in 1951, animated.

Les Albums Hop-La; Walt Disney, Bambi, Published by Hachette in 1949, animated.

for example, to documentaries for young people, magic, nightmares, eroticism... Currently, animated books are often used as derivative products for the universe of a brand or around heritage. **Graziella Albanèse**, French collector and contributor to livresanimes.com, specifies that "this is not new, several Disney films had already been the subject of animated books by the Czech artist **Vojtech Kubašta** and even as early as the thirties, in particular the 'Hop – La!' of Hachette, both those of before the war and those released after, the first ones in pop-up, the second ones with animations." The adaptation of stories or classic tales (e.g. **Charles Perrault's** tales) also remains a recurrent but quickly exhausted vein, as it is sometimes difficult to renew oneself after numerous proposals on the same subject. (If **Robert Sabuda's** version of *Alice in Wonderland* has become a reference, Graziella Albanèse points out that if the artist has indeed taken on this tale, he has also drawn from previous interpretations, including the flight of cards).

Philippe UG, artist and paper engineer who is the most invited and exhibited in France and abroad, has a rather critical opinion: "The animated book, if it is an original creation integrating drawing, volume and narration without falling into the shortcomings of stationery, will undoubtedly have some future. By freeing itself from its particularity of being a pop-up EFFECT book, it must above all be a good book. If it continues to exist only as a by-product of other art forms, design, architecture or other classic children's literature, famous character franchise, then it will remain a minor art, good to put on the shelf with key rings, mugs and other decorated plates."

Daniel Mar, paper artist and contributor to livresanimes.com, also insists "on the need to prioritize storytelling and to consider the conception of animated books other than the simple exploitation of a current but temporary hit."

THE SPECIAL CASE OF REPRINTS

In the 1980s and 1990s, reprints were mainly used to reproduce the works of the pioneers of animated books, such as those of the German artist **Lothar Meggendorfer**, **Nister** or **Lentz**. Most of the works from this period have been published by Intervisual, except for the Meggendorfer books republished by **Schreiber**, or in the Netherlands by **Ploegsma**.

For the past few years, **Albatros Media** (the largest Czech publisher) and **B4U Publishing** have been reissuing several works by **Vojtěch Kubašta** and **Rudolf Lukeš**, both artists from **Artia Prague** (former Czech publishing house) whose work we appreciate very much. In France **Hélium** published titles from **Lukeš**. Unfortunately for the purists, these reprints are updated: they use the illustrations and animations but without keeping the original texts, nor the humor of the titles, nor the type of paper. The approach is therefore not to propose facsimiles. The "Vintage" catalog of B4U Publishing (responsible for international co-publications) is more and more complete

each year, proof of their will to develop this offer for audiences sensitive to an illustration which is certainly dated (it is a current trend) but which keeps an undeniable charm.

To our knowledge, the most remarkable reissue in recent years in Europe is, without a doubt, that of the first Dutch animated book, **De Nieuwe Rijkschool (= The New Riding School)** (1856) at the initiative of the famous paper engineer **Kees Moerbeek** and the collector **Aernout Borms** to pay tribute to **Theo Gielen**, Dutch historian of movable books. It should be noted, however, that the exceptional quality of the reproduction of this facsimile, its presentation in a wooden box with a book presenting the study of the work, its limited edition of 100 copies and therefore its high cost (350 €) were intended mainly for collectors.

Reprints remain a rather marginal sector which has its interest in the transmission of the publishing heritage. If some publishers try to develop it by targeting a wider public than collectors, only the future will tell us if the offer will grow, hoping that it is not for lack of imagination.

THE MANUFACTURING

Jean-Charles Trebbi reminds us of the evolution in the places where animated books are manufactured: "Apart from the Kubařta publications manufactured by Artia in Czechoslovakia until 1987, the **Hallmark** and **Intervisual** publications were made in the 1970s and 1980s in Colombia and some in Ecuador. In the 1990s, production moved to Asia, Thailand and now to Hong Kong, Singapore and China, which represents the largest production. Manufacturing is expensive and labor costs are increasing. At present, I see publishers trying to reduce costs by co-editioning and using multilingual editions, as long as the text is a minority compared to the movable elements.

For the future, I see two trends:

- **Production in countries with lower labor costs.** But which other countries [or continent] could eventually take over? India? Africa? Imagining a system of industrialization does not seem viable to me.

Indeed, an animated book requires a large number of pieces that must be cut out after printing, but that is not the problem. The industrial tools allow more sophisticated forms of cutting with the laser. The real problem is the assembly, sometimes complex, because it can only be done manually. Some books require a considerable number of gluing points. It is possible to imagine robotizing this intervention, but it is still far too expensive.

- **Production of animated books with a large number of copies will decrease considerably.** We will come back to artist books with small editions, as it was the case, for example, with UG's books, or simpler animated books with basic animations that can be easily made in France or in Europe because they are based on pop-up card making techniques such as greeting cards.

Sometimes, beautiful projects don't see the light of day only because of the manufacturing costs that can seem prohibitive, but these are books that require both a lot of preparation upstream and are very time consuming for the setting up and assembly."



Dans la forêt du paresseux, (in the forest) Anouck Boisrobert & Louis Rigaud, 2011
Hélium, 9782358510523



Brigitte Morel of publisher **Les Grandes Personnes** is, as of April 2022, not very optimistic about bringing assembly to Europe or close by. While **Sophie Giraud** of publisher **Hélium** tells us *"all costs have increased: paper, ink, binding, transport, working force... It is a real crisis which is jeopardizing the pop-up book production. In the future we hope to be able to bring manufacturing back to Europe."*

Forests go down for paper production, but does it grow back? How long can we make paper this way? What would be sustainable?

Olivier Charbonnel, paper engineer, predicts that *"the production of pop-ups will be marked by two trends, the expensive book and the cheap book. The median prices will have more difficulty to exist. What will remain is the mass market and the beautiful book."* He points out that he could be wrong, just as he could never have predicted several years ago that people would come to order books from him and that the *"French production would be magnificent."*

Elena Selena, an aspiring young paper engineer, shares a similar idea with *"on the one hand, animated books can become more and more complex, close to decorations or toys" or on the other hand, books might trend towards a "total minimalism and the search for simpler and more effective systems and visual effects."*



Neige, PE **Elena Selena**, 2019 © Gallimard jeunesse, [9782075125918](https://www.gallimard.com/fr/9782075125918)

Upper right: **10 Autres Chaises**, **Dominique Ehrhard** © Les Grandes Personnes, 2022 [9782361936594](https://www.lesgrandespersonnes.com/fr/9782361936594)

Right: **Jardin Bleu**, PE **Elena Selena**, © Gallimard, 2017 [978-2075079822](https://www.gallimard.com/fr/978-2075079822)





Postponed. In the previous issue, we mentioned that the 14th Salon do livre anime was scheduled in November. However, the organizer of the event, Jacques Desse has informed us that this has been indefinitely postponed. As soon as we hear more about its return we will let our readers know! And I was so looking forward to those crepes!

–Editor

For **G rard Lo Monaco**, author, designer and paper engineer, the future of the animated book *“is quite compromised if the paper engineers/creators, the publishers, the manufacturers and the public do not evolve. Manufacturers have increased their manufacturing prices considerably in recent years, which makes it complicated –if not impossible– to make sophisticated, somewhat spectacular books without adding the search for co-publishers to the print run.*

In order to continue to offer pop-up books, designers, illustrators and paper engineers will have to simplify the projects as much as possible, design the animations with as few glue

Jean-Charles Trebbi, *La planète orange ou les aventures de Rat'bi*, artist book as a small pop-up theatre. Once unfolded, the set creates a small theater made of six open scenes forming a hexagon. A lamp is located in the center of the theater and creates a shadow theater. Folds back in a case.



dots as possible, and reduce time spent on complex assemblies and control.

The search for a low manufacturing price is necessary for the publishers, in France for example, because it is partly the publishers of countries which would like to co-publish (or to acquire the rights), which do not buy at a price higher than a few euros per copy. Publishers could look for printer-fabricators who offer manufacturing prices that compete with the big printers who have a large share of the market, but since China has the best-equipped factories and the know-how, there is practically no possibility of a better offer in Europe.

The publishers try to publish good movable books. Illustrators are creative and innovative in France and readers are willing to buy pop-up books. The conditions seem to be right to continue publishing, but the printers have increased their prices a lot due to a better paid workforce, and the paper price [has also] increased. This is a serious brake on the development of pop-ups. Adjusting and increasing the public price of these books would be a good solution. Pop-ups are underpriced, based on the price of classic albums. It would be a question of revaluing the creation, of amortizing the manufacturing costs and of better remunerating the authors, illustrators and paper engineers."

Publisher **Tourbillon** has had the same experience. March 2022, **Inès Adam** says "It is a complex situation, these increases of costs in the supply chain and production. Our margins are highly impacted by the price rise of raw materials and transport. If needed, we'll raise the public sale price while trying to keep it fair. Prices need to steady for us to be able to continue making movable books. Otherwise we are headed towards a simplification of projects, or towards a high increase of sale prices, which would make our books less accessible to all."

Mathilde Bourgon, graphic designer and paper engineer, has "the impression that the future of publishing movable books, on the publisher's account, is for the first time really threatened, this being due to the cost of labor in China which has risen sharply, forcing publishing houses to co-publish books with foreign countries."

While noting that she does not hold all the cards, she "believes that [publishers in] other countries are not ready to put as much money forward in books in general as France does... The solutions would be to find cheaper labor, which poses ethical problems in my opinion, or to sell the books at a higher price in bookstores and to make the public aware that these are hand-made books and therefore more valuable... On the authors' side, we could make less complex books, with very simple pop-ups, but this could damage our creation. We already have to integrate the economic dimension when we realize our books (no more than six double pages, less glue points...). However, I think that pop-up books have been very prolific and creative these last years... Also remain the movable books of artists, which will always allow us to make this type of work exist in all these forms, with a total freedom!"

Sylvain Fournié de la Martinie, teacher and contributor to livresanimes.com, notes that "advances in publishing have made it possible to produce increasingly complex works with a certain fragility; they are, after all, only paper skeletons. The books are also more beautiful with lots of typographic effects, embossing and debossing.

This has given some people ideas and many new paper engineers have emerged. The technology has made many things possible that were unimaginable forty years ago, with a certain overdose of pop-ups on the shelves. The publishers are exploiting this vein and are using more and more licenses from the cinema, targeting adults with quite

expensive books. [...] As progress never stops, I would like to see more and more hybrid creations: why not incorporate more microelectronics in pop-ups for light effects, sound effects (songs, music, spoken narratives)... synonymous with more interactivity? Pop-up creators would be well advised to focus on the accompanying story, as technology is not everything. A real story that stimulates the imagination with pop-up structures that magnify it, remains in memory, is shared and transmitted. The future of the pop-up is through original creations and innovation."

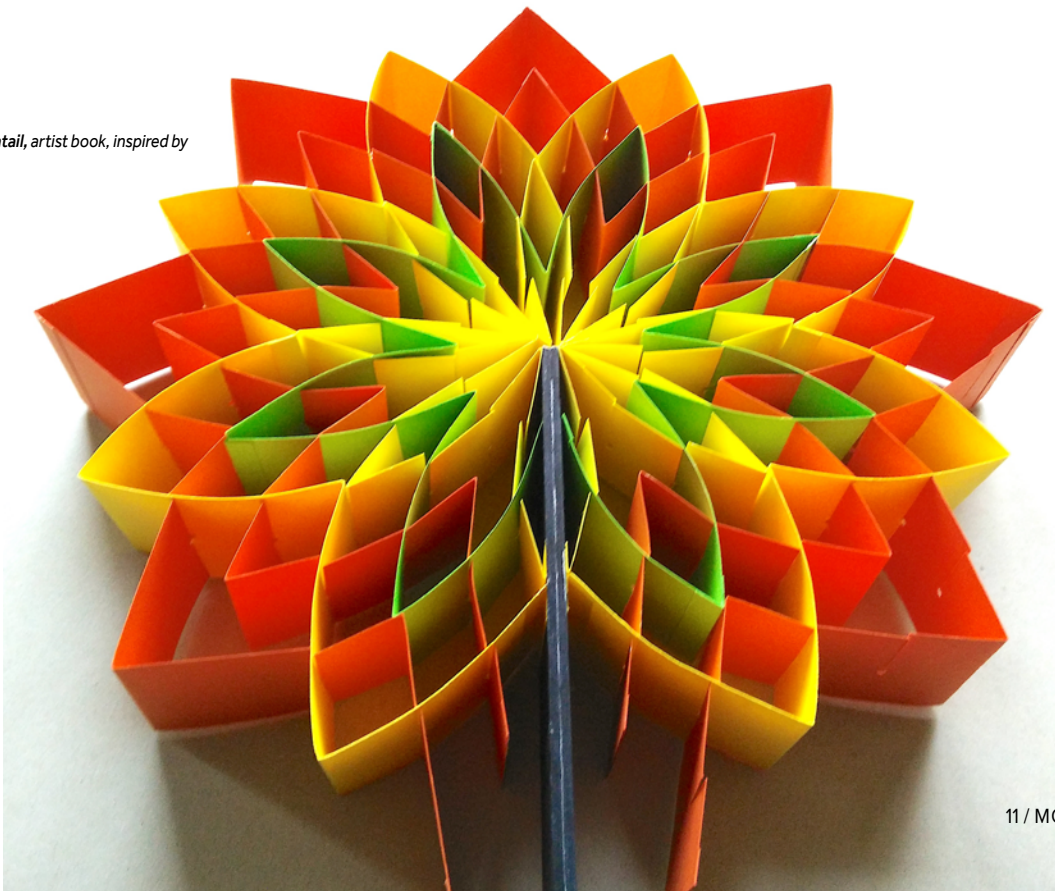
With labor costs rising in Asia, publishers are indeed forced to keep costs down by cutting back on double-page spreads, seeking co-publications, and sometimes publishing multilingual or text-free editions. Nevertheless, there is still a niche market for complex works whose production costs then imply a public price exceeding €40,0.

Acqua Alta: crossing the mirror by **Adrian M & Claire B** <https://www.am-cb.net/en#> is a fine French example of a high end artist book and recent innovation: augmented reality in a pop-up book. The company **Adrien M & Claire B** has placed its work in the field of digital arts since 2004. Its creations are performances and exhibitions, that associate reality and virtuality. One of their projects, **Acqua Alta**, resulted in a stage performance, a virtual reality experience and an AR pop-up book, which was funded on Kickstarter in 2020. Paper engineer **Éric Singelin**



*Antoine Paris at the Salon in 2017 with one of his artist books.
Photo © Maaike Van der Meulen*

*Jean-Charles Trebbi, Eventail, artist book, inspired by
the work of Gina Pisello.*





Voyage en train, Gérard Lo Monaco. Dummies at an exhibition 2018, Paris

Damien Prud'homme, Entomologie Origamique

designed the white pop-ups. Notable to mention is that the book is printed and manufactured in the European Union: in Lithuania, by printing house Druka.

THE ARTIST BOOKS

With artist books, almost everything is allowed. The limits in terms of creation or technical realization are above all those of the creator who will also be the one who prints (e.g. in silk-screen printing), shapes and assembles the work.

The artist is often a self-taught person who explores the techniques of animated books to flesh out his artistic approach with a third language, volume. These out-of-the-ordinary projects often require a significant investment of time and probably a touch of mild madness, the kind that moves mountains.

For example, Philippe UG produced twenty-seven silkscreen passages for *Power Pop* (2002), his first large-format artist's book (and even more for *Cinq* and *Morse*, two commissioned animated books).

Another example is *Entomologie Origamique* by **Damien Prud'homme**, entirely white and cut out by hand, which required between thirty and forty hours of work for each



of the ten books. This remarkable creation has received awards several times.

That said, the current trend is more towards economy of means, and complex and large-format projects are rarer but still followed with attention. When manufacturing requires a significant amount of labor time, the assembly of the works is often done after the commission or purchase.

Artists are increasingly using participatory funding like **Kickstarter** because it is a good way to gauge public interest in

their project and pay for part of the book's manufacture, like with *Acqua Alta*, but also books by **Poposition**, Thefoliagelibrary.com, or *The Struwelpeter and More Morbid Pop-up Tales* by **Marianne R. Petit** in the US.

But as with everything, you need a good project and well-prepared publicity that finds its audience, otherwise disappointment can be at the end of the road.

Artists who are sure of their project will be able to produce it on their own account. They will then sell their stock, more or less quickly, according to their fame, the quality of their work and the network of specialized booksellers in charge of distribution.

Sometimes, an artist's book can have a second life, especially when it is spotted by a publisher who wishes to publish it for a large audience. Modifications will probably be made for technical, cost or sometimes even editorial reasons (choice of paper, offset printing rather than silk-screening, text printed in dubbing for co-publications, reduction in the number of glue dots, new title, texts revised according to the targeted readership, etc).

With the co-publications, the notoriety of the creator can exceed the national borders. We already noted the example of **Marion Bataille** with *Op-up* (2006) in the last issue.



Gérard lo Monaco showing the dummy of *Voyage en train*, 2018 at the Salon. Published in 2020 by Albin Michel Jeunesse, 9782226449290, as *A Train Journey* by Thames&Hudson.

THE INTEREST OF THE PUBLIC

The curiosity and interest of the public are there and even growing.

Mathilde Bourgon says it herself: *"Another positive point is that children and adults remain very sensitive to animated books, despite our digital age. I am sometimes touched to see children, strongly used to moving images via television and video games, marvel at the unfolding of the pages of a pop-up book [...]."*

Patrick Lecoq, French collector and retired theater technician, says that *"in my experience, animated books are not at all interesting for teenagers. Only children and adults are sensitive to its magic and it is the adults who collect..."*

Jean-Marc Saveltz, a school teacher, makes this remark: *"When you read a pop-up book, you are obliged to have slow and delicate gestures. If you go fast, either you miss the animations or you damage it. This is the opposite of the constant pacing that we do and has something restful and relaxing about it. Maybe that's why it's not suitable for teenagers."*

Sylvain Fournié de la Martinie writes: *"I see pessimism in the schools where I teach, with teenagers who are more captured by images in perpetual motion. Optimism, I see, with young students whose eyes are wide open in front of these paper deployments."*

Jean-Charles Trebbi writes that *"interest does not decline, far from it, and at each fair or presentation, the public rediscovers animated books and the notion of pop-up books which, curiously, is not as well known! [...]. It is very likely that future generations will appreciate in a different way that trends towards augmented reality books, which will perhaps better correspond to the expectations of the children of the digital age, but this will not take away anything and will never bring to the reader the charm of the old books and the pleasure of the manipulation of the animations and the texture of the paper."* If the cost of an augmented reality book is *"of the same order or higher than that of a classic pop-up book, then it doesn't change the game."*

Daniel Mar notes: *"More and more temporary exhibitions are being created on the initiative of enthusiasts, media libraries, book*



Kelli Anderson, New York-based paper engineer and tinkerer, visiting a French bookstore this summer.

interpretation centers, museums ... and these events are often very successful with a very large audience." And he begins to dream of a *"museum of national scope that has yet to be created, in an emblematic place or not, and which would be entirely devoted to movable books."*

For Patrick Lecoq, *"the future of the pop-up will remain in the tactile, its strength is to be a sculpture of paper. You can read a book on a screen, but you can't fold a screen. We will be able to put flexible mini-screens inside pop-ups in the near future, it will be the revenge of the pop-up on the digital!"*

Movable books can benefit from the fact that they are distinct books, requiring interaction with the reader, different from animated tablet offerings. Their physical reality is necessary. This is both a strength (they are not going to be replaced by a program) and a constraint because it implies a specific, complex, longer, and therefore more expensive preparation and manufacturing.

Kid in a bookstore. Photo ©Maaïke Van der Meulen



RECENT AND UPCOMING FRENCH POP-UP BOOKS



10 MORE CHAIRS
PE: Dominique Ehrhard
Les Grandes Personnes
September, 2022
[9782361936594](https://www.nuinuijeunesse.com/9782361936594)
26,50 €
Available French and English



À BICYCLETTE
PE: Dominique Ehrhard
Les Grandes Personnes
September, 2022
[9782361936761](https://www.nuinuijeunesse.com/9782361936761)
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ITZMASCHINE
Josef Hoffmann
1905



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CHATS

PE: David Hawcock
 Nuinui jeunesse
 August, 2022
 ASIN 2889572455
 9,90 €



UN AUTRE JARDIN

PE: Emma Giuliani
 Les Grandes Personnes
 October, 2022
 9782361936754
 20 €



LA DÉLICIEUSE SURPRISE

PE: Philippe UG
 Les Grandes Personnes
 November, 2022
 9782361936747
 26,50 €



RON VAN DER MEER

March 24, 1945 - August 24, 2022



Ron van der Meer in New York City to award Marian Bataille the Megendorfer Prize. Photo © 2010 Ellen G. K. Rubin

by a small book a friend had brought over from California. Created by **Ib Penick**, this children's pop-up book was simple by today's standards, but at the time such a three dimensional application to paper had never been seen by many people, including Van der Meer. He became hooked. Van der Meer approached UK publishers **Hamish Hamilton** with his own idea for a book. He visited **Intervisual Publishers** in Los Angeles and they took on his idea for **Monster Island**, a book that ended up selling 300,000 copies." —(Bowker Author Biography)

Ron had already published non-pop-up childrens' books prior to that discovery, partnering with his then wife, **Atie**, on such titles as **Basil and Boris in London**, 1978, and **Sammy and the Cat Party**, 1979, before launching himself into the three dimensional book arena. **Ellen G. K. Rubin** tells us "**Van der Meer paper engineered the carousel invitation, Luna Luna: a Poetic Extravaganza!**—3000 copies—created by **Keith Haring** for the opening of a park in Hamburg, Germany. He also began his paper engineering career with a British series on health."

Massimo Missiroli relates that each year, Ron would give his collaborators an item with his red shoes logo. "One year he gave us a shoebox with his red pop-up shoes! Your red shoes we will remember forever."

Over his career, Ron produced nearly 100 pop-up books (<https://www.librarything.com/author/meerronvander>), working often with other paper engineers like John Strejan, **Tor Lokvig**, **Graham Brown**, **Mark Hiner**, **Jim Diaz**, David Rosendale, and **Corina Fletcher**, among others.

Ron is survived by ex-wife and early collaborator **Atie**, daughter **Mara**, son **Simone**, and current wife, **Sam**. Sam and Ron shared his last few years on the island of **Nevis** in the Caribbean.

Rather than show photos of his books, included here are videos posted online. Enjoy these by clicking the prompts in the online version, or referring to the links pdf, downloadable at [MBS.org](https://www.mbs.org).

Ann Montenaro Staples writes, "**Sailing Ships** (Viking, 1984), the spectacular volume produced by Ron, was the initial pop-up title in my collection and over the years I admired and acquired his books. Additionally, I appreciated

Life-size paper facsimiles of his red shoes, a very special invitation to a book fair, shared with us by Massimo Missiroli.



Ron Van der Meer at the Bologna Childrens Book Fair. Photo ©2007 Massimo Missiroli

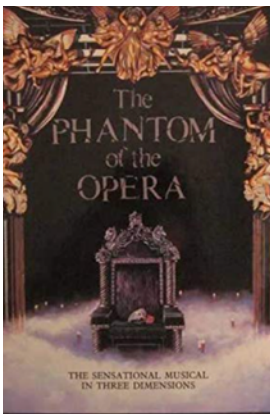


the help he gave me as we corresponded online. Ron was always willing to share his thoughts about new work, the contributions of other artists, and the direction of the industry. His legacy is significant and he will be remembered fondly."

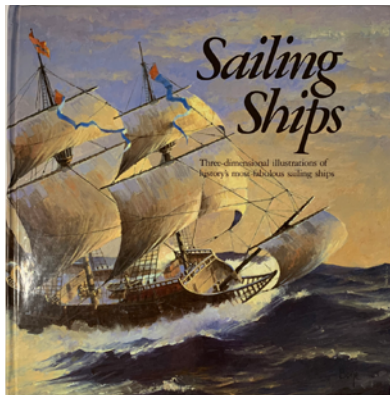
Ron certainly made an impression. Tall, slim, with shockingly white, tousled hair. And those ever present pointy red shoes! But most striking about Ron was the undeniable joy oozing out of him. Charming, funny, a natural born showman and marketer.

Born March 24, 1945 in Amsterdam, The Netherlands, Ron... "was [among] the first paper engineers [joining **David Pelham** with his **Human Body**, and **John Strejan**, **David Rosendale** and others at **Intervisual**] to insist that adults could be as fascinated by pop-up books as children. Consequently, his books on specialist subjects such as architecture, music and psychology have been international best-sellers and are collected by fans throughout the world. As well as bringing the thrills of pop-ups to adults, his books' ingenious mechanics show graphic designers the full potential of paper engineering. A flat page of a seemingly normal book can be lifted and turned to reveal the three dimensions of a sailing ship, an orchestra, a volcano or the Sydney Opera House.

Van der Meer's background was in graphic design. At college in the early 1970s he found himself veering towards animation, and specialized in the three-dimensional application of toys. He was very much into fiddling and cutting and making things up. In 1978 his life was changed

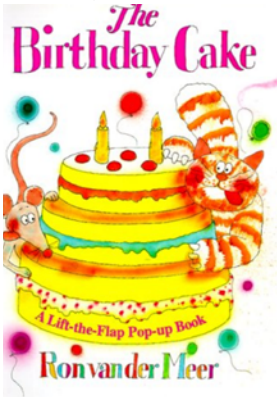


The Phantom of the Opera, ©1988 Littlehampton Book Services Ltd

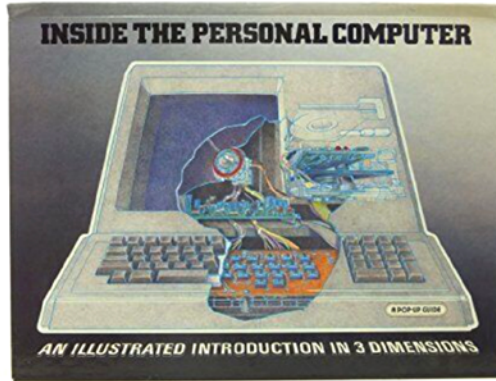


Sailing Ships, ©1984 Viking/Intervisual Books

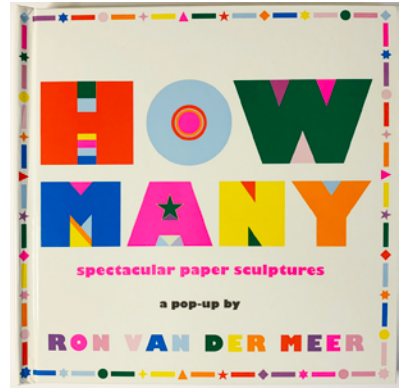
The Birthday Cake, ©1998 Konneman



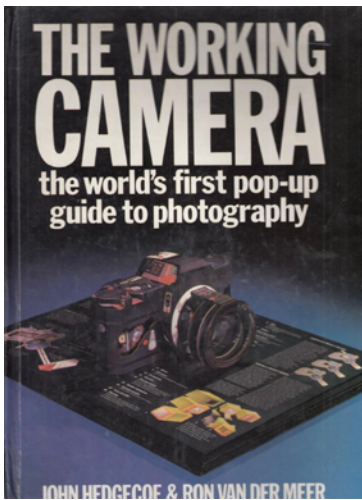
Inside the Personal Computer: An Illustrated Introduction in 3 Dimensions. ©1984 Abbeville Press



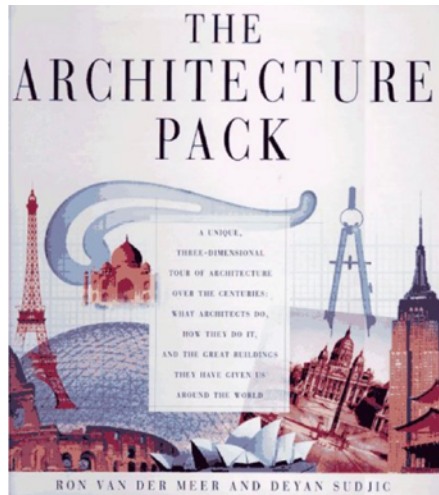
How Many, spectacular paper sculptures, ©2007 Robin Corey Books



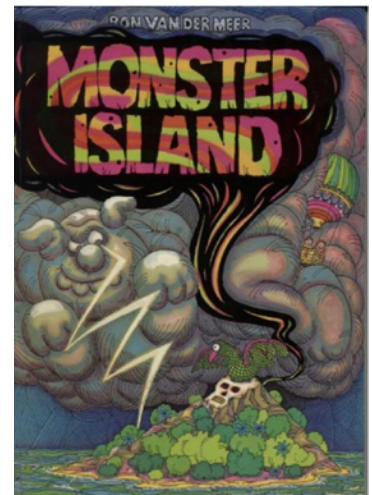
The Working Camera, ©1986 HarperCollins Publishers



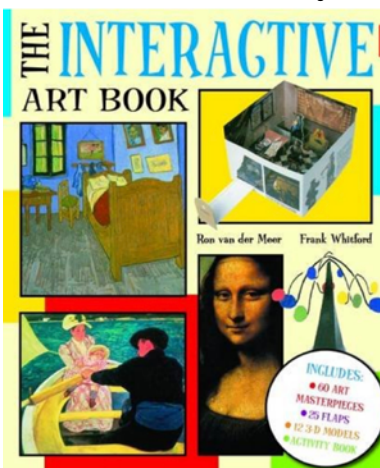
The Architecture Pack, ©1997 Knopf



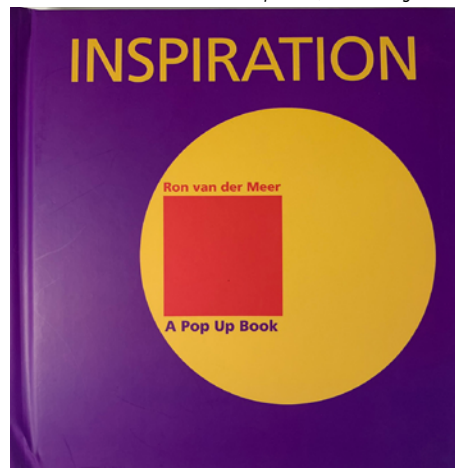
Monster Island, ©1981 Starlight / Intervisual Communications, Inc



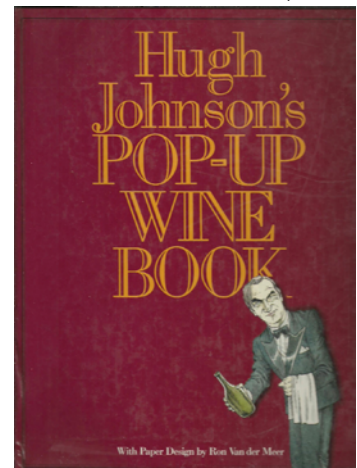
The Interactive Art Book, ©2012 Tango Books



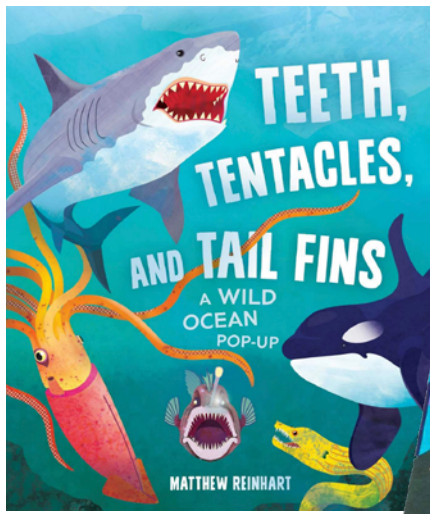
Inspiration, ©2013 Tango Books



Hugh Johnson's POP-UP Wine Book, ©1989 HarperCollins



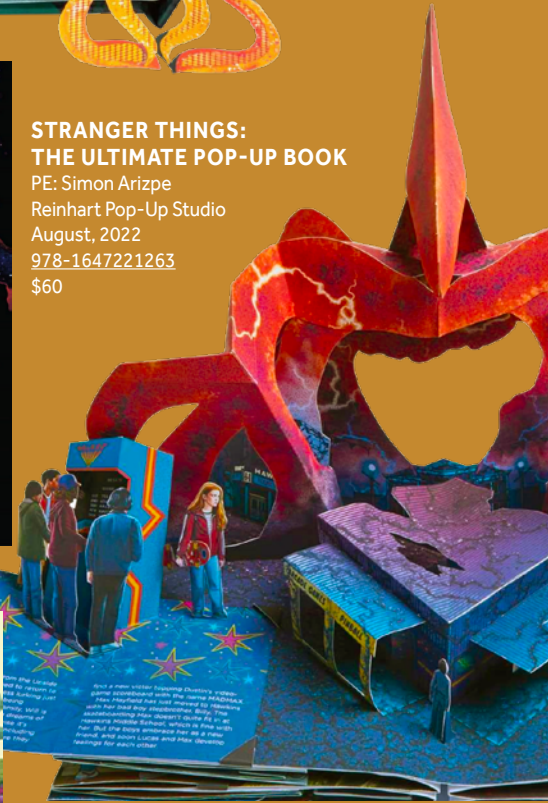
**TEETH, TENTACLES
AND TAIL FINS**
PE: Matthew Reinhart
Insight Kids
August 30, 2022
978-1647227241
\$34.99



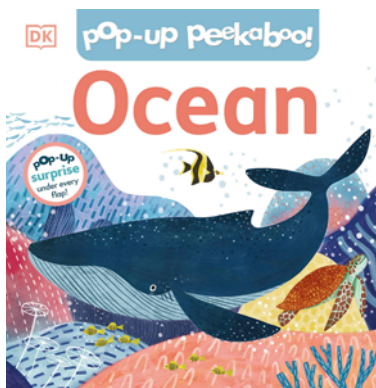
RECENTLY PUBLISHED POP-UP BOOKS



**STRANGER THINGS:
THE ULTIMATE POP-UP BOOK**
PE: Simon Arizpe
Reinhart Pop-Up Studio
August, 2022
978-1647221263
\$60

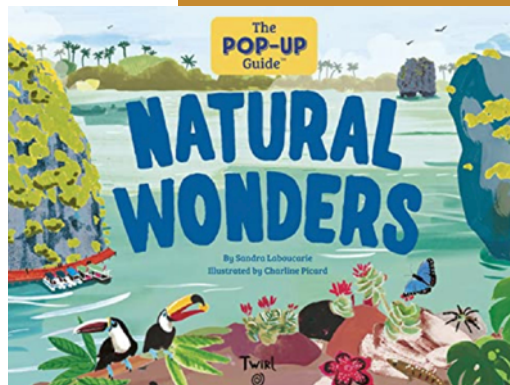
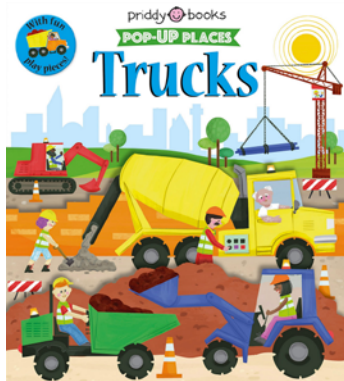


**POP-UP
PEEKABOO!
OCEAN**
PE: Jean Claude?
DK
August 23, 2022
978-0241536919
\$18.00

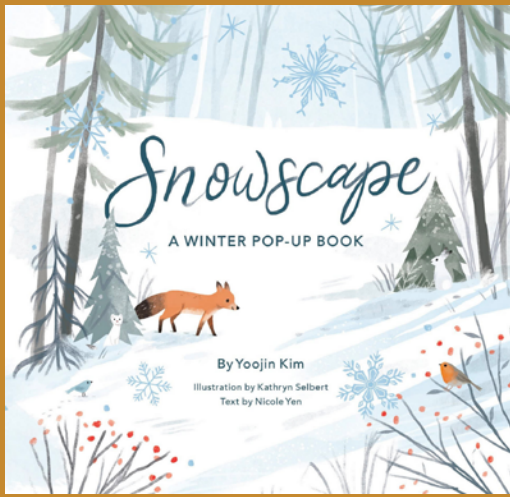


POP-UP BUTTERFLIES
PE: Monica Garafalo?
Usborne
June 16, 2022
978-1474992336
\$14.00978-1474992336

**POP-UP PLACES:
TRUCKS**
PE: Roger Priddy
Priddy Books
September 6, 2022
978-1684492398
\$12.99



NATURAL WONDERS
PE: Sandra Laboucarie?
Twirl
August 2, 2022
979-1036338779
\$16.99



**SNOWSCAPE,
A WINTER POP-UP BOOK**

PE: Yoojin Kim
 Jumping Jack Press
 September 6, 2022
 978-1623486594
 \$29.99



As the hours filled with sunlight become shorter, some critters rely on new sources of food. Others return to supplies hidden away in the fall.



POP UP PAPER SPHERES

PE: Seiji Tsukimoto
 Schiffer Craft
 September 28, 2022
 978-0764364297
 \$29.99



Globe-shaped paper art to display, hang as mobiles, mail as greeting cards, or give as gifts!

The method is easy, but the results are spectacular. By combining rings and a central motif, you'll cut paper, slot it together, and enjoy amazing 3-D spherical art that also collapses flat. When pressed at both ends, it shifts back to a sphere. The 23 designs feature show-stopping spheres of landscapes, nature scenes, animals, messages, and more.

BONUS: 1 copy of each design is included on cardstock at the back of the book—just cut and assemble.

**MICROGREENS POP-UP GARDENS:
OUT OF THIS WORLD AND
POLLINATOR HABITAT**

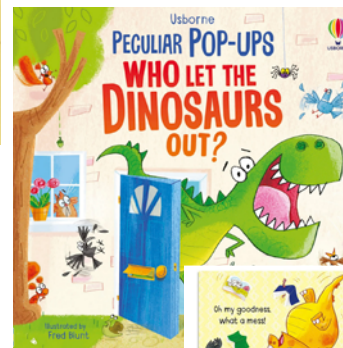
PE: Yoojin Kim

Modern Sprout
 September 2022
<https://store.modsprout.com/products/microgreens-pop-up-out-of-this-world>
 \$17.00 each



LOVEPOP WEDDING RING
 PE: Ho'o Hee
 Lovepop
 September 2022
<https://www.lovepop.com/products/wedding-card-with-pop-up-gift>
 \$12.00

**AS SEEN IN
THE RECENT
MBS ZOOM
SESSION**



**PECULIAR POP-UPS: WHO
LET THE DINOSAURS OUT?**

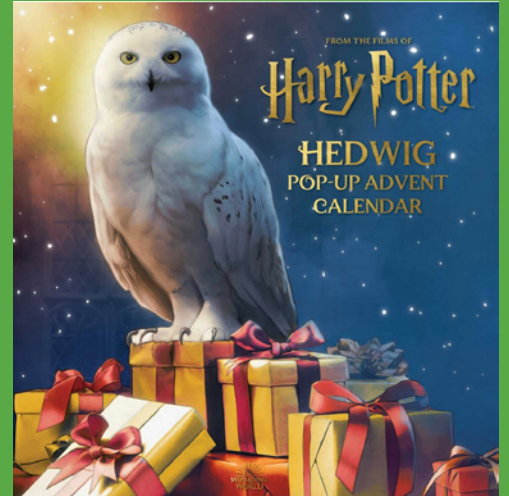
PE: Jenny Hilborne
 Usborne
 June 23, 2022
 978-1474997751
 12,27 €
 English and French Editions



UPCOMING HOLIDAY POP-UP BOOKS

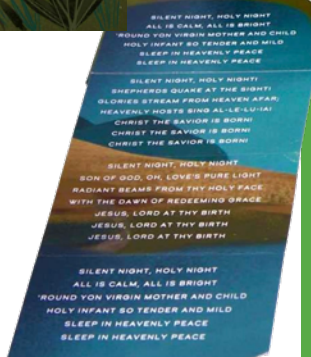
HARRY POTTER: HEDWIG POP-UP ADVENT CALENDAR

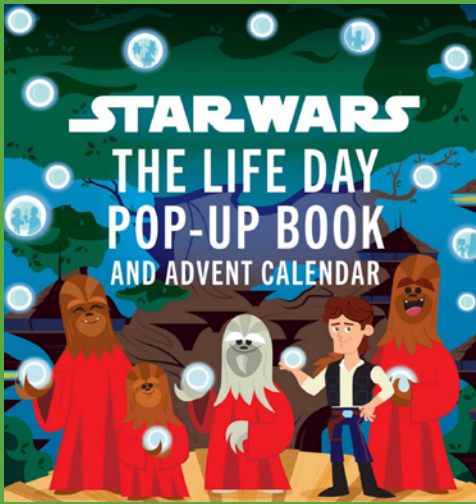
PE: Matthew Reinhart
Insight Editions
September 13, 2022
978-1647227609
\$39.99



THE NATIVITY: A CHRISTMAS POP-UP DISPLAY

PE: Matthew Reinhart
Insight Editions
October 25, 2022
978-1647227579
\$24.99





**STAR WARS: THE LIFE DAY POP-UP
ADVENT CALENDAR**

PE: ?
Insight Editions
September 13, 2022
978-1647226237
\$41.00



**AMERICAN GIRL
POP-UP ADVENT
CALENDAR**

PE: ?
Weldon Owen
October 18, 2022
978-1681888835
\$39.99

HANUKKAH POP-UP MENORAH

PE: Lisa Rojany
Insight Editions
September 6, 2022
978-1647227562
\$41.63



Newsworthy and Late Breaking

Keith Allen's Grinch pop-up card at American Greetings won the Best Product in GM in the *National Association of Chain Drug Stores* (NACDS) Product Showcase with their Magic Moments® cards.

Sappi Paper created *From Forest to Forest*, an astonishingly ambitious pop-up book that's equal parts beautiful and educational. Designed by Minneapolis based studio **10 Thousand Design**, constructed by **Structural Graphics**, and engineered by **Simon Arizpe**. Simon recently delivered a fabulous hour-long webinar for [PaperSpecs.com](https://www.paper-specs.com) where he discussed this and some of his other works with host, **Sabine Lenz**. We see here Sabine's [original unveiling](#) of the book itself.

Helen Hiebert's latest [PaperTalk podcast](#) features an interview with the editor of this newsletter, paper engineer **Bruce Foster**.



Keith Allen's three dimensional card for American Greetings. TM and © 2021 Dr. Seuss Enterprises L.P. All Rights Reserved.

Simon Arizpe for Sappi Paper, *From Forest to Forest* ©2022 Sappi



Marianne R. Petit:

I'm excited to announce that I have a new pop-up book, *My Anatomical Journal*, currently available for pre-sale!

Inspired by antique medical books, this six-spread book is full of anatomical flaps, pop-ups, and booklets featuring a variety of systems (i.e. ocular, auditory, musculoskeletal, and circulatory/respiratory) as well as the human skull and hand.

"My Anatomical Journal" is \$40 and can be ordered here: <https://mariannerpetitbooks.bigcartel.com/product/my-anatomical-journal>

[A video of the book can be found here.](#)

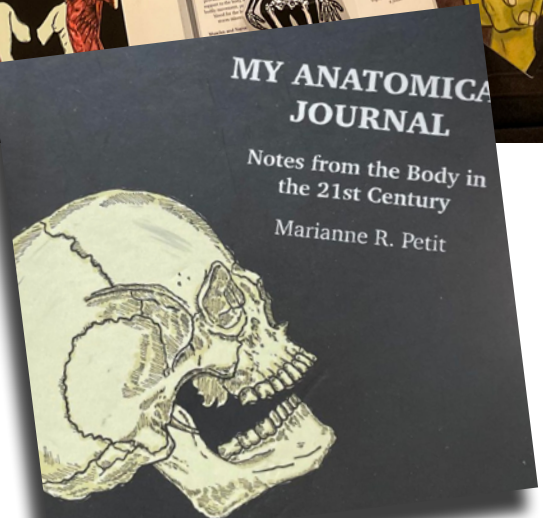
Books are scheduled to ship in early fall and all pre-sales will receive a set of anatomical postcards as a special thanks!

Additionally, a sound piece featuring first-person accounts of how these systems are embodied – typically, atypically, ever-changing – will accompany the book. I am currently recording and interviewing. If you have a story that you would like to have included please let me know. I would LOVE to hear from you. All story participants will be fully accredited (however they wish) and will receive a free copy of the book. Stories can be recorded in-person or via Zoom, and/or expressed via text to speech.

Marianne

<https://mariannerpetit.com/>

<https://www.instagram.com/mariannerpetit/>



POPPITS

by Ellen G. K. Rubin

ANNOUNCEMENTS

Interested in books? How about a scholarship to follow your bliss? Look into this website: <https://www.bookfairs.com/scholarships.html>

BOOK FAIRS

[These are not all sales events but all are book related. So plug in to what interests you.]

Book fairs of all types are an educational experience. Whether the movable book or ephemera is in your price range or collecting niche, you get to handle it unlike at an exhibition. Book dealers are quite knowledgeable and are willing to share their knowledge.

A website to find about upcoming book fairs: <https://www.bookfairs.com/fairs.html>

Here are some highlights:

International Festival of Authors, Toronto, Canada; Thursday, September 22, 2022 to Sunday, October 2, 2022. There are events entitled: *A Tribute to Children's Books* <https://festivalofauthors.ca/>

Brooklyn [NY] Book Festival Sunday, September 25- Monday, October 3, 2022. <https://brooklynbookfestival.org>

Allentown, PA Fall Book and Paper Show, Allentown Fairgrounds, October 1-2, 2022. <https://www.allentownpapershow.com/>

Brooklyn Book Festival, September 25-Oct. 7, 2022. <https://aalbc.com/events/list.php>

The Seattle Antiquarian Book Fair, October 8-9, 2022, Seattle, WA. with international exhibitors. <https://www.seattlebookfair.com/>

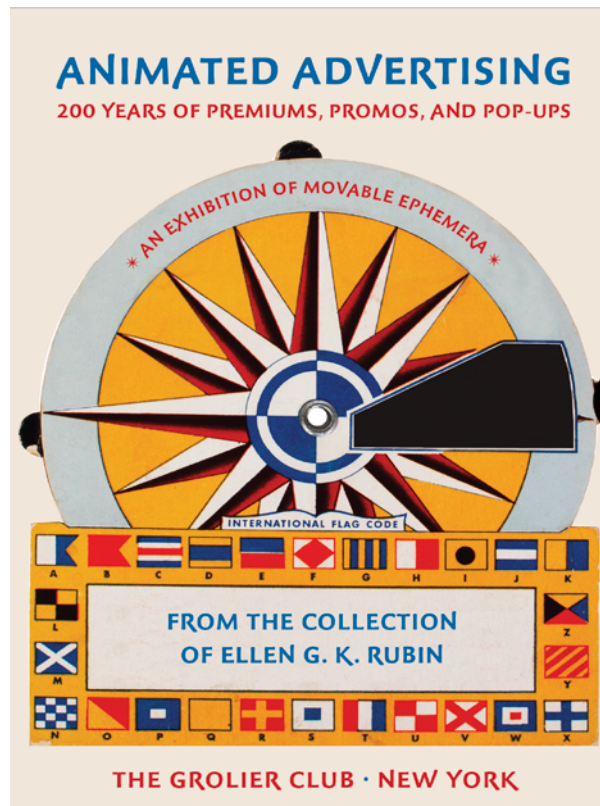
Printed Matter, Inc. NY Art Book Fair, 548 W 22nd St, New York, October 13-16, 2022. <https://pmabf.org>

The Los Angeles Book Fair, October 14-16. <https://www.bookfairs.com/fairs2022/rare-books-LAX.html>

A reminder about the **Frankfurt, Germany Book Fair**, October 19-22, 2022.

National Black Book Festival, October 20-22, 2022; Houston, TX. Largest Black Book Festival in the South. <http://www.nationalblackbookfestival.com/>

The Texas Book Festival, November 5-6, 2022, virtual or in-person Austin, TX. Founded in 1955, this festival includes over 250 authors as well as over 100 exhibitors. <https://www.texasbookfestival.org/>



ABAA-Boston November 11-13, 2022. I never go home empty handed from this book fair. It is truly international, and the dealers make an effort to bring a range of priced books. A coordinated program enhances the event. There is also always a shadow show with more affordable goodies. Not to mention, it's a great city to visit.

Miami Book Fair, November 13-20, 2022. <https://www.miamibookfair.com/>

14th Salon du livre animé, November 19, 2022. **Postponed** until further notice.

EXHIBITIONS

Now's the time to plan a visit to **The Popuplady's** next exhibit at the **Grolier Club** in New York City. From December 1, 2022 to February 11, 2023, come see **Animated Advertising: 200 Years of Premiums, Promos, and Pop-ups in the Second Floor Gallery**. Almost 200 movable advertisements starting in 1824 will be presented. The color catalog will also have movables and your MBS is a proud sponsor. Discussion panels and Curator Chats are being planned and will be announced at www.Grolierclub.org. The exhibit goes over Christmas and Bibliography Week, January 23-28, 2023, reasons enough to visit New York. Contact The Popuplady and maybe she'll meet you there for a curator's tour. popups@popuplady.com

MULTIMEDIA

ARTE CENTRAL This Fall, an accredited series of classes are being given online in pop-up making. The classes come for Lisbon, Portugal. I would assume the classes are being given in Portuguese, but one can find out. artecentral.pt

Maria G Pisano is conducting a Zoom workshop, *Printing a Flexagon Book*, on October 6. [Register here.](#)

Yoojin Kim is conducting a four part online seminar: 3D Paper Art: Pop-Ups and Paper Engineering with Yoojin Kim, sponsored by Atlas Obscura beginning Oct. 27. [More info here.](#)

The Journal of Interactive Books started publication in April 2022. I have not received any but have inquired about getting the Journal regularly. Since it is open-sourced, it may only be online. If you have any information, please share it with us. The website is in Italian and English. <https://jib.pop-app.org/index.php/jib/index>

Please, MBS members! If you know of an event or are preparing one, let [The Popuplady](#) know so that it can be broadcast to the membership. And log on to the MBS Facebook page to see timely announcements read what members have to say and share your ideas. <https://www.facebook.com/TheMovableBookSociety/> Be sure to Friend us!

MOVABLE

STATIONERY

VOLUME 30, NUMBER 3

One last example of Patrick Lecoq's voyages
through the pages of his pop-up collection!
© Patrick Lecoq. *Piratomania, voyage animé au
temps des pirates* – Golden Cosmos, Arnaud Roi,
Camille Baladi – Milan 2017

