

JEAN-CHARLES TREBBI

The Art of Pop Up

The Magical World
of Three-Dimensional
Books



promopress



Massimo Missiroli

ITALIE



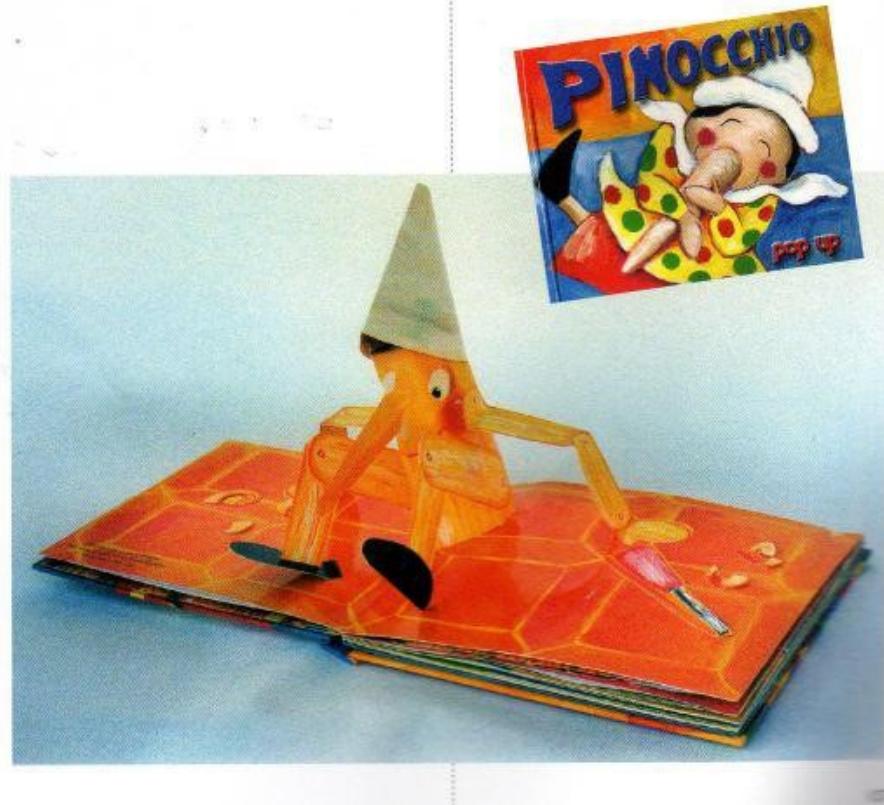
J'ai approché le livre pop-up en 1978 et je suis devenu très rapidement collectionneur. Ce fut seulement plusieurs années plus tard en 1991 que, sollicité par des institutrices de maternelle, j'ai commencé à regarder non seulement la beauté de leurs constructions, mais aussi à chercher à comprendre comment ils étaient réalisés pour apprendre à en concevoir moi-même. Après plusieurs mois d'études, j'ai commencé à organiser des workshops pour des enseignants avec des enfants auxquels j'apprenais à construire des cartes en trois dimensions. C'est pendant l'un de ces stages que m'est venue l'idée de réaliser mon propre livre. Je ne suis pourtant pas un illustrateur; je suis et resterai un technicien



• « Pinocchio », un des livres préférés de Massimo, son édition pop-up de la célèbre fable de Collodi. Massimo Missiroli designer, illustrations de Lucia Salemi, Emme Edizioni, 2002.
« Les animations de Massimo Missiroli sont cette fois bluffantes : grande marionnette en bois, théâtre surplombé par le marionnettiste Mangiafoco, grands rabats s'ouvrant vers l'extérieur... jusqu'à la superbe baleine bouche béante. Les illustrations de Lucia Salemi alternent intérieurs baroques remplis de petits personnages et extérieurs plus dépouillés aux superbes aplats de couleurs. Une vision résolument festive et spectaculaire du roman de Carlo Collodi. » Thierry Desnoues.
www.livresanimés.com.

du papier. Tous mes livres ont été illustrés par d'autres. J'ai réalisé mon premier ouvrage avec des gravures de Doré qui représentaient l'Enfer de Dante. Ma première publication avec les illustrations de Richard Scarry date de 1997. J'ai publié aujourd'hui 16 livres, mais mon ingénierie papier est basique. Je préfère travailler avec des illustrateurs qui utilisent des aplats de couleurs, car je pense que le pop-up est un produit éditorial qui doit être destiné à une tranche d'âge qui va de trois à cinq ou six ans et que nous appelons en Italie « l'âge de la prélecture ». Propos de Massimo Missiroli, septembre 2011.

www.pop-ups.net





* One of Massimo's favourite works is his pop-up version of Collodi's famous fable "Pinocchio" (designed by Massimo Missiroli, illustrations by Lucia Salenni, Emme Edizioni, 2002).

"The pop-ups in this Massimo Missiroli book are spectacular. We see a big wooden puppet, the puppeteer Mangiafuoco towering over a theatre, large, outwards-opening shutters, and even a gaping-mouthed whale. Lucia Salenni's illustrations are a mixture of colourful interiors inhabited by little figures and simple, brightly illustrated outdoor scenes. It's a joyful and spectacular interpretation of Carlo Collodi's novel."

Thierry Desnoues.

⇒ www.livresanimes.com.

Massimo Missiroli

ITALY

I got involved with pop-up books in 1978 and soon became a collector. But it was only a number of years later, in 1991, and after encouragement from some kindergarten teachers, that I started to admire not just the beauty of the pop-ups, but also to understand how they were made so that I could learn to make them myself. After studying them for several months, I began to organize workshops for teachers and children where I taught them how to create three-dimensional cards. During one of these I had the idea of making my own book. However, I'm not an illustrator: I am – and I will always be – a 'paper technician'. I created my first work using prints by Doré that depict Dante's

Inferno. My first publication that contained illustrations by Richard Scarry appeared in 1997. To date I've had 16 books published, though my paper engineering is basic. I prefer working with illustrators who make use of solid colours, as in my view pop-up books should be aimed at children aged between three and five or six years, a time that in Italy we refer to as the 'pre-reading age'.

Remarks from Massimo Missiroli, September 2011.

⇒ www.pop-ups.net

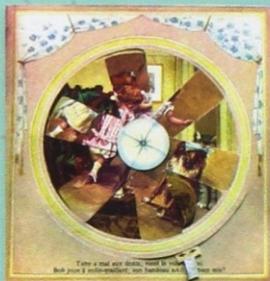




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The world of pop-up books, movable books, flip books and mechanical cards is a magical one. But who are the pioneers of their paper mechanism? What are the techniques used to make these books? How do you make 3D, cause scenes to appear and disappear and suggest movement? This book presents a selection of both classic works and contemporary designers and artists who have appropriated traditional techniques to revitalise this world with their astonishing book creations.



Jean-Charles Trebbi is an architect, designer, artist, author and multi-faceted creator passionate about all the different modes of folding, cutting and assembling (mainly with paper, but with cardboard, fabrics and even wood and metal as well). He prepares his own artist's books, often drawing inspiration from cities and architecture, subjects very conducive to pop-ups and cut paper. Jean-Charles Trebbi is the author of *The Art of Folding* and *The Art of Cutting*, also published by Promopress.

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