



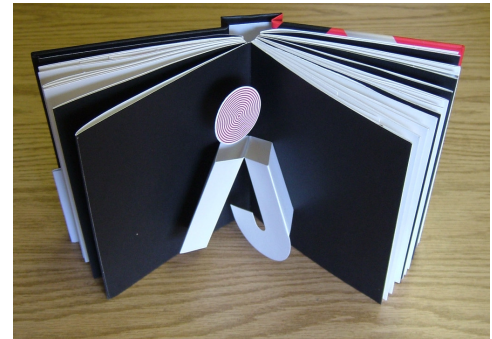
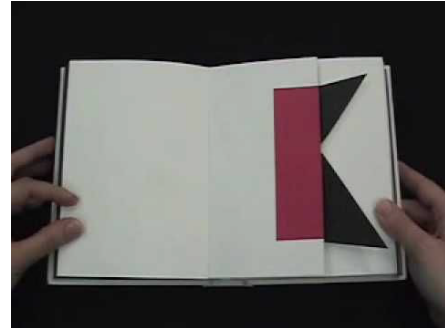
Out from behind the stem of the letter K, slide a pair of thin triangles that open like scissor blades and complete the K.

The font throughout the book varies slightly to accommodate the particular pop-up concept. Marion Bataille uses sans serif block letters that range from thin hairline, to bold for both the flat and 3-D moving letters. They are all capitals, with the exception of I and J that share a title which makes them lowercase. Also, the way the Y must transform from the X's diagonal bar, creates a diagonal descender making the Y lowercase.

I guess that what I have discovered is that despite the lack of text there is a definitive order here. That despite the predictability of what letter comes next because it is an Alphabet book, in fact, each letter is deliberately designed to be a complete surprise. And, as far as the mechanics of the book, each engineered movement of the paper sculptures is a perfectly designed structure to be enjoyed repeatedly.

Well-planned compositions, well-executed engineering paper-sculpture feats, and well-disguised construction mechanisms hidden between pages, make the magic show possible.

So, although there is no text, I have found *mise-en-page*, strategically scattered consistency, well-conceived design, engineering, and solidly functional (paper!) mechanisms, that both solidly underpin and delightfully move the pages of this exceptional book.



[Blog 2, FINIS]