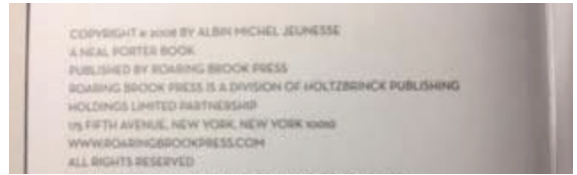




The spine has a large title, author's and publisher's names in caps, which is consistent with text throughout the book. It reminds me of architectural block lettering which is appropriate, as it's built with 3-D paper structures.



When opening the book, I realize that the theatrical black end paper is also the left side of the first page spread, supporting the first pop-up that pops out in a solid white block form, its bold red crossbar angling downward. The show starts immediately! The end paper in the back is white and contains the only running text in the book — production information and the author's dedication.



Materials used inside are varied. All the pages are heavy cover stock to support the pop-up paper sculptures. In addition to the page paper, Marion Bataille used a translucent vellum (like a glassine) that is printed on with shapes overlaid to transform one letter into another (the next) letter. A reflective mirror-like paper is also used to transform one letter seamlessly, brilliantly into the next. Additional components added to the accordion page structure are tipped-in, in some cases, having been sliced, folded and counter-folded. Because my pop-up paper sculpture letters are also my only text and illustrations to this book, I'll continue with the letter observations in future blogs. [Blog 1, FINIS]

