Nomination form  
International Memory of the World Register  

Title of item being proposed  

The archives of Père Castor (1921-1967):  
A Publishing Endeavor at the service of childhood  

ID Code [2016-59]  

1.0 Summary (max 200 words)  

From his beginnings as a bookseller at Flammarion in 1921, through the production and dissemination of the Père Castor albums which he conceived and piloted, to his death in 1967, Paul Faucher meticulously gathered and put together archives that show the birth of modern children’s literature, the emergence of a new pedagogy and a humanist apprehension of the Other that enhances the awareness of cultural diversity. 

This collection which comprises documents of form and in variety of formats (notes, correspondences, illustrations, printed material, recordings, photographs, drawings…) constitutes materials for educational reflection that progressively led to the concerted, collaborative, but well-structured and well thought out, creation of what is better known as the “albums of Père Castor”. These children’s books which saw the collaboration of Russian, German, Polish, Czech, Dutch, Swedish, Belgian and French authors, are considered classics of children’s literature today, and have been translated into about twenty languages. The works, as well as the educative games conceived by Pere Castor’s workshop, have made the theoretical achievements of the pedagogues of the New Education movement both efficient and accessible to a wider public. 

The archives of Père Castor, complete and remarkably well-kept, constitute an exemplary memory of the history of Children’s literature and the pedagogical revolution of the 20th century.  

2.1 Name of nominator (person or organization)  

- Claire Faucher-Rainville, Anne-Catherine Faucher, Vincent Faucher, as next of kin.  
- Marc Ditlecadet, for the Community of Briance Sud Haute-Vienne communes, owner of the collection of archives being preserved at the Père Castor Media library of Meuzac.  
- Antoine Gallimard, as president/general manager of Gallimard publishing house and the Madrigall firm - which Flammarion publishing house are part of - owner of the production archives.  

2.2 Relationship to the nominated documentary heritage  

Claire, Anne-Catherine and Vincent Faucher, are the next of kin of François Faucher, son of Paul Faucher, founder of Père Castor. François Faucher inherited the family and professional archives from his father whom he succeeded at the helm of the Père Castor Albums collection until 1996.
The territorial community that is now signatory to this nomination is the community of Briance-Sud-Haute-Vienne communes following the donation made in 2005 by François Faucher to his city. This collection archives are being kept in the inter-communal Media library of Père Castor which oversees its preservation, accessibility and valorization.

Antoine Gallimard is the president and managing director of Gallimard publishing house and the Madrigall firm which bought Flammarion publishing house in June 2012. He represents the firm, thereby owner of the production archives of the albums of Père Castor, published by Flammarion and the first partner of Paul Faucher. In 1990, Flammarion publishing put their archives – production elements relating to the publications of the collection – at the Institute of the Memory of Contemporary Publishing which made an inventory thereof. These elements were repatriated in September 2015 to the headquarters of Gallimard publishing. The latter entrusted Alban Cerisier with its preservation.

Alban Cerisier has been secretary general of Madrigall firm since 2012. Trained as Archivist-paleographer, he came to Gallimards publishing in 1994, and is particularly in charge of the patrimonial collection of the Madrigall firm publishing houses. Endowed with an archives unit, the Madrigall firm now manages the preservation and valorization of the Père Castor production collection, previously deposited at the Institute of the Memory Contemporary Publishing.

2.3 Contact person(s) (to provide information on nomination)

- Claire Faucher-Rainville, Anne-Catherine Faucher, Vincent Faucher, next of kin
- Emilia-Anne Dufour, director of the Père Castor inter-communal Media library keeping the archives.
- Alban Cerisier, secretary general of the Madrigall firm

2.4 Contact details

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>Mrs. Claire Faucher-Rainville</td>
<td>3843, Avenue Girouard, Montreal, QC, H4A 3C8, CANADA</td>
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Email: claireludmila@gmail.com

3.0 Identity and description of the documentary heritage

3.1 Name and identification details of the items being nominated

Presentation of the archives of Père Castor of the Père Castor Media library:

The collection of archives being nominated for inclusion in International Memory of the World Register consists of all the documents gathered and preserved by Paul Faucher, founder of the Père Castor, in the course of his career. The corpus consists of the documents relating to his beginnings as bookseller (1921), interesting as testimony of the time, but more importantly all the documents relating to the conception, production, and dissemination of the "Père Castor Albums" collection (1931 - 1967). One can therefore find the documents relating to all the work and thoughts of the publisher, particularly during his travels to central Europe and during his meetings with the Czech pedagogue, Frantisek Bakule, as well as the documents that it compiled as an active member of the “New Education Office”, then as school head after World War II and, finally, the working elements of the "Education" collection created in 1927.

The archives are kept in 207 boxes, inventoried and classified according to these different
The documents are in several categories: handwritten and typed archives (notes, correspondences, reports, contracts...), prints (albums, advertisements, collection catalogs ...), iconographic (pastels, watercolors, inks, gouaches, penciled, felt, charcoal, collages), objects (games and educative box games), audiovisual archives (photos, slides, thread and film cassettes, disks).

**Handwritten and printed archives:**

**Literary and bookseller activities, 1922-1946 (6 boxes)**

Activities as bookseller for Flammarion 1922-1928 (3 boxes):

These are mainly accounts of activities, and instructions concerning general management, as well as of correspondences.

**Literary activities, 1929-1946, (3 boxes):**

These are documents about the decades at Pontigny where Paul Faucher was secretary from 1925 to 1933, of the archives of his work as editor-in-chief of the column "Childhood" in the *Nouvelles littéraires*, and the correspondences about his work with Paul Desjardin, Roger Martin of Gard, Henri Walloon, Jean Baucomont, Paul Hazard, Célestine Freinet. They also feature several essays on education, for example: *Caractère et rôle de la peinture enfantine* (Nature and role of the children’s painting), by René Aberdam, *L’École unique en Pologne* (Single school in Poland), by the same author, *Comptines, formulettes et poèmes d’enfants* (Nursery rhymes, formulettes and children’s poems, by Jean Baucomont, Les Enfants aux yeux éteints* (The Children with the shut eyes), by Lida Durdikova, *Les Jouets* (Toys), by Édouard Seguin, *Les Transformations sociales et l’éducation* (social Transformations and education), by Miss A. Oderfeld, or the speech presented at the of league of New education congress of the Slavic countries on July 5, 1931. Among these manuscripts, are testimonies of eminent writers like François Mauriac, Paul Valéry, Georges Duhamel, Colette, narrating their rapport with education.

**Educational endeavors and ideas, 1927-1961 (32 boxes):**

**New education 1927-1966 (22 boxes):**

Among these documents relating to the ideas developed within the New education movement, a quarter of them concerns the French Office of New education, the creation of which Paul Faucher participated in 1927: correspondences with intellectuals like Jean Baucomont, Roger Cousinet, Adolf Ferrière etc., certificates of the creation of the Office, minutes of meetings, notes, news-bulletins, the accounts and administrative organization. These documents also give an account of the publisher’s activities: participation in different conventions and conferences on child education and development.

**Children’s Libraries 1927-1939 (5 boxes):**

These documents compile tons of information on children’s libraries that were emerging at that time and which some years later, Paul Faucher made privileged partners, especially* L’Heure Joyeuse* (Happy hour) to which he went several times to present his albums and to observe the reactions of the children.

**Mission to Central Europe 1931-1938 (1 box):**

These documents give an account of the steps, contacts, and discussions gathered during the mission that Paul Faucher undertook to central Europe (Prague, Budapest, Vienna, Warsaw, Munich).
for the Ministry of National Education in 1931 and the correspondences that followed. During this mission, he visited, among others, the Korczak Institute in Warsaw and the Bakule Institute in Prague which were implementing new teaching approaches. He held conferences, and made many contacts with teachers and directors of New education centers.

The Père Castor School, 1929-1961 (4 boxes):

These are notes of initial ideas and documents dedicated to the Père Castor School that opened in 1948, one year after the creation of the studio of the same name. There we have administrative documents, presentation pamphlets, enrollment registers, the internal rules and regulations and programs, as well as questionnaires filled out by the children, address books, pupils’ copies, psychological tests, teaching experiments, correspondences with inspectors of national education, up till 1961, when the school was closed down.

Czech archives 1892 - 1967 (18 boxes):

These archives collected by Lida Durdikova, wife of Paul Faucher, constitute the "Czech section" of the archives. The catalog has been translated to facilitate access, given that part of the documents was written in Czech. They contain: manuscripts, printed texts, notes and correspondences of Lida in her mother tongue.

With regard to Frantisek Bakule and his institute, the archives bring together biographic elements, publications in Czech, correspondences, conferences and texts during international New Education conferences.

Lida Durdikova noted the personality traits of every child in the Bakule Institute; they carry testimonies of former pupils, texts on the daily life and working of the institute. Also worthy of note are the documents relating to the Bakule children’s choir from 1923 to 1929 that toured Europe and the United States, performing at concerts in front of large audiences. Such was the case in France when Paul Faucher organized the 1929 tour. The archives contain the presentation of this children's choir, programs, newspaper clippings and the personal notes.

Correspondences, 1925-1967 (45 boxes):

These are the publisher's personal and professional correspondences. They are classified in alphabetical order of the names of the correspondents, whether they are linked to the creation of the albums (authors, illustrators) or to other literary and teaching activities. Some personal correspondences with Lida, his wife, are classified and can only be communicated with authorization from next of kin.

Albums of Père Castor, 1931-1967 (152 boxes):

This is a complete and unique sum total of the collection of the albums of Père Castor itself, which include the manuscripts and the collection of the original illustrations in particular.

The Creation of the Père Castor albums 1927-1967 (100 boxes):

These archives bring together documents relating to the conception and the entire editorial chain of the albums of the Père Castor collection from 1931 to 1967. Production files, models, technical details, prefaces, book cover inscriptions, manuscripts, reports of manuscripts, contracts and correspondences with authors.
Collection of original albums 1931-1967 (18 boxes):

These archives comprise copies of the 320 albums published under the baton of Paul Faucher from 1931 to 1967.

Collection of undated illustrations, approximately 1931-1967 (17 boxes):

The iconographic collection comprises 1,542 original drawings of the Père Castor album illustrators (pastels, watercolors, inks, gouaches, penciled, felts, charcoals, collages).

Rejected projects or successful undated projects, approximately 1931-1967 (7 boxes):

This part of the collection contains documents relating to unsuccessful projects (manuscripts, illustrations, correspondences, projects diaries).

Advertisements, 1931-1967 (2 boxes):

- Prospectus, posters, good grades, postcards and presentation leaflets of the collection.

Catalogs, 1917-1966 (2 boxes):

- 250 catalogs presenting the publications of books and albums of Père Castor published by Flammarion from 1917 to 1966.

Audio-visual archives 1927-1966 (4 boxes):

Undated Audio archives, approximately 1954-1966 (1 box):

These documents contain more than twenty hours of recordings about work and technical instructions sessions on the albums, recorded by Paul Faucher; letters dictated to his secretary, excerpts from conferences and interviews, readings of albums, telephone conversations, working sessions in the workshop, reading of 6th Grade pupils of Père Castor’s school as well as the concerts of the Bakule children’s choir.

The original storages are disks, cassettes and audio tapes preserved with the original audio material in working order. Audio recordings have been digitalized and stored on an external hard drive by a sound technician.

Photographs, 1927-1966 (4 boxes)

- 68 slides, 1932-1966 (1 box).
- 634 print photographs, 1927-1957. Not all are dated. (3 boxes)

In the boxes containing manuscript and printed archives, the Czech archives in particular, we also have a good number of photographs not yet detailed in the catalog.

Objects, 1934-1966 (3 boxes):

Apart from the albums themselves, Paul Faucher conceived and developed games and objects with the same educational intentions; first, we have marionettes and learning boxes centered on the handwork and trades: for example weaving with the "Tissanova" boxes from 1934 (registered trademark), printing with Linogravure, Modelage, etc. This contains about ten titles.

These different objects come directly from the ideas of the teacher/publisher on learning by
doing, through simple and traditional trades and the techniques. These albums, conceived to explain the
techniques, came with tools and materials that facilitated manipulation by the children. They were in
line with the same educational objectives as the rest of the collection where they appeared in the same
capacity as the albums; for example: Modelage, n°79 in 1938, Le plâtre, n°126 in 1946, Tissage n°147 in
1947.

Thereafter, and in the same spirit, he created different original educative games (1939-1967): the
Imagier du Père Castor game boxes, the decorative friezes, the wooden cases, the teaching aid and the
counting sets of the Havranek method. The concept of the l’Imagier du Père Castor has been replicated all
over the world.

Archives preserved by the Madrigall firm:

These production archives (1931-1967) are essentially made up of 38 boxes, containing
illustrations and original prototypes, paper tests, annotated evidence, estimates and studies. These
documents come from the collection of the production unit of Flammarion and have remained classified,
in accordance with the principle of the respect of collections, in the publisher's archives. Registered in
1990 alongside part of the Flammarion collection at the Institute of the Memory of Contemporary
Publishing, they finally got to the publishing archives of the Madrigall firm in 2015, following the
acquisition of Flammarion by Madrigall (2012). This collection is managed by the archives unit of
Madrigall, in much the same way as the heritage collections of the other publishing houses of the firm.

3.4 History/provenance

Documents relating to the work of Paul Faucher as bookseller at Flammarion from 1921 to
1931, and later as an enthusiastic educationist, who developed relations with Czech educators, never left
his successive homes and at his death in 1967, they were retrieved by his son, François Faucher who
preserved their integrity.

As far as his publishing activities are concerned, we notice the same desire to set up, right from
the beginning, the memory of the enterprise and to continually transmit it within the same property
line.

From the creation of Père Castor right up to World War II, the files of the first 88 albums
published between 1931 and 1939 were first brought together at the publisher's residence at 1, Rue
Lacretelle-prolongée (Paris XVe), then, from 1937, at 3, Rue Gay-Lussac (Paris Ve).

During World War II, the files of the 24 albums produced in the free zone at Forgeneuve (in
Haute-Vienne) as well as the 15 albums conceived in Brinon-sur-Beuvron (in Nièvre) between 1939 and
1943, followed the Faucher family in each of their trips.

At the end of the war, the publisher having opened the “Père Castor Studio” in 1946 at 131,
Boulevard Saint Michel (Paris Ve), the publishing archives kept by Paul Faucher were gathered, as well
as a complete collection of every publication and reprints of the 294 albums produced up until the
closing of the Studio in 1961. By then, no longer able to have the Studio premises at his disposal, the
publisher moved all the archives to a locale situated at Claye-Souilly (in Seine-et-Marne).

Then, these archives were gathered alongside the archives of the last 26 albums published from
1962 to 1966, in a locale that he had arranged in his residence at 3, Rue Gay-Lussac (Paris Ve).

In 1973, Flammarion provided François Faucher, who took over from his father, with a space of
30 m² at 7, Rue Corneille (Paris VIe), for the creation of the new workshop. In 1990 the archives were
moved to a new locale at 4, Rue Casimir-Delavigne (Paris Vle).

At his retirement and while waiting for the creation of a public media library to preserve and to
communicate these archives, François Faucher moved all the archives he had, both personal and editorial, as well as the most complete collection of the albums of the Père Castor, to the family house at Forgeneuve. Flammarion however preserved elements of the production phase.

On December 15, 2005, François Faucher donated the archives that he possessed to the inter-communal Media library of Père Castor by means of a notarized deed at Maître Debrosse à Magnac-Bourg (Haute-Vienne).

The Ministry of Culture and Communication (Regional Directorate of Cultural affairs of Limousin) that subsidized the construction of the Media library ensured that all the archives were inventoried and put at the disposal of researchers as soon as the Media library was opened.

Since the inauguration of the Père Castor Media library in 2006, the inventoried and classified archives of the period from 1927 to 1967 have been accessible to the public.

Flammarion deposited the archives in their possession at the Institute of the Memory of Contemporary Publishing in 1990. This French public institution has a reputation of excellence in the conservation of publishers’ archives. The IMCP made a professional inventory of the production elements of Père Castor’s collection. Following the acquisition of Flammarion by the Madrigall firm in 2012, this collection became part of the firm’s archives in 2015.

### 4.0 Legal information

#### 4.1 Owner of the documentary heritage (name and contact details)

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<tr>
<th>Name</th>
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<tr>
<td>Community of Briance-Sud Haute-Vienne communes</td>
<td>Chabanas</td>
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<td></td>
<td>87260 Pierre-Buffières, FRANCE</td>
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<th>Telephone</th>
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<td>Tel. + 33 5 55 58 78 93</td>
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#### 4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

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#### 4.3 Legal status

See appendix n° 6: copy of the donation deed.

The archives of Père Castor which François Faucher, owner and next of kin donated, in the presence of a solicitor in 2005, belong to the community of Briance-Sud-Haute-Vienne communes.

The management was assigned to the inter-communal Media library of Père Castor at the time of its inauguration in 2006. Presently, the management, conservation and valorization of these archives are being ensured by the director, Emilia-Anne Dufour.

The archives of Père Castor from the Flammarion publishing collection belong to the Madrigall firm since 2012.
4.4 Accessibility

The objective of the Père Castor Media library is to make all the archives accessible and communicable in accordance with the copyright and the integrity of the documents. Access to these archives which is invaluable for research or for knowledge of the world, is in many forms.

Consultation of the original documents:

For the researchers, the archives being kept in the Père Castor Media library:

All the documents can be consulted on the spot for research purposes. The archives are accessible all day long on Thursday and Friday morning on appointment. The so-called “fondateurs” (founders’) room in which the consultation of archives takes place, is placed under staff surveillance during consultation.

Every request for communication of an archive document is subject a preliminary form comprising the reader’s identity, his/her contact details, research topic and the identification code of the desired documents. Only the nine boxes classified as non-communicable are currently subject to the authorization of the next of kin.

For scientific use, the right to quote is granted upon request to the association of the Friends of Père Castor and to the next of kin.

The inventory of the archives can be sent on request by mail; moreover, it will soon be available on the website of the Media library. Currently, the Decalog company that provides the software database of the Media library is working on the transfer of the inventory of the archives, done on Excel, to the online database. Thus, it will be possible, from 2016, to carry out online research on the collection archives. The detailed index cards of each of the 320 albums on their part will be progressively put online as they are treated as from 2016.

For the general public, the archives kept to the Père Castor Media library:

The archives of Père Castor are usually presented to the public during exhibitions, visits to the Media library or to the archives themselves; every year, the European Heritage Days are an opportunity to exhibit a selection of original documents and to organize some presentations for groups, on reservation.

Consultation of the digital documents:

The archives being kept at the Père Castor Media library:

During the inventory, part of the collection being kept at the Père Castor Media library was systematically digitalized, for the purpose of conservation, consultation and valorization, largely thanks to
the action plan for written heritage of the Ministry of the Culture and Communication. A third of the original illustrations realized under the direction of Paul Faucher as well as audio collections have been digitalized since 2005. This database is enriched with new digitalization during reprints of the albums, exhibitions, and according to the multiannual digitalization plan.

These digital documents are available on the website of the Media library at (http://www.arkhenum.fr/bm_pere_castor/) for unclassified documents. Consultation of the other documents can be done on the spot, and is subject to the same conditions as the consultation of the original documents.

In the same way, as exhibitions are realized, a documentary file is put online on the website of the Media library and is available to the general public.

- Production Archives belonging to the Madrigall Firm:

Consultation of original documents:

For researchers, the production archives belonging to the Madrigall firm:

The production archives being kept at the headquarters of Gallimard publishing are available for consultation on appointment in a reading room accessible during working hours of the enterprise (Monday to Friday, from 9h30 to 17h30), at 5, Rue Gaston Gallimard (Paris VIIe). The electronic (PDF) version of the inventory can be sent on justified request. Access to the documents is reserved for readers having a scientific reason to consult them. The right to cite is granted on prior request to Alban Cerisier, by delegation through Antoine Gallimard, president/general manager of the Madrigall firm and subject to the agreement of next of kin concerned. The inventory is available for consultation on the spot. Some documents can be digitalized at the request of researchers, but only exceptionally, on consideration of a well-founded case and for a limited number of items.

4.5 Copyright status

For the archives being kept to the Père Castor Media library:

The community of Briance-Sud-Haute-Vienne communes has the property rights on all the archived items.

The task of valorization of the archives is done with the consent and support of the next of kin, owners of the "Père Castor" trademark and the patrimonial and moral rights of Paul and Lida Faucher.

Every usage of the works of artists is done in the respect of moral right, with their consent or that of their next of kin.

Concerning the archives of the Madrigall firm:

The Madrigall group possesses material property rights on all the archived items. Every usage of the works of artists is done in the respect of the moral right, with their consent or that of their next of kin.

5.0 Assessment against the selection criteria

5.1 Authenticity.
The continuity of ownership, management and conservation of the collection is very solidly established and guarantees the authenticity of the original documents that constitute it; this goes for the part being kept at the Père Castor Media library as well as for the one at the Madrigall firm.

As for the main collection, the archives of the founder of Père Castor, this continuity was ensured, from 1921 to 1967, by the concerned himself who bothered right from the beginning to set up a memory of his publishing, artistic and educational business. Then his next of kin, starting with his son who succeeded him, continued the constitution of these archives with the same fervor, until the donation in 2005. Since then, this mission has been in the hands of the inter-communal Media library of Meuzac. The line of ownership of these documents is therefore clearer and better understood. Besides, even if the albums of Père Castor have evidently been copied many times, plagiarized, and reproduced all over the world, the value of the collection rests mainly on the fact that it brings together the original and reference documents that clarify its birth and history indefinitely.

The same goes for the part of the original documents kept by the Madrigall firm which have been inventoried by the Institute of the Memory of Contemporary Publishing and have once again come under the care of the archives unit of one of the biggest publishing firms in Europe since 2012.

5.2 World significance

The publishing work of Paul Faucher, inspired by the research of universally recognized pedagogues from various cultural backgrounds (Edouard Seguin, Adolf Ferrière, Roger Cousinet, Maria Montessori, Frantisek Bakule...), gave birth to innovative didactic materials accessible to a larger number of children and families.

This new conception of the children’s album has seen worldwide success that continues today.

Under the management of Paul Faucher, the enterprise produced a total of 320 albums and games representing the printing of more than sixteen million copies in 1967, in about twenty languages, from all continents. In spite of the cultural, linguistic and artistic differences, the albums were able to find an audience in a good number of countries, even during the cold war: in the United Kingdom, Germany, Belgium, Denmark, Spain, Finland, Holland, Hungary, Italy, Portugal, Sweden, former Czechoslovakia, former Yugoslavia, Algeria, as well as the United States, India, Israel, Japan, former U.R.S.S, as can be seen from the different translation and publishing contracts with foreign publishing houses found in the collection of archives.

Internationally created Platform (before the hour) Paul Faucher’s team was able to disseminate the results of its creations and innovations globally. The international success of these publications reflects the universality of the themes and values that they carry, notably the culture of knowledge and respect of the Other, and shows that it its drive for global access.

The influence of the albums and the games of Père Castor on the education of children can be seen especially in their success in schools and families that continue to ask for them. Besides, the significant influence that this publishing company had on other big publishing houses has been acknowledged by several among them: Noël Carrington, founder of the famous Puffin Picture Books acknowledged his indebtedness to Père Castor, as well as Georges Duplaix, initiator of the The Golden Books series in the United States, who associated with Feodor Rojankovsky from 1941.

In any case, the initiative of Père Castor has contributed in reshaping the world of publishing and children’s literature. During the interwar years, he participated in the new deal publishing that also saw the development of titles like Babar as well as the creation of the l’Heure Joyeuse library. The peculiarity of the publishing job came notably from the desire to first test the albums during printing and to make it in such a way that the child became actor and recipient, that he chose the album, study it, and manipulate it.
Whereas other publications still focused on series (Green Library, etc.) or more moralizing publications, the assertion of this educational preoccupation introduced a radically new dimension.

Till date, the evolution of contemporary publishing can be seen as a continuation of Père Castor. For instance, that is the case of the contemporary French publisher "l’École des Loisirs" who makes use of creative artists, adapts album formats apply the text/image consistency while modifying the linear relationship of the page.

See appendix n° 7: sale of rights abroad

5.3 Comparative criteria:

Does the heritage meet any of the following tests? (It must meet at least one of them.)

1 Time

The archives of Père Castor, in different ways, are representative of their era on which they focus and summarize some of the preoccupations.

Concerning the history of the publication, the work carried out on the new form that the children’s album would take and the implementation of these principles in the paperback albums is evidence that the socioeconomic reality of the time was taken into account: material constraints of production and distribution in order to make the book accessible to all. Price studies on the paper used during a period of shortage as well as on the selling price that appears in the archives illustrate a turning point that can be seen in the scaling down of the production of the book and which led to a significant modification in its presentation: reduction of the number of pages, suppression of the luxurious bindings, end of expensive packaging. It was the beginning of a continuous process of democratization of the book by reduction of the cost.

The content of the works also, over and above all, reflect the period. The artists chosen for the illustrations represent, each for their nationality, the important artistic trends of the period considered (see 5.3.3 People below). Several of the young authors called were thus be discovered later on worked for other publishing houses of children’s literature. The texts and work on the manuscripts reflect the preoccupations of a very accomplished publisher with an educational objective, who took the child reader into consideration. This collection reflects the birth of a double phenomenon: children considered as a separate audience; children’s literature as a separate genre.

This approach is intended to come close to the evolution of general education and ideas that are developing in this movement to impact children irrespective their social, educational or cultural background. In this respect, the correspondences with authors and illustrators on these objectives (boxes 135 and 137) and the correspondence with Jean Zay, then Minister of the National Education, of November 18, 1938 (see appendix n° 1) in which Paul Faucher gives his opinion on the importance of books for children, are very illuminating.

The albums of Père Castor also paint a vivid and detailed picture of the period in which they were produced. As from the thirties, while the first paid holidays paved the way for travel and to the encounter with different lifestyles, the albums of Père Castor permanently opened up the children’s world: their immediate environment as well as the wide world that surrounds them. This concern for integration into the society remained constant, be it by means of cheap dissemination during the war, through emphasis on the theme of the peace in the fifties or by the observation and knowledge of nature in the sixties, and was accompanied every time by the use of innovative methods.

For the humanist and pacific publisher, children’s literature can contribute in preventing wars while encouraging friendship between peoples and the understanding of the Other. He saw in it the beginnings of democratization conceived as a tool of constructive development of the person in respect of
the society and the environment.

Under the influence of Frantisek Bakule, Paul Faucher had thought about the urban organization of playgrounds (see appendix n° 5: bibliography) and about the integration of maladjusted children into the society through manual labor.

The most important thematic concerns are found in the educational thoughts that we find in the archives and that testify to the wealth of the educational research that was developed back then, and, in particular, the reports of the New Education Movement. The collection thus contains an important amount of documents: thoughts, correspondences with researchers (for instance Jean Piaget - box 100; Roger Cousinnet - boxes 68 and 69; Célestin Freinet - boxes 39 and 68), work diaries about the creation of a specific school, papers of symposia from national and international events, reports of experimentation on the use of the albums with the children (box 146 for example). These texts of educational research that show the evolution of the vision of childhood, echo the ideals born from the great unrests of the first half of the XXe century, from the emergence of socialism and Communism, through the 1929 crisis, to the disasters of World War II: aspiration for peace, for the understanding and the mutual respect of peoples, and education of all the children of the world without exception.

2 Place

A collection created in 1948, shows the focus on place and context that one finds in a number of albums. The objective of this collection is to trace the daily life of the" Children of the Earth" in their country of origin and to show that each is identical and unique. Each album opens up with a map to locate the region of the world in which the child presented lives. The first title Apoutsiak, petit flocon de neige is authored by Paul-Émile Victor, ethnologist, specialist in the Grand-North and the Eskimo society, which shows the publisher’s concern for anthropological correctness. The children of this collection are all shown analogously through the same activities and themes: meal, sleep, game, family, school or learning, etc., but always in their individual, geographical and cultural context. Each album therefore bears witness to the vision of the representation of a country or a region at the time of its publication.

Seven titles were published during the lifetime of Paul Faucher: Apoutsiak le petit flocon de neige, Amo le Peau-Rouge, Mangazou le Pygmée, Jan de Hollande, Grégoire, petit paysan du Moyen Âge, Antonio l'Italien, and Féfé des Antilles. This collection earned him the First European Prize for Children’s books awarded by the city of Caorle (Italy) in 1962, with the support of the Padua University of Pedagogy (Italy).

The spirit of this collection was to continue beyond its creator with the publication of thirteen additional titles and to all continents.

3 People

The archives of Paul Faucher include notes, letters, texts, reports and contributions from teachers, educational inspectors and artists from various nationalities who further bear witness to the society, art and the evolution of the status of the child’s status in the 20th century.

Among the collaborators who contributed to the development of the albums and whose letters, as well as sketches and drawings are found in the collection archives, are Nathalie Parain, Helen Guertik, Feodor Rojankovsky, Alexandra Exter, Alexander Chemetoff, Ivan Bilidine and Nathan Altman... from former USSR. Lída Durdíková, Ferdinand Krch, Joseph Lada and Ladislav Havranek, of former Czechoslovakia, Albert Menzel and Kate Wolff of Germany, Franciszka Thermerson of Poland, Gerda Muller of Holland, Albertine Deletaille of Belgium, Keshti Chaplet of Sweden,. Two titles were proposed by an American, Nathan Hale, illustrated by Victorine Leblond-Braun, a German refugee in For geneuve in 1942 and who preferred not to sign her albums. (See appendices n° 1 and n° 4)

Like the school of the Russian constructivism, so are other artistic or technical illustration styles are well represented according to the personalities retained. For the Jan de Hollande album, for example,
the collection consists of all the documentation relating to its creation, as well as a whole set of original drawings (especially in ink and pencil) done by Gerda Muller on the spot during a long stay painting the scenes of the daily life (see appendix 5). These illustrators were a reference for future generations. *L’Imagier du Père Castor*, translated and adapted many times and often plagiarized, is symbolic of this universality.

In France, among the collaborators, were authors and artists such as Marie Colmont, Pierre Belvès, or Jean-Michel Guilcher, ethnologist, senior researcher at CNRS, specialist in pop dance and a collaborator of Alick-Maud Pledge. Alick-Maud Pledge, better known as Miss Pledge, of English origin, founder of the Education and Action association taught children of the Père Castor school and sensitized them on learning by doing (see box 122 for the correspondences and the notes on educational thoughts and box 253 for photographs of lessons in Père Castor school).

4 Subject and theme

Books that awaken sensitivity and curiosity:

The albums of Père Castor are precursors of the attention paid to nature as an ecosystem, through documentary fictions poetically and realistically represented in pictures.

The first documentary novel intended for children was *Panache l’Écureuil*. It opens the "Roman des Bêtes" collection which made up of eight titles published between 1934 and 1939. These albums depict nature as a balanced world that man alone is likely to disturb, or even question. The albums of this collection do not only tell the story of an animal, its habits and its adaptation to milieu, they are also a hymn to Nature and to freedom.

This collection was followed by the ten titles of the postwar collection "Montreur d’Images", whose first title was *Découvertes* (1947). These graphic documentaries, initiated by Robert-H. Noailles, show nature and its evolutions to children. The last title was published in 1958. In 1946, they were presented in one of the advertising catalogs of the albums of Père Castor as follows: " Le Montreur d’images undertook the task of exposing and illuminating, in detail and with the help of admirable pictures, texts and lucid commentaries, the essential acts of plant or animal life, and to open them up.". He goes further to add that: "one of the features of this collection hinges on the eminently active and stimulating role given to pictures. These pictures are not only meant seduce and to distract the mind; they marshal it while enabling it to compare, and so observe, deduce, judge and understand". The notion of child involvement in reading of the album is being seen, understandably so, as one of the necessary components of the publication. The pictures that are given to be read and to be commented on reflect the children’s daily life and give them the right to their childhood days: no violence, nor "super hero ", no false appearances nor gratuitous violence.

Book-tools at the service of the emancipation of children:

Paul Faucher offers book-tools that are also books that trigger interest, based on children’s needs. Activity Books (clippings, coloring, mounting), book-games (associations, classification), are found side by side reading books on a variety of subjects (traditional tales, observation of nature, narratives of the daily life of children of faraway countries). Because the child is henceforth “constructor” of its personality, the albums that Paul Faucher makes for them are placed under the motto Castor, "constructive" animal par excellence. And Paul Faucher adopted the pseudonym "Père Castor" right from the publication of the first title in 1931.

A humanist look at world cultures:

Right from the beginning, Père Castor immediately showed his consideration of the Other. The
first title that he published in 1931, *Je fais mes masques*, stood out as “manifesto” for the glory of the peoples of the planet. This humanist orientation was consolidated in the collection “The Children of the Earth”; its readers are invited to discover what is universal in man and what is specific to a culture. The collection seeks to bring the children of the world closer, whether they be neighbors as in *Jan de Hollande* or far apart as in *Mangazou le petit Pygmée*. By knowing each other better, we would be able to respect and value each other better.

5 Form and style

Père Castor encarnates the birth of the modern album which manifests itself in a new connection between text and picture. The picture, according to Paul Faucher, must cease to be illustrative and be subjected to the text. As an autonomous “bearer of a message”, it is has to communicate with the text, on an equal basis. “It is necessary”, he states, “to strive to use the picture in the fullness of his powers, and to take as much advantage as possible of its relationship with words.”

A team of Russian illustrators trained in the best schools of the avant-garde, mostly constructivist, invested themselves in the publishing project:

Feodor Rojankovsky studied at the Beaux-Arts in Moscow, Nathalie Parain also took courses at the Beaux-Arts and later at the Ateliers Supérieurs d’Art et de Technique (the Vkhutemas 1920-1930) of Moscow. Helen Guertik and Ivan Bilibine were both trained at the school of drawing of the St Petersburg Consortium for the support of Arts. Helen Guertik thereafter, in Moscow, went to the Atelier national d’Art libre (Svomas), in 1918-1919. Alexandra Exter went to the Kiev School of Art. She joined outstanding literary and artistic circles and contributed to the development of the avant-garde at the global level. Albert Mentzel studied at Bauhaus à Dessau. This diversity of artistic backgrounds gives an idea of the variety and the importance of the iconographic collection; the scores of preparatory sketches, of the original drawings, as well as the illustrated correspondence.

Paul Faucher controlled every layout detail, reread every text and made his team take the work over again as long the elements did not match; as long he did not attain the perfection that he sought. In his quest for functional and artistic efficiency, Père Castor varied and adapted formats to the different contents. He worked the layouts and overlooked the rigidity of the conventional and dominant distribution between typesetting and illustration.

This collection of Père Castor stands as testimony of the very first move towards quality albums for children via the integration of the avant-gardists artistic trends of the time. The diversity of the formats, media, the need to rewrite the texts of pop culture, the innovative layout, the text-picture relationship, the pictorial representation of narratives for educational purposes, all shows the originality of Père Castor who wanted to upset the traditional literary conventions in order to give the children new possibilities, to make them actors of their own discoveries and their development.

6 Social/ spiritual/ community significance:

Application of this criterion must reflect living significance – does documentary heritage have an emotional hold on people who are alive today? Is it venerated as holy or for its mystical qualities, or reverenced for its association with significant people and events?

(Once those who have revered the documentary heritage for its social/ spiritual/ community significance no longer do so, or are no longer living, it loses this specific significance and may eventually acquire historical significance.)

6.0 Contextual information
6.1 Rarity

It is the coherence and the completeness of this collection of an atypical publisher that accounts for its uncommonness of it. A good number of these items are unique, such as the originals or the correspondences. Most of the original publications of the printed albums, in spite of their international dissemination in the past, have become rare today and this explains why researchers come from afar to study them.

6.2 Integrity

The documents are in a good state of preservation and have all the characteristics of integrity: no retouching, no counterfeiting, no change has been discovered.