

# MOVABLE STATIONERY

VOLUME 6

NUMBER 2

MAY

1998

## Convention Roundup

Ellen G.K. Rubin  
Scarsdale, NY

Like children who have long awaited the return of the carnival, the participants of the second biennial Movable Book Society Conference celebrated ebulliently at the Los Angeles Airport Hilton, April 30-May 3. From the first evening, the line between strangers and old friends was quickly blurred with handshakes, kisses, and introductions. No sooner were packets with name tags, program, and rolling pin bookmark for *Cookie count*, signed by Robert Sabuda, put aside, were pop-ups whisked out of pockets and handbags. The "Show and Tell" sideshow had begun. "Have you ever seen this book?" "I made these. What do you think?" "I found this on the Internet!" And the question most often asked on Thursday and still heatedly debated on Saturday, "Where will the next Convention be?" Adding to the carnival atmosphere was the concurrent convention of ballroom dancers who filled the corridors and elevators with bespangled women, heavily made-up, elaborately dressed and coifed, squired by pomaded men in either cutaways or tight pants and shirts open to the navel. We appeared schoolmarmish in comparison, especially with our ever-present children's books in tow.

Wally Hunt graced our first evening, dropping pearls of pop-up trivia everywhere he went. When shown a copy of *My friend the dragon* for Random House's "Magic-Motion" books, he explained why there are bibliographical pages at the back, as there are in several other early books.\* Some of us fought off jet-lag while intimately sitting around a small table examining the pop-ups of the "wunderkind," Andrew Baron, a self-taught paper engineer. While deservedly proud of himself, Andrew acknowledged, "Wally is the taproot."

Friday morning opened with the sunny presence of Ed Hutchins giving his lecture, "Toying With Books: Playing with Conventions," the same title as his UCLA show. Eschewing self-promotion, Ed gave an overview of his work with movable books beginning in 1974 with an annual report for his Dad. While admitting all his books start with a conventional book format, they almost never end up that way. My "books have so much more than is immediately apparent." Ed, in



Ed Hutchins showing *River of Stars*

professional vest and beard, gave an overview of his work from *The rabbit report* with scrolling text to *Moving the obstinate* with panoramic text housed in an obelisk to intricate tunnel and unfolding books. Like a magician giving away his secrets, Ed showed how a complicated book, such as *The shape of things*, was made from a single sheet of paper. There were "Oohs" and "Ahs" from the appreciative audience. In *Twisted*, the rotating covers keep changing the message much as the moving tiles change the message in *Mosaic*. Asked if these books can take the rough handling, Ed responded, "Yes, but dog-eared is a good quality for a book."



Chuck Murphy holding *Jack and the Beanstalk*

Chuck Murphy, our next lecturer, echoed this thought. When I gave him his *Smiley's super station* to sign, he told me some of the punch-out figures were missing.\* But, he added, since his books are intended for children, "If a book doesn't show signs of handling, I haven't done my job." Chuck gave us an A-to-Z

## The Movable Book Society

ISSN: 1097-1270

*Movable Stationery* is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The annual membership fee for The Society is \$15.00. For more information contact Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906.

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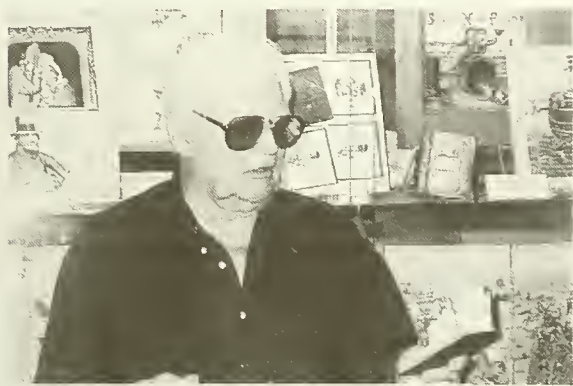
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**The deadline for the next issue is Aug. 15.**

Continued from page 1

(really 1-15) of how pop-ups are made, from concept to bookshelf. This was "The World of Pop-ups, According to Chuck Murphy." First is Murphy's Law: "What pops up, must fold down." Despite all the fanciful pop-ups we have seen, it all boils down to two types, both triangles, sitting on the base page. The triangle allows for pivoting, and the art and additional folds add to the complexity. Striving for the maximum pop-up on a page, he clearly takes delight in making his readers wonder how the folded pop-up ever fit inside the book. Purity of design is achieved by using fewer pieces of paper. Although children are his usual audience, he always strives for the "Wow! factor" to appeal to adults. Using his forthcoming book, *Jack and the Beanstalk*, as an example, Chuck took us through the steps of putting this book together. He talked of the "opportunity for serendipity" in manipulating paper and the tedium inherent in completing the artwork. *Jack* will be part of a fairytale series for Little Simon, with signed, boxed editions being offered.



Waldo Hunt at Intervisual Books

Murphy admits to "thinking like a child" and when asked if he ever took formal child development courses, he responded, he didn't have to, "I'm the oldest of seven children."

It was now time for our outing. With growling stomachs, we descended upon Intervisual Books begging to be the first of the three groups to have lunch. After an elegant bite, *al fresco* in the California sunshine, we were escorted to the inner sancta of Chairman Waldo Hunt's Pop-up Museum. Unlike any other office I have ever visited, desks and shelves spilled over with toys and toy books. The corridors were lined with well-lit glass exhibition cases housing movable books from 1860 to the present. Among the many Meggendorfer's and Nister's, was *The Motographa moving picture book* (1898) sporting the only book cover ever done by Toulouse Lautrec. Wally walked us along the cases, pointing out the historical highlights as well as the trivia. There is no finer docent for pop-up books.

The final segment of our tour was the humbling experience of making pop-up valentines, ably instructed by our Disneyland-like guide, Jim Rives. Some of us (me) needed remediation in folding the pre-scored sheets, artwork by David A. Carter. The paper engineers at my table, Robert Sabuda and Ed Hutchins, tried not to jump ahead and successfully refrained from yawning. As with the 8 year olds who usually take this course, we were repeatedly reminded not to put too much glue on the tabs, a lesson lost on our leader, Ann Montanaro.

The last leg of our tour took us to see Ed Hutchins' exhibit in the august stacks of the UCLA University Research Library, Department of Special Collections. Ed, with his usual determination to give us his best, had finished the catalog the night before, complete with movable cover. Spread before us in the minimally adorned cases, was a visual history of Ed's body of work. We were grateful we had the opportunity to see many of these books in action as part of his lecture. Totally exhausted, both from jet-lag and excitement overload, we made our way back through the LA traffic to a much-deserved rest before dinner.

Well . . . maybe we weren't so exhausted. After dinner, and a brief foray trying to attend the dance contest, several of us got word that there were two dealers selling books in their rooms. Dealers is a perfect name for the people we stealthily sought with our addictive personalities, whispering their room numbers from collector to collector. The sweating dancers in the elevators eyed us with suspicion.



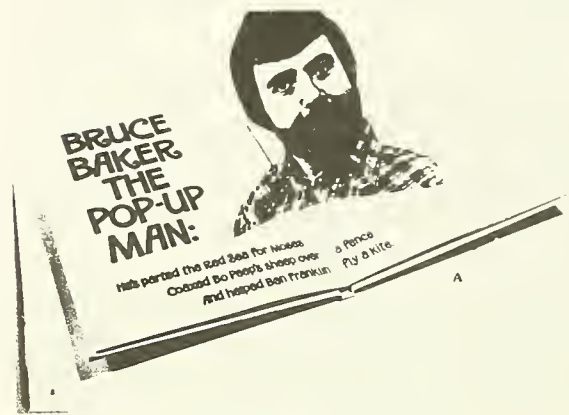


Pat Paris, Ann Montanaro, and Betty Traganza

Saturday morning, we were prepared for a full-day's schedule. Our first speaker, Betty Traganza, delighted us with her off-hand style, accepting "coaching" from her husband, Gene, in the front row. These Hallmark Book collectors were an impressive team between the wealth of knowledge gleaned from years of collecting and a trip to the Hallmark Visitor's Center in Kansas City to the wonderful slides of her presentation. Betty's years as a pre-school instructor was obvious by her insights into what children love in pop-up books and her infectious enthusiasm telling the stories, as she did with *Gulliver's travels* and *Dr. Doolittle*. We learned the history of Mr. Joyce Hall, founder of Hallmark, from his birth in David City, Nebraska in 1891 to his mail order postcard business in Kansas City at 18 years of age. The Hallmark Editions began in 1967 as gift items and the Children's Editions were started in 1970 with ten titles, all dust-jacketed. Often titles were sold and resold and artwork lost, so that books were reissued with newly designed covers. \* Betty broke down the various books into categories, fantasy, activity, and instructional. *The remarkable Mr. Franklin* an example of the latter.

Betty's topic made a wonderful segue for the next speaker, Pat Paris, the illustrator and paper engineer who started working for Hallmark in 1961. Pat painted a picture of Hallmark artists "treated as *prima donnas*," working in a family atmosphere, their styles the point from where new artists "had to start." Paris' pixie appearance was heightened by her enthusiasm to share her wealth of knowledge and experience. Her original artwork, mock-ups, and story boards served as a colorful backdrop for her talk. We were grateful to see them considering most unwanted artwork was shredded! Hallmark was always a "wealthy" company, with lots of new products under development and even their own palate of inks. Early on, 1965-1970, Hallmark produced a series of shaped, spiral bound greeting cards with fold-down dioramas. The titles, *Cactus Creek*, *The red barn farm*, *The Christmas story*, *The paper doll house*,

and *Bunnyland* had punch-out figures, a mailing envelope, and were sold for \$1.00!! Pat continued to lay out the sequence of Hallmark's involvement with pop-up books, covering the purchase of Hunt's Graphic International and licensing products such as Snoopy and Mr. Rogers, and a cast of artists and paper engineers recognizable to all who collect Hallmark books. Ib Penick, the paper engineer who worked with Waldo Hunt, is credited with teaching the people at Carvajal how to do pop-ups. Dean Walley, writer of many books, is still with Hallmark today.



**Bruce Baker**  
**Hallmark Paper Engineer**  
Photo from Hallmark newsletter from 1970s

Pat walked us down a circuitous path of Hallmark titles with changing covers and publishers, an almost impossible trail to follow. *The haunted house* was one of Hallmark's most successful books, with over 300,000 copies printed, while the first ten titles with dust-jackets (previously mentioned by Betty Traganza) had only 10,000 copies printed. No wonder they are so hard to find...especially with dust-jackets!!! Paris went on to be a partner at Compass Productions with Dick Dudley and outlined her career there. Recently, she has designed the characters at Sea World in San Diego, the Ewoks of the third trilogy for Lucas Films, and *Indians* and *Greece*, multi-media activity packs.

Not to lose the momentum of our lectures, we broke briefly for another delightful *al fresco* lunch and returned to the surprisingly professorial demeanor of Robert Sabuda. In clear, measured cadences. Robert marched us through the history of pop-up books from early medical texts of 1660 using volvelles, through the harlequinades for young readers, circa 1770, to Dean & Sons, Raphael Tuck, and Nister, founders of "The Golden Age" of pop-up books, just around the turn of this century.

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## Ib Penick, 1931 – 1998

Meg McSherry Breslin

Ib Penick, the creative mind behind the resurgence of pop-up children's books in the 1960s and '70s and a man who devoted much of his life to helping thrill young readers across the country, died on April 21, 1998 of heart failure in his Wilmington, North Carolina home. A former longtime resident of Chicago, he was 67.

Although pop-up books were popular during the 1920s and '30's, they fell out of favor after World War II because they were easily damaged.

But in the 1960s, Mr. Penick and his then-business partner Wally Hunt helped restore the books' popularity through a full line of children's titles for Random House that were visually exciting and more durable. The effort produced healthy profits for Random House and dozens of other publishers who followed.

Today, many pop-up designers consider Mr. Penick the modern father of their industry and a key leader in the advancement of the worldwide development of pop-up books, greeting cards and advertisements.

"He was really responsible for creating the whole world we lived in. With the advent of the Random House line, a whole industry was created and the very first ones were created by Ib," said Gerald Harrison, the retired president of the children's books division at Random House. The first pop-up for Random House, published in 1967, was dubbed *Bennet Cerf's Pop-up Riddles*. It was followed by a long line of animal books, "Sesame Street" pop-ups, a Wonder Woman pop-up and many others tied to popular movies such as "Star Wars." Mr. Penick worked with Jim Henson on one of his favorites, *The Muppet Show pop-up book*.

Mr. Penick was drawn to pop-ups after seeing older versions from the 1920s and '30s, and becoming convinced he could improve them.

"He was always looking for the next thrill," said his longtime companion, Julia Rose. "And that's sort of what he wanted his book or card to do – to thrill somebody and thrill them again and again."

Mr. Penick came to the United States from Denmark in 1950 and held a series of odd jobs before settling into his first artistic position as a Yellow Pages advertising illustrator.

He later opened an art studio in California, and it was there that Mr. Penick met Hunt, who had an ad agency and a large collection of pop-up books dating back to the 1920s. Once Mr. Penick studied the books, he was convinced that he could help revive a then dead industry.

Mr. Penick joined a company Mr. Hunt formed called Graphics International, the precursor to Hunt's current firm, Intervisual Communications, now one of the world's largest producers of pop-up books and advertisements.

"To be able to design something that would collapse and come up a thousand times without self-destructing takes genius. I invented the word 'paper engineering,' and that's exactly what it is," Hunt said.

Mr. Penick's genius wasn't limited to his designs. Pop-up books must be assembled by hand, making mass production a potentially expensive enterprise. But Mr. Penick's paper designs allowed the books and ads to be put together simply and economically.

While Mr. Penick was a household name in his industry, he never became a public figure. He married and divorced twice, and seldom settled in any place for too long. His stay in Chicago was his longest – a roughly 20-year residence in the city and northwest suburbs.

In addition to his longtime companion, Mr. Penick is survived by a daughter Kimberly McGee, two sons, Jason and Scott, and three grandchildren.

Reprinted from the Chicago Tribune, April 24, 1998.

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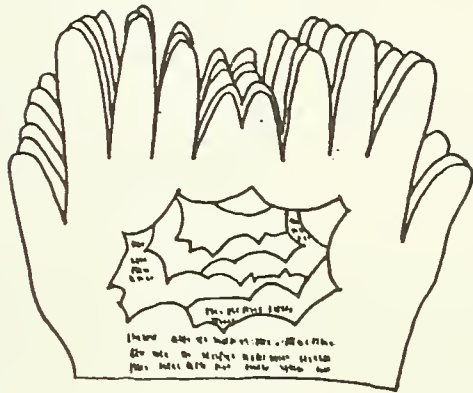
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## Funny Feminist Books

By Lise Melhorn-Boe  
North Bay, Ontario, Canada

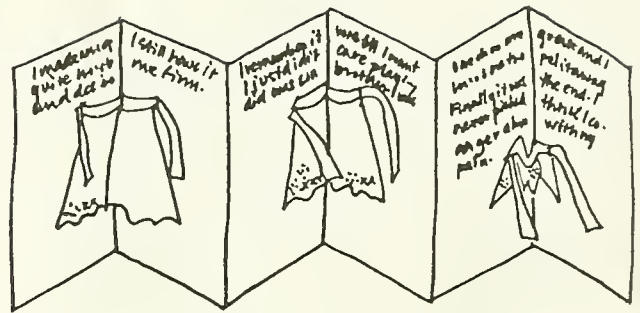
I have been making bookworks for almost twenty years. My first book was made almost by accident and I had made several more before I discovered that I was not alone; that there was a movement out there with artists from any backgrounds turning to the book form as a new medium. Eventually I was able to get some formal training in bookbinding and letterpress printing, although I soon began to move away from rectangular books with pages joined at one side.



*A good wife wouldn't . . .* 1997  
Color tunnel book: Handmade paper,  
photocopied images and text  
With Danielle Hart's story

The content of my books often is suggested by the structure itself. From early works such as *Hairy legs* (life-sized leg-shaped hand-made hairy paper pages in a knitted handspun hair and raimie stocking cover) and *Leaky stories* (a red box of sanitary napkins, made of Japanese paper because real ones absorbed the rubber-stamped text) to more recent pieces such as *A sad little girl* (a wardrobe trunk holding a cast-paper doll and her rubber-stamped, sewn paper clothes on tiny wire hangers) and *Dinner for three* (a cast-paper TV dinner), I have humorously addressed personal and political issues in women's lives in North American society.

Originally I was excited about the idealism of the artists in the early 80's who dreamed of making art available to large numbers of people (artist's books in racks at the supermarket!). But I also found that many of my ideas were not feasible in large editions, i.e. cast-paper shoes in hand-made paper shoe box with several printed insoles/pages in each shoe. So I have tended toward unique books or books in small editions,

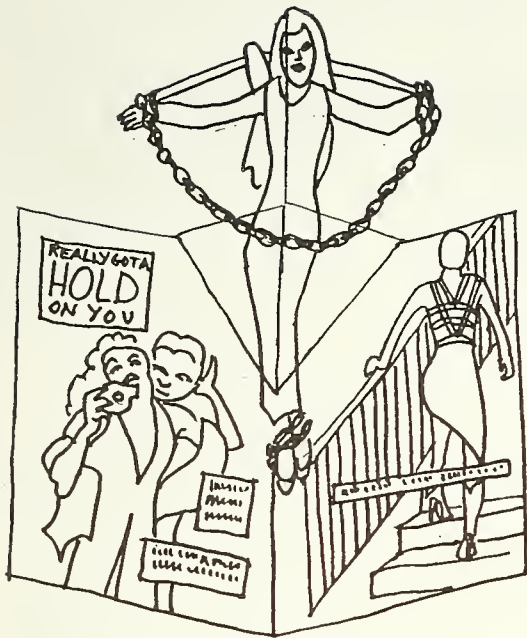


*Penelope's apron.* 1994.  
With Penelope Stewart's story.  
Accordion book with pop-ups: Handmade  
flax/linen paper, ribbons sewn on, rubber stamped

although over the years I have produced perhaps a dozen in editions of 30-500 which are available at Printed Matter in New York City and Art Metropole in Toronto. While none of these is as sculptural as the books described above, some of them are shaped and others demand reader manipulation. *Anything can happen: A love story*, with collages of images and words from women's magazines is a shufflebook. *Bad girls good* has illustrations of little girls from popular storybooks. The text, collected from women through a questionnaire (a commonly used source of stories for me) is about being a good or a bad girl. When you mix up the illustrations, which are cut in three parts, at the neck and at the waist, the stories also get muddled: good and bad begin to blur.

Recently I have been using pop-ups, very simple ones at first, as in *Good girls don't . . .* (four pop-up "Sunbonnet Sue" girls with the Virgin Mary superimposed on them) and *Penelope's apron* (three pop-up aprons, the last of which is crumpled, with a poignant story about thwarted creativity). After taking a couple of workshops with Carol Barton, and teaching pop-ups to elementary school children through the Ontario Arts Council's Artists in Education program, I have grown more confident.

*A good wife wouldn't . . .* is a tunnel book with text. The story is about a woman who wants a dishwasher for medical reasons but her husband refuses to get one. As you look through the tunnel past the piles of dirty dishes and clean dishes in dishracks, you see the dishwasher at the end. *Cinderella* is a new take on an old story - the text and images come from fashion magazines. Getting ready for the ball, the cool but sinister-looking wicked step sisters pose amidst a flurry of clothes: what to wear? Looking for Cinderella, the Prince finds the sisters' legs flying off the page: "Pick me! Pick me!" reads the text.

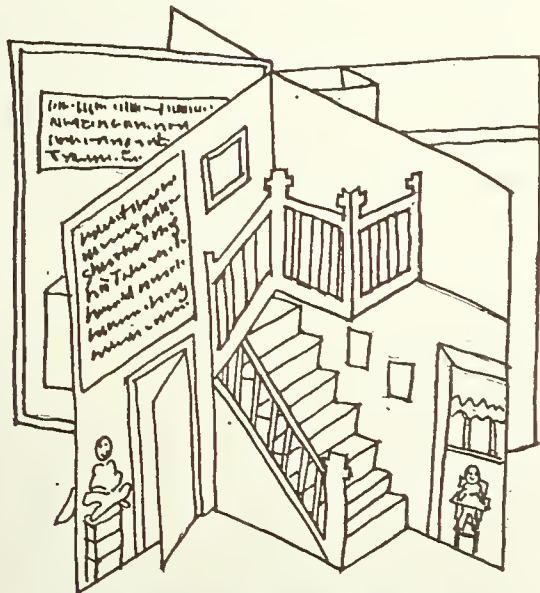


*Cinderella. 1997*

Pop-up book: Color copied on hemp paper

Most recently, I have made *Once upon a house*, an architectural autobiography, using family photos and basing the pop-ups on the house in which I grew up. I am now working on a companion volume about “the family that liked to eat” featuring the same house but different rooms.

I’ve always liked books as an art form because the viewer becomes a participant. This is definitely true with pop-ups. I’m sure I’ll be making more of them.



*Once upon a house. 1998*

Pop-up book: Hemp paper with color photocopied images and text, acrylic paint and pencil crayon

A price list is available from Lise Melborn-Boe at 238 First Ave. E., North Bay, ON, Canada, P1B 1J8. Books are also available from Tony Zwicker Books in New York.

### \*Convention Trivia

- Books imported from Asia had to have a certain number of pages to NOT be considered advertising and be charged a higher duty, therefore, the bibliography was added to increase the length of the book.
- According to Wally Hunt, in *The Pop-up Mice of Mr. Brice*, by Theo LeSieg, Waldo refers to Mr. Hunt.
- Theo LeSieg is Geisel backwards referring to Dr. Seuss.
- Thomas Beach, author of *Creepy, crawly Halloween fright*, is really Robert Sabuda. Compass Productions wanted Robert to create a holiday book but Robert couldn't use his own name. Beach is an old family name on the Sabuda tree.
- In *Smiley's Super Service* (1971) by Chuck Murphy, the girl character is Murphy's daughter.
- First edition Hallmark books sold for \$4 indicated in code on the books' back cover, have double-sided artwork, and illustrated endpapers.
- The story, *Friend of the Dragon*, (Random House-Magic Motion Series) was one Wally told his daughter, Jamie, at bedtime embellishing Wally's train ride home from New York City to Scarsdale.
- The cigars in *The Consummate cigar book* are called, Hualdos, after Waldo Hunt.
- Michael Hague used his own face for that of Gulliver's in Hallmark's pop-up, *Gulliver's Travels*.
- Dr. Edith Dowley, acknowledged on the back of several Hallmark Children's Editions, was a psychology professor at Stanford University.
- Four small books (4 X 6-inches) previously published in larger format by Hallmark were issued in a box. The titles were: *World of horses; Kingdom of the sea; Backyard zoo; The terrible lizards*



## Learning how to make pop-ups: Part I.

Robert Sabuda  
New York, New York

Ann Montanaro recently mentioned that one of her biggest requests from people interested in making pop-ups was “where do I find a book to help me?” I offered to go one step further and evaluate the titles currently available.

I did not include books that merely asked the maker to cut something out and assemble a model if it did not explain why the pop worked or offered ideas for new avenues of discovery.

All of the titles discussed are here because they're currently in print. Why go on and on about a book if you can't get it? This list is by no means inclusive, it's just that these are the only books in print I am aware of. If you have others in your collection that are available please let me know.

These titles are all for pop-up makers of any age but whose skill level is beginner. Intermediate and advanced books will appear in subsequent issues.

Aotsu, Yuko. How to make pop-up pictures! Dai-Nippon 1993. ISBN 499-33052-1, \$36.00 US, 21x26cm. 66 pp hardcover, simple black & white instructional illustrations, black & white and full color photos of all finished projects. Japanese text.

*Areas covered:* V-fold, parallelograms (layers), coils, basic box, simple tab mechanisms and simple book binding.

*Lessons or projects:* Approximately 28 projects, each creating a finished object: animal, flower, house, etc.

*Intended audience:* Children.

*Advantages:* Clearly illustrated instructions. Many photographs of finished projects.

*Disadvantages:* Japanese text (if you don't read Japanese). No templates/patterns to trace or cut out. You must estimate measurements based on the picture instructions.

Campbell, Jeanette R. Pop-up animals and more! Evan-Moor 1989. ISBN 1-55799-159-6, \$5.95 US, 22x28cm. 48 pp softcover, humorous black & white illustrations.

*Areas covered:* Single V-fold and multiple fold V-fold.

*Lessons or projects:* 19 projects, each creating a different animal folded into a card.

*Intended audience:* Teachers and their students.

*Advantages:* Patterns for all projects which are intended to be photocopied onto construction paper. Simple curriculum ideas for the classroom.

*Disadvantages:* Only two pop-up principles. Does not go into further possibilities beyond animals.

Gibson, Ray & Somerville, Lousia. The Usborne Book of Pop-ups. Usborne Publishing 1990. ISBN 0-7460-1273-x, \$5.95 US, 20x25cm. 32 pp soft cover, humorous full color illustrations.

*Areas covered:* V-fold, layers, very simple tab mechanism, coils, rotating wheel (using paper fastener).

*Lessons or Projects:* Approximately 17 projects each creating a finished object. Many projects “spooky”: ghost, bat, mummy's tomb, Cancan pigs.

*Intended audience:* Children

*Advantages:* Many projects have “Other ideas” so the pop-up maker can expand on what has been learned. “Tips” are given throughout for extra help. Last two pages have templates to trace for a few of the projects.

*Disadvantages:* Instructions clear but each step is not numbered possibly causing slight confusion.

Irvine, Joan. How to make pop-ups. Beech Tree Books (William Morrow) 1991. ISBN 0-688-07902-4. \$6.95 US, 21x24cm. 96 pp softcover, humorous black & white illustrations.

*Areas covered:* V-fold, layers, coils, springs, simple tab mechanisms, simple revolving wheel, simple book binding.

*Lesson or projects:* Approx. 30 projects, each creating a finished object: mouths, waving arms, animals, etc.

*Intended audience:* Children.

*Advantages:* Clearly illustrated and numbered instructions. Has “Combining ideas” and “Make your own pop-up book” sections.

*Disadvantages:* No patterns to trace or photocopy but measurements are given for all projects.

Irvine, Joan. How to make holiday pop-ups. Beech Tree Books (William Morrow) 1995. ISBN 0-688-13610-9, \$6.95 US, 21x24cm. 64 pp softcover, humorous full color illustrations.

*Areas covered:* V-fold, layers and very simple tab mechanism.

*Lessons or projects:* 30 projects, each creating a finished object in a card for a specific holiday when completed.

*Intended audience:* Children.

*Advantages:* Clearly illustrated and numbered instructions. Not only teaches pop-up but introduces

many holidays that young readers may not be familiar with.

**Disadvantages:** No patterns to trace or photocopy but measurements are given for all projects.

Johnson, Paul. **Pop-up paper engineering. Cross-curricular activities in design technology, English and art.** The Falmer Press 1992. ISBN 1-85000-909-0, \$26.95 US, 19x25cm. 116 pp soft cover, simple black & white illustrations and color photos of some finished projects.

**Areas covered:** V-fold, layers, simple tab mechanisms.

**Lessons or projects:** Approx. 45 lessons each explaining a pop-up principle with project applications. More academic than other titles.

**Intended audience:** Teachers of young children.

**Advantages:** Clearly illustrated instructions. Well paced and planned for classroom activities.

**Disadvantages:** No templates/patterns to trace or photocopy. Very few measurements given for projects, although the author states "It is understanding the concept that matters."

(The following title is assumed out-of-print, but as a note of interest is included here because it seems to be the earliest instructional book for making pop-ups.)

Kenneway, Eric. **Making pop-up greeting cards.** Mills & Boon, Ltd. (London) 1972. ISBN 0-263-05065-3, 1.40 UK. 15x21cm. 96 pp hardcover, simple black & red illustrations with a few black & white photos of finished projects.

**Areas covered:** V-fold, layers, pleated fan, simple tab mechanisms, simple book binding, pop-open box.

**Lessons or projects:** Approx. 22 projects each creating a finished object: mouths, waving arms, etc.

**Intended audience:** Children and adults.

**Advantages:** Lessons clearly illustrated. Pop-open box is unusual and original.

**Disadvantages:** Assumed out-of-print. (If anyone has an extra copy of this I'll buy or trade for it. I had to borrow Ed Hutchins copy for this review!)

Nelson, Tom ("Pope of Pop-up" as advertised). **Perfect Pop-up – Greeting Cards the Easy Way.** Self published: 800 Washington Ave. North, Minneapolis, MN 55401. 1994. \$10.00 US, 22x28cm. 32 pp softcover, simple black & white illustrations, a few black & white photos.

**Areas covered:** V-fold and layers.

**Lessons or projects:** 8 lessons each explaining a pop-up principle with ideas for a project.

**Intended audience:** Adults.

**Advantages:** Clearly illustrated instructions. 8 templates included at end of book (4 of which are card stock templates in an envelope on the last page). Extremely thorough text explaining the very basics of pop-ups. Tips for rubber stamping images in case you're not an artist.

**Disadvantages:** Wish there were more lessons.

Valenta, Barbara. **Pop-O-Mania.** Dial Books 1997. ISBN 0-8037-1947-7, \$16.99 US, 22x28cm. 12 full, 3 half pp hardcover, humorous brightly colored cut-paper illustrations.

**Areas covered:** V-fold, layers, spirals, simple tab mechanisms, rotators (using paper fastener), simple book binding.

**Lessons or projects:** Too many to count! Most explain how and/or why a specific type of pop works, how to build or create it, then shows an example in actual 3-D.

**Intended audience:** Children.

**Advantages:** The only book that has 3-D pops as examples of what is supposed to be made. Well designed (not an easy feat) and clearly understood instructions. The perfect place to start.

**Disadvantages:** Where's Pop-O-Mania 2?



Conference-goers browse and buy at the Swap and Sell

### Conference Photo

A 10 x 3½ -inch panoramic photograph was taken of conference attendees on the lawn at UCLA.

A copy of the photograph is available for \$3.00 from

Ellen Rubin. 66 Lockwood Lane  
Scarsdale, New York 10583



## At Home with the Jolly Jump-Ups: An insider's view

Judy Brandes  
Ocala, FL

The message line on the e-mail from my son Jay said simply, "Jolly!" Inside, it read: <http://www.libraries.rutgers.edu/rulib/spcol/montanar/jolly.htm>.

A mouse click transported me to Ann Montanaro's web page showing "Mother's day off" a page from *The Jolly Jump-Ups and their new house*. I was home again.

On another web page, <<http://www.libraries.rutgers.edu/rulib/spcol/montanar/p-intro.htm>> "A Concise History of Pop-up and Movable Books" by Ann Montanaro, I read, "McLoughlin Brothers reentered the movable book market in 1939 with the publication of their first Jolly Jump-up title. The commercially successful Jolly Jump-up series included ten titles illustrated by Geraldine Clyne."

Geraldine Clyne was my mother's pen name, suggested by her agent as a substitute for her real name, Goldie Klein. After Hitler invaded Poland in 1939, most German sounding names were verboten in the business world.

Along with my father, Ben Klein, we lived in Queens County, New York, just a subway ride from the newly opened World's Fair. Although Ben Klein's name was never listed on the "Jolly Jump-ups" books, he conceived the series. Inspired by German pop-up books, my father carried the idea one step further, patenting a process for creating each page from a single sheet of paper. Until then, (and until others infringed on his patent) pop-up books were made from glued sheets. The single sheets permitted a smooth transition from the drawing of the front of a car to the car's top, to a balcony on the house.

My father, a Hungarian immigrant with a sixth-grade education, also developed and held patents on the devices used for folding the books. When the United States entered World War II, metal and manpower were scarce. Using scrap metal, my father made the prototypes for the folding devices in his art studio in our attic.

How I hated the sound of his drill boring through the metal as he produced the templates. I was eight years old when *The Jolly Jump-Ups and their new house* was published, and I wanted to live on Featherbed Lane in the little pink house on the book's cover. That book and *The Jolly Jump-Ups journey to Mars* remain my favorites.

An only child, I posed for the pictures my mother

drew of Judy Jump-Up and her many brothers and sisters. My father drew the houses and cars, and translated the two-dimensional drawings into the three-dimensional world of pop-ups. The original art was drawn at three times its finished size.

Ben and Goldie Klein died in 1979, but memories of the "Jolly Jump-Ups" books live on through Ann Montanaro's web page. The Jolly Jump-Ups may also have a new home in Florida, where I now live.

Ann put me in touch with Tom Kemp, head of the Special Collections Department at University of South Florida Tampa Campus Library. In reply to my e-mail introduction to him, Kemp replied: "Thank you for telling us about your connection to the Jolly Jump-Up books. Have you or your parents ever designated an "official" archives to preserve the record of their work? We would be honored to be a repository for these records. Such a collection could include everything from copies of the works produced, business records, details of the printing techniques, marketing, articles written by/about the works, even video/audio taped remarks/lectures about the works. Here we would conserve/preserve these records, making a detailed guide for our web pages. As you can see, <<http://www.lib.usf.edu/spcco1/>> our web pages total well over 10,000 pages of text and over 20,000 images with more being added daily. We have online numerous audio and video taped clips that researchers can view at will from anywhere in the world. Our goal is to provide access to our resources online as well as in person. This has saved researchers countless hours in viewing and evaluating materials online before coming to the Department. Our Special Collections Department contains well over 1 million items, with our central focus being Floridiana and Children's Literature. A collection related to the Jolly Jump-Up books would be a good fit for us."



Meggendorfer was given a deferential nod. In command of the dates, Robert recited the progression from these pre-World War I publishers to the Bookano series, later “ripped-off with better color” by Blue Ribbon Press (1930s). The *Jolly Jump-ups* appeared in the '30's and 40's as well, having fan-folded pop-ups with text parallel to the spine. In the 1960's, this format was continued by V. Kubašta, working in Prague. Kubašta, however, increased the number of cuts and folds, creating “elegant and humorous” pop-ups, daring “to show the dark side of fairy tales.” Robert rounded out his talk by referring to “The Second Golden Age” begun in 1970, heralded by Waldo Hunt working with Random House and Hallmark. Responding to a question about the colors of his own work, Robert told us, like Hallmark, he has been known to mix his own inks.



Howard Rootenberg

Howard Rootenberg of B&L Rootenberg Books specializing in antiquarian medical and scientific texts, our next speaker induced the most sighs of awe. A former copyright lawyer, Howard now works for his mother, Barbara, “one of very few women dealers of rare books,” according to *Biblio Magazine* (Feb.'98). While many of us struggle to secure movable books from the 1800s, Howard started his talk with a movable astrological text from 1507! This antiquity, with volvelles, was followed by a star atlas dated 1588 in the rare condition of having its volvelles intact, meaning uncut. Readers were expected to assemble the volvelles themselves. Among his peers, movables are called “flap-books.” He continued with anatomical flap-books made not only for doctors and surgeons, but later produced for barber shops and bath houses which did bloodletting. Responding to a question about first editions, Howard told us there were no copyright laws back then, and it is only with great subtlety first editions can be determined. The sweep through flap-book history continued with the 19<sup>th</sup> century books of Ed Tucson which were hand-colored teaching aids. Most books of this type were

continually used until they fell apart and were then discarded, contributing to their rarity. The last medical book was *The body scope*, a 1935 folio with several wheels changing organs on both the male and female. It sells for \$1250. Parenthetically, Howard noted that in most anatomical books of all ages, the female anatomy was initially concealed by a finely drawn towel or garment. This fact provided the introduction to our final speaker, yours truly, on the topic of “Pop-ups for Grown-ups.”

The slide-show was an overview of books from my collection which, by virtue of their subject or the level on which they were written, I considered books for adults. Overlapping Howard, I started with my oldest book, *Spratt's obstetrical tables* (1848), teaching obstetricians with chromolithographed flaps how to deliver babies, and continued through medical and veterinary texts from the turn of the century. A 1914 sales aid for the internal combustion engine was demonstrated highlighting its unique double-sided movable. The collection then skips to recent years with books on science, people from Elvis and the Beatles to Queen Elizabeth, sports, and art including Andy Warhol's *Index book*. Saved for the end were those books strictly for adults, presented with increasing torridness. *The roaring twenties* and *The naughty nineties* were artistically evocative of their times. Many collectors had never seen *Pornographics* by Dan Greenberg (1969) using movables to hide the nudity in great works of art or *Man's best friend* by Peter Mayle featuring the cartoon stand-up comedian, Wicked Willie. While many knew



Ellen Rubin

the tepid presentation of sex in *The Kama Sutra*, few had seen the German reproduction of the 17<sup>th</sup> century French book. *Aber dahinter (But Behind That..)*. Although using only lift-the-flaps, these beautifully colored plates depicted explicit sex scenes, and also managed to poke fun at the Church. Finally, with some embarrassment, I showed some of the plates from *The secret carnival* (1988) by



David Russell. This limited edition book graphically presented a pornographic “story” set in Venice. The hand-colored plates were well appreciated.

Much like children dismissed from school, we ran, *en masse*. for the sale and swap tables and the paper engineers poised to sign our books. Despite the neat displays by booksellers and the orderly name tags for paper engineers, chaos reigned as collectors sorted through the many books they had *schlepped* from all parts of the world. The smell of idolatry was in the air as we had the chance to talk with David Carter, Jim Deeing, José Seminário, Linda Costello, Pat Paris, Biruta Hansen, Marcy Heller, Robert Sabuda, and John Strejan, the most seasoned of the engineers present. John, nicknamed “Silverblade,” had many a tale to tell. The younger artists, Renée Jablow, Rives, Allison Higa, Kathryn Siegler, and especially, Willabel Tong, were awestruck by the enthusiasm and knowledge of the collectors. Ms. Tong, a designer “removed from the consumer,” had “no idea the excitement these books cause.” Lamenting that Roger Smith and Lynette Ruschak were “no shows” but grateful for what we had, we crawled back to our rooms, looking wilted against the ram-rod posture of the dancers prancing their way to the ballroom.

Well, our fairytale weekend was coming to a close. The banquet started with Wally Hunt telling us all about the untimely death of Ib Penick that week in South Carolina. Only several seconds of the minute of silence had elapsed before Wally broke in saying, “It wasn’t a minute but Ib worked very fast.” The laughter was followed by words of praise.

Our keynote speaker, Robert Sabuda, was atypically dressed in suit and tie, looking like a little boy in his Sunday best. Robert sketched his roots in rural Michigan where at 7 or 8 years old, he saw his first pop-up book in a dentist’s office. Immediately, Robert was drawn to the wonder of these books, peeking between the pages, teaching himself to make them using manila folders his mom “lifted” from the Ford Motor Company where she worked. It was his “destiny to be a bookmaker.” Leaving Michigan at 17 for Pratt Institute, where he is now an associate professor, Robert began as an illustrator of children’s books. He has now dedicated himself to reversing the “unhealthy perception” that picture books are better than pop-ups, “the stepchildren of children’s books.”



**Robert Sabuda holding the  
Meggendorfer Prize**

It was time for the last item on the program, the presentation of the “Meggendorfer Prize.” It was my honor to describe the prize to our members. Like the Caldecott and Newbery Awards for children’s stories and illustrations, it was felt that there should be recognition of the best movable book. The award is called the Meggendorfer to honor the paper engineer members agree set the highest standards for movables and, therefore, would set the standard for the prize. At the start of the convention, a “ballot-like” list (see “Choosing the Best Pop-up Books”, *Movable Stationary* -Dec ’97) was given to attendees to vote on the best movable book. The winner was *The Christmas alphabet*, and Ann Montanaro presented The Movable Book Society’s first Meggendorfer Prize to Robert Sabuda. Robert was at a loss for words.

With spirits high and a hopeful vision of pop-ups no longer being the “stepchildren” of children’s books, our fairy tale adventure ended. The ballroom dancers, who colored our weekend, heard the last of their music fade away. But Waldo Hunt heard music of his own and asked Ann Montanaro to dance. Were they dancing to the silent strains of *Beauty and the Beast*? Will “happily ever after” be another convention in two years in some exotic location?

**\*see Convention Trivia**



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## Questions

**Q.** Most members have seen the elaborate pop-up that came with Michael Jackson's compact disk. Before the age of CD's, pop-ups appeared as part of the packaging of 33-1/8 records. Following are three examples:

*Walt Disney's Pinocchio*, LP record and pop-up panorama storybook. Walt Disney Music Co., 1963. Two full-page pop-ups. Litho in Japan by Graphics International, Inc. Los Angeles.

*Ronco presents a Christmas present* produced by Ronco Teleproducts, Inc. Columbia Special Products, 1973, double page pop-up spread. Album cover and pop-up designed by Chris Crowell & Co., Darien, Connecticut. Printed in the U.S.A. assembled in West Indies.

*Jethro Tull stand up*. Reprise Records, Burbank, California, n.d. Pop-up of the band. Chrysalis Productions. Printed in the U.S.A.

Have any of the members come across other pop-ups in 33-1/8 albums?

Francis J. Gagliardi  
Plainville, CT

**Q.** In Chuck Murphy's article in the last issue he wrote about the pop-up exhibit at the University of Arizona and mentioned that there was an exhibit catalog. Is that catalog available and if so, how much is it?

Drusilla Jones  
Lutherville, MD

**A.** The 60-page, illustrated catalog, *10<sup>th</sup> annual pop-up & movable book exhibit*, is available for \$10.00 from James T. Sinski, Special Collections, Main Library, University of Arizona, Tucson, AZ 85721. Make check payable to Special Collections, University of Arizona.

## New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified. Titles reviewed in Robert Sabuda's "Movable Reviews" column are not included in this list.

*An adventure with Oliva Owl*. Silver Dolphin Books. 8 1/2 x 8 1/2. 18 pages. \$10.95. 1-57145-076-9.

*Babette Cole's revolting rules for getting a man*. Pop-up Press. 3 1/2 x 4 1/4. 10 pages. \$4.95. 1-888443-20-0.

**Also:** *Babette Cole's revolting rules for getting a woman*. 1-888443-17-0. *Babette Cole's revolting rules for the working*

*woman*. 1-888443-19-9.

*Big silver space shuttle*. By Ken Wilson-Max. Scholastic. 10 1/2 x 9 1/2. 14 pages. \$14.95. 0-590-10081-5.

*Cars, boats, trains, & planes*. Orchard Books. 8 x 11. 8 pages. \$12.95. 0-531-30058-7.

*Chuck Murphy's black cat, white cat*. Little Simon. June. 6 1/2 x 6 1/2. 5 spreads. \$12.95. 0-689-81415-1.

*Edward plants a garden*. Dale Gottlieb. [tabs]. Envision. 6 x 6 1/2. 10 pages. \$7.95. 1-890633-04-6.

**Also:** *Tulip builds a birdhouse*. 1-890633-05-4.

*Ernest Nister's farmyard friends*. [transformations] Pop-up Press. 3 1/4 x 3 1/2. 10 pages. \$4.95. 1-888443-59-6.

**Also:** *Ernest Nister's little dolls*. 1-888443-58-8.

*Ernest Nister's my little pets*. 1-888443-57-x.

*Ernest Nister's tiny tots*. 1-888443-60-x.

*Hide and seek with duck*. By Jo Lodge. Barrons. 6 x 6. 12 pages. \$5.95. 0-7641-5075-8.

**Also:** *Pass the parcel with pig*. 0-7641-5076-6.

*The little book of hugs*. Running Press Miniature Edition. Running Press. 2 1/2 x 3 1/2. \$4.95. 0-7624-0256-3.

*The long-nosed pig*. By Keith Faulkner. Dial Books for Young Readers. 10 x 10. 14 pages. \$11.99. 0-8037-2296-6.

*Pop-up trucks*. By Richard Fowler. Red Wagon Books/Harcourt Brace. 9 x 13. \$14.95. 0-15-201681-3.

*Richard Scarry's iciest day ever! A pop-up book with interactive play magnets*. Simon & Schuster. 10 x 10. \$14.99. 0-689-81846-7.

*Richard Scarry's pop-up opposites*. Little Simon. \$8.99. 6 1/2 x 8 1/4. 10 pages. 0-689-81754-1.

**Also:** *Richard Scarry's pop-up shapes*. 0-689-81753-3.

*Say cheese!* By David Pelham. [Shaped like a wedge of cheese.] Dutton Children's Books. 5 x 6 x 3 1/2. 24 pages. \$13.99. 0-525-45979-0.

*Ten terrific trains*. Dutton Children's Books. 8 x 13. 12 pages. \$8.99. 0-525-45946-4.

**Also:** *Ten tough trucks*. 0-525-459465-6.

*The think tank: A fantastic collection of 3-D and pop-up games and puzzles*. DK Ink. 8 1/2 x 11. 27 pages. \$24.95. 0-7894-2429-0.