

## Frankfurt Book Fair 2004: Part 2

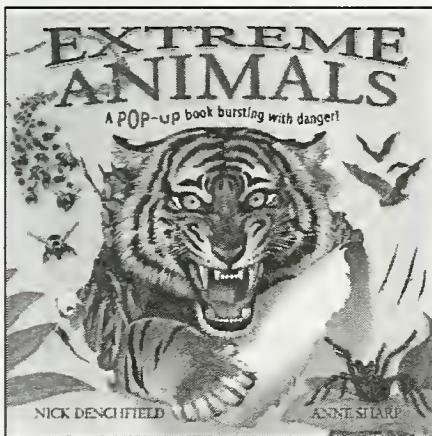
Theo Gielen  
The Netherlands

## How Peter Apian Can Change Your Life

Margaret Towner  
London, England

### Pop-up books that just unfold and stand....

After his *Great American Houses and Gardens* the new **Chuck Fischer** book highlights the in and outs of America's most important house in *The White House Pop-up Book* (Universe, 0-7893-1064-3). Featuring a movable diorama of the Washington Mall with all of the monuments, an exact paper pop-up replica of the White House, the Oval Office in three-dimensions, a carousel that reveals five other of its famous rooms, and more. A must-have indeed.



*Extreme Animals*

**Nick Denchfield** designed and engineered *Extreme Animals: A Pop-up Book Bursting with Danger!* (1-405-02170-5) published by Macmillan and illustrated, as most of his works are, by Anne Sharp. A feast of extraordinary paper creatures

includes a white shark, an eagle, polar bear, cobra and a tiger. It is impossible for me to say which of them is the most impressive pop-up since they all are gorgous.

Templar Books brings further parts of **Derek Matthews** Happy Snappy Pop-up Books that now number 18 volumes, and exploit the formula with a further pop-up series of four *Snappy Noisy Pop-Ups* (sound books), all published in the United States by Silver Dolphin Books, San Diego. At Templar's was also seen a nice *Every Page a Stage: Nursery Tales* (1-84011-857-1) designed by Dugald Steer and illustrated by Steve Lavis, in which every page features a different nursery story that can be acted out by children and parents on its own pop-up stage on the opposite page, using the accompanying moving characters and props.

Continued on page 2

Visualize a sunny morning in London's Portobello Road antique market, and a collector of pop-up books, mainly modern, is trawling along the outside stalls, a mixture of mostly tat and occasional treasure, looking for toys and other trifles. A young man has a display, spread on a car and trestle, of pictures and unappealing books, but out of curiosity she picks up one bound in thin vellum, with no visible title, expecting an old prayer book. It opens on a volvelle, a woodcut of discs and pointers, and turning to the front, the title appears *Cosmographia* and the date, 1545.

To cut the story short, I bought the book, surprisingly affordable because of a page missing and the lack of a highly desirable map, but having the volvelles in good condition. They are secured on the pages by thread, and one of the knots at the back in my copy is neatly covered by a tiny printed lion's head sticker. Being aware in general terms of the book's status as one of the earliest movables, I naturally tried to find out the background. The title is *Libro de la Cosmographia de Padro Apiano...Augmentado por el Doctissimo Varon Gemma Frisio..Agora Nueuamete Traduzidos en Romace Castellano*, and it is the 15<sup>th</sup> century edition, the first in Spanish. This fortunately makes it easier for me to read than a Latin version, but also demonstrates two features, first, that the book became one of the run-away best sellers of the early publishing industry, and second, that it was expected to appeal to citizens of this great exploring and colonizing nation of the 16<sup>th</sup> century. Why was this, and who were the two authors?



Peter Apian

Continued on page 11

## 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 \$20.00. For more information contact: Ann Montanaro, Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906 USA.

Daytime telephone: 732-445-5896

Evening telephone: 732-247-6071

e-mail: montanar@rci.rutgers.edu

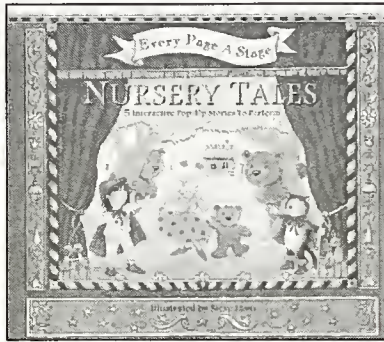
Fax: 732-445-5888

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

Continued from page 1.

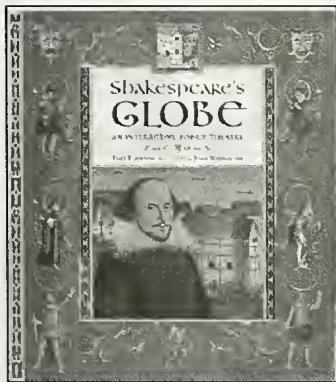
More theatrical pop-up books were seen at Little Simon offering a paper toy theater of Jan Falconer's character Olivia in *Teatro Olivia* (0-689-87816-8). The front cover of this book opens to create a stage with changeable scenery and props. Included are ten

Olivia figures and the synopses of well-known plays like Tchaikovsky's *Swan Lake*, Shakespeare's *Romeo and Julia*, and Puccini's *Turandot*. And at *Walker Books/Candlewick* was *The Nutcracker Ballet Box* (0-7445-9228-3) by Jean Mahoney that presents a miniature fold-down theater with stand-up toy dancers, backdrops and a music CD. A very nice item.



**Every Page a Stage: Nursery Tales**

Walker Books also had on display – to come in 2005 - marvelous dummies of a new pop-up book that folds out into a stunning replica of *Shakespeare's Globe*, colorfully illustrated in detail by Juan Wijngaard. They also have a pop-up edition of the great, ever-selling picture book by Michael Rosen, *We're All Coming on a Bear Hunt* with



**Shakespeare's Globe**

illustrations by Helen Oxenbury; a new edition with fold-outs, lift-flaps and a pop-up realization of *The House that Jack built*; and a new Robert Crowther title, *Trains*.

*Tango Books* had a third hilarious title by John O'Leary: *Professor Mole's Machines. The Amazing Pop-up Book of How Things Really Work!* (1-85707-632-X) in which a mad professor makes things move in unusual ways. They also announced a further pop-up volume with the character Ruby, *Ruby the Sporting Star*, having a merry sound chip that produces applause.

Feasts of color are the simpler pop-up books that bring Robert Frederick Ltd. (an imprint of Grandreams, Bath) under the trademark of *Top Story Large Pop-Up Books: Bugs* (0-7554-2363-1), *Fairy Party* (0-7554-4050-1), and *Mermaid's Adventures* (0-7554-4049-8). Next year will follow two *Pop-up Party Mask Books*, each with six removable animal masks to actually wear; *Jungle Animals* (0-7554-4644-5); and *Old MacDonald had a Farm* (0-7554-4643-7).

Three-dimensional paper artworks rather than books are two small (145x145 mm.) bold, shaped board objects designed, illustrated, and engineered by *Jo Lodge* from Templar (also coming from Little Simon): *What's on the Beach* (1-84011-3278) and *What's in the Garden* (1-84011-332-4). Both have a 3-D front cover rounding in shape of half bucket, respectively, or watering can with acetate windows to show a three-dimensional scene and a pop-up on the final spread. Jo Lodge also did the paper engineering for Lara Jones' *Poppy Cat's Christmas* (0-333-98475-7), a multi-novelty book with pop-ups, twinkling lights and music, published by Campbell Books.

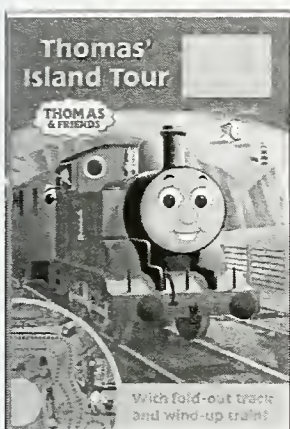
The highly prolific Keith Finch also paper engineered the pop-up edition of the classic music story *Peter and the Wolf* (1-85602-462-8) rewritten by Pie Corbett and very expressively illustrated by Nik Pollard – to come from Chrysallis Children's Books (the former David Bennett Books).

By the way, at their stand I saw the *Kama Sutra Pop-up Book* of last year, but now with a new, very much more adult front cover designed, as I was told, for use outside the US only!

Next autumn will bring from Little Simon a new "book" by *John Rives*, the paper engineer who so pleasantly surprised me a couple of years ago with his *Polar Bear*. His new project is an *Advent Calendar Pop Up Box*, a fully paper engineered cube that folds out to reveal 24 secret compartments, pull-out books, and a pop-up nativity scene finale inside the cube's core.

And finally another paper engineer who surprised me last year with a nice nostalgic and Kubasta-like *Pop up Nativity Advent Calendar* (see [www.PastTimes.com](http://www.PastTimes.com)), is Susanna Geoghegan who showed me the dummy of her new *The Amazing Pop-up Stonehenge* (1-85074-926-4). It will be published next spring by The English Heritage with a very informative text by the British TV historian and Stonehenge expert Julian Richards.

To conclude this section I mention here the only Asian pop-up book I have found but, unfortunately, not seen: *Behold the Pop-up: 3,000 Years in the Life of a Dragon* (800-554-037-5) by Benedict Norbert Wong. It is a pop-up book announced in *Publisher's Weekly* (so apparently available in the USA) and said to "bring Chinese history to life."



*Thomas' Island Tour*

### ... and other novelty books of interest

Egmont Books publishes *Thomas' Island Tour* (1-4052-1333-7) being a cover with a 60cm. diameter fold-out track and a wind-up train, complete with a points-changing mechanism to send Thomas racing down different routes and to recreate Thomas' journey as known from his popular TV series.

A unique and puzzling technique with black and white pictures that by the use of *acetate mechanisms* show their colors by the pull of a tab, was found in Louisa Sladen, *Mini Magic Color Books* by Pinwheel Children's Books. In the spring the first four titles appeared and now there are another two: *Farm Animals* (1-9022-4994-1) and *Jungle Animals* (1-9022-4995-X). A nice variation is used by Shaheen Bilgrami in her two "Through the Window Books" by the same publisher. *Night Shadows* shows through the window all sorts of weird and wonderful silhouettes that change into what they really are when you "turn the light on" by the pull of the tab. Likewise is revealed what the *Noisy Neighbours* are doing when you "draw the curtains" by pulling the tab.

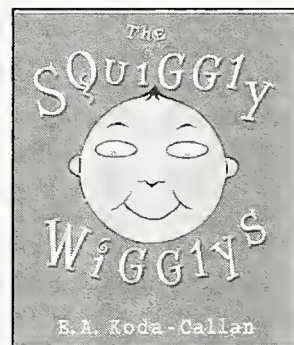
The play with *light and shadow* can also be practiced with *The Polar Express: The Movie Shadow Book* (Houghton Mifflin, 0-618-47793-4) a tie-in with the Chris van Allsburg movie. This interactive, shadow casting, bedtime story includes a flashlight to use to project scenes onto the wall; reviving the technique of the *coptographic* pictures of the 19th century that still work! Books with built-in lights come from Intervisual

Books, *Ten Christmas Lights* illustrated by Jo Parry, and *Eight Chamukah Lights*, illustrated by Ilissa Iwai. Egmont Books has *Thomas' Midnight Adventure* (1-450-21460-3) with flashing lights to light up the night sky along the way.

SpongeBob Squarepants grows three-dimensional in *Road Trip* (Simon Spotlight, 0-689-87382-4) when the reader wears the enclosed punch-out *3D glasses*. The same effect has a 3D poster that accompanies *Santa vs. the Snowman* published by Price Stern Sloan, Los Angeles, an being a tie-in of the 3D animated film created by Steve Oedekerck.

The trick of the growing number of *colored ribbons* resulting in a rainbow in Intervisual's *What Makes a Rainbow?* has been copied in Lara Jones' *Poppy Cat Loves Rainbows* (0-333-71277-3) that will come in spring 2005 from Campbell Books. A nice variation of the principle was seen at Intervisual Books in their *Blue Bird's Nest* that has a growing number of frayed strings from which two birds build their nest and finally is followed by a pop-up scene of the nest with new born birds.

An innovative technique of movement, known to me only from one untitled book from the 1930's and also from postcards of that time, can be found in Elizabeth Koda-Callan, *The Squiggly Wigglys* (Workman, 0-7611-2821-2). Every full-page illustration has a thin *jiggly chain* - bound into the page and sealed in plastic - that allows the reader to change the character's outline or expression. Great fun to transform Mrs. Wiggly from a slender flapper to a bustled dowager!



*The Squiggly Wigglys*

Not really a movable or pop-up book, however a desirable camp item that turns into a three-dimensional scene will be *Gnome & Garden: a Gnovelty Kit* by Marcus Mennes, seen at the packager Becker & Mayer and to come next year. Their blurb reads: "This desktop 'gnovelty' kit comes packaged with a miniature *garden gnome*, an artificial turf lawn, miniature flowers, and four backdrops to create an office scene of a garden gnome. The accompanying illustrated booklet provides a brief but fascinating historical and cultural history of the garden gnome, from the gardens of Britain to trips

Continued on page 12

## Rubber Stamp: The Miniature Matrix

Rand Huebsch  
New York, New York

When I first learned to carve rubber stamps out of soft-polymer blocks, I enjoyed the process so much that it was my sole printing technique for a year. As miniature relief blocks that are inexpensive to make and easy to print, stamps are ideal for introducing to students such printmaking concepts as the multiple, image



transfer, inking variations, stencil cutting, and color registration.

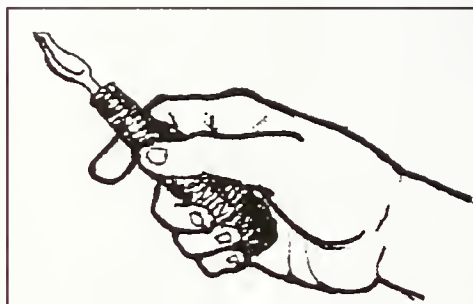
The following materials are needed: carving blocks, linoleum-cutter set (one handle and various interchangeable blades), soft-lead pencils or felt-tip pens, stamp pads, and smooth paper. There are a number of blocks that can be used, and, for that matter, so can erasers, such as Artgum, which have the advantage of being easily obtainable at stationers. However, the best carving block is Mastercarve, produced by the Staedtler Mars company from the same soft polymer used for its erasers. The block cuts like butter; unlike some others, it is neither rubbery, impeding the cutter, nor does it crumble along the edges of the carved line. The 4" x 4" size is often the most economical and can be cut into smaller pieces with scissors or an X-acto knife against a ruler held firmly on the block. All of its surfaces can be carved. Mastercarve is not available at all art-supply stores, but there are online sources, such as Dick Blick Supplies. The website of the Carving Consortium Forum is a good source of information about materials.

### Drawing and Carving

First, stamp a light color onto the block, so that, when you start to carve, there will be a helpful contrast between the colored surface and the white of the carved areas. Next, either draw your design directly on the

block, or do an image transfer, for which tracing paper works well. Trace the outline of the block onto the paper, to provide a framework within which to draw; when the drawing is done, reposition the block within that outline, press it against the drawing, and repeatedly tap all over. If the transferred image is faint, you can reinforce it before carving.

Anthologies of woodcuts can provide many image ideas. Keep in mind two basic relief-printing concepts: (1) the image on the block reverses on the paper and (2) only the uncarved areas will receive ink and thus create the printed image. For design planning, draw with white pencil on black paper, to approximate carved areas on the block. This white-line carving approach is very direct, as it involves a single stroke of the blade. Prints by Thomas Bewick, originator of wood engraving, are good examples of white-line images, while Durer's woodcuts are remarkable examples of the black-line approach, which requires that material be carved away on both sides of any line that is to print black. (For a black-line image from a white-line carving, use opaque white ink on the block and then print on black paper.) Many artists like to use both approaches in an image, as the German Expressionists often did in their woodcuts.



For carving, some people grip the cutter's handle as they would a pencil; I prefer to hold it so

that my palm is underneath and my fingers curl around it. In either case, hold the cutter so that it is at a diagonal to the block, and the "u" of the blade is right side up. Place the block on a solid surface, like a table top, and steady it with your free hand. Engage the blade into the block, then very slightly move it upward in the material when you start to carve, and don't press too deeply. Each width of gouge makes a distinctive mark, like a brush; try varying the carving pressure, to produce a widening or narrowing line. I use the X-acto-like blade only rarely, for neatening the interior of corners, while the broader blades are good for clearing large areas. Important: The blades are sharp; always carve away from yourself and keep the steadying hand to the side of the pointed end of the linocutter.

To increase the width of a line, so that more of the paper shows in the print, use either the same blade in a

second stroke along one edge, or a thicker blade. For a curved line, turn the block while carving, as in wood engraving; the slower the carving motion, the greater the control. For a tight curve, turn the block more quickly. While lines and dots, rather than crayon-like gradations, are best suited for relief images, you can create some tonal areas on the block by selective sandpapering. At various stages of carving, test-print the stamp; draw with white pencil onto the proof, then study that to see whether to carve away the corresponding area on the block.

### Inking and Printing



To ink the stamp for printing, place it on a stamp pad and, using medium pressure, tap it all over. (I prefer the felt pads to the foam ones; dye-based inks may be less fugitive than other kinds. Some of the inks are

water-fast, so that once they dry, watercolor washes can be added and the print will not smear.) Look at the block to make sure that there is an even coverage of ink; then press it onto the printing paper and, holding the block in place, use that same tapping motion, but with more pressure, to transfer the ink. It can help to have the paper on a slightly cushioning surface, such as a blotter. Although smooth-finish papers provide for the most even printing, also try textured ones, especially if the image is bold. Before printing in another color, stamp off all the ink to avoid contaminating the next pad; when finished, clean the block with soap and warm water.

Transferring ink from pad to stamp by brayer usually gives a more even coverage. It also allows for a larger-size block than could be fitted into a stamp pad. Or put a thin strip of water-based block ink, such as Speedball, onto a sheet of Plexiglas or shatterproof glass, roll up the brayer, and apply to the stamp, taking care not to over-ink and fill in the carved lines. Adding acrylic retarder to the ink on the slab can slightly delay its quick drying time. As oil-based block inks dry more

slowly, they are easier to use, and they also provide a more opaque printed image. Clean up for them is with vegetable oil, then soap and water. You can also ink the blocks selectively with dampened water-based crayons, such as Caran d'Ache. Magic markers can be used too, but they dry very quickly on the block.

### Variations

For traditional multi-color printing, make a block for each color in the image, by means of separations. All the blocks should be of uniform size. Use the outline of one of them as a framework for the prototype color drawing (in designing that prototype, make use of the fact that an overlap of two water-based inks produces a third color). Then draw the outline of the same block on tracing paper. Place that sheet over the prototype and trace the outlines of all the areas of the same color. Transfer that information to the block for carving. Repeat the process for each color block. Once all the blocks are made, you can experiment with different color combinations. For printing the blocks, either register by eye, or make an L-shaped cardboard jig that is placed on the paper and in the corner of which each inked block is positioned successively. The jigsaw block, such as Edvard Munch used, is another multi-color approach: plan the image so that different sections will be of different colors. Carve, then cut the various sections apart (with X-acto knife or scissors), so that each can be inked in a different color. Print one section at a time and don't remove section A from the paper until you have positioned section B next to it.

The rubber stamp is well suited for repeat printing within a composition or to augment existing images. When the stamp is used in this way, try vignetting the image, by carving the surrounding polymer down to a level that will not receive ink. Among the more obvious images for repeats: leaves, birds, plants, and architectural details, as well as abstract elements. With a single stamp, you can also obtain a great variety of multiples, by printing it in different colors, directions, overlaps, and "ghosts" (a second printing without re-inking). For me, one of the pleasures of printmaking is that paradoxical option of using the same matrix for printing variations.

For an overlap effect (as in a flock of birds), first make a masking stencil by stamping on paper or thin mylar, then cutting away all the material surrounding the image. Place that stencil on top of a print of the same image; then print, either with the same stamp or a different one, so that only part of the stamp is on the masked-out print and the rest is on the surrounding paper. Remove the masking stencil and you will see that the first stamped image appears to overlap the second. A mylar stencil lasts longer than a paper one and has the

advantage of letting the underlying image show through for positioning of the stencil.

### Use in Books

Stamps, in all their variations, are ideal for use in



artist's books. Excellent for unique pieces, they are also very efficient printing elements for editions, often to indicate narratives (a tree that has many leaves on the first page of the book and gradually has fewer and fewer). In my accordion book *Lexicon* there are three stamp images on each page, to form a composite. Throughout the book, most of the stamps are repeated, hieroglyph-like, in various combinations, so that image A may appear on one page with images B and C, and on another page with images E and F. On the other hand, entire bodies of text can be created on a block, or image and text can be combined on the same piece of carving material, as was done on wood for printing 15<sup>th</sup>-century block books in Europe. And of course stamps can be used to make book plates.

Tunnel books, also known as peepshows, can benefit from stamp images. The tunnel structure consists of a series of parallel image-bearing panels, all with cut-out areas, except for the solid back one. The panels are attached on two sides to accordion-folded strips, so that they can stand upright when those strips are extended, to form a theater-like scene. Using the same stamp on each accordion-strip interval between panels helps to consolidate a scene. Similarly, printing the same stamped images on more than one panel can serve to unify time and place: in *Night Desert*, for example, the cactus image appears in several panels. Conversely, the tunnel-book's multi-panel structure can imply a sequence of time or a metamorphosis: to exploit that aspect, print the successive accordion intervals with stamp images that vary slightly from each other, in the manner of Eadweard Muybridge's photographic studies of motion.

Emboss with carved blocks onto air-hardening craft clay, to make light-weight, plaque-like insets for book

covers. Make a ball of the clay, keeping in mind the dimensions of the stamp to be used, then flatten it with a rolling pin, to make a ¼ -inch-thick slab. Press the carved block into the clay and then slowly remove it with a slight rocking motion, so as not to damage the impression. Excess clay around the image can be trimmed away with an X-acto knife. Try both inked and uninked embossing. Once the clay has hardened somewhat on the face-up side, turn it over, as the underside tends to stay damp. When the piece has dried thoroughly, you can add color selectively to the raised areas by rubbing them with oil- or water-based crayons held at a horizontal to the surface. Also, use sand paper as needed to smooth out areas, including the back of the piece.

When carving stamps for embossing, keep in mind that the block's recessed lines will appear as raised areas on the clay. Use a wider blade and cut more deeply than usual; experiment with blades of different widths in the same image, for example, a thicker blade for the outline of a leaf, and a thinner one for its veins. As you are creating a bas-relief piece, study the stylization in carvings from various cultures. Look at Egyptian and Aztec friezes, Medieval ivories, and Renaissance commemorative medals, and apply to your work some of their figure/background conventions.



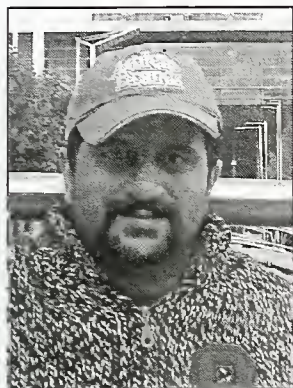
To make a book cover for the inset, first cut two pieces of board

to the same size. One of the pieces can be of museum board, which is easier to cut than book board. Place the embossed clay piece onto that lighter board and draw the plaque's outline. Then cut away, with an X-acto knife, the material within the outline. Adhere the two boards to each other and place under weights to prevent bowing. When they are dry, glue paper onto the side with the recess (with some borders adhered to the reverse side), pressing it into the recess. Then apply an all-surface glue to the underside of the plaque and position it within the recessed area of cover. This premise can also be used for presenting embossed tiles or relief pieces individually.

*Rand Huebsch has artist's books in the collections of the Victoria and Albert Museum, the Detroit Institute of Arts, and the Fogg Art Museum, among others. Contact: rahuebsch@earthlink.net*

## Two Paper Engineers From Tunisia

Theo Gielen



Chaker Kalai

Mr. Chaker Kalai was born in Tunisia in 1972 and graduated from the École Supérieure des Sciences et Technologies du Design (Design Academy) in Tunis. His wife, Mrs. Awatef Kalai – Mosbeh, was born in France in 1977. She graduated at the École d'Architecture et d'Urbanisme (Academy of architecture and town-planning), also in Tunis.

The couple now lives in

Tunis and work there as experienced illustrators and graphic designers of children's books. They have designed and illustrated, together or individually, 88 children's books and picture books, 18 coloring books and 9 school books.

The series of the six volumes (listed below) of "Treasures of Tunisia," seen at the 2004 Frankfurt Book Fair, is their first project of pop-up books. Mr. and Mrs. Kalai do the design, the illustrations, and the paper engineering; the texts will be written by Mrs. Zeineb Hamed. Since each of the books, scheduled to be published in 2005, have eight rather large (27 x 27 cm.), double-page spreads, they are very busy getting them finished in time. They are proud to be the makers of the first all-Tunisian pop-up books, quite impressive since the country does not have any such tradition except for some small-scale experiments in the field of postal greeting cards. Granted, the publishing company of Alif, Éditions de la Méditerranée from Tunis published a series of pop-up books between 1989 and 1995, but their illustrators and paper engineers, Bruno Fourrure and Isabelle Courmont, were French. They frankly admit that the earlier books have been of great help in understanding the techniques of paper engineering. Their architectural and design studies also proved to be useful in helping them understand the techniques and in developing the skills needed for the composition and manipulation of the paper art work. Nevertheless, they are greatly challenged by this, their first pop-up project, a very big project and they are eager to deliver works of good quality. The books will be published by Maison Yamama from Tunis, one edition with Arab and French texts, an other one with the texts in English and German. Some pictures can be seen at their website [www.yamamagroup.com](http://www.yamamagroup.com).

Translated from Arabic, the following "Treasures of Tunisia" titles will be issued in 2005: *The Carthaginians: Merchants of the Mediterranean*; *The Romans: Warriors of the Mediterranean*; *Our ancestors the Berbers*; *The Hafisite Kings*; *The Islam*; and *The Ottoman Turks*.

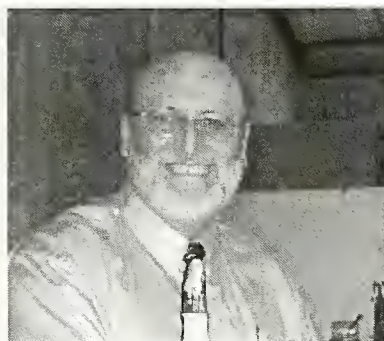


Awatef Kalai

The pop-up titles published by Alif, Éditions de la Méditerranée are: *La grande Mosquée de Kairouan* (1989); *Les Thermes d'Antonin* (1989); *La Medina de Tunis* (1989); *L'Oasis* (1990); *1492 en Méditerranée* (1992); *Carthage* (1992); *Mille et un Nil* (1993); *Ulysse* (1995). Only the last one is still in print. It was published with Bulgarian text and is available from Kibea Publishers in Sofia, ISBN 954-474-069-4.

---

## Australia's First Pop-up Book Exhibition



Colin Randall

Colin Randall and book seller Sue Leask organized an exhibit of pop-up books that was held in Newcastle in the State of New South Wales from January 10-16. The show included books from Colin's collection as well as books for

sale. January is summer holiday in Australia and Sue organized classes in pop-up card-making for adults and children. Colin was interviewed on ABC National Radio (Australian Broadcasting Commission) and discussed the origin and background as well as a fun associated with pop-up book collecting.

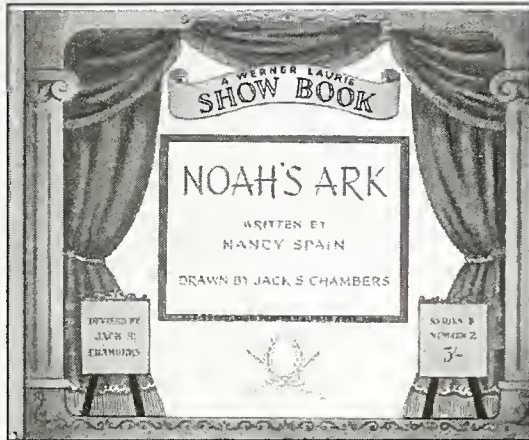


Sue Leask with *Phobias*, reprinted from the *Herald News* (Australia)

## The Werner Laurie Show Books

Theo Gielen

Ann Montanaro's question about the Werner Laurie peepshows in the November issue of *Movable Stationery* (p. 6) coincided with some research I had done on these books about that time, after the purchase of a couple of titles from the series. So, in consultation with her, and since there hasn't been anything written about them yet, I decided to write a somewhat extensive answer.



Peepshows were very popular paper toys all over Europe during the second and third quarters of the 19<sup>th</sup> century. The first London tunnel under the Thames and the Great Exhibition of 1851 proved subjects in demand to be transformed into paper souvenirs for visitors. The tunnel alone resulted in over 30 different items of the kind. But from about 1870 the interest flagged and the species disappeared almost completely from the market for over half a century. An incidental publication came with the 1939 *The New York World's Fair* peepshow, but it was not until the early 1950s that there can be found a modest revival of this paper novelty. It was the company of T. Werner Laurie Limited, 187 Piccadilly, London, that published two series of *Werner Laurie Show Books* and patented the technique as devised by the paper engineer and illustrator Jack S. Chambers. At least, all the seen copies have a "Patent Pending No. 23461" on the back cover.

The short text on the back cover, captioned by a nicely in the picture integrated "The Showbook Theatre," reveals both the intention and the character of the books:

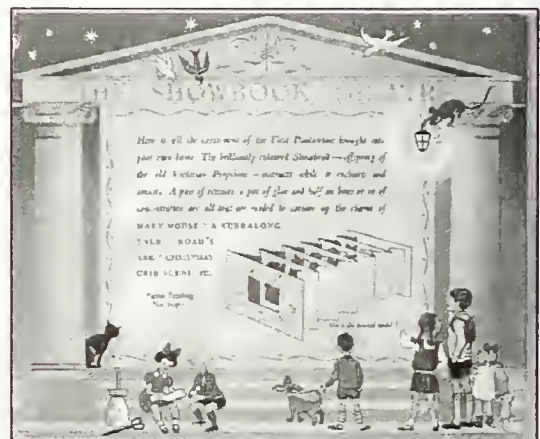
*"Here is all the excitement of the First Pantomime brought into your own home. The brilliantly coloured Showbook – offspring of the old Victorian Peepshow – instructs while it enchants and amuses. A pair of scissors, a pot of glue and half an hour or so of concentration are all that are needed to conjure up the charm*

*of Mary Mouse, A Rubbalong Tale, Noah's Ark, Christmas Crib Scene, etc."*

The reference to the pantomime cannot be interpreted too literally since no title in either series actually pictures a scene play. More likely it is a reference to the stage-like perspective of the scenery that is seen when looking through the peephole.

The second phrase points at the do-it-yourself character of the publication. At first sight they are ordinary books, with sturdy board covers, a weaker paper spine, a story printed in two columns a page and a content of 14 pages in all. The front cover shows a theatrical proscenium with bound up stage curtains, a rectangle with the title, author and illustrator, crowned by an elegant banner with the series name "A Werner Laurie Show Book," and to the bottom left and right each an easel with a board, the left one reading "Devised by Jack S. Chambers," the right one indicating the series, the number within the series and the price of 5 shillings. A closer look shows that the story of the book just takes three pages, that there are two pages of instruction "*This is how to make the model*" and that the other five leaves, printed at one side only, have illustrations with pre-cut parts that have to be pressed out. On the inside of the back cover there are the prefabricated folded below, held together by a seal and with a color printed backdrop of the final peepshow.

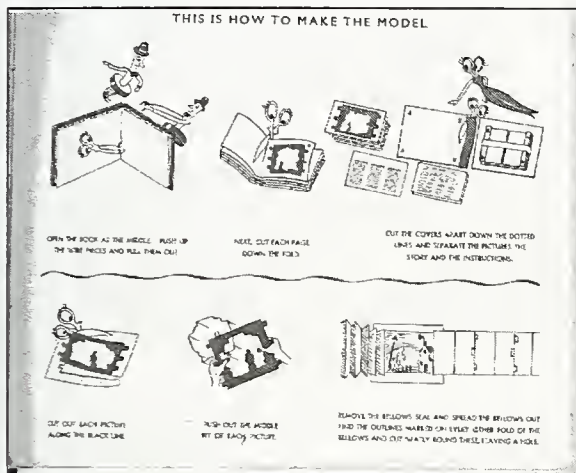
The instruction pages describe and show how to pull out the pages of the book, cut the covers apart down the dotted lines along the spine, separate the pictures, the story and the instruction pages, to cut out the pictures along the outer outlines and to press out the middle of the pictures, to cut out the rectangle with the title in the front cover to get the peephole, and to glue the front cover and the pictures on the (marked) right places of the below. Within "half an hour or so of concentration" the





book will be transformed into a real peepshow measuring 18 x 21 cm. and extending to a full 84 centimeters.

These are very nice items indeed, colorfully illustrated by capable (though not top) illustrators of the time, easy to assemble aided by the built-in prefab below and the pre-cut die-cuts of the partitions. They are not too vulnerable to use because of the rather heavy board used for the front and back. And a nice eye for detail is shown when the printed curtains on the top nicely close the peephole when the peepshow is folded down.



All of them have been printed in lithography by L. van Leer & Co, Amsterdam, one of the best color printers of the time and one of the last ones then still printing in lithography. They were, for example, also the printers of the (first editions of) the contemporary peepshow books (effectively carousel books) published by Folding Books from London that show a similar quality of color printing.

As said, there were published two series, distinguished only by “A” or “B” on the easel down right on the front cover and by the different color of the stage curtains on the front cover: series A has blue curtains, series B red ones.

**Series A** consists of six titles all derived from books written by Enid Blyton. Although Enid Blyton has been credited for the texts, it isn’t likely that she herself had anything to do with them: in the current bibliographies of her works that I consulted, these peepshows are nowhere recorded.

A1. *A Rubbalong Tale*. Written by Enid Blyton. Drawn by Norman Meredith. A spin-off or – as the inside of the front cover reads – “Based upon an incident in *Rubbalong Tales* published by Macmillan,” a children’s book by Enid Blyton first published in 1950.

A2. *Mary Mouse*. Written by Enid Blyton. Drawn by Olive F. Openshaw. Based on the Blyton character of *Mary Mouse* that figures in a whole series of books (as almost all characters of hers do) starting with *Mary Mouse and the Doll’s House* (1942), continued in *More Adventures of Mary Mouse* (1943), *Little Mary Mouse Again* (1944), etc. This series was illustrated by Olive F. Openshaw until 1956 and later by Frederick White.

A3. *Noddy*. Written by Enid Blyton. Drawn by Harmsen van Beek. Most likely the most popular Blyton character for younger children, appearing for the first time in 1949 in *Little Noddy goes to Toyland* and exploited since in an endless number of titles and accompanying merchandise after the illustrations of their Dutch illustrator.

A4. *Five on Treasure Island*. Written by Enid Blyton. Drawn by Eileen A. Soper (I think – for I haven’t seen yet a copy of this title). Based on the first title of Blyton’s most successful series of *Five* books all illustrated by Eileen A. Soper and started with this *Five on Treasure Island* published in 1942.

A5. *Tumpy*. Written by Enid Blyton. Drawn by ?? (not seen a copy yet, nor anywhere found recorded). Based on a Blyton character that apparently wasn’t too successful since it figures in only two books: *Mr. Tumpy Plays a Trick* (1952) and *Mr. Tumpy in the Land of Wishes* (1953).

A6. *Faraway Trees*. Written by Enid Blyton. Drawn by Dorothy M. Wheeler. The *Faraway Trees* appeared for the first time in 1946 in both *The Magic Faraway Trees* and *The Folk of Faraway Tree*, and again in *Up the Faraway Tree* (1951).

**Series B** had only two titles, both of them on biblical themes:

B1. *The Story of Christmas*. Story by Vivyen Bremner. Drawn by Olive F. Openshaw. The book usually was advertised as *Christmas Crib Scene*.

B2. *Noah’s Ark*. Written by Nancy Spain. Drawn by Jack S. Chambers. He devised all eight Werner Laurie Showbooks but this is the only one he illustrated.

On the inside of the front covers of the books the enumeration of the eight titles above is followed by the promising announcement that “*These will be followed by a series of six ballets, and many other titles are in preparation,*” but I am sure the company never published any of the announced ones. The eight books described prove to have been the only published ones. And, most likely, they were the only output at all from the company of T. Werner Laurie Limited about which I haven’t found

any further information, nor have I found recorded any other book, paper toy, or anything else published. But when a reader does have any such knowledge, all additional information will thankfully be received by me.

What remains is how to date these peepshows (books). On the books themselves there is no indication of a date, no copyright date or a patent number from which a date can be derived. True, there is the remark on the inside of the front covers - preceding the enumeration of the titles - that "These titles are in preparation and will be published during the coming year" but since there isn't given when this was written, it proves not too helpful. Above, it is rather illogical to find announced in a published book the remark that this book (and the others from the series) will be published during the year to come!

More helpful is that the titles of the A series are all spin-offs from well-known Enid Blyton books. Above I have already mentioned which Blyton book is paraphrased for every peepshow and when that book originally was published. The last of the Blyton books used for these titles was published in 1952, so we can assume 1953 or 1954 as the year of publication of both series. Since the *Mary Mouse* peepshow used the illustrations of Olive F. Openshaw who did the early titles of the series and the later ones - from 1956 onwards - were illustrated by Frederick White, a date after 1956 appears unlikely. But again any additional information will be welcome.

To conclude I would like to quote the observation of an antiquarian bookseller at one of the rare occasions that I found a copy of one of the titles offered in a catalog: "Although relatively modern, surprisingly scarce."

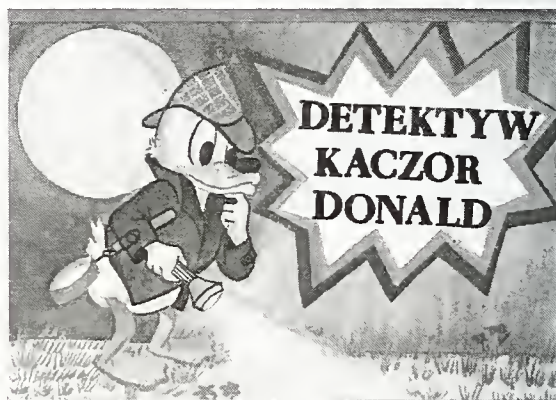
## Questions and Answers

**Q.** I am selling my pop-up book collection of about 150 titles. They are in very nice condition. I bought them new, and they have never been played with or damaged. I would be willing to sell them all together or individually. I will send my sales list out to anyone who would like to send me a large self-addressed envelope with two 37cent stamps. If you are interested in purchasing the collection or individual title, please contact me and I can send you an email copy of the collection or printed copy of the list. [ideled.gilbert@att.net](mailto:ideled.gilbert@att.net) or by mail Idele Gilbert, 5219 Steveann Street, Torrance, CA 90503, USA.

**Q.** Recently I purchased a copy of a Polish Disney pop-up book *Detektyw Kaczor Donald* (Donald Duck

detective) containing no publication date but a mysterious "A.B.P-n. Wiosenna 19a." It has 6 spreads with rather simple cut and counter folded pop-ups with an additional sliding window and an inserted movable figure - all vaguely reminiscent of the Kubašta books. It appears to have originated in the 1960s or 1970s. I cannot determine if there was an English (or French, German, etc) language edition of the title and I hope if any reader recognizes the book, information about it will be sent to me. All information is welcome.

Theo Gielen



**Q.** The unusual English-language Japanese *Pop-Up Origami* by Tatsuo Miyawaki, published in 1962 by Biken-Sha from Matsuyamashi, Japan I had found sometimes in catalogs of antiquarian booksellers (i.e. in catalog 8 of Bookfinders Int., no 113 with color picture). It has eight light card pages folding out to reveal fully made-up craft-paper models which pop up against a pictorial background, and alternating pages of thin paper on which instructions are printed for making the origami models yourself using the colored paper held in a pouch inside the back cover. I was lucky to find recently a copy for my collection that has (on its spine only) an additional "Kitty Book." An advertisement at the end of the book surprisingly gives two similar books with pop-ups...

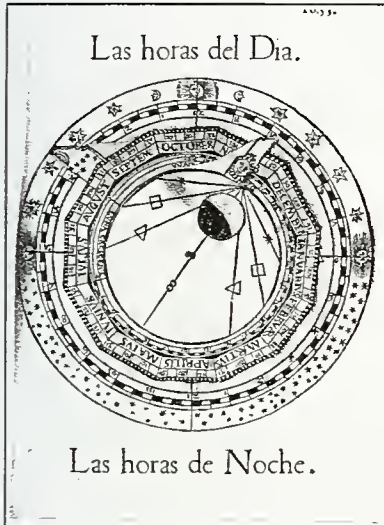
- *Pop-Up Origami. Johnnie Book* with "32 pages, bewitching 17 origami patterns, 16 cut-out patterns with complete directions and 30 actual samples. 12 sheets of assorted origami papers for exercise"
- *Tortoise Book* with "22 pages, stunning 22 origami patterns including one pop-up with complete directions, colored illustrations and 22 actual folded figures (...)."

Since I have never seen these two titles before, I wonder if somebody knows if these titles actually have been published or has copies of them. If so I would like to receive information about them.

Theo Gielen

## Apian, continued from page 1

Learned men at this date took Latin names, and Petrus Apianus was a Saxon, named Peter Bienowitz, educated at Leipzig and Vienna, who in 1520 issued, without acknowledging its origin, a reduced copy of Martin Waldseemuller's historic world map which first named America. In 1524 he produced in Latin *Cosmographia Liber* which covered what are now known as astronomy, geography, and cartography. There were diagrams illustrating the universe, the earth's climate, methods for calculating latitude and longitude, all in the compass of a concise book with attractive maps, volvelles, and pictures. It was interesting not only



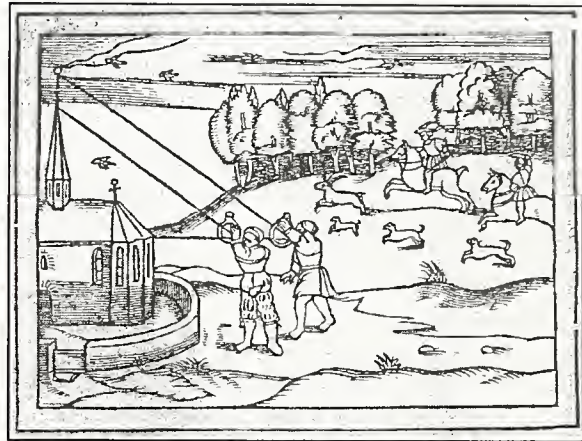
Volvelle from *Cosmographia*

to scholars seeking to understand the world, but to monarchs and politicians keen to map their own and other's territories for military purposes, to educated navigators, and to a public already excited by the new world discoveries. Peter Apian became a favorite at the court of the Emperor Charles V, being given the huge sum of 3000 crowns for a later book on astronomy, knighted, and made court mathematician. A print shows him as an elegant figure, in a brocade coat to die for, with a shawl collar and deep sleeves lined in fur. However, court favor was not always a picnic; there is a story that the Emperor, who was suffering from boredom during the siege of Ingolstadt, ordered Apian to give him a lecture, and, while speaking, Apian was seen to tremble at the background roar of the guns.

1524 was a decade before Copernicus published his shocking idea that the earth revolved around the sun, and Apian's book was based on the cosmology of Ptolemy, recently rediscovered in the west after a lapse of a thousand years. However, the discovery of America had upset some of Ptolemy's accepted ideas about the earth, and a little view of the globe in *Cosmographia* shows the new continent as a long, thin slice, its backside unexplored.

Gemma Frisius, the second author, was a very different type from Apian. Born of a very poor family in

Frisia, small and physically frail, he nevertheless managed to succeed as a medical student and later lecturer in mathematics at the University of Louvain. At the age of 20 in 1529, he produced a new edition of *Cosmographia* "carefully corrected" by himself, and in 1533 an expanded further edition, including among other things his indispensable booklet on surveying,



Surveyors using instruments - from *Cosmographia*

which conveyed in very simple terms how to map any area by means of taking bearings from church towers, etc. It was this edition which secured the long term popularity of the book. Gemma himself was a skilled designer of the globes and scientific instruments made in his workshop, and became the employer and inspiration of the great map and instrument maker Mercator.

Thus the little book became a best-seller, running into 47 editions, and thus I became fascinated by the voyages of explorers that laid foundations for the new cosmology, and the lives of the 16<sup>th</sup> and 17<sup>th</sup> century scientists and thinkers who developed it, and from there branched out to other aspects of early science. As a simple arts graduate with no mathematics, I shall never be more than a dabbler in popular science, but it has given me a great deal of fun to read myself into this area of history. For anyone interested, I can recommend *Mercator* by Nicholas Crane (2002, ISBN 0-75381-692-x), as a starting point.

---

## Catalogs Received

- Aleph-Bet Books. Catalogue 77. 85 Old Mill River Rd. Pound Ridge, NY 10576. helen@alephbet.com. <http://www.alephbet.com>
- Jo Ann Reisler, Ltd. Catalogue 69. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. email@joannereisler.com. [www.joannereisler.com](http://www.joannereisler.com).
- Stella Books. Pop-up List. [www.stellabooks.com](http://www.stellabooks.com).

Frankfurt Book Fair, continued from page 3 around the world.” Since the backdrops are interchangeable you easily can personalize the scene using your own pictures of house and garden, garden gnomes, friends, etc. for a backdrop!



*Un Livre Pour Toi*

For the best find of the fair in this category I recommend a new *peepshow* or tunnel book seen at the stand of the Art Institute of Chicago. The strong perspective composition of one of the Art Institute’s most famous paintings, Georges Seurat’s *Sunday on La Grande Jatte* (1884) appears perfectly suited to the format of a peepshow. Intrigued by the depth of perspective Joan Sommers designed and paper engineered *A Sunday on La Grande Jatte Tunnel Book* (0-9754150-0-X) published by her own company of Tunnel Vision Books, Chicago. Since Mrs. Sommers attended the fair I had a nice chat with her and she showed me some other peepshows to come: *The Dinosaur Tunnel Book* and *The Coral Reef Tunnel Book*, the last one with an additional small lens mounted in the peephole as some copies of this kind of paper toys from the 19th century used to have. I greatly love this kind of stuff!

**Continental Europe**

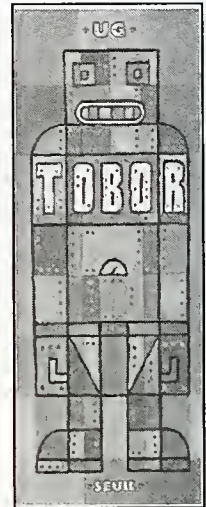
The European production of movable and pop-up books is almost completely confined to co-editions of what British and American packagers offer. As last year, the only exception was *France*. Seuil Jeunesse from Paris publishes, to my opinion, the world’s most artistic picture books and now brings some remarkable novelties. (Their catalog alone is a collector’s item since it shows a survey of the high standards of artistry their publishers apply.) They are the only publisher with the new work of the great Czech artist *Květa Pacovská*. First the 100 page (!) leporello, *Un Livre Pour Toi* (2-02-067788-1) illustrated in her outstanding, expressive, and colorful style and



*Ponctuation*

with some rather simple pop-up elements that, however, have a wonderfully effective result. Without any text the book folds out into over twelve metres of colors, stylistic beauty and visual poetry. More an artists’ book than a mere commercial picture book and more an adult item than a child’s book. One of the bests new items I have seen in Frankfurt and the eye-catcher in my drawing room for weeks already. Be sure to purchase your copy in time!

Similar superlatives must be used to describe her second new book that comes from the same publisher: *Ponctuation* (2-02-063048-6). It has just minimal novelty elements (only some die-cuts), but, again, the art of her illustrations will impress your sense of beauty. The minimal texts have been integrated so perfectly into the full-page pictures, the humor in the plates is striking and the measures of the opened spreads (41x58 cm.) contribute so much to the highly artistic impression of the pictures that each of its 24 spreads appears to be waiting to be framed and hung on a museum’s wall. Very nice indeed and for sure a sought-after and precious collector’s gem of the future.



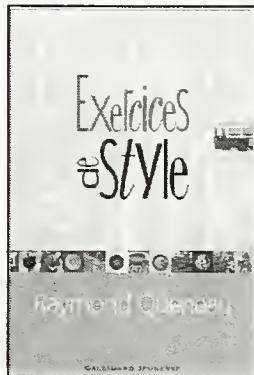
*Tobor*

Seuil Jeunesse also brings *Tobor* (2-02-051300-5), the first pop-up book of *UG* (pseudonym of the French artist Philippe Hujer) to be published by a regular publisher. All of his seven earlier pop-up books appeared as artists’ books in limited editions and can be found pictured in Jacques Desse’s two catalogs of movable books (Dessc I, nrs. 428, 429; Desse II, nrs. 412, 413).

The character *Martine* that was a surprise last year with a range of very nice pop-up books, continues now with *L’Arche de Noé de Martine, d’après les albums de G. Delahaye et M. Merlier* (2-203-11507-6; *Martine’s Ark of Noah, after the picture books by G. Delahaye and M. Merlier*) that folds out into a large paper ark with lots of additional paper animals to play with. It was designed and paper engineered by Nadctte Charlet and is published by Casterman.

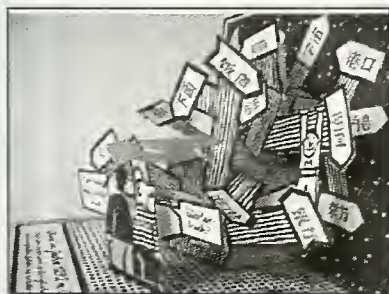
A nice series of four surprising *glow-in-the-dark* books, designed and illustrated by François Daniel and Anne De Chambourey with texts by Elsa Devernois, was seen at Nathan Jeunesse: *Le Bateau Magique, L’Herbier Magique, Le Camping Magique* and *L’Anniversaire Magique* (*The magic boat, herbal, camping and*

birthday). This publisher had another very interactive baby book: *Coucou, c'est Moi!* (*Peek-a-boo, it's me!*) that has pull-tabs, lift-flaps, a mirror, a sound-chip and a frame for a picture of your baby. At the publishing house of Gallimard was seen a new series of interactive, movable books featuring the character of *Pénélope*, a (blue) teddy bear. Written by Anne Gutman and with colorful illustrations by George Hallensleben that surpass in their quality by far the average illustrations in similar Anglo-Saxon books, there were presented first four volumes: *Pénélope à l'école*, *Pénélope à la montagne*, *Pénélope à la ferme* and *Bonne nuit, Pénélope* (*Pénélope at school, in the mountains, on the farm and Goodnight, Pénélope*).



*Exercices de Style*

The perfect Christmas present I found for my closest non-pop-up friends was at Gallimard Jeunesse. It is their re-edition of the classic literary book of Raymond Queneau, *Exercices de Style* (2-07-055202-0; *Exercises in composition*) done now as a mix-and-match book. Published on the occasion of the 100th birthday of Queneau and the 30th anniversary of Galimard Jeunesse, it is illustrated by over 60 illustrators from this publishing house, both great names and young newcomers. Two thirds of the pages have the illustrations, the other third, done in all kinds of colored paper, have the text of Queneau's masterpiece for literary connoisseurs. A great, wonderful edition that was awarded the best book in the category of literary fiction at the Bologna Children's Book Fair.



*Auswärts Essen*

Edition 8x8, from Hamburg. After his successful earlier *Die Geschichte der Wundersamen Errettung der Schönen Prinzessin...* now reprinted several times, Martin Graf designed a likewise do-it-yourself pop-up book entitled *Auswärts Essen* (*Outdoor dinner*) that tells in a humorous way the story of Marco Polo's journey to

China and why it took him 24 years to get home again. The seven sheets, done in three color printing and rather complex to assemble, can only be ordered through his website [www.edition8x8.de](http://www.edition8x8.de).

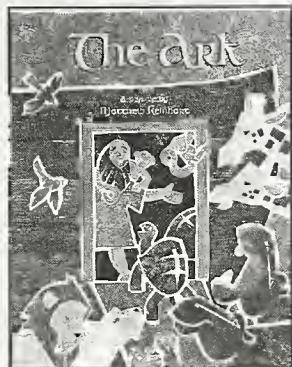
### The Arab World

Except for the severe security measures as sketched in the introduction of this contribution, there was another surprise from the Arab world. The fair and the city of Frankfurt put a lot of money and prestige in its thematic main point, organized exhibitions (this year, for example, a very nice survey of modern Arab children's book illustrations), theater performances, concerts in the streets, presentations of the regional culture and more folkloristic customs and invited authors and other intellectuals, etc. But they also made it financially possible for small(er) publishing houses from the region to be guests of honor and to attend the fair by invitation. For that reason there could be found in the international halls publishers that otherwise could not afford to attend and, as a result, would otherwise not have been seen in Frankfurt.

Most likely for this reason I was lucky to see a stand with *Arab pop-up books* to be published in several languages next year. The publishing house of Yamama from Tunisia showed wonderful dummies of six volumes of their series of "Tunisian Treasures" designed, illustrated and paper engineered by Mr. Chaker Kalai and Mrs. Awatef Mosbeh. Each book tells about a different episode from the history of Tunisia and together they provide information about the numerous civilizations that contributed to forge the identity of this Arab, or better, north African country. Translated from the Arabic the titles are: *The Carthaginians: Merchants of the Mediterranean*; *The Romans: Warriors of the Mediterranean*; *Our Ancestors the Berbers*; *The Hafisite Kings*; *The Islam*; and *The Ottoman Turks*. The informative texts that tell about Tunisia's heritage and about the roots of its culture are written by Mrs. Zeineb Hamed who happened to be the publisher in charge of the Yamama stand at the Fair. She told me that the makers are young people and that these are their first pop-up books. All six will be published next spring in Arabic, English, French, and German. In some aspects (both of chosen themes as well as the paper artwork) they reminded me of the only other Tunisian pop-up books that have ever been published – the sought-after series published in the late 1980s and early 1990s by Alif, Edition de la Méditerranée. These new ones surely will also be very collectible, both for the quality of illustrations and paper engineering and for their unexpected themes related to the country of their origination. (See more about Chaker Kalai and Awatef Mosbeh on page 7.)

## New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, internet sources, or other advertising. All titles include pop-ups unless otherwise noted.



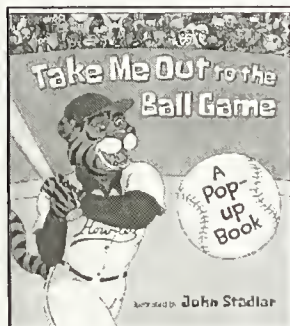
*The Ark: A Pop-up* by Matthew Reinhart. Little Simon. 7½" x 9½". 12 pages. \$16.95. 0-689-85909-0.

*Boohbah Pop-up and Dance*. 6 pages. 9" x 9". \$8.99. Scholastic. 0-439-69158-3.

*Dressup Batty*. By William Wegman. [1 pop-up and hologram on cover] Hyperion Books for Children. \$19.95. 8"x10".16 pages.0-786-81849-2.

*Never Too Little to Love*. [One small pop-up, split pages.] Candlewick Press, 2005. \$10.99. 0-7636-2267-2.

*A Sunday on La Grande Jatte Tunnel Book*. \$9.95. Chicago Art Institute Gift Shop. 0-9754150-0-X.

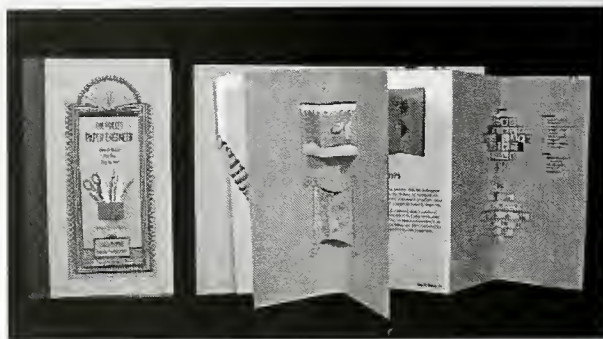
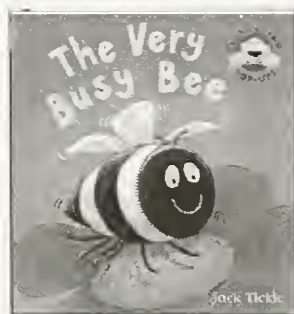


*Let's Start! Classic Songs: Twinkle, Twinkle, Little Star: A Pop-Up, Lift-the-Flap, Noisy, Sing-Along, Musical Book*. 10 pages. Silver Dolphin. \$12.95. 1-59223-357-0.

*Take Me Out to the Ball Game*. Little Simon. \$12.95. 0-689-85917-1.

*The Very Busy Bee*. Peek-a-Boo Pop-ups. 18 pages. March 7, 2005. Little Tiger Press. £7.99. 1-845-06163-2.

Also: *The Very Busy Dinosaur*. 1-845-06204-3.



*The Pocket Paper Engineer*

*The Pocket Paper Engineer: How to Make Pop-Ups Step-by-Step* by Carol Barton will be available in March. The 68-page workbook is \$28 (including shipping) and extra pop-up card sets are \$14. To order see <http://www.popularkinetics.com/>

## Pop-up Book Exhibits

### Florida Kubašta Exhibit

"Pop-ups, Illustrated Books, and Graphic Designs of Czech Artist and Paper Engineer, Vojtěch Kubašta (1914-1992)" will be at the Bienes Center for the Arts, Broward County Main Library, Ft. Lauderdale, Florida until April 30, 2005. A 140-page exhibition catalog is available for \$35.00 from: <http://www.broward.org/library/bienes/bienes.htm>

### Papiermuseum, Düren, Germany

250 pop-up books from the collection of new Movable Book Society member Hans Hartung will be on exhibit at the Papiermuseum in Düren, Germany until April 3, 2005 in show entitled "Pop-up: Books Coming in to Fold Out." To show the wide range and scope of pop-up books, Hans has arranged the exhibit both theme and by paper engineer, highlighting work of some of the masters. For more information see: <http://www.papier-museum.de/home.html>.

### New Paltz, New York

"Ideas in Motion: The History of Pop-up and Movable Books - Books and Ephemera from the Collection of Ellen G. K. Rubin" will be at the Sojourner Truth Library, on the New Paltz, New York campus of SUNY. April 11-30, 2005. There will be lectures by Ellen and Robert Sabuda as well as a book signing on Thursday, April 14, 2:00-5:00 p.m. Log onto [www.popuplady.com](http://www.popuplady.com) for images and more information.

