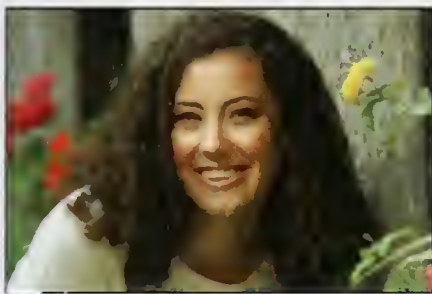


## The Next Generation of Pop-up Artists:

### Patricia Fry

Kyle Olmon  
New York, New York



Patricia Fry

Looking back at pop-up books from years gone by, we notice that this seems to be a male dominated industry. That is why it is refreshing to

see many current and upcoming titles created by an emerging group of female paper engineers. One of these rising stars is not new to the pop-up world. Patricia Fry has been working for years as a full-time paper engineer and has been behind the scenes on some of Sabuda and Reinhart's best creations. This October we will get a chance to see her adaptation of a classic tale *The Nutcracker*. Her debut is a wonder of color and composition, and she is well on her way to creating some very spectacular scenes. Recently, I had a chance to ask Patricia a number of questions regarding her work and she surprised me with enough information to fill an entire newsletter.

*Kyle Olmon: Can you please share some of your background?*

Patricia Fry: I spent my childhood in the small town of Snowflake, Arizona. In high school, my family moved to Mesa, Arizona and then Rainier, Washington (after my father passed away) where I finished my last year of high school. My dad was a chiropractor. My mother taught school in my teenage years. I remember helping her out in her literature projects by illustrating favorite stories she liked to tell or transforming a reading loft into a tree house with butcher paper. I've loved art all my life and pursued it more as a hobby.



*The Nutcracker*. 2008

Continued on page 2

## Casa Editrice Franceschini

*A Hidden List of Movable and Pop-up Books of Italian Origin*

Theo Gielen  
The Netherlands

Thinking of Italy brings a lot of warm feelings about good life and lifestyle. It evokes memories of beaches, lakes, green mountains, and hilly landscapes with olive groves, and vineyards



*Floconnet*



1923 Dutch edition of *Pinokkio*

all bathed in sunlight; images of wonderful food, ice cream, wines and liqueurs, and also of beautiful people, fashion, modern design, great soccer and special cars like Ferrari, Maserati and Lamborghini. Culturally speaking, Italy has a social history of over 2,000 years, being the birthplace of Roman and Christian civilizations, and later the nursery of the Renaissance

and Baroque, whose relics are found in the architecture, squares, fountains, and gardens of its cities of art, and in the frescos, paintings, and sculptures in the churches and museums of Rome, Florence, Venice, Siena, Bologna, etc. It is also the land of the opera, of important

literature, a major post-war film industry (Fellini, Antonioni, and Passolini, but also the spaghetti-westerns), and even of a children's book classic, Carlo Collodi's *Pinocchio*. But Italy will not easily call up the image of having been of much importance for the history of movable and pop-up books.



*La Bella Addormentata Nel Bosco*

Continued on page 10

## 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 index to past issues of Movable Stationery is available at:

<http://movablebooksociety.org>

The annual membership fee for the society is \$25.00 in the U.S. and \$30.00 outside of the U.S. For more information contact: Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906 USA.

Telephone: 732-247-6071

e-mail: [montanar@rci.rutgers.edu](mailto:montanar@rci.rutgers.edu)

The deadline for the November issue is October 15.

Patricia Fry , continued from page 1

My career aspiration was to become a school teacher and I'm glad I did. I attended Brigham Young University and graduated in 1989 with a Bachelor's degree in Elementary Education. By then, I had met and married my husband James Fry and we moved to New York City. I began teaching Mathematics K-6 to show how mathematics is all around us and applicable in our lives. I then taught 1st and 2nd grades in Washington, D.C. where my own appreciation for children's literature grew so much that I decided to create it myself.

*KO: How did you get introduced to pop-ups?*

PF: All through college, I created birthday and anniversary pop-up cards for my family members. I don't know what inspired me to start or why it was always 3-dimensional. It was so fun, maybe therapeutic, to create a pop-up card using odd scraps of construction paper. Most of the time, I didn't have a clue what I was designing until it was half done. I received a very practical book from my sister-in-law titled *The Pop-up Book* by Paul Jackson. I was intrigued. My sister, Wendy, said to me on more than one occasion, "You ought to design children's books."

When my husband and I moved back to NYC, I picked up where I left off at Teacher's College to finish my Master's degree with the intent to become a children's book creator. One particular class, *The Art of the Picture Book*, taught by Professor Barbara Keifer (now at Ohio State University), offered a pivotal learning experience for me. She shared examples from all genres, including novelty books. Even though I had seen pop-up books before, a light bulb went off for me. I borrowed and studied her *Mother Goose* by Robert Sabuda and *The Elements of Pop-up* by David Carter.

After graduation I did some research on pop-up books and pop-up artists. I would sit in bookstores and the Cooper Hewitt Library, which collects rare pop-up books and other novelty books, for hours and take notes on the different techniques. From that, I decided that I wanted to work for Robert Sabuda. He was speaking at an SCBWI event in NYC that very next week; he critiqued my first pop-up book and we talked about pop-up. A couple of months later, he spoke at Cooper Union to my class. At that point, I got up the courage, with the help of my book art teacher Esther Smith, to ask if he took interns. By the next week, I was working with Robert Sabuda and Matthew Reinhart as their second designer, along with Sam Ita. Within the first couple of weeks, my pop-up skills (and my finger strength) grew exponentially with cutting out Robert or Matthew's pop-up pieces--my mind was already folding and assembling. I discovered that what I told my math students was really true--geometry and logic are useful!

I worked in the NYC studio for about 5 months before moving overseas. I continued to do some production work for Robert and Matthew through the next year, as I started to create my own pop-ups. I never lost sight of my goal to publish my own book. The following summer I secured an agent and began showing my work to publishers.

It was around Christmas time, as the Swiss vendors were actually selling roasted chestnuts and the Christmas lights twinkled in the crisp night air of Geneva, Switzerland, when I mailed my first prototype spread for the Nutcracker to HarperCollins. When I was offered the book contract, it was like I was a little girl opening presents on Christmas morning. It literally was a dream come true. In fact, the ending of the Nutcracker story parallels the feelings I experienced when receiving the news that I would be working on my very own book.

*KO: What was your first pop-up book?*

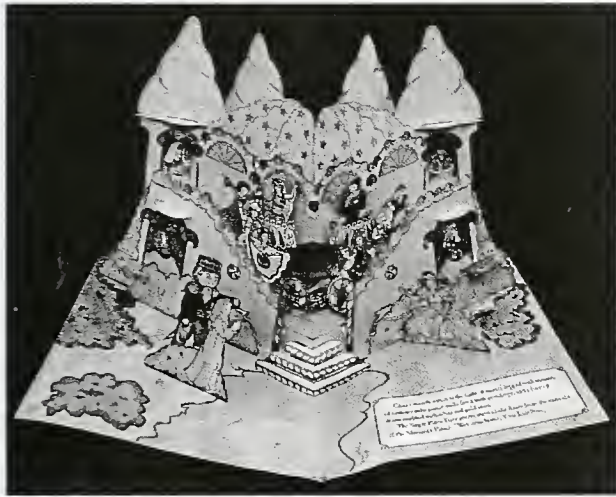
PF: Actually, my first pop-up books were *Mother Goose* and the *Wizard of Oz* by Robert Sabuda. I had never owned any pop-up books before, though I'd checked out many from the public library as an adult. (One good thing about public library pop-up books is that they are worn out, making it so much easier to investigate how they are engineered.) I didn't understand when I was a child that it was all right to wear out my most cherished books. However, that doesn't stop me now from keeping my most cherished books in their protective covers, as I did as a child.

*KO: Has working as an elementary school teacher influenced the way you create art or design pop-ups?*

PF: My background in literature influences everything that I do, especially my pop-up book creations. This pop-up book is more compact (even though it's one of the thickest pop-up books out there). The text was written for the basic reader--the age group I taught. The art and pop-ups tell most of the



story. (Honestly, the way I “read” pop-up books is that I admire the pop-ups for about the first 10 times I open the book, then I read the text.) Also, I think of the child when I create the book. It helps to have been surrounded by so many children over the years. I love seeing their wide eyes when they see a pop-up book for the first time.



*Nutcracker spread*

*KO: Why did you choose The Nutcracker?*

PF: Well, my editor at HarperCollins actually suggested it to my agent. I think it’s a marvelous choice for a pop-up book because of its inherent action and magic. The first spread I created shows the Christmas tree rising. Why tell about it when you can show it?

*KO: You wrote the adaptation, created the art and designed all the pop-ups - that makes you a triple threat in the industry. Which was your favorite part of the bookmaking process?*

PF: I enjoyed all parts of the bookmaking process. I loved the self-imposed challenge of making everything as BIG as possible. I get huge satisfaction from taking a pop-up section of five pieces and connecting them to make one so it’s easier in the end to put the piece together--oh, I love it! As for the art, I felt the style needed to reflect the feeling of the story. Creating the art required a lot of steps (marbleizing, collaging and overlaying line art), but it was worth it.

*KO: Women are often under-represented in pop-up book creations, but there looks to be a new crop of female paper engineers in recent years. Can you speak on this phenomenon?*

PF: Someone once said to me that he thought there were more men than women in the pop-up field because of differences in the male and female brains. I don't think that's the reason at all.

I think women and men are equally capable at paper engineering--if one has the inclination and dedication to do it. Unfortunately, this field is like an iceberg; you can only see a few above the surface, so it's hard to tell how many female paper engineers are out there.

To keep up-to-date with Patricia Fry and her future endeavors check out her new website at [www.patriciafrybooks.com](http://www.patriciafrybooks.com) which will be launched in October. If you would like to find out how Patricia learned to marble paper in Italy or what her pen name might be, please visit [www.kyleolmon.com](http://www.kyleolmon.com) to read the full interview.

## The Movable Book Society Conference

Washington, D.C.  
September 18 - 20, 2008

**Celebrate Old and New Movable Books**

**Meet Collectors, Paper Engineers,  
and Book Artists**

**Conference speakers are:**

**Theo Gielen**

**Daveen Herley**

**Ed Hutchins**

**Emily Martin**

**Larry Rakow**

**Matthew Reinhart**

**Joann Reisler**

**Krystyna Wasserman**

**Chris and Paul Wehr**

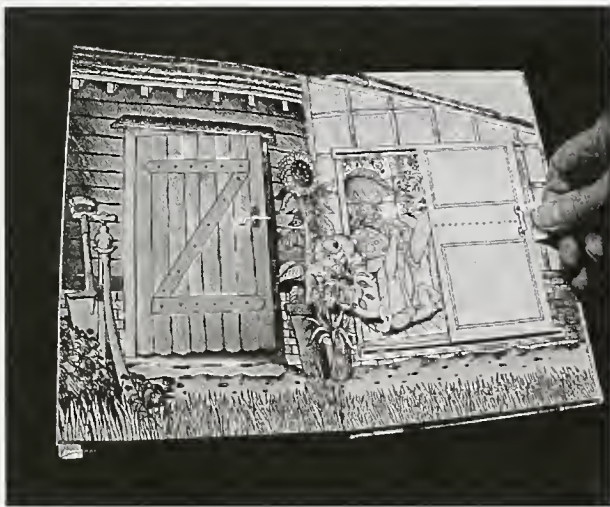
**Saturday will include a book sale,  
silent auction, and the  
awarding of the Meggendorfer Prize**

Conference hotel and registration  
information is available at:  
<http://movablebooksociety.org>

## Ray Marshall

Mike Simkin  
Olton, Solihull, England

In *Movable Stationery* volume 15, number 2, it was more than welcome that Ray was featured and back in the news with his *Castaway Pirates*. Looking back to the 1980s I can instantly recall the expressive ingenuity of his books, particularly when he worked in collaboration with illustrator Korky Paul. Together they produced many unforgettable sequences brought about by the empathy between Korky's vigorous linear expression of figurative gems which were more than balanced by the design of Ray's simple die cut shapes and paper animations contained in their overall spreads. As Korky recently confirmed for me, "Ray is a really brilliant engineer."



*Doors*

Sometimes the most basic of mechanics would activate the biggest surprise, giving way to spontaneous and invigorating storytelling where the reader was very much in control of the timing and physical movement leading to the final dramatic outcome. As an example of their magic, on the first spread of *Doors*, 1982, without any previous clues being evident, who would be brave enough to imagine a surprise penguin stepping forward from the freezer. Likewise in the fourth spread, whilst in reality always fearing the worst might happen when propagation is in progress in the greenhouse, the last thing you expect to find easing its way out of the door as it is moved to one side is a human sized caterpillar, still chewing on its feast of the tender and succulent plants carefully nurtured by the local gardener. I feel their collaboration brought fresh and zestful life to the genre through their visual humor and wit, dispensed with purposeful and appropriately dynamic paper engineering. When both the skills of the illustrator synchronize and work in tandem with the engineer, the meld gives a unique and spellbinding experience. Throughout the books they made together, they created many stage-like events for the reader to join in

with and enjoy through live participation with the figurative performances and surprises.

Early collaborations with Korky Paul produced three books, *Action Cats* published by Methuen Children's Books and *Doors* published by Andre Deutsch Ltd, in 1982. Both were full of their unique humor and situation drama. In the same year *The Crocodile and the Dumper Truck* was published by Atheneum Publishers New York. This was a large book of immediate thrust and impact again achieved through the interaction between the illustrations and mechanical movements. It was full of humor and an observed commentary on the sites of London and contemporary tourist attractions of the 1980s. Other national monuments and icons appear, so it is very much a time capsule and invaluable as a book of its time. This was closely followed in 1983 by *The Search for the Rare Plumadore* compiled with Ken Kirkwood, a fold-out book telling the story of the quest to find the missing bird on Dragon Island, into which the book neatly transforms as a three-dimensional phenomenon. The book also includes inserts and standing figures. Later the same year Ray and Korky published two wonderfully vibrant and memorable sets of small books ideal for young minds and hands. In their own measure of appeal and impact they probably have not been bettered for the task they set out to accomplish as introductory experiences for learning literacy and numeracy skills. *Rhyming Pop Ups* was a set of four books published by Penguin, 1983 and *Maths-Pops*, published in 1984 first by Penguin and

later, in 1993, by Tango Books. Both of these sets have immediate appeal and mechanical impact which engage the child in basic but vital learning skills. Who could easily forget the impact of the Four and

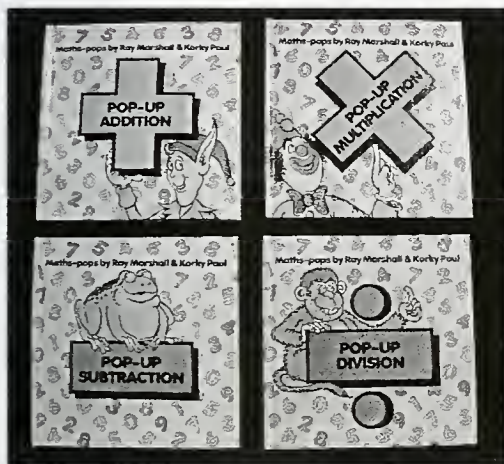


*Rhyming Pop-ups*

Twenty Blackbirds in *Sing a Song of Sixpence* for sheer delight, surprise value and for arousing valuable curiosity to discover how it works? The whole narrative sequencing of Humpty Dumpty is exemplary for its commitment to lively storytelling fully involving the reader. The rhyme goes beyond the limits of the page and the illustration experience takes the reader beyond the limits of the words. In sequence Humpty is shown proudly with thumbs up championing his seat on top of the wall, moving on the reader is invited to activate the simple turning mechanism which causes Humpty Dumpty to fall beyond the book format. Turning



over to the next page, we find all three king's horses staring at the reader with six unavoidable piercing eyes and nostrils physically flaring. On the next spread, all the king's men stand helpless, leading into the final spectacular spread, which shows a horse and a guardsman waiting aghast to see if the reader can or can't put Humpty Dumpty together again. The pieces never actually join physically, but visually come together sufficiently to satisfy the reader that they have tried, job done, close book, end of story or do we try again? This is a rhyming, pop-up experience, never to be forgotten. The clarity of the design in *Maths Pops* makes the job of learning easy, fun, engaging and equally memorable by the thoroughness of visual appeal and the physical experience of each mechanism. The result of each mathematical sum is shown with great impact just by moving the illustrations. Both sets of books are not only classics of their time but also beacons of inspiration for their genre.



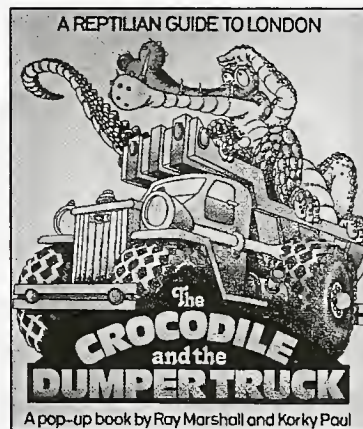
Math-pops

Competition for children's books. A year later, following this success, *The Car* and *The Train* were published. All three publications were full of creative layered and movable diagrams and each book included a build your own model of the vehicle represented. 1986 also saw the publication of *The Book of Science Tricks* in collaboration with Gillian Osband. It was a multi package book of information with movables and a science bag which included a magnifying glass, elastic bands, reflective mirror, color filters and a color wheel to experiment with alongside a twangy guitar microscope and color scope. All of these tricks gripped the imagination to nurture an interest in basic science.

If you were a parent or grandparent there was plenty in these books for you to share with your children or grandchildren. But Ray had not forgotten the older generation, as he created with John Farman the *Guinness Pop-up Book of Records* in 1986, produced by Sadie Fields and published by Guinness Superlatives. As you might expect, it is full of astonishing records and spectacles brought to life by means of tabs, simple pop-ups and paper sliders to great effect. In particular, who will

Ray is probably best known for his three books made with John Bradley *The Watch it Work Series*. *The Plane*, published in 1985, won the innovation prize category in the *Smarties*

ignore or forget the ingenuity behind the concepts for showing the longest finger nails ever grown the aggregate measurement for the five nails of the left hand was 363 cms when measured in 1985, or the marvel of R. L. Sullivan, an American who was struck by lightning seven times in thirty-five years but survived with only burns and other minor injuries? Again the reader joins in by inflicting with a pull tab the mighty tongue of lightning upon the unfortunate victim who is in a boat quietly fishing at the time. Then there are the thrills of Henri La Mothe, who dived 8.53 metres into 31.43 cms of water in a bowl (the reader again activates the appropriate dare devil fall by controlling the slide tab). Finally, Sergei Rachmaninov is reputed to have had the ability to span 12 white notes on a piano with one hand as shown and illustrated by deft engineering in this book.



Ray Marshall, over the years, together with many collaborators, has brought great paper adventures, delights and nourishment to many children of all ages who are not necessarily bookworms, but were

introduced to his books for many reasons of education, entertainment and enchantment. This has possibly gone on to endear them to books for life. I don't know if Ray has ever broken a record but he certainly has conceived and made ideas work on the page throughout his books for our enjoyment and enlightenment. Let me finish by thanking Ray for providing through all his collaborations a wonderful range of fun and pop up experiences with his movable books; long may he continue beyond the *Castaway Pirates*.

#### Books referred to in the text:

- Action Cats*. Methuen Children's Books Ltd., London 1982.
- Doors*. Andre Deutsch Ltd., London 1982.
- Maths Pops: Pop-up Subtraction.. Pop-up Division. Pop-up Addition. Pop-up Multiplication*. All Penguin Books Ltd., Harmondsworth, 1984. Tango Books London, 1993.
- Rhyming Pop-ups: Humpty Dumpty. Sing a Song of Sixpence. Hey Diddle Diddle. Jack and Jill*. All Penguin Books Ltd., Harmondsworth, 1983.
- Search for the Rare Plumador*. J M Dent, London 1983.
- The Crocodile and the Dumper Truck*. Atheneum Publishers New York, 1982.
- The Guinness Pop-up Book of Records*. Guinness Superlatives Ltd. GB, 1986.
- The Pop Up Book of Science Tricks*. Orbis Publishing Ltd. London, 1986.
- Watch it Work! Series: The Plane*. 1985. *The Car* 1984. *The Train*. 1986. All Penguin Books Ltd Harmondsworth.

## A Collection is Never Collected...

Corrie Allegro  
Melbourne, Australia

What is this mania of hunting and gathering throughout the world for objects which have no value as food, shelter, or, let's be honest, any intrinsic value beyond the joy of ownership, knowledge, sharing, monetary gain and a multitude of other reasons we use to justify this all consuming addiction?

And why do we have to justify our pursuits of whatever we are chasing and never achieve the final goal of enough is enough? Let's just enjoy our peculiar obsessions: no people or animals have been hurt in the hunt! We all collect *something*. It can be memories stored in diaries and letters, family snapshots and any other *thing* from thimbles to books. (We'll get to the books a little later!) During the 16<sup>th</sup> and 17<sup>th</sup> centuries the private explorers and collectors roamed the world taking, as their right, the exotic and the unknown, putting them in their *cabinets of curiosities* which later morphed into our present day museums.

Our knowledge of our world would be the poorer if it were not for the individuals who could not let go their zeal to accumulate and share their fascination of "*whatever*," as Paris Hilton might say. The thought crosses my mind, what would Paris collect? The total sum of all the ridicule and barbs thrown at her from all directions? Or the private pleasure of knowing the populist media needs her for their collecting of readers and increased sales? All the while she is accumulating more filthy lucre to add to the vast collection passed to her by the family! Enough *is* never enough.

I am glad we are going through a period of reassessing Freud and his influence on our daily lives. Sigmund Freud at one stage stated that collecting went back to our toilet training, something about control, losses and recapturing the moment!! Yeah, let's move on! Of course we are all against the compulsive hoarders, compulsive shoppers and compulsive complainers and we know we harbor only a smidgeon of any of the above compulsions.

Paul Keating, Australia's Prime Minister between 1991 and 1996, is a horologist. His extensive collection of French antique clocks reflected his long time in waiting for his political call to the top and then battling 24 hours a day to retain his grasp. Do we collect things because we want control? Was our Prime Minister collecting more time than the electors would give him?

The examples of the sad, mad collectors that I call the *pathological accumulators* give us all a bad name. We only have to think of all the religious gurus, cult leaders and motivational spruikers to see what they can and do

collect. This can range from a mass of converts in identical robes, to houses full of compliant young women, to continuing seminars of collected wisdom collected in turn by their chosen collectors. A recent conman from Australia, arrested in the U.S., swindled hundreds of property investors of tens of millions of dollars, which he only needed to feed *his* collection of 4,000 properties worldwide and his 129 Mercedes cars.

The despot and the dictator, because of their power, are no match for the mere everyday collector. Who can forget Imelda Marcos and her shoes? Kim Jong Il and his ten thousand plus videos mimicked Stalin's hundreds of Western films he watched while Molotov translated the sound tracks – John Wayne into Russian! The late Saddam Hussein collected literally everything and is similar to the tyrants of recent history with the number of corpses and failed states they left behind.

The marketers can manipulate us collectors and *even I* have fallen for them! Overt and subliminal advertising campaigns from The Franklin Mint, national post offices, monetary mints, fast food trinkets, and publishers of a seven volume book series on a boy wizard marketed in tandem with seven films based on the books (in case we hadn't enough!) are examples. Ultimately one person's junk is another person's treasure.

Constant trawling through other people's discards has become one definition of who we are. We can define ourselves to the outside world by our possessions. In an ever-changing society that gets re-invented almost daily, the collectibles of the recent past become a nostalgic mirror to simpler times. An early Superman comic or a Disney animation cell can set astronomical dollar values by a bidding competition between very rich actors and directors. The children who were the first collectors forking out twenty cents for their weekly comics, now as baby boomers wish that they had kept these ephemeral collectibles.

When it comes to my habit of spending more on movable/pop-up books than clothing, publishers, authors, illustrators, and yes, paper engineers, know how to create demand by offering their books in numerous guises, collector series, sets, and reproductions of movable antiquarian books. This will create an addictive behavior syndrome in the collector (me) who will then wait slavishly for the next instalment.

But the collector responds by using preservation, the temporary custodian angle of "owing" before it is passed on and any other excuse their collective mind can put forward as the reason for yet another hunting and gathering expedition.

I will expand on this "collecting" topic in future issues of this journal with collectable trivia bits and pieces that I have



collected over the years. (I actually have a small collection on my shelves of books about collections- now, that's tragic). Perhaps I should stop this rationalization and accept the inevitable and just get on with it ...and I just need to check on a few book dealers right now.

## A Meeting of Fanatics!

Corrie Allegro

A few short weeks ago I traveled to Europe with my wife Nancye, tracing and meeting new family members only recently discovered. It all went very well and the trip was topped off by a wonderful afternoon spent at a lovely little café in Amsterdam surrounded by like-minded collectors of movable/pop-up books.

This meeting was arranged before we left in the capable hands of Theo Gielen, who rounded up (or collected) folks from all parts of Holland to discuss their favorite topic. I actually had to send Nancye away at one stage as she came back too early but she did take the photos!



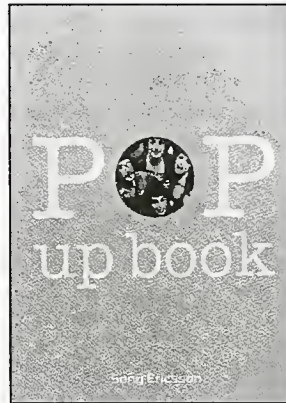
From left: Theo Gielen, Kees Keizer, me, Jean and Ine Kommers. Piet and Ans Ruijters left before the photo, and another seven collectors couldn't make the meeting.



Kees and Theo admiring a wonderful Kubašta!

Theo passed on a new advertising pop-up book for Sony Ericsson designed by an expert group of paper engineers.

**Pop Up Book** Sony Ericsson Mobile Communications AB 2008, designed and produced by Product Communication, Sweden. Paper engineering by Andrew Baron, Kees Moerbeek, Sally Gabb and Kyle Olmon.



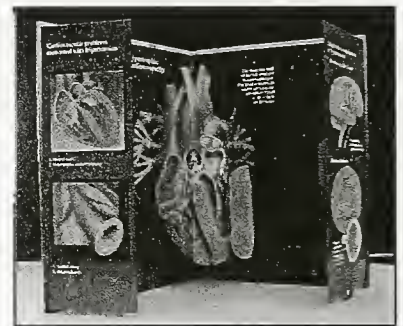
**Pop Up Book**  
**Sony Ericsson**

26 x 18cm. 12 pages with a movable image on the front cover in a clear window. Multiple pop-ups and tabs to "sell" the Sony Ericsson technology message to Generation X.

Does it work? Does it inform? I'm not too sure. Visually it is smart and interesting but whether it will sell more cell phones is debatable. In a fast moving technological world of gadget after gadget and multi-media advertising, is

there time to flip through a clever paper based promotion for this target audience? (*looking at the book's photos of 20 young yuppies, I doubt it.*) But for the collector of pop-up books, it's excellent!

This leads me to some of the advertising/information pop-up publications in my collection. Following are a few samples I have that show various topics in movable explanations. And I wonder, do these examples work? Or are the marketers too clever by half and trying too hard in their endeavors to sell?



*The Heart in Hypertension, inside*



**Covers of *The Knee* and *The Heart in Hypertension***

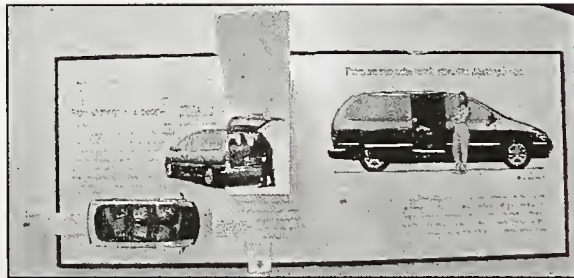


**The Heart in Hypertension: A 3-Dimensional Patient Education Guide.** By Bertram Pitt, MD  
Paper Engineered by Tor Lokvig, Merek & Co.,Inc. West Point, Pennsylvania, 1997.

**The Knee: A 3-Dimensional Anatomical Reference Guide**  
By Victor H. Frankel, MD and Stephen Honig, MD  
Paper Engineered by Roger Culbertson published 1992, Wyeth-Ayerst Laboratories, Pennsylvania.

These two publications are described as providing patient information in a simple and convenient instructional manner and as a reminder once away from the doctor's surgery. The built in advertising for various medications no doubt will also help the healing process! I hope these guides were free for the patient and there was no "sales pressure" but the 3D graphics are wonderful.

**Introducing the next generation of the Minivan**  
1995 Chrysler Corporation (*no further details*)



**Introducing the next generation of the Minivan**

This promotion explains in 12 pages the benefits of a new range of cars. The use of clever pop-ups, tabs and flaps simply show off the many extras available without coming across in a glib or condescending manner as with the Sony book. The extra dimensions of this style of promotion works better to inform than the showroom glossy brochures.

**Flying is Fun with Gulf Air**  
Gulf Public Relations, Bahrain  
Paper Engineered by Ib Penick, late 1970s.  
This advertising promotion



for Gulf Air is designed as a children's interactive book and as an example of an international airline across multi-

cultural boundaries. As a product of its time it works on these levels with simple pop-up devices and graphics. It would have been a good reassurance for family travel!

*(Advertising pop-up material has been discussed previously in these pages and perhaps it will need further analysis and documentation.)*

## ABC3D



The newest pop-up book of the French graphical artist and illustrator Marion Bataille, *ABC3D*, will be presented September 18 at the Paris Bookshop Boutique du Livre Animé. The trade edition of what was published first in 2006 as an artists' book in a limited edition of only 30 copies, will appear in nine countries in September.

Among the locations are:

America (Roaring Books), England (Bloomsbury), Germany (Carlsen), and France (Albin Michel). The American edition differs since it has an extra lenticular front cover; the Spanish edition has an extra supplement of one (text) spread. For months there has been a preview on YouTube <http://www.youtube.com/> showing the complete 18 movable and pop-up spreads. This clever book without any text, done in red black and white only, shows a surprising look at the letters of the alphabet and offers a wealth of intricate techniques and mechanisms. Mrs. Bataille, a newcomer in the pop-up field, will be present at the 18<sup>th</sup> of September at the happening that is organized in cooperation with the French website [www.livresanimés.com](http://www.livresanimés.com). At this site there is a review of the book, a survey of the different designs of the covers for different countries, a review of the 2006 artists' book version (entitled *Op-up*), and an interview with the maker. Boutique du Livre Animé. 3, Rue Pierre l'Ermite. 75018 Paris. [boutiquedulivreanime@orange.fr](mailto:boutiquedulivreanime@orange.fr).

## Exhibition in Spain

Theo Gielen

The "Best Paper Toy Exhibition Ever Made" will open in Girona, Spain on Sunday September 19, 2008. On display will be paper toys and other precursors of movable books from the amazingly rich collection of Quim Corominas. The exhibition will be accompanied by "The World's Most Beautiful Book on Paper Toys" (the classifications of them are by Quim's wife Gabi). We can look forward to a well designed book since he has previously done wonderful books and catalogs for earlier exhibitions of the treasures from his great collection of movable and pop-up books and related paper toys and novelty items. Further information at [gcorominas@arquired.es](mailto:gcorominas@arquired.es).



## Updated Bibliography, 1997 - 2007

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A new supplement to *Pop-up and Movable Books: A Bibliography* will soon be available online at <http://movablebooksociety.org/>. The organization of the online version is the same as the two previously printed volumes. A printed volume of this update will not be published. The Title Index includes all English-language movable books published between 1997 and 2007 as well as titles not previously identified. The Name, Series, and Date Indexes include all the information included in the printed volumes as well as the newly-added information.

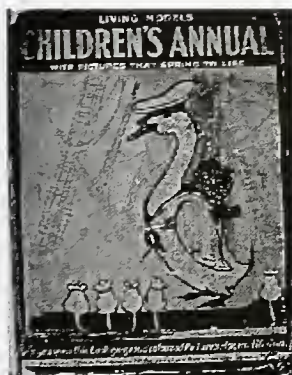
While working on the bibliography I collected brief references for a large number of books I could not include because I could not fully identify them. These titles came from e-Bay and other bookseller sites, correspondence, and references in other publications. What follows is a list of some of the titles. If you own any of these books, have information about them, or can provide full bibliographic information, please send the information to me at [info@movablebooksociety.org](mailto:info@movablebooksociety.org).

*At the Circus.*  
Exciting. s.l., n.d. [195-?].

Description: 13 x 19 cm. Text printed parallel to the spine. Publication appears to be the same as those by Editrice Piccoli in Milan. Or Delizia series by French Press Agency.



*At the Circus*



*Children's Annual With Pictures that Spring to Life*

*Children's Annual With Pictures that Spring to Life.*  
Living Models. Strand.

Description: Cover illustration has an upright white duck wearing a hat and carrying an umbrella. Five small mice sit at the base of the illustration. Additional cover text: "As you open this book gorgeous coloured pictures rise up life-like."

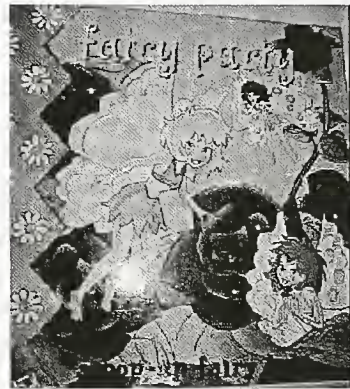
*The Christmas Carousel.*  
Concept by Christian Legrand. England, Peter Haddock Ltd., date?



*Christmas Carousel*

*Deep Sea Adventure.* Sonic Read-Around Book.

Pop-up read around pages in excellent condition. Book ties at edges with red ribbon which appears near new. Ribbon used to tie book open so it stands alone and you can see/read the pop-up scenes. Bookseller's description.



*Fairy Party:  
A Pop-up Fairy Tale*

*Fairy Party: A Pop-up Fairy Tale.* 2001.

Description: Offered for sale on eBay

*Famous Elves from the Land of Ribbononia.* By David Jones. Frants Kantor, illustrator. Paper engineered by Design Factor. Australia, Description: 7.5 x 11 cm.

*Fighting Against the Bogy Three Times.* 2005.

Description: 17 x 24 cm. 6 pop-up pages. Text printed parallel to the spine. A new pop-up book that tells a story in the Chinese classic Journey to the West. The text is in English and simplified Chinese and accompanied by Pin Yin.



*Fighting Against the Bogy Three Times*



*Happy Animals*

*Happy Animals.*  
Exciting. s.l., n.d. [195-?].

Description: 13 x 19 cm. Text printed parallel to the spine. Publication appears to be the same as those by Editrice Piccoli in Milan. Or Delizia series by French Press Agency.



**Kimiko Pop-up Aeroplane.** By Kimiko Mitsuko. London, Zero to Ten, 2004.

Description: ISBN: 1840893028. From Amazon.uk Were these issued?

Also: **Kimiko Pop-up Cats.** ISBN: 1840892994.

**Kimiko Pop-up Crab.** ISBN: 184089301X.

**Kimiko Pop-up Crocodile.** ISBN: 1840893001.

**Lolly Pop-Up Candy Story Books Presents Jack in the Box and The Little King Who Couldn't Laugh.** Timely Tot Toy Company, 1952.

**Lourdes.** France, date?

Description: 28 x 26 cm. Seven pop-ups showing Saint Bernadette's visions, her novitiate, her funeral, the shrine, and a memorial. Text printed parallel to the spine. Written in English, German, and Italian.

**Madeline.** 2002.

Description: 20 by 14 book unfolds to a 34 by 38-inch, four-room dollhouse. The rooms are a school room, kitchen, living room, and a bathroom.



*Madeline*

**Nursery Rhyme.** Pop-up Pictures. London, Birn Brothers, n.d.



*Nursery Rhyme*

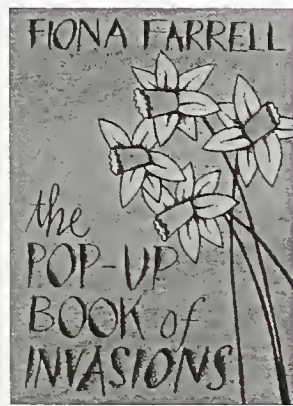
**Snsie's Sweet Shop.** 1975.

**Weather Chamel Weather Pop-up Book.** Simon & Schuster Children's, 2000.

ISBN: 0-689-82065-8. Some online searches bring up Random House as publisher and others Dutton. The name of the author is not consistent.

**Welcome to Games of the XXIVth Olympiad Seoul 1988.**

Four pop-ups. Game schedule and venues in Korean. The only entry found is addall.com where it is in German.



*The Pop-up Book of Invasions*

## Casa Editrice Franceschini, continued from page 1

That idea is wrong, at least in part. True, the history of the Italian movable book shows for the first 50 or so years, from its start in the last quarter of the 19<sup>th</sup> century, to be merely translated editions of foreign books. But at least one format in the field originates from Italy: the carousel book. The very first three carousel books appeared in 1940 from the publishing house of Hoepli in Milan as "Libroteatro Hoepli" (Hoepli's Theater Book) developed by the stage designer Mario Zampini and illustrated by Raimondo Centurione. And though the first ever, these carousels are not just experiments showing the usual shortcomings of first issues. On the contrary, *Ali Baba e i 40 Ladroni* (Ali Baba and the Forty Robbers), *La Bella Addormentata Nel Bosco* (The Sleeping Beauty) and *Cenerentola* (Cinderella) still prove the ultimate application of the scenic dimensional opportunities of the format, resulting in a wonder of optical illusion and depth not found in later carousel books. <sup>1</sup>

At various occasions in the course of my research of movable books, I had come upon other lively, colored Italian pull-tab books that are striking by their glittering covers with a golden background. They proved to be published with different imprints in the 1930s and 1940s and further intrigued me since I succeeded in purchasing some copies in another foreign language. Remembering having read about some of these books and their publisher in the book of collector and antiquarian bookseller Pietro Franchi from Bologna, who first gave a survey of some Italian movable and pop-up books<sup>2</sup>, my attention was drawn once more to this publisher's list, when the French website of movable books brought a translation of Franchi's text with a wealth of pictures in October 2006. <sup>3</sup>

A final push however to plunge me into the research of this hidden list of nice and original Italian movables came from the Parisian antiquarian bookseller Jacques Desse who brought me, about the same time, in contact with a descendant of the Franceschini family. Thanks to Mr. Cristiano Franceschini, who still lives in Florence, the city where the publishing house of his family was established for several generations, and his informative help, I can give here a rather complete picture of the complicated history of the printing and publishing activities of his ancestors and the imprints they used, at least as far as their movable and pop-up books are concerned.

### Lorenzo Franceschini (1863–1951)

At the end of the 1890s, the typographer Lorenzo Franceschini established his own small printing office Tipografia L. Franceschini e C. (and Company) on the first floor of 18, Via dell' Anguillara in Florence. Though his great grandson has some copies of books in his collection printed by this office, the business proved not too viable and in 1910 Lorenzo was found as the director of another printing office in Florence, Tipografia Giuntina.



This company did a lot of printing for the publishing house of Bemporad, established also in Florence and then, as well as now, a major Italian publisher. It was at Bemporad in 1911 that the well-known edition of the Italian classic children's book *Pinocchio* with illustrations by Attilio Mussino was first published. The illustrations are said to have finally fixed the picture of this wooden puppet and his maker Gepetto as the icon that went all over the world. Mussino re-drew some of his *Pinocchio* pictures some 10 years later for the movable edition of *Le Avventure di Pinocchio: Albo Movibile* (The Adventures of Pinocchio: Movable Picture Book) as published about 1923 by Bemporad & Figlio. It is a beautiful book with Art Deco style illustrations and four pull-tab pictures, and is most likely one of the first movable books of Italian origin ever published.<sup>4</sup> The printer of the book was not mentioned but could well have been Giuntina, and thus this would have been the way Lorenzo Franceschini first came in contact with the production of movable books. At least both -movable books and the illustrations of Attilio Mussino - would grow Lorenzo's business from the early 1930s onward until his death.

Meanwhile, in the 1920s, he had his business at Giuntina. As its director and typographer he was, for instance, involved in the printing of the first edition of D. H. Lawrence's controversial novel *Lady Chatterley's Lover*. Since British publishers did not dare to publish the book, Lawrence used his own capital to print a limited edition of 1,000 copies in Italy to escape British censorship. This 1928 first edition mentions having been "Privately printed by the Tipografia Giuntina, directed by L. Franceschini, Florence." It was immediately banned in England and America for obscenity.

In 1928 Lorenzo's wife Isolina Franceschini (1866–1928) died and, apparently, about that time he retired from his working life at Giuntina. But, clearly, he couldn't resist remaining active as a printer and a publisher since the book *Le Impressioni di una Automobilista* by Stefania Türr, published in 1930 and now in the collection of the family, bears his pre-1910 imprint of "Tipografia L. Franceschini, Firenze," based at 3, Via della Spada in Florence.<sup>5</sup>

From 1931 dates a first document stating that Lorenzo, then 68 years old, had started to publish movable books. In a letter to the publisher of Bemporad, dated December 5, 1931, he offers first 600 ready-printed copies of *Cenerentola: Albo Movibile* (Cinderella: Movable Picture Book) for distribution to the booktrade by Bemporad, adding that this is the first volume of a series to come. A remarkable feature of this letter is the illustrated letterhead bearing – a part of a picture from the front cover and two pages of the movable *Cenerentola* book – in short the intended program of his new publishing house "Deposito Edizioni."<sup>6</sup> The text reads:

"The most beautiful fairy tales"  
Illustrated by Italian painters and told by Tuscan authors.

And:

"Illustrated Picture books"  
for children, with large movable characters, in color.

In this same letter Lorenzo proposes to Bemporad to produce another movable book of *Pinocchio*, to be printed by him and "surely of a much better quality both from adaptation and from the used materials as what nowadays is found on the market." He suggests re-using the pictures by Attilio Mussino (even parts of their stereotype blocks...) in a new composition and with larger characters more suitable for little children, and encloses a price calculation based on 3,000 copies. Later we will see that it took him another 10 years to get this book published.<sup>7</sup>

The announced series, subtitled "*Le Fiabe Più Belle*" (The Most Beautiful Fairy Tales), had in the mid-1930s five volumes, all of them illustrated by the local artist Ezio Anichini. The first part *Cenerentola* (1931) was followed in 1932 by *Puccettino* (Tom Thumb) and then by *La Bella e la Bestia* (The Beauty and the Beast), *Cappuccetto Rosso* (Little Red Riding Hood), and *Il Gatto con Gli Stivali* (Puss in Boots). They are all similar, large (30 x 20 cm.), 16-page picture books with illustrated board covers, and two full page color pictures with pull-tabs that produce rather simple movements. They each cost at the time Lire 5.00 but readers of the bi-weekly (children's?) magazine that the company published, got them for a reduced price of Lire 4.00. A copy of *Puccettino* has been seen with an extra "N.3 – Pubblicazione quindecimale – 1 Luglio 1934" (Number 3 – fortnightly publication – 1<sup>st</sup> of July 1934) printed at the bottom of the front cover, suggests that there was a special edition issued for this purpose.



*Balilla and Piccola Italiana*

In the late 1930s *Deposito Edizioni* brought out two *Libri Sagomati* (literally "torso books"), books with shaped head and legs that swiveled out from the inside of the back cover and mentioned previously in *Movable Stationery* in my earlier contribution on "Jack-in-the-books".<sup>8</sup> They were then advertised to be "... interesting, patriotic and fascist; richly illustrated with designs in ten color print." The two titles found recorded are *Balilla*, the denomination in use for the members of the boy's organization under the Mussolini fascism in Italy; and *Piccola Italiana*, the girl's equivalent.

Both volumes picture the dress of the fascist youth organizations “as to be weared graciously” so, they were meant to be instructive propaganda books.<sup>9</sup>



*Gran Teatro delle Maschere*

*Teatro delle Maschere* (Great Mask Theater). A nice, colorful paper toy measuring 35 x 30 x 30 cm. and done in sturdy cardboard that came with a booklet with the text of the comedy *Don Florindo ha Vinto un Terno Secco* by Carlo Collodi, the author of *Pinocchio*.

In all, Lorenzo Franceschini and his imprint of *Deposito Edizioni*, did not have a voluminous movable production, as we have seen. Most likely he was a better typographer and printer than a commercial publisher or businessman. Only when his son Renato joined his father’s company in the early 1940s (or did he start his own publishing house?) did a more regular production of movable and pop-up books begin.

**Renato Franceschini (1897–1978)**

Whereas his father was mainly a typographer and printer who, apparently, now and then also published a book, and only after his retirement tried to build a (decent) list of mainly children’s novelty books, the son Renato only partly followed in his father’s footsteps. Though he, too, was educated as a typographer at Giuntina, he was subsequently fully trained within the walls of the Bemporad publishing house. It is no wonder since Giuntina, where the father was the director, had close printing connections with Bemporad. In the 1920s Renato Franceschini was also the author of several books himself, mainly titles about breeding, hunting, guns, and how to make munitions, but also children’s books and school books. Apparently these were successful. His (fascist) primer *Primo Libro del Bambino: Metodo Facile per Insegnare a Leggere e a Scrivere* (The Child’s First Book: Easy Learning Method of Reading and Writing), for instance, was frequently reprinted and a copy seen showed that an amazing number of over 800,000 copies was printed! But his (first) career was at Bemporad where he rose to the position of general manager in the 1930s.

It was in those years, after Hitler’s visit to Rome and the Rome-Berlin axis treaty calling for close cooperation

To complete Lorenzo’s output of paper novelties for children as published under the imprint of *Deposito Edizioni* in the 1930s, a final item has to be included: the toy theater *Gran*

between the two fascist regimes, that Italian fascism also got an anti-Semitic component that it had not had in the first 10 years. So, Jewish companies in Italy had more and more problems in continuing their businesses. Because the Bemporad family was Jewish, the company changed the name of the publishing house to disguise its origin: first into Bemporad-Marzocco, later into (Casa Editrice) Marzocco.<sup>10</sup> After the war the company changed its name once more, now into Giunti and under this name it still exists as a major Italian publisher, concentrating nowadays mainly on CD and DVD publications, but still with a list of some children’s novelty books.<sup>11</sup>

In the early 1940s the “movable-book-virus” of the father appears to have infected the son, too. In 1942 Renato published at Casa Editrice Marzocco where he was employed, the movable *Pinocchio* book that Lorenzo had suggested ten years before to Bemporad: *Le Avventure di Pinocchio di C. Collodi, Narrate ai Più Piccini a Cura di Renato Franceschini* (The adventures of Pinocchio by Carlo Collodi, Told to Little Children by Renato Franceschini), illustrated with new pictures by Attilio Mussino - though he is not credited for it in the first edition. It is an oblong book of 96 pages with black and white text illustrations, and with four color pages of pictures cut out and standing forward like simple pop-ups showing the *Pinocchio* characters presented in relief against a colored background. In only the first edition is found, on the first page, a dedication of the book to the little princes of the House Savoy, the Italian royal family of those days, and for frontispiece, a photograph of them. The cover of the book shows a remarkable background done in shiny gold printing! It will be the trademark of his own publishing house that Renato was about to found.

About the time of this publication Renato left Bemporad/Marzocco. The reason why is unclear: was it the influence of his father Lorenzo who wanted to have a successor in his printing office (he was then in his late seventies) and had a serious, commercial publishing business after his bungling as a publisher in the 1930s? Did Renato want to be his own boss? Did he see better opportunities for publishing children’s books outside the (Jewish) Marzocco company? Most likely it was a mixture of these and maybe other reasons.

However, at this point the history of the printing and publishing activities of father and son are rather confusing. Whereas son Renato in 1942 brought out a first title under the imprint of his new company of Casa Editrice R. Franceschini, father Lorenzo published, in 1943, a final movable book under the (extended) imprint of *Deposito Edizioni Franceschini*. After the movable *Pinocchio* produced the year before by Renato at Marzocco, there appeared in 1943 another adaptation of the classic as *Pinocchio Animato: Le “Avventure” del Famoso Buattino del Collodi Stampate in Edizione Particolarmente Adatta ai Più Piccini ed Illustrate con i Nuovissimi Disegni di Attilio*



*Mussino e Tavole Movibili a Colori* (Movable Pinocchio: The Adventures of the Famous Little Urchin by Collodi Told in an Edition Especially Intended for the Little Children, Illustrated with the Newest Illustrations by Attilio Mussino and with Movable Color Plates). With its 98 (in the first edition unnumbered) pages it is clearly a reading book, with text illustrations and with eight plates with pictures moved by pull-tabs. Like the 1942 Marzocco edition, the front cover of this book has a golden background. “Marzocco” is even found printed at the right bottom of the front cover of this first edition since that company handled the distribution of the book. It proves to have been a rather complicated production into which no less than eight professional companies were involved as the colophon states: typographers, printers, lithographers, binders, etc. And the painter Mussino himself worked closely, together with the printer, to design his illustrations now from the beginning as movable pictures. This book is graphically very well executed and surely the most beautiful one the company ever produced. It was very successful in his time: Franchi cites a letter from July 1943 in which the publisher announces a fifth edition, making a full 42,000 copies in print.<sup>12</sup> A little smaller “Nuova Edizione” (new edition) of the book was published in 1950 under the imprint of Casa Editrice R. Franceschini & Figlio.

#### Casa Editrice R. Franceschini (1942-1955)

Before the movable production of this publishing house will be mentioned, it has to be said that the number of movable titles does not mirror at all the output of the company of Renato Franceschini. In the course of time he built a long list of primary school books and children’s books aiming especially at the market of cheap (and cheaply produced) books by bringing out a series of shortened and/or retold editions of classic children’s books (Stevenson, Verne, Kipling, Robinson Crusoe, various Pinocchio editions, etc.) and cheap illustrated reading and picture books as typically found in department stores. Within this range of low-market publications fit also their movable books – as usual in those years when the up-market movable books did not yet exist. Effectively the movables and novelties had to raise the attraction of the list, just like they function now.<sup>13</sup>

Renato proved to be, unlike his more amateurish father, a professional publisher. He contracted professional authors for the texts of (most of) the movable books, and professional illustrators for the pictures. That is especially true of Attilio Mussino and Cesare Calvino who were well-known artists in their day. Other illustrators involved seem to have been students of the art schools in Florence at the time, and some of them have since made a name in Italy as a painter or sculptor.

The first movable book of the new company was remarkable for another reason since it brought the next generation into the family business. *Storia di un Esercito*

*Piccino Piccino* (Story of a Very Small Army, 1942) tells, rather curiously, about what happened to the dwarfs after the departure of Snow White. Again it is a full 88-page reading book for children, illustrated with “disegni italianissimi” (most Italian illustrations) by Aldo Silipigni who signed with “Sili,” and with four simple pop-up scenes of a cut-out foresting layer against a colorful background. Once more the front cover of this oblong book has the golden background which grew the trademark of the company for many movables to come. The text of the book was written by Renato’s son Carlo Franceschini (1921–1995) who dedicated the book on the first page with Latin charm to a “Franca” - who appears to have been his girlfriend at the time and later his wife.<sup>14</sup> The book was several times reprinted in the next years but these editions still have only three pop-up pages. Carlo was employed in the company from about 1947 and, as a result, its name was changed then into Casa Editrice R. Franceschini & Figlio (& Son).



*Le Maschere Animate. 1944*

Renato himself did the retelling of the fairy tale of *Biancaneve e il Principe Azzurro* (Snow White and the Sky-blue Prince), published in the same first year and it was also illustrated by Aldo Silipigni. It has three pop-up pages of the same simple design next to 76 pages of text, and proved to become the bestseller of the movable list since a ninth edition was published in 1951.

The production of movable books went slowly in the next three (war) years. In 1943 there was published only a clock book with gilded movable hands on its frontcover: *Che Ora è? Albo Divertente Per Insegnare l'orologio e la Divisione del Tempo* (What's the Time? Amusing Picture Book to Learn the Clock and the Subdivision of the Time). In 1944 followed *Le Maschere Animate: I Fantocci di Mastro Girolamo. Racconto Burattinesco d'Italiano Marchetti* (The Movable Masks. The Puppets of Maestro Girolamo. Told by the Puppeteer Italiano Marchetti), a story of the puppets of a harlequin wonderfully illustrated by Attilio Mussino and with six pull-tab pictures; and *Il Più Grande Zoo, nel Proprio Ambiente delle Foreste, delle Rocce, dei Ghiacci e del Fondo Marino* (The Very Big Zoo, with the Appropriate Habitat of Woods, Rocks, Ice and Deep Sea), illustrated by G. Mauro and G. Rossini, with eight color pop-up relief scenes. A second use of six of the pop-up scenes from this book (without the text) was also seen as a panorama book (leparello), published undated.

Minimal movement is shown in the 1945 edition of *Le Avventure di Pinocchio, nel Testo Originale di C. Collodi*, a complete edition of the original text by Collodi, illustrated by Attilio Mussino and with only one small movable element (the growing nose of the title-character) on its title page. Also dating from 1945 is *Le Prodezze di Bianchinetta* (The Exploits of Bianchinetta) a funny story about a hen house written by Giuseppe Fanciulli and illustrated by Miki Ferro with three movable pull-tab pictures.

Also the first year after the war the production remained restricted to two movable titles. In 1946 appeared the fable books: *Le Favole di Esopo* and *Le Favole di La Fontaine* translated into Italian rhymes by Giuseppe Cammelli and illustrated by “Fernando” (Fernando Baldi), each with three plates activated by pull-tabs.

Only then started the most prolific years of movables at Franceschini – though the complexity of the pop-up and movable elements was reduced. *Le Avventure di un Pulcino. Con Figure Animate* (The Adventures of a Little Duck: With Movable Pictures. 1947), illustrated by G. Falzone Fontanelli, has a movable element on the front cover (the wings of mother and young duck can be moved) and pull-tab plates. But the five small volumes of the series “Fiaba Illustrata” (Illustrated Fairy Tale) of this same year, for which no illustrator is credited, have just one very simple three-dimensional scene in the center of the book. The scene is cut out of the background and stands forward only by counter-folding. The titles are: *L’amore delle tre Melarance* (The Love of the Three Oranges); *Cappuccetto Rosso* (Little Red Riding Hood); *Cenerentola* (Cinderella); *Il Gatto con Gli Stivali* (Puss in Boots) and *Puccettino* (Tom Thumb).

A cute toddler’s story about monkeys and young geese, *Gli Animali si Divertono: Con Figure Animate* (The Animals Enjoy Themselves: With Movable Pictures), both written and illustrated by Cesare Calvino, appeared in 1948 with two movable pictures; as did a found recorded but hitherto unseen movable *Al Parco dei Divertimenti* (At the Amusement Park).

In 1949 came *Topino e Ranocchio: Con Tavolo Animato* (Little Mole and Frog: With Movable Cover), illustrated by Sergio Manunta, with a movable part integrated in the front cover and three plates with pull-tabs inside. Also published in this year were two series of five small, 16-page oblong booklets about animals that each have two small movable elements on their front cover only. All parts were written by A. Rajna Morelli and illustrated by Cesare Calvino. There was a “Collezione Animali Domestici” (Series of Domestic Animals) with the titles *Animali da Cortile* (Animals at the Yard); *Il Cane* (The Dog); *Il Cavallo* (The Horse); *La Mucca* (The Cow); and *Uccelli I Farfelle* (Butterflies and Birds). And the “Collezione Animali Selvatici” (Series of Wild Animals)

had the titles *L’elefante*; *La Giraffe* *L’ippopotamo*; *Il Leone* (The lion); and *La Scimmia* (The Monkey). They were available separately but each series also came in a wooden box, like a miniature library.



*Don Chisciotte Animato*

The last movable books traced came from Franceschini in 1950. First: *Bertoldo, Bertoldino e Cacasenno: Animato*, a well-known traditional Italian story summarized here by Assunta Mazzoni and illustrated by “Fer” (Fernando Baldi) with four pull-tab pictures. *Don Chisciotte Animato* (Movable Don Quixote) with an adaptation of the text translated by E. Tommasi Crudeli was also illustrated by Fernando Baldi with color text

illustrations and no less than six great movable color plates. Both of them are very desirable and collectible editions indeed.

Undated, but most likely to date from about this time are two other final movable books. The first is a nice story about the rabbit *Batuffolo: Con Tavolo Animato*, with illustrations by Sergio Manunta, having a pull-tab front cover that cutely opens the eyes and mouth of the sleepy title character, and three additional pull-tab pictures between the text pages. The second is a book written by Giulia Bartholini: *I Nostri Amici: Due Novelle* (Our friends: Two Stories), illustrated by G. Baldo, with one, layered pop-up scene in the center. This book came with a printed series title of “Collana il Melograno.” Does this suggest that there were more parts in this series that we have not yet traced?<sup>15</sup>

So far this tentative inventory traces the Italian editions of the movable and pop-up books produced by two Franceschini generations in Florence between 1931 and 1951. With over 40 titles identified and most likely more to pop up in the future, it surely is a remarkable list. Neglected almost completely until now, due to the restrictions of the Italian market, it certainly deserves the attention of collectors and researchers.<sup>16</sup>



*L'ours Touff et la Plante de la Faim*

#### Foreign language editions

It was only after I had researched the movable list of the Franceschini companies for quite a while that I found, to my



surprise, in a private collection, a first French language version of one of the Italian editions. Further inquiries, and a lucky strike in a Swiss antiquarian bookshop where I found three different titles at once, have meanwhile revealed at least five French editions. None of them was shown at the great 2002 Paris exhibition of French movable books by Jacques Desse, nor were these foreign-language editions known to my Franceschini family contact. They were all printed and published in Italy by “Éditions R. Franceschini & F. [Figlio or Fils / Son], Florence (Italie)” and prove to have been distributed in France and in French speaking countries by the (children’s) publishing house Albin Michel from Paris.<sup>17</sup> They were distributed in the French speaking part of Switzerland by the book distributor Melisa in Lausanne.

The earliest one of them was, possibly, published in the late 1940s and concerns the great 1943 *Pinocchio Animato* as then illustrated with new illustrations by Attilio Mussino and still done by Lorenzo Franceschini. Published in French as *Pinokio Vivant* (with this also for the French rare spelling of the antagonist’s name...) and with the eight movable plates of the Italian original.<sup>18</sup>

The other four traced editions were all published in 1951 and prove, as far as they could be compared, identical to the Italian originals. Most likely they were produced in the same run as their Italian reprints. *Floconnet: Album Avec Planches Animées*. (Floconnet: Picture Book with Movable Pictures) with illustrations by Sergio Manunta was translated from *Batuffolo: Con Tavolo Animato*, mentioned above. *Le Souriceau et la Grenouille: Album Avec Planches Animées* (The Little Mouse and the Frog: Picture Book with Movable Pictures) illustrated by the same, was published in 1949 in Italy as *Topino e Ranocchio: Con Tavolo Animato* though the little mole of the Italian edition has changed in the French text (not in the pictures) into a little mouse. *Les Fables de La Fontaine: Avec Planches Animées* included the illustrations by Fernando Baldi but has the original texts of the fables where they earlier (1946) were translated in Italian to be published as *Le Favole di La Fontaine in Versi Italiani*. No wonder that this last title seems to have been the best selling one of the French editions: a second edition of the same year, 1951, is in my collection.

The fifth found French edition is *L’ours Touff et la Plante de la Faim: Album avec Planches Animées*. (Bear Touff and the Plant of Hunger: Picture Book with Movable Pictures) but from this one we have not yet been able to trace its Italian original. The book is also illustrated by Sergio Manunta and has a movable, pull-tab on the front cover and three movable plates inside. Especially cute and funny is the plate with the little bear laying on his back and trampling with his legs for pleasure.<sup>19</sup>

## The end

The production of movable books by Franceschini stopped in 1951 as we have seen. Would it be a mere accident that this was also the year that Lorenzo died? Or was the involvement in movable books indeed his private hobby - for which son Renato gave him the opportunity to practise it within his publishing house for the time of his father’s life? At least the beautiful and successful *Pinocchio Animato*, the last title that appeared in 1943 under Lorenzo’s imprint of *Deposito Edizioni Franceschini*, was reprinted until the 1950s by Casa editrice R. Franceschini and proves clearly the cooperation between Lorenzo and Renato during the last years of Lorenzo’s life.

The company lived on after the death of Lorenzo for just a few of years but was bankrupt in 1955. The reason why is unknown, though the family thinks that Renato put too much money in building an over-prestigious family house at Viale dei mille, corner Via San Gervasio in Florence.

## Conclusion

Reviewing the list of traced and seen movable and pop-up books by the Franceschini companies, as published under their various imprints, a few of aspects that characterize their production come to mind. Especially eye-catching and characteristic is the shiny golden background of the colorful front covers of many of their books. They surely would have attracted attention when displayed in the windows of the book shops or department stores and be heavily desired by the children. The company emphasized this aspect of the design by marketing the books as the “Collezione Dorata” (the golden or gilded collection). When found now, the glitter of the gold is mostly gone and the background looks rather beige or brown since the ingredients used for the “golden” ink reacted to the oxygen in the air and rusted.

Striking on the outside of the books is also the occasional use of movable parts, swivelling pieces, or pull-tabs on the front covers which I cannot remember being used by other publishers of the period. To obviate the vulnerability of this exterior mechanism, the front covers with a pull-tab were protected by a cellophane sheet, much like the well-known Child Guidance books of the early 1970s. And the two series of little animal books with swivelling parts on their front covers each came, for their protection, in a wooden box. Characteristic from the inside is the fact that all books are better described as reading books rather than as picture books. Whereas movable and pop-up books of the period in all other countries have a very restricted number of pages or spreads, the Franceschini titles have lots of text pages (some over 100) interspersed with a few color plates with movable or three-dimensional parts. Above all, the techniques used for the movement or the 3-D effect prove to be very simple and traditional: a pull-tab that activates mostly one, two, or sometimes three parts of the picture, a forestanding layer cut out of the background and fanfolded, or a cut-out forestanding layer against a (second) colored background.

Nevertheless, the company protected their mechanisms by a patent!

The movable plates were printed on limp cardboard and were then pasted in onto the paper page that was left blank for this purpose. An unusual design indeed. Although the books were cheaply produced – bad paper, black and white or monochrome text-illustrations, cardboard covers; the 1947 series of fairy tales actually have corrugated cardboard covers pasted over by color illustrated thin paper, the books nevertheless do not look cheap. Since books of that period from the Anglo-Saxon world mostly have highly stereotypical pictures and glaring colors (much red, blue, yellow and green), the Franceschini books stand out with their rather artistic pictures. That is especially true of those done by Mussino, Calvino, Silipigni, Baldi and Manunta mirroring the art of the 1930s and 1940s, using a very modest color scheme making them still attractive for modern eyes.

No information about the number of copies printed or about the sales of the books was found. The existence of more editions of several titles could indicate a certain popularity: we mentioned above, for example, a ninth edition of *Biancaneve e il Principe Azzurro*, and from Renato's first title *Le Avventure di Pinocchio di C. Collodi, Narrate ai Più Piccini* (1942) was found recorded a fifth edition from 1951.<sup>20</sup> By the way, reprints are often recognizable only since they are dated in a later year – sometimes by the use of “Nuova edizione,” and, what is more important, they sometimes have a reduced number of movable plates.

This list of movables and pop-ups of Italian origin does not deserve to be neglected any longer since they surely have their own quality and attraction. While probably printed in rather large quantities, they are now quite rare. Consulting befriended collectors in Italy we learned that most of them had just a few titles in their collection; and collectors in France had none. A pity, for I greatly treasure the copies I possess.

*With special thanks to Cristiano Franceschini who supplied the biographical information of his ancestors, and made the collection of the books from the Casa Editrice Franceschini as he re-collected in recent years, accessible for my research. And to Jacques Desse from the Boutique du Livre Animé in Paris who introduced me to him. An additional thank you to Pietro Franchi for the use of images from livresanimés.com.*

## Notes

1. None of them was ever published in English since (fascist) Italy was the enemy during World War II. Only in the country of this other fascist enemy of those days, Germany, there were published translations of at least two of them: *Dornröschen* and *Asschenbrödel*. The third one,

*Ali Baba* was not translated, most likely since the Nazi's thought this oriental fairy tale “volksfremd.”

2. Pietro Franchi, *Apriti Libro!* Ravenna, Edizioni Essegi, 1998, p 48-51 and numbers 69-81 of his catalog, many of them pictured in color.

3. See [www.livresanimés.com](http://www.livresanimés.com) > actualités > archives > October 2006. Scroll down to the picture of the Pinocchio-edition and click “lire l'article de Pietro” under it. There you will find also color pictures of a selection of the books described in this article.

4. Pietro Franchi (cat. nr.68) dates the book 1911, but apparently he mixed the date up with the first publication of the Mussino pictures. The only known foreign language edition of this movable book, the Dutch one, is found recorded in the Dutch national bibliography of Brinkman to be published in 1923.

5. Unfortunately business archives of the various imprints of the company do not exist anymore. The flood of the Arno, the river that flows through Florence, on November 4, 1966 destroyed a lot of archives. As a result, I have made a reconstruction as far as possible on the base of seen and/or found recorded or described copies of their books. Any additional information will be welcomed thankfully. TG.

6. Quite a curious name for a publishing house since it literally means “warehouse of printed matter”!

7. This letter was found in the *Studio Bibliografico Marco Dall'Occa* in Bologna, Italy, and was in part reprinted in Pietro Franchi, *Apriti Libro!*, p. 48.

8. Published in *Movable Stationery* 15, 3 (August 2007); see page 4 for these books.

9. See Franceschini's advertisement for these two books in: Pietro Franchi, *Apriti libro!* (1998), p 53.

10. “Marzocco” is one of the icons of the city of Florence, a lion holding the city-arms. It can be found on several buildings in the city as well as freestanding sculptures.

11. By the way: the printing office of Giuntina also still exists in Florence, but just as a small graphics business. Inquiries to them about the history of the office, however, did not bring any useful information.

12. Pietro Franchi, *Apriti Libro!*, p 51.

13. A good survey of the complete production of the house could hardly be had by lack of an archive. Mr. Cristiano Franceschini however has brought in recent years again a remarkable collection together of the books his ancestors published.

14. Carlo and Franca Franceschini were the parents of Cristiano (\*1952), the spokesman of the family who gave me this information.

15. I have also found recorded a title *Cartoni Animati. Fiabe* by Giuseppina Antoni, whose title at least suggests that it could concern a collection of fairy tales with movable pictures. Since we could find neither a copy nor an appropriate description of this book, we have left it out of the inventory and just mention it here.

16. Effectively the only reference I have found was this in Pietro Franchi's beautifully illustrated book; see note 2



above. By my research his list of published Franceschini movables is enlarged by about 30%.

17. Thanks to Thierry Desnoues from the French website of movable books, who gave me this information.

18. Seen on an exhibition of the collection of Baudoin van Steenberghe from Brussels who dated it "1946." It is not known if the year is in the book or if this was his guess. All other found French titles, however, prove to be published in 1951. An Italian reprint from 1951 of the book has been seen, so it could well be possible that this French title will have to be dated in that year as well.

19. The complete book can be seen at [www.hetoudekinderboek.nl](http://www.hetoudekinderboek.nl) > pop-ups > trek-schuif-draai.

20. Aleph Bet Books, catalog 59, nr.130.

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### Catalogs Received

Aleph-Bet Books. *Catalogue 88*. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: [helen@alephbet.com](mailto:helen@alephbet.com). <http://www.alephbet.com>

La Boutique du Livre Anime. *Bulletin no. 5*. 3 rue Pierre L'Ermite. 75018 Paris. <http://livresanimes.com>.

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### Pop-up Miscellanea

Theo Gielen

There is an email going around with a lot of attachments that are claiming to be "Entries for an art contest at the Hirshorn Modern Art Gallery in Washington DC" for which the rule was that the artist could use only one sheet of paper. The results are amazing: real gems of three-dimensional paper artwork and silent poetry as well. They prove to be the work of the Danish artist **Peter Callesen** and on his website <http://www.petercallesen.com/> can be seen not only the attachments mentioned above, but more examples of his phenomenal spatial understanding and artistic talents.

To facilitate international accessibility to the website of the Dutch *SGKJ* (Society for the History of Children's Books), that was mentioned here before since it shows a very nice collection of (historic) movable and pop-up books, there is now an English-language home page. A recent update brings more collectibles from the 19<sup>th</sup> century and early 20<sup>th</sup> century, for example Meggendorfer's *Doll's House*. [www.hetoudekinderboek.nl](http://www.hetoudekinderboek.nl).

At the website of the Lewis Carroll Society was found a list of "Pop-up, Movable and Shaped Alice Editions." The list of some 50 items is based on material compiled by

Selwyn Goodacre and Mark Richards and contains along with movable and pop-up adaptations of the Carroll stories, such novelties as shaped books, flip books, panoramas, cut-outs, stand-ups, and movable or three-dimensional greeting cards related to the subject. It is not too up-to-date (Sabuda and Seibold, for example, are not included) but it is a good start to be corrected and augmented – there is a quest for any further information - to a final inventory of all movable, novelty and pop-up Carroll adaptations. Unfortunately, the publications do not include pictures. So, to see the books, one has to use the Alice files of the French [www.livresanimes.com](http://www.livresanimes.com) we discussed before. See <http://lewis Carroll Society.org.uk> and go to "Inspired by Carroll" where there is a link to "Pop-up Alice Editions."

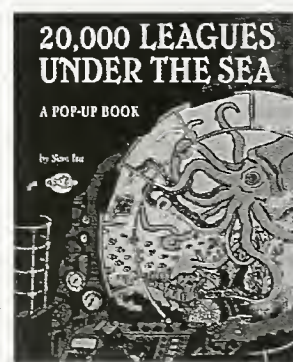
Recently the thesis *Pop-up Bücher* on modern German pop-up books, written in 2005 by **Nina Starost** to complete her studies in book sciences at the University of Erlangen-Nuremberg, has been published on internet. She researched such topics as aspects of packaging, production, distribution, marketing, and pricing; reviewed the quantity of publications and the publishing houses involved; and includes a bibliography of all (known) pop-up books as published in Germany from 1970 till 2004. It can be found at: <http://www.buchwiss.uni-erlangen.de/Absolventen/Starost.htm>.

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### New Publications

*The following titles have been identified from pre-publication catalogs, Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.*

*20,000 Leagues Under the Sea*. By Sam Ita. October. Sterling Publishing. \$26.95. 978-1402757761.

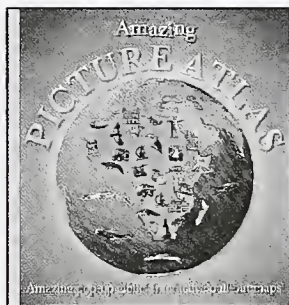


*ABC3D*. October. Marion Bataille. Roaring Brook Press, a division of Macmillan. \$19.95. 978-1596434257.

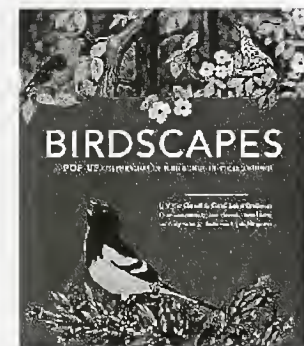


*Alphabet*. [includes a poster with 26 pop-ups] Little Simon. \$19.99. 978-1-4169-5565-8.

*Amazing Picture Atlas.* DK Publishing. \$19.99. 978-0756638382.

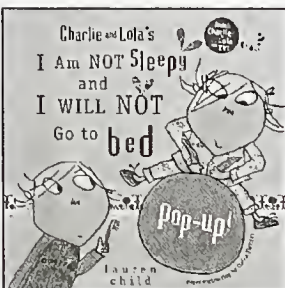
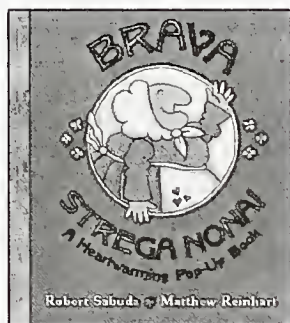


*The Art of Paper-Folding for Pop-ups.* PIE Books. \$39.95. 978-4894446861.

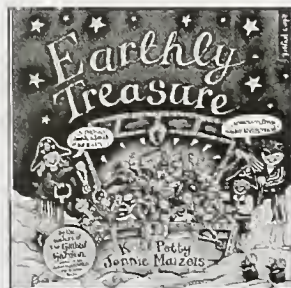


*Birdscapes: A Pop-up Celebration of Birdsongs in Stereo Sound.* Chronicle Books. \$60.00. 978-0811864282.

*Brava, Strega Nona! A Heartwarming Pop-up Book.* By Tomie dePaola, Robert Sabuda, and Matthew Reinhart. October. Putnam Pub Group. \$29.95. 978-0399244537.

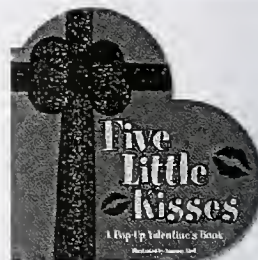


*Charlie and Lola's I Am Not Sleepy and I Will Not Go to Bed Pop-Up.* October. Candlewick. \$19.99. 978-0763640989.



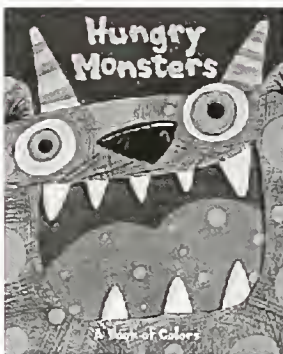
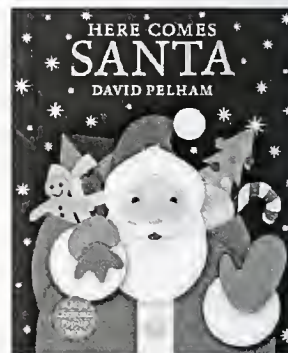
*Earthly Treasure.* Eden Project Children's Books. 978-1905811021.

*Five Little Kisses: A Pop-up Valentine's Book.* Piggy Toes Press, \$9.95. 978-1581176834.



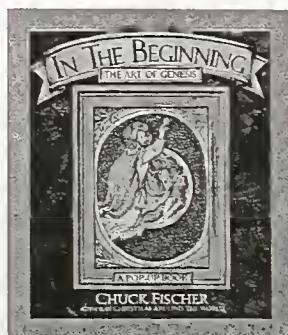
*Fruit: Pop & Sniff.* Piggy Toes Press. \$10.95. 9781581176766

*Here Comes Santa: A Mini Christmas Pop-up Book.* October. Little Simon \$11.99. ISBN: 978-1416954408.



*Hungry Monsters: A Pop-up Book of Colors.* Readers Digest. \$7.99. 978-0794413057.

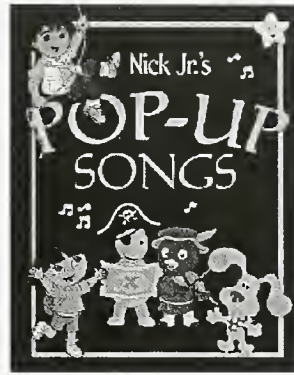
*I'm Looking for a Monster.* Random House Books for Young Readers. \$9.99. 978-0375844164.



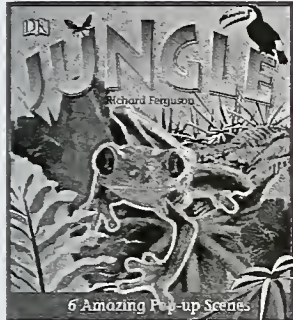
*In the Beginning: The Art of Genesis: A Pop-up Book.* By Chuck Fischer. October. Little, Brown, \$35.00. 978-0316118422.



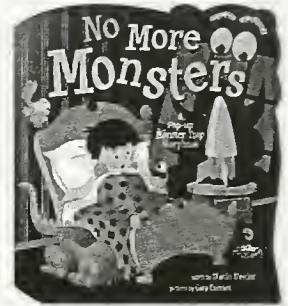
*The Incredible Hulk Pop-up.* Marvel True Believers Retro Collection. October. Candlewick Press. \$19.99. 978-0763641610.



*Nick Jr.'s Pop-up Songs.* Robin Corey Books. \$19.99. 978-0375843273.



*Jungle.* Dorling Kindersley. \$15.78. 978-1405328111.

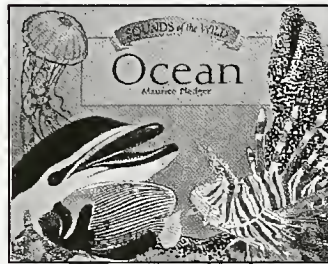


*No More Monsters: A Pop-up Monster Trap Storybook.* \$8.95. Penton Overseas Inc. 978-1603791137.

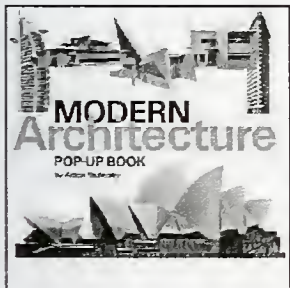


*MAD About Politics: An Outrageous Pop-up Political Parody.* October. Insight Editions. \$34.95. 978-1933784656.

*The Nutcracker: A Pop-up Book: Adapted from the Classic Tale by E. T. A. Hoffman.* By Patricia Fry. October. HarperFestival. \$24.99. 978-0061170607.



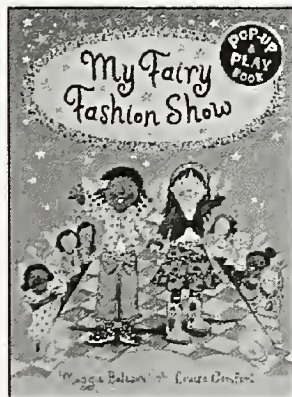
*Oceans 3-d Pop-up Explorer.* Gardners Books. £14.99. 978-1405333108. Also: Rainforest 3-d Pop-up Explorer. 978-1405333115.



*Modern Architecture Pop-up Book.* October. \$45.00. Universe. 978-0789318022.

*The Pocket Paper Engineer: How to Make Pop-ups Step-by-step. Volume 2, Platforms and Props.* By Carol Barton. Popular Kinetics Press. [www.popularkinetics.com](http://www.popularkinetics.com). \$26.95. 978-0-9627752-2-2.

*My Fairy Fashion Show: A Pop-up and Play Book.* \$23.95. Macmillan Children's Books. 978-0230530355. Also: *My Pirate Adventure: A Pop-up and Play Book.* 978-0230530362.



*Our Jungle.* Campbell. £8.99. 978-0230701328

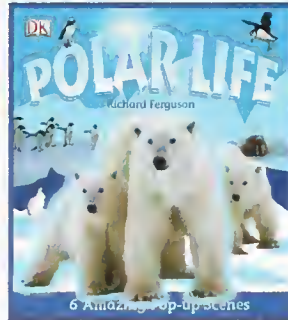


*Pete Von Sholly's The Zombie Pop-up Book.* October. Hermes Press. \$24.99. 978-1932563146.





*Peter Pan*. A Classic Collectible Pop-up. By Robert Sabuda. Little Simon \$29.99. 978-0689853647.



*Polar Life*. Dorling Kindersley. \$15.78. 978-1405328784.

*The Pocket Paper Engineer: How to Make Pop-ups Step-by-step*. Volume 2, Platforms and Props. By Carol Barton. Popular Kinetics Press. \$26.95. 978-0-9627752-2-2.



*Pop-up Dinosaurs Galore!* Tiger Tales \$15.95. 978-1589258372.

*Predators: A Pop-up Book with Revolutionary Technology*. Little Simon. \$27.99. 978-1416954392.



*Pop & Touch: Kittens*. Piggy Toes Press. \$10.95. 978-1581176759.

Pop-up Party Time! Honey Hill. Campbell Books. 978-0230701878



*Saturday Night Shaun: A Pop-up Party Adventure!* September. Egmont Books Ltd. £9.99. 978-1405242196.



*Ships: A Pop-up Book*. Robert Crowther. October. \$17.99. Candlewick Press. 978-0763638528.

*Sphsh Splash, Dog Bash! A Pop-up Summer Splash*. Jumping Jack Press. 978-0979544149.



*Teddy Bear's Picnic: Pop-Up Picnic Basket with Working Fork, Knife, and Spoon, and a Sweet, Interactive Story*. Barron's Educational Series. \$16.99. 978-0764160691.



*Trucks go Pop!* LB Kids. \$17.99. 978-0-316-00510-4.

*WALL-E Saves the Day: An Out-of-this-world Pop-up*. Disney Press. \$9.99. 978-1423108252.

*What's that Noise Mr Croc*. Hodder Children's. £6.99. 978-0340960011.

*When Pigs Fly! A Piggy Pop-Up Book*. Intervisual Books Inc. \$16.95. 978-1581176711.



*Yellow Square: A Pop-Up Book for Children of All Ages*. By David A. Carter. September. \$19.99. 978-1416940937

