

## An Interview With the Paterfamilias of Pop-up Part One of Three

*On August 25, 2001 Waldo H. Hunt was interviewed at Intervisual Books in Santa Monica, California. The interviewer was Kate Sterling, movable book dealer at [www.popupparadise.com](http://www.popupparadise.com)*

**K:** This is the second time I've seen the wonderful pop-up books you have on display in the Intervisual offices, the first time being during the Movable Book Society Convention in 1998. I understand you're working on finding a permanent museum for your collection. How is that going?

**W:** Well, we have a lot more than you've seen. We're working on it and we have a number of opportunities. Not just the antique pop-up books, but books showing the whole history of pop-ups, including the best of the contemporaries. We have a number of opportunities for the museum. We'd like to have it in Santa Monica, the pop-up capital of the world, and the city is supportive of that effort. As you know, I also gave U.C.L.A. a collection of over 500 pop-up books ten years ago, including a lot of original Meggendorfers. Between what I have and what they have, I think we have the best collection of movables in the world.

**K:** It would be wonderful to give more people an opportunity to see the collection.

**W:** There's a lot of interest. Huell Howser did a half-hour tour of the collection for his TV show. As a result of his visit, we were booked for nine months in advance for tours by school children. We also get a lot of tourists. So that's what I'm dedicated to doing - getting a real museum where we will be able to bring school classes, show them how to make pop-ups and give them a tour. There's also a six-month exhibition of my pop-up books at the downtown Los Angeles Public Library, in the Getty Room. Most of the people who come to see the books want to buy something, so we'd also like to have a gift store.

**K:** What can you tell me about Harry Potter?

**W:** Harry Potter is a girl.

**K:** OK, I'm glad to hear that. You've given many women opportunities to work in the pop-up field. But how did you get the rights to do the Harry Potter pop-up books?

**W:** Well, it was through a long association with Warner Brothers. We produced the *Wizard of Oz* from the original film of the 1939 movie. We had to do a tremendous amount of retouching - taking the old movie film and getting a book out of it. It's a beautiful book. And we have a CD of Judy Garland singing "Over the Rainbow" and "Follow the Yellow Brick Road" in the book. With that book, we earned a shot at Harry Potter.

**K:** There are so many aspects of producing a product you're happy with. There's producing a book that will sell and also has value to the child. And keeping all your people working. I can tell you feel a lot of passion about that.

**W:** I do. And I have to tell you one other thing. The secret of my success is to have a strong ego. And I want you to know that, in addition to all the nice things you have said about me, I am the family Bar Room Baritone. I have a retained position in the family. But everybody's got to be half drunk. Then I sound good.

**K:** That will work. I'm a little hard of hearing. But I do have to start doing what I'm here for - asking you some questions about your life and how you got started producing pop-up books. So why don't I start at the beginning. Where did you grow up?

**W:** It's a long story. I was born in Chicago. I lived in King City, California, where my dad was the minister of the Congregational Church. King City had a population of about 5,000. Do you know where it is? It's south of Salinas - Steinbeck country. It's the red bean capital of the world. And from there we moved to Salt Lake City. My father became the minister of the First Unitarian Church of Salt Lake City. We were there for 10 years until I was 12, when we moved to the San Francisco Peninsula. Burlingame is my family home. I went to school there - to San Mateo High and San Mateo Junior College. And then briefly to Stanford.

## The Movable Book Society

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**K:** What were your interests in school?

**W:** I'm a writer. When I was in the Boy Scouts, I did a monthly publication for my troop. I used to type it up and make copies with that old gelatin - what do you call it? And when I started high school my father didn't want me to have just college preparatory classes, so I took print shop. One hour of print shop a week and band and typing. If you took only one hour of print shop old Mr. Morris, who ran the print shop, knew you weren't serious, that you were just goofing off. So I would go in there and sit for an hour with nothing to do. So I decided to produce the Freshman Journal for San Mateo High. I edited and published it every week.

**K:** What did you do when you finished school?

**W:** The war came along, and I went to work for a war plant in San Bruno called Eitel-McCulloch that made radar tubes. That was pretty critical at that time, you know. That was one of the things we had that the Japanese didn't have - radar for the ships and the planes. So I got a number of deferments. I was a foreman in the chemical department, but I also produced the company magazine, the *Eimac News*, a 24-page pictorial weekly. When I went overseas, that magazine followed me everywhere. It was amazing. It was like a lifeline. We sent it out to every employee who had a son, boyfriend - anyone who was overseas in the Navy or the Army got a weekly copy of the *Eimac News*, so that was a real thrill. Being a writer, I loved copy. I got paid a hundred dollars a month extra for producing the magazine, so I was a very wealthy young man. I was making \$350 a month in 1943 - 44, a lot of money. Then I went into the Army where I was making \$15 a month.

**K:** And you ended up in France?

**W:** I managed to get over to Europe for the invasion of Southern France, Marseilles. It was the Seventh Army. When we passed over the Rhine and into Germany, we became part of General George Patton's Third Army. I got a battlefield commission shortly before the end of the war.

**K:** That means you were made an officer.

**W:** Yes. And because I was an officer, my division came home in '45, but I got home in '47. They had a rule if you were an officer about how soon you could come home, depending on how long you had been an officer and how long you had been overseas. The reason for that is that they had been anticipating an invasion of Japan, so they wanted to leave the young, inexperienced officers in Germany for the occupation, so I was there through '47. I had the most amazing experience because so many officers had been sent home. There was a great shortage of officers. At one point, I was the trial judge advocate of the Fourth Armored Division and I was prosecuting murder cases with no legal experience.

**K:** Wow, what a lot of responsibility. Did you have guidelines for the rules of evidence and that sort of thing?

**W:** Well, I must say that the officers who sat on the courts marshal were pretty good. "Lieutenant, you're leading the witness." You know, I was bushy tailed at 27 years old. They were general courts marshal, so you had six senior officers who were the jury. Fortunately, I didn't get any convictions. I didn't have to live the rest of my life saying, "My god, I hung that poor guy by his neck until he was dead." But it was a fascinating experience. I was also head of an engineering regiment that built bridges. During my last year in Europe, I was the Post Exchange and Commissary Officer for an area between Stuttgart and Munich. They were bringing the American families in and I was in charge of all the post exchanges and all of the food. I set up gas stations on the Autobahn. There are two of them still on the Autobahn between Stuttgart and Munich, and snack bars and beauty shop, ice cream factory. I did all this with cartons of cigarettes, because a carton of cigarettes costs a dollar, and was worth \$20 on the black market. We bought all the lumber and paid all the workers, the Germans, with cigarettes. That's how you got things done. I had this empire for a year and then I came back and I couldn't get a job in a gas station. Well, it wasn't quite that bad.

**K:** Is that when you did a spin as a disc jockey?

**Continued on page 13**



# Frankfurt Book Fair 2001

## Part One of Two

Theo Gielen

The Netherlands

The Frankfurt Book Fair 2001 opened on October 10, just less than a month after the terrorist attacks of September 11<sup>th</sup>. Before the opening there were a lot of rumors about how many publishers (particularly American) would cancel their attendance at this year's Fair. Though we could understand their fear of flying, we were eager to learn if we would see enough of the newly planned projects to stay informed about the worldwide state of affairs of movable and pop-up books. After all, the world of pop-up and novelty books appears to be, for the greater part, an Anglo Saxon business.

Our fears proved unfounded. All the major American publishing houses did attend and, curiously enough, it was some of the publishers from the far east (Japan, Australia) that didn't come since they didn't trust flying either one way (via the USA) or the other (via the middle east) to get to Frankfurt. They stayed home. The awful events of September 11<sup>th</sup> were the talk of the day and resulted in a lot of extra security measures. They also overshadowed the Fair since so soon after the event it was not clear what economic consequences the attacks would have. And a large scale book event such as the Frankfurt Book Fair is first of all a place of business.

In our opinion the general state of the world economy and its uncertainties (even before the events of September), and the enduring high exchange rates of the US dollar and the pound sterling are to blame for this year's rather disappointing level of pop-ups. A look at what I saw in Frankfurt continues last year's impression of a decreasing market for special, deluxe pop-up books in favor of the more marketable, lower priced toddler's books with simple mechanisms for a mass market. Surprisingly it was some of the (eastern) European publishers who had this year's most collectable items!

The first thing at the Fair that dampened my enthusiasm was the news that Carvajal (Cargraphics) had stopped their hand assembling of pop-up books in both Colombia and Ecuador. As a result, they did not attend the Fair and so I painfully missed my usual first stop at their stand. They previously showed the most spectacular books of the preceding year's production and by doing so they offered me a first orientation in the field. The people of Carvajal told me last year they felt the rivalry of cheaper production in the far east (China, Hong Kong), but they were confident that packagers and publishers would continue to find their way to South America for the production of the more complex paper artwork. Unfortunately, the cost has now increased so much that they have discontinued production. What a pity they had to stop after over 30 years of producing all of the

highlights of the "Second Golden Age" of movables and pop-ups. And also a pity that the experience the company built up in all those years will disappear! Who will write the 1968 to 2001 history of this leading company? Who will do the bibliography of all items that they have done (books, inserts, LP- and CD-covers, pop-up postcards, etc.)? It would also be the history and bibliography of all books, artists, paper engineers, publishers and packagers of the period. Mark my words, in a short time we will find remarks like "produced and hand-assembled at Carvajal, Colombia" in the descriptions in antiquarian bookseller's catalogs as a special recommendation of the quality of the offered item (and as an argument for added value).

A second reason for disappointment was the absence of Intervisual's Mr. Waldo Hunt for health reasons. After almost 30 years Wally had to leave the honors to his employees. So I also missed my other anchor in the interminable flood of books. More than that, I missed the much appreciated discussion of and evaluation of the new items, the invaluable source of inside information and small talk on the world of pop-ups, and last but not least the best guide to the new projects offered by his leading company, Intervisual Books. While he could not be replaced by his always busy, negotiating workers, they gave me their special Frankfurt catalog and the opportunity to go through the published books and dummies at the stand.

At Intervisual Books, too, the tendency to produce lots of toddler's books with simple mechanisms or just foil aimed at mass market sales was clearly visible. I thought I heard Wally saying, "We do produce for the market, not for the collectors." I saw the twinkle in his eyes when I, in my mind, answered that he could at least do one special collector's item, with lots of paper artwork and a huge number of glue-points, with large profits from sponsorship of internal commercial booklets. Riposted by him, as usual, with a, "What profit ...?" Make sure, Mr. Hunt, to attend again in 2002!

Intervisual had on display a large number of books produced earlier and described when seen as dummies last year. The highlights for me were Rives' *If I were a Polar Bear* (1-58117-046-7) and Jennifer Laurence's *Sad Doggy* (1-58117-066-1), with its great illustrations by Tim Ewing. New items, hitching onto the Harry Potter hype, were the "Deluxe Pop-up Book" of *Harry Potter and the Sorcerer's Stone* and the 3-D carousel pop-up of *Hogwarts School*, proudly announced as having already sold over 600,000 copies worldwide in co-editions. Dummies were seen of a (fifth) book in Krisztina Nagy's series of Fuzzy Bear books, *Fuzzy Bear's Potty Book* with lift-the-flaps, pop-ups, a place for the child's photo and a toilet flushing sound; a third sequel in the Icky Sticky-series, *The Icky Sticky Chameleon*, illustrated by Jeff Mack; and two new Peek-a-Boo titles with lift-the-flaps and die-cuts, illustrated by Salina Yoon, *Farm Animals* and *Wild Animals*, both in a style heavily reminiscent of Kees Moerbeek. Continued on page 12

## Whizz and the Web Hi-Touch Meets Hi-Tech

Adie C. Pena  
Makati City, the Philippines

I received a rather unusual piece of mail some time the second week of January. The logo on the square white envelop was totally new to me. Inside was an enlarged “interactive” facsimile of the logo. With one pull of a string, the white oblong magically transformed into a Christmas tree. I turned the card over and found a very familiar address -- Garden Cottage. Hmm... very familiar indeed. After all, for the past few years I’ve been receiving unique holiday greetings from this address. But what was this new logo all about?

Attached was a covering letter that answered some of my questions. It began: “My apologies for this rather formal letter, and late Christmas card. As you might know I am on my own again and have set up a new company called Whizz Education Ltd.” My eyes darted to the bottom of the page and found Ron van der Meer’s name and signature. Can somebody please tell me what’s going on? How long have I been living under a rock?

The rest of Ron’s note read: “We are working on a massive educational book programme, which combines our amazing and unique three-dimensional books with a truly innovative website that is unrivalled by anyone in the world. We are now in the position to be our own publisher in the UK, thanks to our financial backers and an inherited sales force of over 22,000. With new members of staff and our own team of educational specialists we hope to launch our project in September 2002. Apart from our ‘usual’ books we have some very ambitious plans for the future and would like to share these with you at the Bologna Book Fair.”

I immediately sent an e-mail to the address I found on the letterhead. I wrote: “This certainly is an interesting development worth sharing with the rest of our pop-up planet. Would you be amenable to a ‘virtual’ interview, i.e. via e-mail, regarding Whizz for an article in *Movable Stationery*?” Ron replied positively a few days later. I quickly transmitted a VERY short list of questions.

I began the e-interview with this set of queries. “You wrote in your covering note: ‘As you might know I am on my own again...’ ‘On your own again’? Pardon the ignorance but when did this development occur? What happened to PHPC? What about the ‘Ron van der Meer’ brandname? Who now ‘owns’ the titles in your old catalogue?”

Eight days later, Ron’s reply arrived via e-mail. He wrote: “It is exactly a year ago that I split up with

Holland. My brother and his team joined me in January 1997 and to cut a long story short, it did not work out. He is back in his health clubs and I am back creating projects I love. PHPC is still based in Holland and is using the backlist to fulfil contractual commitments to publishers and to pay off various debts. We have agreed that I will get my IP rights to all the books, done in that period, back in 2 years time.”

My second (and last) question was: “The name of your new company is ‘Whizz EDUCATION Limited’ and you make mention of ‘a massive EDUCATIONAL book programme’ and your ‘own team of EDUCATIONAL specialists.’ Why the emphasis on ‘EDUCATION’? A simple case of ‘niche marketing’ and/or ‘brand positioning’ -- or is it three-dimensional, interactive book ‘art meets altruism’?”

Ron replied: “My new company is moving in an exciting new direction. For the last couple of years I have felt that as far as pop-ups are concerned we reached a pinnacle, especially with the *Architecture Pack*. How much more informative can one make a book, how much more ingenious the paper engineering, how much bigger and more complicated can we get.

“As you know publishing is changing, a lot of consolidation is going on, with fewer buyers and smaller quantities. Because of that there are also now fewer players and printers in our ‘contracting’ business.

“Of course there will always be a pop-up market and there will always be the big one this year or next, but things are changing around us and we have to either follow or lead.

“Our strength and speciality in the pop-up business was and is to inform, use paper engineering to explain something much better than words or pictures could, and only use it if it made sense, we employ interactive elements to ‘pull’ the reader into the subject, so that they are ‘educating’ themselves without realising it and having fun at the same time, and because of that our books have a ‘retention’ value of over 70%, while it is only 20% for other books.

“Our strength is to make very complicated subjects understandable, by breaking it down into 5 to 6 sections (spreads) and cramming it full with short succinct writing by our top authors, with up to 60,000 or more words. Our readers do get value for money, in terms of information and entertainment.

“With our new company we are combining this approach and attitude to e-learning via the web. The web with its enormous possibilities is in my opinion the future, especially for people like us. Most publishers and web developers use it mentally and physically like the early designers of the motorcar, i.e., a horseless carriage with a motor, instead of



something completely new.

“In order to prove this I picked on a subject that we have done in the past; something that was very successful (we sold over 1.2 million books); is international and reasonably black and white in logic. It’s mathematics.

“We are going to produce over 20 books, 6 to 7 complicated ones and the rest of medium complexity, for the 3 to 17 years of age, over a 2-year period. With it we are developing a website that can cover any curriculum in the world, is 100% interactive, uses artificial intelligence that acts like a personal tutor to any child in the world of any ability.

“Our website will be the only one in the world that tests each child, for free, makes an assessment of that child’s strengths and weaknesses, writes an individual programme based on that and the local or national curriculum and continuously ‘looks’ over the child’s shoulder, assessing their performance and changing their tasks and programme accordingly. We are your child’s virtual on-line tutor. No-one else does that.

“It is fully animated, each part of the programme is a movie (up to 1500 per academic year), it’s fully interactive with voice recognition for the very young, and caters for the weakest computer. We are the only ones that explain first, give them an exercise and if answered wrongly instantly show them what they did wrong and how to do it. If they don’t understand it we go down a level or more, instantly, until we know they understand it.

“Everything is recorded on their file, and we will be able to give the parent, the teacher or the government, information about the level of maths per child, per street, school, state or country. We can let you know that although the answer is wrong (say in a sum that incorporates multiplication and division), your child did understand the multiplication part, but had problems with division. We will give your child some extra work on division, straight away.

“We cater with our books and website mainly for the home market. Our books will be distributed by our foreign publishers, (I have six European countries lined up but not the US yet) and apart from being interactive hands-on books on their own, they do our advertising for the web as well with a CD Rom in the front cover, that explains and shows samples of the website. The CD also gives parents automatic access to our site for a free comprehensive assessment (duration approx. 45 min.) for their child.

“For this project I needed a team of designers, editors, paper engineers, animators, Flash programmers, educationalists, IT managers, an IT company to write our

data handling and create our ‘engine’ etc. Now you know why I used the words ‘massive.’

“We still managed to squeeze in a couple of other projects. A prestigious one about the artist Alexander Calder, his ‘Circus’ from the Whitney museum, for which Mr. Len Riggio of Barnes and Noble, who is an art collector, has committed himself with 30,000 copies, before he saw anything and involves the family estate’s agent Wildenstein, who is organizing it. It coincides with a special exhibition in November this year, which will then travel around the world. We are also producing a collector’s ‘Deluxe’ version, greeting cards, special displays etc.”

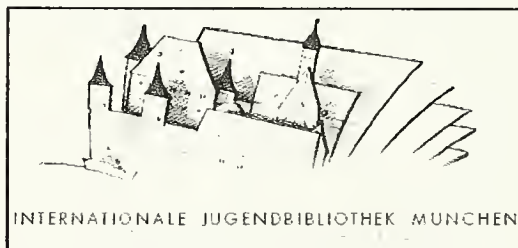
Whew!

I wrote in my original e-mail: “My succeeding questions will be based on your replies.” I didn’t need another set of follow-up questions. The man in the red shoes had said it all. Hi-touch finally meets hi-tech. Two interactive media -- movable books and the internet -- are about to collide and merge. Wow!

The wizard of three-dimensional publications will soon be WHIZZ-ing on the Web. Pop-up ladies and gentlemen, welcome to the future.

## Pop-up Exhibits

### International Youth Library



The International Youth Library in Munich, Germany will hold an exhibit of pop-up and movable books from June 21 to August 11, 2002. The titles, both historical and modern, will be drawn from the vast resources of the library. Information about the exhibition can be found on the web at: <[www.ijb.de](http://www.ijb.de)>.

The library has a collection of nearly 500,000 books, with 470,000 volumes of children's and youth books in more than 130 languages and nearly 30,000 titles of secondary literature. 1000 publishers from around the world send sample copies of their latest titles to the library each year. Approximately 9,000 books are cataloged annually.

## Pop-up Exhibits

### Osborne Collection

"This Magical Book: Movable Books for Children, 1771- 2001" will be held at the Canada Trust Gallery, Toronto Reference Library, 789 Yonge Street, Toronto, Canada from April 13 to June 9, 2002. Members of the Movable Books Society are cordially invited to the opening event, to be held April 12, 2002 at 6:30 p.m. at the Canada Trust Gallery.

If you turn up the folds of this magical book,  
And at its strange pictures attentively look,  
You will conjure odd scenes which you ne'er saw  
before,  
And which at each turn will amuse more and more.

*Transforming Performers.* Dean and Son, [1874]

An exhibit of items from The Osborne Collection of Early Children's Books, Toronto Public Library, this display will range from harlequinades and peepshows to volvelles and pop-ups, with 69 books and novelties. There will be a 64-page illustrated catalog. Order information will be posted soon on the Osborne Collection's website at: <<http://www.tpl.toronto.on.ca/osborne/home.htm>>.

### Los Angeles Public Library

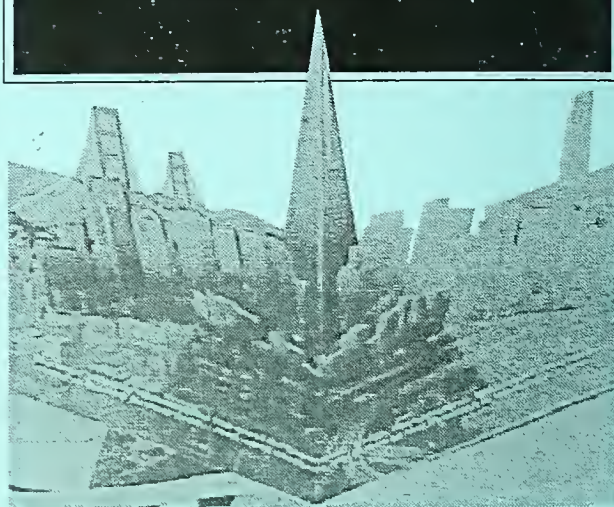
"POP-UP! 500 Years of Movable Books: Selections from the Waldo Hunt Collection" will be exhibited in the Getty Gallery of the Central Library from August 24, 2002 to January 12, 2003. The library is located at Fifth & Flower Streets in downtown Los Angeles.

The exhibit will feature approximately 300 antique and contemporary interactive books from the world-renowned collection of Waldo Hunt, touted as the "King of Pop-ups." Highlights will include a 15th century Italian astrology book, a copy of the world's best-selling pop-up *Haunted House* by Jan Pieńkowski, and a pop-up by Andy Warhol.

The event is presented in association with Intervisual Books, Inc. and is made possible by the Library Foundation of Los Angeles.

A private reception will be held prior to the opening. Invitations will be sent to members of the Movable Book Society who live in the area and would like to attend the reception. Please let Ann Montanaro know if you would like to be included on the mailing list to receive an invitation to the opening from the library.

# THIS PYRAMID WILL RISE IN MILWAUKEE



The pop-up Transamerica Corporation Tower in the September 8, 1986 issue of *Time* magazine, that is.

Victoria Gilbert, media director of the advertising agency Della Femina Travisano & Partners, brought along some children's pop-up books to a client meeting, hoping to convince the insurance company to run a three-dimensional representation of the San Francisco skyline within the pages of a widely-circulated weekly magazine. The Transamerica executives bought her idea and the rest, as they say, is history.

Just one of the numerous untold stories you'll be hearing at the pop-up advertising exhibit, scheduled in the fall of 2002 at the Eisner Museum of Advertising and Design in Milwaukee.

Make your plans now for that much-needed (commercial) break next September. And enjoy three days of movable feasts, friends and fun!



THE 4TH MOVABLE BOOK  
SOCIETY CONFERENCE  
SEPTEMBER 19 - 21, 2002  
MILWAUKEE, WISCONSIN



## Berlin Pack

### The Best Pop-up of Frankfurt 2001

Theo Gielen

Michael Lewitscharoff, *Das Berlin-Paket. Das neue Berlin: Architektur, Kultur und Geschichte der Stadt mit dreidimensionalen Bildern und überraschenden Effekten*. München, Ars Edition, 2001. ISBN 3-7606-1842-6. Euro 59.00.

Undoubtedly the best pop-up book seen at this year's Frankfurt Book Fair is *The Berlin Pack: The New Berlin: Architecture, Culture and History of the City with Three-dimensional Pictures and Surprising Pictures*. It is proudly presented in nice displays and with supporting computer presentation by the Munich-based publisher Ars Edition. The company produced the German editions of the Van der Meer packs and, apparently, they looked so good to them that they have now come out with their first pop-up project designed in-house with a similar style and format.

The large book (28.5x 28.5 cm.) and thick (over 5cm.) lists Michael Lewitscharoff as the author but the imprint shows that almost twenty people were involved.



Sponsored by over 30 companies and organizations – credited with their logos in a small booklet inside the front cover – the book has grown into a superb promotional item for the city. Berlin is again the capital of Germany, the seat of government and parliament.

Berlin was divided by the Berlin Wall during the Cold War, thus preventing the rebuilding of its center, ravaged by the Second World War. The last ten years have shown unprecedented building activities. *The Berlin Pack* shows the provisional results but it also includes such historical icons as the Brandenburg Gate, the famous Friedrichstrasse, and the Reichstag.

### The Text

The use of a small font permits the inclusion of a lot of text. Interesting and detailed information is given about the stirring history of the city that played such an important part in European history: the cultural life, so turbulent especially in the 1920's and 1930's; the period when the city was divided in Berlin-West and Berlin

Capital of the German Democratic Republic and the frontier between the two, the Berlin Wall; the museums and their treasures from all over the world; the recreational aspects, etc. It is an impressive and well-documented guide to Berlin that even for your reviewer, who knows the city rather well, offered a lot of new information. And, remarkable for this promotional work, the black pages of the history of the city are there as well. The Hitler years of the '30s and '40s, have not been disguised. With over 100 colored and 40 black and white pictures (illustrating the historical information) well placed in the text, the contents are a pleasure to read.

### The Design

As mentioned above, the design borrowed heavily from the packs previously done by Ron van der Meer. It has the same format and general look, same folding out half pages that substantially enlarge the space available for textual information and all kinds of extras (e.g. small pop-ups). It has paste-ins and inserted small booklets and is aimed at an adult readership.

Having said that, we must say that the staff involved has done a great job and the result surely can compete with the best ones done by Ron – a compliment in itself. The first seven of eight (!) spreads have beautiful designs with elaborate pop-ups in the center and a mixture of text and pictures placed around. Additionally, all seven spreads have half-page flaps to the left and the right side that add an extra 14 (!) pages used to build-in or hide all kinds of paper artworks. Another benefit of these flaps is that they ingeniously fill the space between the spreads as – only partly – necessary to stow away the flattened papers of the pop-ups. The overall result is a neat bookblock, an acknowledged problem in most pop-up books!

Yet another way of enlarging the amount of information is through the use of small booklets, pasted down (and neatly held closed!) or inserted in pockets, nicely printed over with exactly that part of the booklet so it disappears in the pocket. The booklets are shaped, for instance in the form of the outline of the remarkable building of the Berlin Symphony Orchestra, designed in 1963 by Hans Scharoun. There is even a miniature reprint of the menu of the legendary Hotel Adlon.

A variety of movable and novelty techniques are used including a pull-tab to slide in a window to see the building activities at Potsdam Square from 1995-2001. An acetate sheet with a black and white construction drawing of a futuristic dome transforms when pulled out into a color picture of the projection of the dome in the place where it will be built. There are changing pictures in a Venetian blind technique and a pull-tab that ingeniously opens the picture of the Opera House to show the performance inside. A trapped pull-out shows side-by-side the different states of the density of buildings in the center of Berlin from the

plans of 1940, 1998 and 2000. A wagging picture enables the Alfred Jackson Girls to dance their 1922 Can-Can.

The eighth spread has a panoramic plan of the center of the city with all buildings illustrated in perspective and marks the buildings (not yet built and finished projects) presented in the earlier spreads. This spread also has a 128 mb CD-Rom that offers both a virtual walk through the historical city center and lots of related historical video and audio fragments, partly in English, amongst them John F. Kennedy's speech with the famous "Ich bin ein Berliner."

### The Pop-Ups

After all my praise, the best part of the book still has to be reviewed. The seven spreads offer gorgeous architectural paper constructions. There is a beauty of a Brandenburg Gate, the best-known icon of Berlin. The four-in-hand on top seems to me a bit out of proportion (too small) and the Prussian eagle on top indistinguishable, but the whole unfolds magnificently and all walls close precisely (as is seldom seen). From the second spread pops the model of the massive skyscraper, based on an unusual triangular ground plan, as designed by the local architects Kollhoff and Jochimsen and built in red bricks, reminiscent in its construction of the "set-back-skyscrapers" built in the US in the 1930s. Again everything has been carefully executed and not only the facades - except of a small wall at the front (a pity since it is rather annoying) - but also the arcades are in shape and all roofs close. The inside of this model is visible and is also printed in color.

Though the next spread has a very simple v-fold pop-up, the choice for it seems well considered since it is appropriate to show the deep perspective look in the Freidrichstrasse as it will be once the renewal is finished. Remarkable is the way the designers have used the backside and the part of the spread behind the v-fold. They did a collage of black and white pictures of this famous street as it was in the "Golden Twenties," then the center of nightlife, cinemas, and cabarets as we know it from the books of Isherwood. The backside of the middle part of the rising pop-up functions as a billboard and is a gallery of movie and theater posters of the time. The whole spread is an example of how simple paper artwork using a clever design can have a great result. Pleasantly daring!

The model of the Reichstag is another masterpiece of paper engineering. The building once again houses, after a break of almost 65 years (since 1933), the federal German parliament. As a symbol of its openness it recently got an all-glass dome. Hidden behind an accompanying flap there is a paper model of this glass dome, partly worked open to show its construction secrets.

The new Jewish Museum, built by the architect Daniel Libeskind, gets a relatively small pop-up model but a very tricky one since the floor plan of this gem of modern architecture is so unusual. It can best be described as a flash of lightning. Again, the model has been partially worked open to show its internal structure.

The last two pop-ups show other specimens of the modern architecture that have given Berlin a new look as a 21<sup>st</sup> century metropolis. The building "Hackesche Market" was inspired by the 19<sup>th</sup> century ghettos where the working class people lived. The model of the "Ludwig-Erhard-House" has been worked open to show its innovative high-tech construction, a masterpiece of paper-engineering.

As said, the half-page flaps enclose additional, small but effective pop-ups: a model of the Greek Pergamon altar and one of the famous Egyptian sculpture of Nefertiti, both treasured at Museum Isle; another of a rounding classical advertising-pillar, a "Litfass" as first designed in Berlin 1853, and more.

Together it is a great collection of high quality paper artwork done by two young paper engineers who only recently finished their studies. Stefan John (working under his firm's name, Refeka GmbH in Munich) and Uwe Leetsch. I was told this is their first book. For sure they can be proud of it. Let us hope they will fulfill the great expectations shown by this first work by doing more books.

### Sanssouci

At the end of the pack there is another surprise, in a built-in board drawer with a laid-in softcover booklet (20 x 20 cm.) giving mostly pictorial information about one more historical place strongly connected with the history of Berlin, the palace of Sanssouci in Potsdam. Nice, soft-focused pictures give an impression of the showpieces, the palaces and garden architecture built by successive kings of Prussia from the 18<sup>th</sup> century onwards. In the center of the book there is a fold-up, 90-degree pop-up of the sweetest of these palaces, the Belvédère, that was the summer residence of the kings and is situated on top of a architectural garden of rising terraces. A beauty in itself, the palace and the pop-up model!

The production and hand assembly of the *Berlin Pack* was done in China and shows the maturity of the young Chinese printing industry that only recently entered the pop-up business. The standard set by Carvajal Colombia has surely been equaled, I think, by this production, both in the professional execution of the complex models and in the final finishing touch of tissue guards to protect the models and to prevent any sticking. A piece of foam has even been inserted to fill a gap left by some paper that unequally masses between the pages when folding down.



## The Bigger the Better!

By Ellen G.K. Rubin  
Scarsdale, New York

It took three of us to just open the cover! We were frightened by the weight and delicacy of this special book and somewhat too, by the fact we had climbed over the yellow plastic "Keep Out!" strip which was supposed to protect this unique object from interlopers . . . like us. Looking furtively over our shoulders, Geraldine Lebowitz, whose exhibition we were visiting, my sister, Rhoda Klein, also a pop-up collector, (same DNA!) and I, the curious and New York-pushy, Ellen G.K. Rubin, proceeded to turn the 2.5 foot by 4 foot pages in order to examine the six spreads of this humongous pop-up book.

When Ms. Lebowitz's exhibition, "Pop-up," left Ft. Lauderdale's Bienes Library, it traveled to the Cornell Museum of Art & History/Old School Square in Delray Beach, Florida with additional books from the collection of Will Ray. This past January, I visited Rhoda and we went to see the exhibit. As luck would have it – and I am always lucky when it comes to pop-ups – when we arrived, coincidentally, so did Geraldine. I was grateful to meet this serious collector and have her be the docent for her own exhibition.

In a corner of one of the two exhibit rooms, was a make-shift workshop. Here Roger Culbertson, paper engineer and founder of Designimation, had been working to build the world's largest pop-up book, *Aesop's Fables*, illustrated by Peter de Sève. Based on the "Tell Tale Theater" series by Running Press (1994), the original 6-spread book was 2 inches by 4 inches with an audio tape included. According to the *Boca Raton/Delray Beach News*, (Feb 4, 2002), Joe Gillie, director of Old School Square, had suggested Culbertson make a pop-up book to show museum goers how it's done and, at the same time, establish a world record. International Paper provided oversized sheets of Carolina C1S Blanks, 24 point. (Sound right, paper engineers out there?) Culbertson worked over 200 hours at the museum and at home. He had almost no margin for error. "The ratio between the cover and gutter space—the gap between the cover board and spine—had to be exact in order for each 2-page layout to open flat." "Because of the weight," Culbertson explained, "I had to make the spine width as narrow as possible." There was only one chance to make it work. Luckily, it did. I suggested to him that pasting on the cover illustration was probably like wallpapering.

Roger is hoping that THE BIG BOOK, as he calls it, will be accepted into the *Guinness Book of Records*. This would be a first both for pop-ups and paper engineers. The application has already been filed. There are plans to travel with the book to allow as many people as possible

to enjoy the wonder of it.



It was at Intervisual in 1979 that Culbertson cut his teeth on pop-ups working as a production coordinator. His last job there was to miniaturize the six books in the Pieńkowski "Dinner Time" series. Roger would agree he has turned the telescope of his life in pop-ups around. I'm sure we all wish him luck with this new endeavor. I'll keep you posted.

## MenOpop

What's in store as 4,000 women per day embark on the ride of their lives? Find out while laughing through the quirkiest addition to pop-ups for adults, *MenOpop*, a menopause pop-up and activity book.

Author Kathy Kelly was experiencing full-blown menopause while her thirty-something partners wondered aloud how to make it a more fun experience for everyone involved. Their company, Fill 'er Up Productions, Inc., is a multimedia entertainment company providing cutting-edge content for mainstream media. So the most obvious answer became a retro pop-up book, illustrated by the sole male member of the company, Peter Straus. "He now has honorary ovaries," Kelly laughinglly confides.



*MenOpop* is engineered by Andrew Baron of Popyrus and packaged by Zebra International Productions, Inc. A sophisticated salute to the 1960's kitschy children's pop-up books, *MenOpop* is chock full of automatic pops and interactive mechanics. (And features quite possibly the only pop-up womb printed in the last hundred years!)

*MenOpop* can be pre-ordered by mid-March 2002 (with a projected shipping date of mid-April) exclusively through <[www.menopop.com](http://www.menopop.com)>, a menopause entertainment website.

## **International Meeting of European Pop-Up Afficionados Theo Gielen**

The biennial meeting of the European pop-up specialists and collectors will take place on April 20, 2002 in the German town of Recklinghausen. At the last meeting in Holland some German collectors and members of the Movable Book Society offered to organize the next meeting and they recently sent invitations.

The professionally-designed card, with an intricate hand-made pop-up, outlines the inviting program for that Saturday and gives the dates, program, and possibilities for overnight accommodation in town, printed in both German and English. A helpful plan of the town center is marked "Kutscherhaus," where the meeting will take place, completes the mailing. Invitations have been sent to collectors in six European countries, but anyone who wants to attend is welcome.

The theme for the meeting chosen by the organizers is "Self-made: Another Kind of Pop-up." On the program are presentations by Bodo Boden, a professor of architecture from Bochum, Germany, showing architectural pop-ups made by his students, and by Mr. and Mrs. Tietz reading about their use of pop-ups as an educational aid and showing the results made by their pupils. Special guests on the program are the paper engineer Antje von Stemm and artists Kees Moerbeek and Carla Dijks, telling about, but especially showing their works-in-progress. "Self-made" also includes the pop-up artists' books presented by their maker Mrs. Astrid Feuser.

Responsible for a special German note in the program will be Mr. Irmer, the specialist in the field of so called "Patentbriefe," letters, typically German (?), with intricate foldings that were given by the godfather at the baby's christening. He will show selections from his unique historical collection of this ephemera produced primarily in the 19<sup>th</sup> century. We are sure the promising program organized by Dr. Friederike Wienhöfer, Mr. and Mrs. Ulrich, and Hildegard Tietz will be a wonderful happening.

Participants are asked to bring a tunnelbook or peepshow from their collection to tell about in the round of introductions at the beginning of the meeting. Special breaks have been planned for mutual acquaintance and exchange of books, information, small talk, etc. The day will be open-ended so participants can meet and drink together after the program. We have heard that several participants will be in Recklinghausen the night before for informal contacts. Recklinghausen is situated in the ultimate west of Germany not far from the Dutch border, north of Cologne, easy to reach by all transportation.

Since the organization succeeded in finding a generous sponsor, there is a fee of a mere five Euro (\$4.50) asked for the whole day.

Announcement of participation has to be done by self-made pop-up card – the best of which will receive an award. For those who didn't get an invitation but would like to attend, please contact Dr. Wienhöfer, Hillen 62, D- 45665 Recklinghausen, Germany. Tel 00 49 2361 44336. E-mail: RickiWie@aol.com.

## **Julian Wehr Research**

The Middle Tennessee State University (MTSU) Faculty Research and Creative Activity Committee has awarded a substantial research grant award to two librarians to facilitate their efforts to reconstruct the life and accomplishments of a forgotten master of American book artistry and animation. Roy Ziegler, Librarian for Acquisitions, and Dr. Alan Boehm, Librarian for Special Collections, will receive \$4,000 from the committee to cover travel and other expenses associated with what they describe as "The Julian Wehr Research Project."

In the 1940s and 1950s, Julian Wehr created and published some 40 illustrated children's books that are remarkable for their simple but clever pull-tab mechanisms that make parts of the illustrations move back and forth and up and down, often in multiple directions. Around 9,000,000 copies of Wehr's books were sold in the United States and Great Britain, and several titles were translated and sold in France, Germany, and Spain. Although Wehr's "Animated Books" are now prized by rare book collectors and are attracting the attention of children's literature specialists, Wehr himself remains an obscure figure. "Very little is publicly known about Julian Wehr. He died in 1970 and his wife Juliette died in 1993," says Ziegler. "It took Alan and me four or five months before we finally put our hands on biographical information that led us to their three children, who've been incredibly gracious and willing to help us tell the family story."

Special Collections currently holds 23 Wehr titles and editions. "At this point in time," says Boehm, "I think we have more Wehr books than any other academic or research library. We're constantly looking for more and we'd like to have a comprehensive collection, including the British and foreign language titles." The Wehr books are part of the Dimensional and Artists' Book collection, which includes historical and contemporary pop-up books, movable books, tunnel books, and other books that play with the form and conventions of book production.



## Signals of a Pop-up Revival in Eastern Europe

Theo Gielen

During the second half of the 20<sup>th</sup> century a large number of European pop-up books originated in eastern Europe – especially Russia and Czechoslovakia. They were done not only by the well-known Voitech Kubašta, who did a lot of books now highly appreciated, but by others, for example, Jiri Trnka, J. Pavlin and G. Šeda. The best of all, I think, were done in the 1960s by George Theiner and Rudolf Lukeš. They made graphical beauties with movable parts that automatically move as the book is opened, highly undervalued until recently.

In the second half of the 1980s the flood of Czech pop-ups, published at the time in most European languages stopped. And since only very few reprints of the Kubašta books and some simple fan-folded pop-ups have been done there since.

For a couple of years a modest revival can be spotted in eastern Europe. A new start came in the mid-1990s from Hungary when Lázló Bátki engineered some books for Intervisual (*King Arthur's Camelot*, *The Fairytale Village*), and also Krisztina Nagy got her chance at Intervisual Books with her Fuzzy Bear books. From Czechoslovakia came the great, highly artistic books with pop-up and novelty elements by Květa Pacovská, described by me in earlier reports from the Frankfurt Book Fair.

In one of the Frankfurt reports I also described my enthusiasm for a wonderful dummy of a pop-up history of architecture shown to me by Graham Brown (from Brown Wells and Jacobs) but not published since it, unfortunately, came into the market at the same time as Ron van der Meer's *Architecture Pack*.

What a surprise it was this year to find in Frankfurt a stand of the publishers Kibea from Sofia in Bulgaria who possessed not only the rights to the acclaimed architectural dummy but to some other dummies from the same maker. Anton Radevsky, the paper engineer of whom we speak, appears to be a locally well-known illustrator who had published other (mostly adult reference) books illustrated in an almost photographic way. Just before the Fair the German company of Könemann published (in ten different languages!) his first pop-up book, *The Pop-up Book of Spacecraft* (3-8290-4864-5), a title that was announced two years ago.

Kibea Publishing showed me once more the well-used dummy of his *The Wonders of Architecture*, and the great dummies of two other pop-up books for adults, done again entirely by Radevsky (text, illustrations and paper-

engineering) but all of them still unpublished. There was an intriguing *Automobile: The Pop-up Book*, offering a highly technical view under the automobile's hood, from 1900 classics to an ultra-modern Formula 1 racing car with a futuristic design.

A fourth design had a highly unusual theme for a pop-up book, *The History of Weapons* offering an illustrated history of both blank and firearms of all times. Swords, axes and spears move and can even be thrown by ingenious mechanisms. An impressive tournament of medieval knights pops up and moves. The legendary Colt can be taken from its case and its use in the Wild West is unraveled. The latest police weapons and equipment are shown and their workings demonstrated, and the achievements of known and unknown weapon constructors revealed. The publisher's blurb reads, "All mechanisms in the book are completely safe." Once more a very desirable item and we only hope all Radevsky's books will get published another year.

A rather memorable contact was made with the Publishing House Petr T. Annenkov from the former Soviet Republic of Uzbekistan. They showed a not-too-bad fan-folded pop-up book *Uzbek Fairy Tale: The Clever Daughter*, done in the Slavic style of illustration as we know from Kubašta, and also borrowing from him the built-in movable parts. When I tried to buy a copy of the book (it would have been a rather exotic item in the collection), they shameless asked \$300 US for it, since "the young republic needed foreign valutas." In further inquiry I learned that this price was without any right of reproduction as I had thought for a moment that might explain the extremely high price!

The most unexpected find, however, was at the stand of a Polish publisher. As far as I know, in the past Poland did not do any pop-up book publishing, as the publisher I spoke with, admitted. But now out of nothing comes a beautiful pop-up book, done in bold red, blue, and green colors partially heightened with gold as known from Russian (or Slovakian) folk art. It is a terrific item, engineered by the Polish architect Mrs. Alma Sacowska, illustrated by Artur Lobus and published as *Szopka Krakowska (Krakow Nativity Scene)* (88-7162-706-8) by the publishing house of Siedmioróg in Wrocław, Poland. It has a retail price of a mere \$20.00! Imagine a double-tied carousel book in the style of Keith Moseley's *Victorian Doll House*, with an extra text booklet laid in the front cover opening into a bright traditional Polish stable but looking more like a three stacked palace with arcades and balconies crowned by "onion" towers that slide out above. The front cover contains another, bigger middle tower in two parts that has to be put on the front of the stable and completes the whole. Including the set-up golden "onion" and its bold red spire, the book measure about 80 centimeters high. Another 16 press-out figures complete the book.

The production of 25,000 copies of the book was (still) done in Colombia. It is really something completely different from what has been seen until now in the world of pop-up books! It is highly collectible indeed. Since it is difficult to get a Polish book in your local bookshop, I have made an arrangement with the publisher and he will send copies directly to the members of the Movable Book Society. Order by e-mail from <biuro@siedmiorog.pl> referring to this publication and the publisher will send you a parcel with the book and an accompanying invoice. Promise to remit payment immediately! Payment by credit card is not possible.

When these are just the first signals of what we can anticipate from eastern Europe, it could well be that a “third golden age of movable books” will come from there.




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Frankfurt Book Fair, continued from page 3

### The Names

The difficulty in getting the more elaborate (collectable) pop-up books published was reflected in the absence of several big names in this year's Fair. In random order and without any pretense of completeness we review the people who make pop-ups. From the great old man in paper engineering, **Keith Moseley**, we saw some dummies at Aladdin Children's Books that we had seen there last year, *The Haunted House*, *The Enchanted Castle* and *The Traditional 19th Century Farm*. They are highly innovative but are still unpublished.

**Ron van der Meer** was completely absent. Last year his newest titles were displayed in the showcases at the stand of Tango Books. Rumors abounded about an internal reorganization within the company, but we couldn't verify it. [See “Whizz and the Web” in this issue.] After the *Formula 1 Pack*, Van der Meer Books published only the *Parascience Pack* (1-902413-52-0), written by Uri Geller;

*The Cook Pack* (1-902413-38-5), in cooperation with the well-known BBC cook Gary Rhodes; and *Drug Aware: Every Person's Guide to Understanding Drugs* (1-902413-35-0). Unfortunately all three are of diminishing interest for pop-up lovers.

**Robert Sabuda** had two new “Young Naturalist Pop-up Handbooks,” done with his partner Matthew Reinhart and published by Hyperion Books. Unfortunately the company didn't bring either of them to the Fair, so I haven't seen them yet, *Beetles* (07868-0557-9) and *Butterflies* (0-7868-0558-7). Simon and Schuster announced for next fall a Sabuda interpretation of *The Night before Christmas*.

**James Diaz**, attending the Fair with his company White Heat, told us he would be at the Bologna Children's Book Fair in spring 2002 with some new projects. He showed the design of a cover for a new **Chuck Murphy** pop-up book, *Animal Babies: A to Z*.

An unconventional, funny *Flapdoodle Dinosaurs: A Colorful Pop-up Book* (0-689-84643-6) by **David Carter** was shown at the stand of Simon and Schuster. From him I saw also *Old MacDonald Had a Farm: Pop-up Book* (0-439-26468-5) published under the Scholastic imprint of Cartwheel Books.

At Macmillan's (it is always difficult to have a peek at their new projects) I saw at least one great new pop-up, *Alice's Theatre Wonderland Book*, illustrated by Alex Viking, designed and paper engineered by **Nick Denchfield**. The “book” opens into a complete toy theater with a pop-up book built in. The spreads of the book appear, when opened, to be the scenery in which, successively, all the scenes of the Alice story can be played by the use of loose figures on sliding strips. There is an accompanying *Alice's Book of Play Scenes* with the complete texts of the plays to perform. A great item and for me one of the best designs I have seen this year. It will be out next fall.

**Bruce Foster** did the paper engineering for Marjorie Priceman's version of *Little Red Riding Hood* (0-689-83116-1), this year's “Classic Collectible Pop-up” from Simon and Schuster. This company also announced a new book from **Carla Dijs**, *Mommy, what if...?* (0-689-84692-4), to be published in April.

**Kees Moerbeek** had two new “Roly Poly Box Books” published by Child's Play, *Little Box of Horrors* (0-85953-842-7) and *Countdown to Christmas* (0-85953-844-3), like the three earlier titles in this innovative series reprinted in the new, larger size of 85 x 85 x 85 mm. Simon and Schuster announced a promising Moerbeek interpretation of the classic fairytale, *The Diary of Hansel and Gretel* (0-689-84602-9) to come in the summer of 2002.



**David Hawcock's** company didn't have a stand this year, though he himself was spotted at the Fair. Unfortunately I didn't meet him, so I don't know what his new books will be.

**Jan Pieńkowski** popped up with several new books. I have seen the dummies of *Pizza: A Yummy Pop-up*, *Two by Two: A Pop-up To Sing To*, and *Goodnight*, all to come out next year from Walker Books.

At Matthew Price's stand was *The Cat with 9 Lives* with paper artwork by Steve Augarde and Helen Balmer, including a great remake of the well-known pop-up of a cat rowing a boat out of the mouth of a huge whale as done by Harold Lentz (but here not credited for it) in his 1930s *Pinocchio*. **Steve Augarde** proves to be a hard worker. He is one of my favorite engineers because of his seemingly simple but tricky techniques. He showed at Matthew Price's the dummies for *First Week in Playschool*, reflecting that experience in a fun way, and *Garage*, with a great folding door and an astonishing car lift operated innovatively by the turn of a wheel at the bottom of the page. He recently also published a series of four turn-wheelies, *Monster Books*, teaching basic concepts like opposites, colors, shapes and numbers.

**Part 2 of this article  
will be the May issue**

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#### Wally Hunt, continued from page 2

**W:** Yes, Eitel-McCullough, the electronic tube manufacturer in San Bruno, that made the radar tubes, also made radio-transmitting tubes and they set up the first FM station in Northern California. The transmitter was on Mount Diablo across the Bay. I was disc jockey there for about six months.

**K:** And then you went into advertising, right? How did that happen?

**W:** Yes, then I came to Los Angeles and met a friend of mine, Jack McNaughton. He was in the agency business and we formed our own advertising agency in 1948.

**K:** So when you joined with your friend, you went in as one of the creative talents coming up with ideas, and --

**W:** Our agency consisted of the two of us, so we had to be very creative and do a little bit of everything.

**K:** What was the name of the agency?

**W:** Well, this is so funny. We were a couple of kids and we wanted to sound important, so we chose the name

Consolidated Advertising Agency. It was a good name for a gravel company. Later, we merged with another fellow and we became Vanderboom-Hunt-McNaughton. That was a pretty good advertising name. J. Walter Thompson isn't bad either. But we split up and I started W.H. Hunt and Associates, and I was quite successful. The hot rod movement had just started here in southern California. A fellow named Bob Peterson came out with *Hot Rod Magazine*, *Motor Trend*, *Motor Life*, and so on. We did a lot of mail order advertising in those magazines.

**K:** We're talking about two-dimensional advertising at this time?

**W:** Yes, that's all. But we were quite successful and eventually I had the first agency in the country that had Volkswagen as a client. In 1956, I sold my agency to Compton Advertising of New York, which is one of the major New York agencies, and became the manager of their Los Angeles operation. I worked very hard developing Volkswagen, but we lost that account in 1960. I was really disgusted because the agency business was like quicksand. That's advertising. How do you get a competitive advantage? A friend of mine and I formed a company called Graphics International. I went to Japan and convinced two of the three largest Japanese printers that we could sell their printing in the United States. This was fifteen years after the war and only McGraw-Hill was printing in Japan because they were printing in the Japanese language. I brought this to show you. *Publishers Weekly* put out a special issue on the Orient, the Asia-Pacific 2000, and they wanted a picture of me. So I dug around and came up with this one. This is a catalog of all the printers and printer's reps in Japan, Taiwan, Hong Kong, Singapore and Korea.

**K:** Were you married at that time?

**W:** Oh yes. I married in '52. Now, this is another side of my life. I married a girl at work at Eitel-McCullough six months before I went overseas in 1944. As happened so often in those days, that didn't last very long. So I came back and married almost the first girl I met. We had a big reunion, and a fellow said to me, "Did you know Marcia Wolf?" And I said, "Did I know her? I married her." And he said, "How long were you married?" And I said, "About fifteen minutes." Then I met Pat, whom you'll meet tonight. We've been married for 47 years. And that's that side of the story.

**K:** How many children do you have Wally?

**W:** I have three. One by the second marriage, Marcia Lois, and Pat and I have two daughters.

**K:** I know the name Kim because David (Carter) talked about her.

**W:** Kim and Jamie. And Jamie could be here today. Kim and her family are living in Springville, which is north of Bakersfield, near Portersville.

**K:** So, do we define you as a businessperson or creative person first?

**W:** I think my strength is actually to do both, hand in hand. I'm a creative businessman. Let me give you an illustration. When I started the pop-up book business with Random House Books, they were all one size and one shape. And when I developed the Hallmark line of pop-up books, they were basically one size and one shape. When I started Intervisual in 1974, everybody said why are you doing this, because Hallmark and Random House already have the business. When you look around this room, you will see that they really didn't have all the business and you also won't see many of that one original size. You have to be creative to develop new formats, new ideas, and new panoramas. So that's my innovation, a creative businessman.

**K:** I don't think a person starts an advertising agency and succeeds unless there is that creativity.

**W:** In the advertising business it's absolutely the same thing. You have to be creative. To survive you have to be a mail order expert, a television expert, a public relations person -- you have to be all things to all people. And the minute you come up with a great campaign they want to know what's the next idea. It's a tough business, but challenging.

**K:** When you started Graphics International, was there a thought of dimensional work?

**W:** No, not then. We had a Max Factor calendar in sixteen languages. We produced it in Japan and shipped it around the world. But that's the whole point. After a year, we found out that if it was a really big printing job, we could do it cheaper in Chicago. There were too many headaches - the communications. So, I had to find a solution. Then I saw the Czechoslovakian books, the Kubaštas. Roger Schlesinger was importing them here and the minute I saw those I said, "My God, there's the answer." It became obvious that the only thing we could do successfully in Japan was something that was labor intensive, because labor costs were very cheap. So, being an advertising man, when I saw Czechoslovakian books, I said there it is: magazine inserts, supermarket displays and all. So I started an industry.

**K:** Did you do any pop-up books at that time?

**W:** I wanted to do books, but I couldn't. It took me five years to get a publisher to buy eight pop-up books. But I

was so successful with the commercial pop-ups that I had to move my company to New York. We were also doing a lot with Hallmark - greeting cards, table decorations, dimensional displays.

**K:** Could you tell me about a three-dimensional advertising project from that time of which you were particularly proud?

**W:** Oh yes. We did. I have a scrapbook full of all of this. I'll show you. We have some of it on display. Look at this 3-D electric typewriter.

**K:** Yes, I thought that was marvelous. So that was actually a selling tool, a pop-up salesman's sample?

**W:** Sure. I mean they couldn't carry the typewriter around. It was this big and just opens up like that. And we did the Wrigley Zoo for Wrigley Chewing Gum.

**K:** Are those the pop-ups that appeared in *Jack and Jill Magazine*?

**W:** Right, *Jack and Jill*. I think we did thirteen of those inserts at a million each. We bought them for seven cents and sold them for eleven cents a unit. That's what started my moving the company to New York. And the big turning point on books was *Bennett Cerf's Pop-Up Riddles* for Random House, supposedly using his jokes - which we wrote. (Everyone laughs.) They were corny. "Why does a duck fly south?" "Because it's too far too walk." "What happens to a duck when it flies upside down?" "It quacks up." Anyway, we did that book. We sold a hundred thousand to General Foods as a premium.

**K:** Yes, I think it was an instant Maxwell House book.

**W:** We paid Bennett Cerf a royalty of 11 cents per book. He was so thrilled with the book he bought fifty thousand for Random House, and that was the start of the revolution in pop-up books. Within two years we did 33 books, I think.

**K:** Did you know Bennett Cerf personally?

**W:** Yes I did, and I worked with Chris Cerf, his son. He worked with us quite well. He's been with Sesame Street for years in New York and now has his own television show.

**K:** And then *Riddles* was followed by *Bennett Cerf's Silliest Riddles* and *Bennett Cerf's Limericks*. Were all those written by your group?

**W:** My group.

**K:** Were any of them actually written or collected by Bennett Cerf?



**W:** No. Bennett Cerf did nothing - he was too busy and the chairman of Random House and appearing in the TV show "What's My Line." Everybody remembers him from that.

**K:** So the Random House Classics Series was really dear to your heart . . .

**W:** Yes. Let me tell you an interesting story about that. The first books we did using our internal artists, my own staff. Then we got to New York and used a couple outside artists, and the first thing I knew, these guys were going to every publisher in New York, saying "I'm the guy who did the pop-up books." I said, "Boy, I've got to stop that." I was looking for the competitive advantage. I had the only gig in town. I was producing books for Random House, and I didn't want the other publishers jumping in. So I moved all the art production back to the Elgin Davis Studios in Los Angeles. Elgin was my original partner and he did 20 books in his studio including *Human Body*, all the Classics.

**K:** You know, his isn't a name I recall being on the books. I remember Albert Miller and Paul Taylor being given credit on many of those books.

**W:** Davis' name never appeared anywhere. But he had the number one commercial art studio west of Chicago. He was co-founder of Graphics International. Albert Miller, I think, wrote the text for most of the Random House books.

**K:** Davis was doing the actual artwork?

**W:** His studio did the artwork, and they did it in a manner that would make anyone in the business today cringe. He had some artists painting the backgrounds, some doing the people -- that's how we were able to get books out fast. They were a team.

**K:** You were the Henry Ford of the pop-up world.

**W:** What happens to us today is we hire an artist to do a book and sometimes it takes him over four months to do the art, and they do the whole thing. So it was a little bit like these people were going to the Orient and painting old masters with a whole assembly line of people. But they came out extremely well

**K:** They're great books.

**W:** And there has seldom been an operation like that. Well, there are the Meggendorfers and the Nisters. Nister did that because you almost never saw anyone credited with the art in the Nisters. He had different people doing different pieces and putting it together.

**K:** And weren't Gwen Gordon and Dave Chambers artists on your Random House series?

**W:** Yes, they worked for Elgin Davis.

**K:** And Paul Taylor - was he doing the engineering?

**W:** Paul was a designer and illustrator - a very creative guy. We had paper engineers. Ib Penick was one.

**K:** Oh, there's a great name.

**W:** Ib was a genius and the father of modern paper engineering. I probably kept Graphics International as the only game in town for ten years by taking it out of New York and bringing it back to Los Angeles. I'd say it was at least ten years, 1975, before other publishers started publishing pop up books. And I took both the Random House and the Hallmark books overseas and sold them to international publishers in Italy, France and Germany. I started that in 1967, 1969. By 1980, Random House was out of the business and Hallmark was out of the business. And I was dealing with 20 publishers in the United States, producing books. In 1964, I moved Graphics International to New York. In 1966 Hallmark bought Graphics International and I moved the company to Kansas City in 1969.

**K:** What did you do in Kansas City? It seems that whatever you were doing, you were usually the head of it.

**W:** And I was. I continued as the President of Graphics International, but we were owned by Hallmark.

**K:** It seems you had a lot of independence even though you were under the banner of Hallmark?

**W:** Right. I had to give up the books I had done for Random House. When I got to Kansas City, Hallmark said we want you to create a line of pop-up books for us, which put Hallmark in conflict with Random house. So I gave up all the rights to those books to Random House. A fellow named Jerry Harrison continued with Random House. So I lost my right hand man.

**K:** Okay, I need to go back a little bit. Do I have it straight that Ib Penick worked on the Random House Classics series?

**W:** Yes. He was terrific. He was the premier paper engineer of the company. Tor Lokvig was Ib's protege.

**K:** Oh, is that right? So did you meet Tor at that time too? Was he working with Ib then?

**W:** He joined us. Ib came with me in 1962 and I think Tor probably joined us then, and when I moved the company to New York in 64, I moved them and their families. Tor is

now doing freelance work for Intervisual Communications, our sister company in Santa Monica, with his Tor's daughter, Noelle. Dave Carter met Noelle at Intervisual and they were married.

**K:** In 1967, you did *Andy Warhol's Index Book*. That was early on.

**W:** Christopher Cerf was the man at Random House who was responsible for that book. We were concerned when we did the Warhol because we were owned by Hallmark at that time and Mr. Hall wouldn't have approved of that, I'm sure. Copies of the Andy Warhol book now sell for \$800 to \$1,000. We also did the *Pornographics*. Are you familiar with *Pornographics*? They had acetate overlays

**K:** Yes, I've seen it, the satire on the art classics, the old masters. I probably have it now.

**W:** That was one of the unusual classics.

**K:** It's clever; it's funny. Then *Dr. Doolittle* came out and that book had Hallmark on it so some arrangements must have been made.

**W:** That book and *Chitty Chitty Bang Bang* are the only two books that Hallmark and Random House have done cooperatively. Hallmark sold them in the greeting card stores and Random House in the book trades. So there are some of those books with Random House on it and others with Hallmark on it. The Hallmark version was also sold overseas. Bob Bernstein, who was actually running Random House, took me to lunch at the Four Seasons in New York and said, "Wally, I know that you have been asked to move to Kansas City, but we would like you to join Random House instead and I very sincerely think that I can sell the idea of your handling the book trade and Hallmark handling the greeting cards." I assured him that I believed I could put these two companies together. But, of course, when I arrived in Kansas City, I learned that Hallmark was not going to share any market with Random House. Still, it was a great idea and it would have worked beautifully.

**K:** So you were in Kansas City with Pat? Did you have children then?

**W:** Yes, when we moved to Kansas City, Kim was eleven and Jamie was nine.

**K:** Let me put it bluntly. It's hard for me to imagine you in Kansas City.

**W:** Well that's because you don't know Kansas City. We lived in Shawnee Mission, Kansas. You know, there is one street that divides Missouri and Kansas. Shawnee Mission

was comparable to Hillsborough or Bel Air. It was absolutely beautiful. We had a mansion.

**K:** So you liked Kansas City?

**W:** The weather is terrible, but it was a good experience. We also like Scarsdale, New York where we lived for five years.

**K:** It sounds as though you like where you are at the time.

**W:** Yes, we are pretty good at liking where we are -- where you develop friends. Hallmark is a wonderful company. I am a maverick, always have been, so Kansas City wasn't a good, permanent place for me. They have Hall's Department store, which is the best department store in Kansas City. They also take care of your insurance. It's like you are in the womb when you are in Kansas City. But I was never really accepted. Graphics International was never in the main Hallmark building. We were in a special building downtown so that we did not contaminate them. Anyway, it was a great experience, but I had been in business for myself for most of my life and secretly wanted to be on my own again.

**K:** You say that you're a bit of a maverick - you like to be in charge. You're an idea person and you know where you want to go.

**W:** Yes, definitely, and we put out some nice books in Kansas City.

**K:** You were producing in Japan at that time?

**W:** In Japan, but the labor costs were going up. We started in 1960, and by 1970, labor was prohibitive so I started in 1968 in Columbia, South America and in Singapore.

**K:** When you were searching for places to produce books, were you physically getting on planes and talking to people or did you send people? How does that work?

**W:** I did a lot of traveling. In 1969, I traveled for six months. I was producing in Singapore, some in Japan, some in Columbia, South America, and I also set up production in Italy. I used to go to New York and then to Paris, London, then Munich, Verona, and then back home.

**K:** And your children were small at that time so they probably could not travel a lot.

**W:** No, not a lot, but I took the whole family to Japan in 1966, and I took them to Europe in 1967, and in 1968 we hit all the spots.

**K:** Since your children have grown, has Pat been able to attend the Bologna Book Fair with you?



W: Many, many years, both Bologna and Frankfurt.

K: So those are good memories?

W: Yes, and I can't even get her to fly to Hawaii now. She is done. No more airports.

K: In the weeks leading up to Bologna, when you are getting ready for the Fair, what is it like here at Intervisual? You mentioned that usually you are taking products to show. What is it like in the prep time?

W: It's like the rest of our business; it's all done at the last minute.

K: It's a little bit wild then?

W: Yes it's wild. The cycle is very long. It's almost a year from concept to the finished book going to press. We may take 30 new books to Bologna, but these aren't in finished form. We make prototypes of our new books and take them over and sell them to the publishers. When we have sufficient acceptance, then we go ahead and finish the books and deliver them in the fall of the next year. We do the same thing in Frankfurt.

K: So that is the very important time when you find out which products you will take into production?

W: Yes. We may have 30 new books, but we also sell our back list and reprints of the books that they have bought in the past. Fifty per cent of our business is done each year with reprints, backlists -- such as reprints of *Haunted House*. We have produced over 1,300 books. Probably 300 of them are still active, still being reordered from these different countries. For example, we have been selling *Sailing Ships* for 18 years and we will still get a couple of orders on it. If we can get a total of 10,000 for a book, then we can reprint it.

K: Is that what a printing needs to look like?

W: A few years ago it was 20,000, now it is down to 10,000. It used to be that we wouldn't even do a new book unless we could anticipate a 100,000 print run. Now it's 30,000.

K: And that is a profitable number?

W: It can be, yes.

K: Why has it changed?

**Part two of this interview will  
continue in the May issue**

## Questions and Answers

Q. Did you know that at this time of year the studios spend great sums of money trying to convince members of the academy to vote for their movies? Two issues of the *Hollywood Reporter* contain wonderful pop-ups touting Shrek. The first pop-up appeared in the November 19, 2001 issue. The other pop-up, which also contains a star that lights up, was in the December 17, 2001 issue. Back issues are available for \$5.50 each and may be obtained by writing to the *Hollywood Reporter*, 5055 Wilshire Blvd., Los Angeles, CA 90036-4396. Attn: Back issues department.

Frank Gagliardi  
Plainville, Connecticut

Q. Where's Robert Sabuda? Check his new web site at <[www.robertsabuda.com](http://www.robertsabuda.com)>. Log on for sneak peeks of Robert's upcoming projects, browse the gift shop, get free stuff, and enter contests to win signed books and original art.

Ann Montanaro  
East Brunswick, New Jersey

Q. Can anyone give me any information about a book I recently acquired. It is an French edition of *Gulliver's Travels* from about 1850 and it has removable illustrations. It is shown on my web site at: <[www.popuplady.com](http://www.popuplady.com)>.

Ellen Rubin  
Scarsdale, New York

Q. Have you seen the play with a pop-up book? An article in *The New Yorker* (November 13, 2000) described Sir Peter Hall's adaptation of John Barton's epic ten-play cycle "Tantalus," which traces the Trojan War. The 13-hour marathon staged in Denver, included a scene "where the sacking of Troy is described. . . The Storyteller opens a pop-up book that shows Troy's parapets then sets the book on fire. "

Rachel Kopel  
San Diego, CA

Q. A reader has a pop-up display for Babette Cole's Doubleday book *Don't Go Out Tonight*. It is a 13 x 20-inch cardboard display and the pop-up section is 12 x 8½ inches. If you are interested, please contact me and I will refer you to the reader.

Ann Montanaro

Q. I recently purchased a product called Glue Dots, "super-sticky, double-sided, pressure-sensitive adhesive" dots. They are "permanent and acid free" and look like they could be used for simple pop-up repairs. Has anyone had any experience with them?

Anne Williams  
Lewiston, Maine

**Q.** I have an incomplete copy of an article entitled "Jonathan Miller, man of all trades, pops up with a new book about *The Facts of Life*." From the copy I cannot identify the original publication. The article began on page 111 and ended on page 114. If anyone has pages 112 and 113, and the name of the journal where the article appeared, I would appreciate receiving copies of the missing pages or the full citation.

Ann Montanaro

**Q.** The newsletter announced before the New York convention last year that Simon & Schuster was running a contest for unpublished pop-up artists to submit a book proposal and, if chosen, the artist would have it published. Was a winner selected?

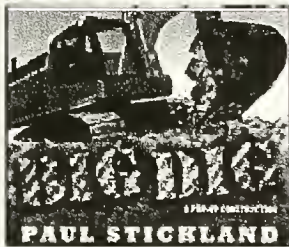
Lin Sasman  
Boston, Massachusetts

### Catalogs Received

Books of the Ages. Catalogue #30. Gary J. Overmann. Maple Ridge Manor. 4764 Silverwood Dr., Batavia, Ohio 45103. Phone: 513-732-3456.

Jo Ann Reisler, Ltd. Catalogue 56. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. <http://www.clarke.net/pub/reisler>

### New Publications



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

*Big Dig: A Pop-up Construction.* By Paul

Stickland. May Ragged Bears. 11 x 9". 7 spreads. 1-929927-41-x. \$16.95.

*Big Machines Pop Up.* February. £4.99. Orchard Books (UK). 1-84322-045-8.

*Clifford I Love You Pop-up.* By Norman Bridwell. \$7.99. 10 pages. 8½ x 8½". Scholastic. 0-439-36774-3. [This is a large reprint of the 1994 book *Clifford's Tiny Pop-up I Love You*.]

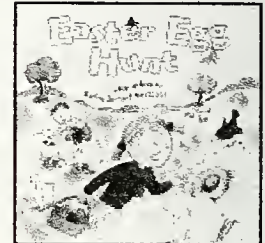
*Day and Night.* (Pop-Up Prayers Series). February. \$7.99. 18 pages. Augsburg Fortress Publishers. 0-80664-368-4.

**Also:** *The Food We Eat.* 0-80664-371-4.  
*People Who Love Us.* 0-80664-369-2.  
*The World Around Us.* 0-80664-370-6.

*Diary of Hansel and Gretel.* By Kees Moerbeek. April. 12 pages. Little Simon. \$12.95. 0-68984-602-9.

*Easter Egg Hunt.* Little Simon. 8 x 8". \$5.99. 0-68984-566-9.

*Farm Machines Pop Up.* By Jane Wolfe February. £4.99. Orchard Books (UK). 1-84322-046-6.



*Funny Farm: A Mix-Up Pop-Up Book.* By Keith Faulkner, Jonathan Lambert (Illustrator). March. 5 pages. \$7.95. Cartwheel Books (Scholastics). 0-43930-904-2.

**Also:** *Jumbled Jungle: A Mix-Up Pop-Up Book.* 0-43930-905-4.

*Hop on Pop-Up.* By Dr. Seuss. April. \$6.99. Random House. 0-37581-547-3.

*Mommy, what if...?* By Carla Dijs. April. 14 pages. \$8.99. Little Simon. 0-68984-692-4.

*Mouse House: An Extravagant Lift-the-Flap Hide-and-Seek Adventure!* May. Handprint Books. 10 x 10". 7 spreads. \$12.95. 1-929766-42-4.



*Mouse in the House: Pop-Up Playset.* \$16.95. Piggy Toes Press. 1-58117-156-0.

*The Pop-up Commotion in the Ocean.* By Giles Andreae. May. 14 pages. Orchard Books (UK). Amazon price £9.99. 1-84121-738-7.

*Valentine's Day at the Zoo.* 7 x 8". Little Simon. \$5.99. 0-68984-567-7.

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