

MBS Grows Up

By Ellen G.K. Rubin
Scarsdale, New York

Our fourth Conference in eight years - it's no surprise that we are growing up. From the quiet conversations at our opening reception in Milwaukee's Wyndham Hotel to the in-depth subjects of our lecture topics, we are showing signs of maturation. Is it the effects of 9/11 or are we settling down in general? A bit of both, I think.



Wally Hunt

Since the last conference, the squeals of delight at rekindling old acquaintances had morphed into fervent hugs, handshakes, and private *tête à têtes* of friends playing "catch up." While newcomers, and there were many, were warmly welcomed, the Movable Book Society had now become an extended family flung across the world. We were honored to have the

Grand Master, Waldo Hunt, holding court (near the delicious food buffet) and admirers playing musical chairs, dropping into seats to catch pearls of wisdom and bask in the light of our "Progenitor." We missed Wally at the last meeting when he was awarded the Lifetime Achievement Award.

The gears of the Conference, held September 19-21, 2002, meshed more smoothly than ever. Experience counts! At the 2000 Conference in New York City, Steve Horvath had suggested to Ann Montanaro that Milwaukee's William F. Eisner Museum of Advertising and Design host our next convention. This immediately provided a destination and a supporter of almost half our events. (Ann was visibly calmer these past two years.) The Museum would mount an exhibit of pop-up advertising to coincide with the Conference. We were catapulted out of the child-like fantasy world of our magical books into the real world where pop-ups are used to sell stuff.

Continued on page 2

Hildegard Krahé - "Mrs. Megendorfer"

By Theo Gielen
The Netherlands

In one of the most idyllic parts of Bavaria, the scenery so well known from *The Sound of Music*, I had an opportunity this summer to meet and interview Mrs. Hildegard Krahé, the well-known connoisseur of the works Lothar Megendorfer, the ultimate maker of movable books. Since the death of her beloved husband Peter in 2000, she has lived in a newly-built luxurious apartment residence constructed in the typical Bavarian style with large wooden balconies overgrown with colorful blooming flowers. Though she told me the village of Bayerisch Gmain is situated halfway to the mountains and catches the breezes from one of three neighboring valleys, this day in June was very hot, with no refreshing wind at all.

Since she doesn't like to be questioned about her personal life, it took me several telephone calls before she agreed to an interview. Traveling from the city of Salzburg in Austria in the direction of the German Bad Reichenhall, the romantic city where for centuries the world's rich and famous took advantage of the waters, I worried if Mrs. Krahé, who had celebrated her 80th birthday just two weeks

before, would feel fit enough for my visit. I planned to leave after a short stay. But I underestimated my hostess! After a whole day of talking about her life, her publishing activities, her research in the field of movable books and so much more, I had to leave

because she had an appointment to go into the theater with a friend that evening? I am far from 80, but I was very tired when I traveled to Munich that evening.



Mrs. Hildegard Krahé

Continued on page 18

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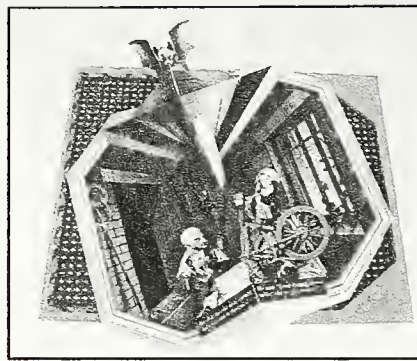
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Kees Moerbeek's *Rumpelstiltskin*

wheels and had placed his story in the mid 1500s. He politely wrote the woman that the treadle had not been invented until 1620.

Friday began our first full day, held at the

Eisner Museum. While the Museum was within a hearty walking distance in the rapidly-being-restored Landmark and Historic section of Milwaukee, for some, transportation was needed. (Some of us are "longer in the tooth" than others.) No problem. Ann donned her invisible chauffeur's cap, hopped into the van she'd rented, and shuttled members back and forth. (That gal does everything!) We were able to see Milwaukee's version of Downtown. (I am a New Yorker and this was a Friday. A blind man wouldn't need help crossing the wide streets!) The van's route took one of the numerous bridges giving us a glimpse of the river. Milwaukee is cross-hatched with small bridges making for a walkable and beautiful city, free of graffiti.

Roy Dicks, now seasoned in his role as program coordinator, began with the video portion of the day's schedule. These included: The Movable Book Society on the Martha Stewart Show (with Robert Sabuda and Ellen G.K. Rubin), Pam Pease on her local news for her book, *The Garden Is Open*, Robert's *ABC Disney* being hand-assembled in Ecuador, and Kees Moerbeek's construction of his *The Diary of Hansel and Gretel*. In a way, these last two presaged the direction the Conference would take, namely, the Society's interest in how our precious books are actually conceived and made. Due to technical difficulties, and there were many, only the German version of Moerbeek's presentation was working. Nonetheless, the animated pictures, with lively music, were more than sufficient to see into the mind of the creator and witness the project from start to finish.



Linda Costello with her pop-up rabbit

The first lecture, "Big Hair and Glue Tabs," was by the somewhat reluctant, Linda Costello.

Continued on page 12

MBS Grows Up, continued from page 1

The reception also offered the opportunity for attendees to see the vetted books up for the Meggendorfer Prize, a change from the last conference. It was felt that since the prize should go to the very best of movable books, the selection could not be limited to those which had the largest printings and, therefore, were the most available to members. What about an unseen small gem or a foreign book? (Members take note! Jot down your proposed books acquired over the next 2 years.) Hence, vet the books and have them perused at the conference. Also, it was reasoned, we are **not** the **pop-up** book society but the **Movable** Book Society. If a successful book is the melding of illustrations, story, and movables, of any kind, members should consider books which have more than just pop-ups. Therefore, the vetted books included all kinds of movables and were examined and voted on by the attendees.

Members wandered in all evening, some still with the "white knuckles" garnered from turbulent flights from the east coast. The presence of Paul O. Zelinsky, the Caldecott winner for *Rapunzel* - 1998 (Honors-*Hansel & Gretel* '85, *Rumpelstiltskin* '87, *Swamp Angel* '95), sent a ripple through the group. Knowing Ann had Kees Moerbeek's limited edition *Rumpelstiltskin* in her room to later show the Society, I dragged the always shy Paul upstairs. Surely a Caldecott Honors for the same fairy tale would make him interested in seeing another's rendition. And he was. Paul painstakingly inspected the princely wrappers and gingerly opened the single elaborate pop-up. He was impressed. It triggered a wonderful story.

When Paul's own *Rumpelstiltskin* was released, he received lots of mail. One letter was from an outraged woman who took exception to Paul's depiction of the spinning wheel without a treadle. Her letter ranted on and on about the omission's effect on children who wouldn't see the mechanism by which the wheel worked. Paul humbly told us he had researched extensively on spinning

Building a Pop-up Book

By Chuck Fischer
New York, New York



Building a pop-up book is filled with many of the same pleasures and challenges as building one's own home. First one searches for the perfect setting to build your house (the publisher, Charles Miers at Universe). Then you review other designs that you like and start

dreaming and sketching your new home (wish lists and research). You then edit your list of ideas to a workable size (for *Great American Houses and Gardens* it was choosing which eight houses and gardens to include). You then choose how many rooms and square feet the house will have (budget and space available). Next you connect with and start working with the most creative architect and contractor (David Hawcock, paper engineer). Visualize each room and its functions and draw up a set of plans to use while building the house (sketch of each pop-up spread) Start building (make a white paper dummy). Put in the finishing details (illustrating the final art). Moving day, boxes, boxes, boxes (ship the book to stores - boxes, boxes, boxes). Arrange furniture (placement of the book in stores) Invite friends and family to the open house (book party!). Celebrate a job well done, and like most other architects and designers, you start planning the next project and the next.

Two years ago I put together a book proposal featuring water color room renderings of mural projects I have been painting for many years in some of the finest houses throughout America. My literary agent, Brian McCafferty of Lionize Inc. sent the proposal out to a number of publishers and Charles Miers, the publisher of Rizzoli/Universe really liked my painting, but not necessarily the idea behind my proposal. Charles visited my studio in Manhattan and I was able to show him many more aspects of my work including my fabric, wallpaper (Schumacher) and china (Lenox) and fine paper products (Caspari) designs. He asked if I had ever considered doing a pop-up book for grown-ups. I had recently seen the *New York Pop-up Book* and had previously bought the packs on art and architecture. Since my passion is painted architectural and interior design I immediately thought about creating a book of houses and gardens. In the past I had toured some American houses, but most of my house touring had been in Europe. Being especially proud to be an American designer, I wanted to rediscover American houses and gardens for myself and share the experience with others through a pop-up book.

Universe liked the proposal featuring American houses and gardens and put me in contact with the paper engineer David Hawcock. I went to Bath, England where he is located and I showed him very rough sketches. Then I visited all of the houses and gardens in the book. For the next year I worked with David, Ellen Cohen, editor at Rizzoli, and Stacy Yule, editorial assistant. I worked non-stop for many, many months to meet production deadlines. Upon completing the artwork and compiling all the photographs and historical information for the text, David started working closely with the printer and I started work on my second book published by Universe titled *Wallcoverings Applying the Language of Color and Pattern*. Though it is not a pop-up book, the book is a visual treat and filled with hundreds of samples of wallpapers and lively room renderings I created, using wallpaper as the medium.

I loved creating *Great American Houses and Gardens: A Pop-up Book* (Universe Books. ISBN: 078-930-798-7) and I look forward to creating more pop-up books in the future.

Popping Off the Page The Art and Magic of Movable Books

Books alive! That Page is Moving!

For centuries, books that
slip, slide, jump, and tumble off the
page have found happy readers of all ages
around the world.

Welcome to the magical
kingdom of pop-up books!

January 17 - May 30, 2003

From the collection of Betty Ann Tranganza

Presented by
Art at the Airport
Monterey, California

Books and Buildings

By Laura Davidson
Boston, Massachusetts

As a young artist, fresh out of art school, I went to Europe for the first time. I was enamored with everything I encountered, but most of all by the architecture, especially the cathedrals. Upon returning to my studio in Boston, I was compelled to create “book buildings.”

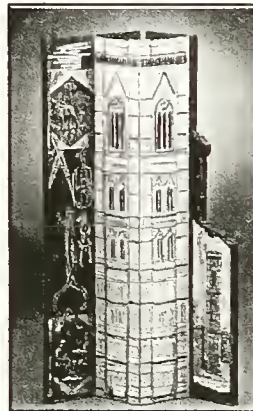


Giotto's Campanile

My goal was to return to Italy and travel around the country finding buildings to study, learn the floor plans, draw the details, and submerge myself in their art history. Back in Boston, I would then use these drawings as references for a series of books that when opened, would become specific buildings. The front covers would be made to look like the building façades. The pages would be the walls, and details of the buildings would pop up or fold out when

the book opened.

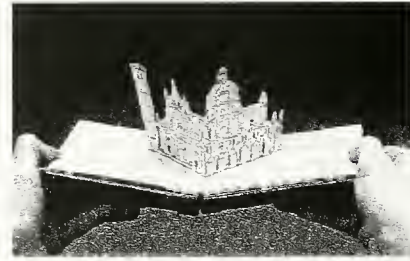
In order to fund this trip, I wrote to everyone I knew, and told them of my plans. I asked for contributions to finance this adventure. In return, contributors would each receive a drawing of a building that I would produce during my travels. The plan was an unexpected success; not only did it fund several months of traveling in Italy, it also paid for my studio rent for two months after I returned, while I created the books. This is an example of one of the book buildings from the 1989 series called *Giotto's Campanile*. It portrays the bell tower that stands next to the Duomo in Florence.



Giotto's Campanile
Inside

Since that time I have worked with the idea of showing architecture three-dimensionally in my books in various ways. In 1995, the National Gallery had an exhibition called “Italian Renaissance Architecture” which brought together large-scale models and preparatory drawings from three Renaissance building projects. After seeing this inspiring exhibition, I created a limited edition book called *Façade*. The cover of the book is painted wood, which depicts a building façade

made of exotic woods. The pages are linoleum and transfer prints. The following is a page that opens with a pop-up print of the Pavia Cathedral model.



Pavia Cathedral

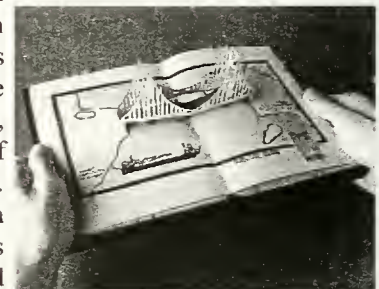
I live in an old industrial warehouse in Boston that has been converted into an artist cooperative of live-work studios. Our building was highly impacted by the Central Artery/Tunnel Project, or the “Big Dig,” this country’s largest public works project. For the past five or six years we have had nothing but cranes, dust and noise outside of our windows. The streets and alleys have been dug up on all four sides of our building. Though it was often a nightmare to live through, it was also sometimes visually interesting. At a moment in time when I found the view compelling, I created an edition called *Tunnel Vision*. It is the 1999 view of the Big Dig from my studio window.



Tunnel Vision

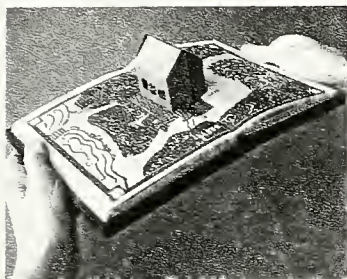
While my neighborhood has been changing with the presence of the Big Dig, and more currently through redevelopment, I have been looking at maps. An early Abraham Ortelius atlas has been of great interest

to me. During 2002, I created an edition called *Mapping My World - Buildings and Bridges*. This book is an atlas of the three significant places in my life - Boston, Sugar Island in northern Michigan where I spend part of my summer each year, and Florence. In each of the three sections in the book, there are pop-up bridges and buildings. The book starts out with world map end pages, and then with each page the maps become more and more specific. For example, there is a map of Michigan on one page. On the next page, a map details Michigan's Upper and Lower peninsulas, with a pop-up Mackinac Bridge connecting the two. The next page is a map of Sugar



Mackinac Bridge

Island off the coast of Sault Ste. Marie, and the following page shows a map of my parent's property on the island with a pop-up cabin.



Cabin

In much of my work, I investigate the experience of a specific place at a specific point in time. By using pop-up elements in my books, I am able to express the appreciation that I have for architecture and more

recently, for bridges and other engineering projects. Pop-up structures are unexpected and can create a magical moment as the viewer turns the page.

15 Questions with Robert and Matthew

By Adie Pena
Makati City, the Philippines



Robert Sabuda and
Matthew Reinhart

In September 2000, I had the opportunity to observe Robert Sabuda and Matthew Reinhart in their New York studios creating mock-ups for a forthcoming series of books on insects. A year later, the eye-poppingly educational two-volume “Young

Naturalist Pop-up Handbook” featuring beetles and butterflies finally hit bookstore shelves. Early this year, I asked Robert and Matthew if they were amenable to an e-interview and they obligingly provided the following answers.

1. Why *Beetles* and *Butterflies*? Why not birds and fish or whatever?

“We’ve always loved those wood and glass dioramas with insects or skulls or whatever in them. Matthew has an undergraduate degree in biology (with an intense interest in insects) so we thought, hey, these might make beautiful pop-up books. Plus there’s the bonus of creating a non-fiction book that a teacher can use in class.”

2. Are *Beetles* and *Butterflies* the first two volumes of a series or is that it?

“We’re currently discussing the next two titles (dragonflies and spiders) with Disney. In the meantime Matthew has created a companion picture book titled *Young Naturalist’s Insect-lo-pedia*. It’s a complete guide

to the insect world for bug fans and will be published in Spring 2003.”

3. Who [Robert or Matthew] did what [paper engineering, art, research, text, etc.] for *Beetles* and *Butterflies*?

“Matthew wrote the manuscript and created the illustrations while Robert designed the pop-ups but at times the roles overlapped.”

4. What upcoming pop-up publications are you currently working on, individually?

“Matthew is developing a biblical version of *Noah’s Ark* and Robert is beginning work on *Alice in Wonderland*.”

5. For Robert: Will your “white mouse” have more adventures? Or has he “retired?”

“The white mouse (with family) returns this fall in *The Night Before Christmas*.”

6. The second line of the poem reads: “Not a creature was stirring, not even a mouse.” So how did you manage to squeeze in your white mouse? *grin* Or do I have to wait for the book to find out?

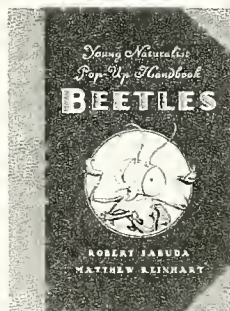
“Sometimes punctuation at the end of a single sentence can change the sentence’s entire meaning. A question mark makes you think twice about your preconceived notions. Hint, hint!”

7. By the way, is it just me or is there really a dearth of pop-up collectibles lately?

“Yes there is. A lack of new ideas and/or vision has left the industry with fewer titles. The publishing industry moans and complains about the high cost of making pop-ups, etc. etc. but a lot of that is nonsense. People will buy a good pop-up book no matter what the cost. If it’s lousy they won’t. And people’s tastes are also much more sophisticated now.”

8. What’s the future of three-dimensional book publishing?

“It will always be here as long new, intriguing books are created.”



9. Your upcoming pop-up publications [Matthew’s “biblical version of *Noah’s Ark*” and your *Alice in Wonderland* and *The Night Before Christmas*] are based on classics. How do you handle a tried-and-tested subject matter, knowing it’s been done a million

times before? What approach (or angle) do you take to ensure that your remake-of-a-remake-of-a-remake will be

“exciting and intriguing.”

“I try to make the audience feel like they’re experiencing something more than just a book that happens to have pop-ups or movables tacked on. I truly want my books, even if they are based on classics, to be an interactive journey for the reader that they’ll never forget.”

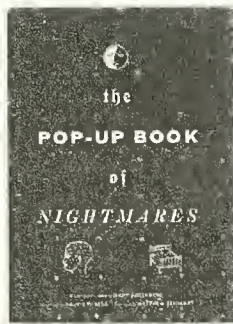
10. Are there any new pop-up book artists/publishing houses worth watching?

“Surprisingly many houses that have never published pop-ups before are coming out with maybe one, at the most two, books aimed at an adult audience. Hopefully this will be a healthy trend.”

11. What are both of you doing to ensure that this will be a healthy trend?

“We continue to propose book ideas that can be appreciated by adults. We hope they could be enjoyed by all ages but try to avoid limiting our ideas to just young readers.”

12. Could you name a book or two “aimed at a sophisticated adult audience” that you’d highly recommend to collectors?



“I think the *Pop-up Book of Phobias* and the *Pop-up Book of Nightmares* are prime examples of more sophisticated books for adults. And I don’t mention these two just because Matthew did the paper engineering. The idea for those books came from outside the pop-up community. They were originated by a comedian here in NYC who took us out to

lunch one day and pitched his concept.”

13. For Matthew: Are phobias and nightmares part of a trilogy, or that’s it?

“It depends on how twisted society continues to be.”

14. How about neuroses? It’s very New York and so Woody Allen. “Neuroses? Why not? Readers seem to love examining the darker sides of their lives even if it makes them uncomfortable.”

15. Any more collaborations in the near future?

“As they say on “The X Files,” we can neither confirm nor deny future collaborations!”

Pop-Up!

A Review of the Exhibition at the Los Angeles Central Library

By Peter Price
Los Angeles, California

You know that kid-in-the-candy-store feeling you get when you find yourself in a room full of pop-up books? The “Pop-Up!” exhibition running until January 12, 2003 at the Los Angeles Central Library has it times ten, or maybe a hundred. The urge to leap about clicking your heels and laughing hysterically is almost irresistible.

But the impulse to run free is quickly tempered by the exhibition’s clear chronological structure, which encourages even the most haphazard visitor to go back and start at the beginning. It’s well thought out and organized. A lot of consideration has been given to detailing 500 years of movable book history. Half a millennium. Amazing. The captions and display panels are clear, informative and easy to follow. And, judging from the reactions of visitors who were obviously new to the world of pop-ups, it made some converts to a noble cause.

That’s the briefest summary of a complex, well-considered exhibition deserving as much time and space as we can spare. So here is the detailed account of what I discovered, in approximate order of discovery.

I didn’t get to the exhibition until nearly two months after it opened and have so far visited it twice. The casual downtown passer-by wouldn’t know anything was happening. On approaching the Library’s main entrance I saw no hint that the show was on. Not a good start. Later I discovered a banner hung a football field’s length away on the furthest corner from the entrance. But it’s a big banner, faces the busiest street, and is in fact the only temporary signage of any kind on the entire building. None of the other ongoing shows had anything hanging out. So I didn’t complain.



Wally Hunt and David Carter

Once inside, I realized that there are actually two pop-up shows. As well as “Pop-Up!” there is also “Leaping Off the Page.” This needs to be mentioned because it’s obviously linked, via Waldo Hunt and several artists, with the bigger show, although the graphics for the signage are different and neither refers to the other. That seems odd and perhaps unnecessarily confusing for non-pop-up types.

Continued on page 24

My Three Favorites

By Henk Sikkema
Assen, The Netherlands

On my latest renewal form I made the suggestion of having collectors write about their top three favorite pop-up books. Mrs. Montanaro thought it a good idea and she asked me if I would be the first to write. "Of course I will," I answered Mrs. Montanaro.

And that's easier said than done. How to choose your three favorite pop-up books out of a collection of more than 1,200 copies? I love them all! I love my (few) Kubašta's. I love my *Asschepoester* - Dutch for Cinderella - from the 1890s. I admire all Ron van der Meer's packs, especially *The Architecture Pack* (1997), because modern architecture is another passion of mine. That's why I cherish *Das Berlin-Paket* (2001), *Frank Lloyd Wright in Pop-up* (2002) and the spread of the skyline of San Francisco in my copy of *Time* (September 8, 1986). I like the books made by Kees Moerbeek and Carla Dijs (they almost live next door to me!) and of course those by Robert Sabuda. Did you see his latest title *The Night Before Christmas*? More beautiful and more ingenious paper engineering is not possible. I love Chuck Murphy's titles, the humorous books of Jonathan Allen, the so called "Seven" series by Celia King and *The Pop-up Book of Phobias* (1999) and *The Pop-up Book of Nightmares* (2001) by Matthew Reinhart.



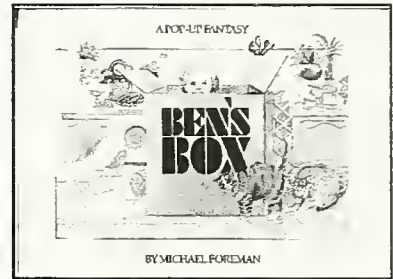
Crèche de Noël (1981), the French version of *The Nativity* by Borje Svensson. Also one of my favorites.

I love Rives' *If I were a polar bear* (2001), *Circus : A Pop-up Adventure* (1998) by Meg Davenport and that sweet title I bought this year in France: *Barnabé, le Chien qui ne Sourit Jamais* (2001) by Jennifer B. Lawrence and fantastically illustrated by Timothy Basil Ering (I don't know the English title). The catalogue of the 1996 exhibition of pop-up books *Pop-up: Het Boek in Beweging* in the Dutch town of Haarlem by René Stikkelorum: let it be my number 5; the pop-up hospital scene my son made

for me in 1991 when I had an operation for a hernia there, my number 4.

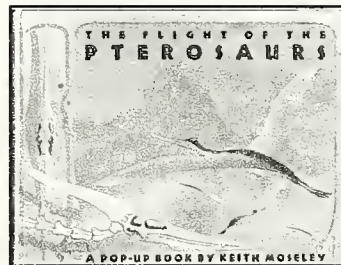
So now, "Here are the results of ...!" But first, why did I choose these? Well, because for me these titles have

just a little, little bit more or mean something special to me. I'll tell you: Number 3: *Haunted House* by Jan Pieńkowski (1979). I gave this classical pop-up book (the Dutch version *Het Spookhuis*) to my son in 1981 for his



6th birthday. All the years through he treated the book very carefully: it became the start of my collection. And I still love it. Number 2: *Ben's Box* by Michael Foreman, David Pelham and David Carter (1986). I love this book for its

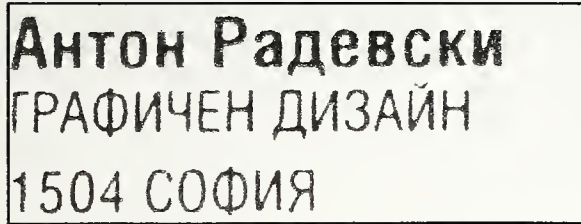
wonderful pop-ups but also because it's one of the rare pop-up books with an important role for the story. Read about Ben's magical mystery tour in the box of his mother's washing machine! That's why the French title is *Le Carton Magique*. Number 1:



The Flight of the Pterosaurs by Keith Moseley (1986). No doubt my first choice had to be a title by Keith Moseley. I love *Hiawatha* (1988), *Flight: Great Planes of the Century* (1985) of course and the paper engineering in Tomie de Paula's titles *Giorgio's village* (1982) and *The first Christmas* (1984). I enjoy all those beautiful illustrations and charming pop-ups. And I enjoy them in *The Flight of the Pterosaurs*, too. But never in a pop-up book have I read such a beautiful, poetical text as in the epilogue of this book. Open it to the last pages - no pop-up! - look at the pterosaur "gliding silently homeward" and read with me: "And when on a dying breeze of an evening 60 million years ago, the last of these great creatures glided silently homeward for the very last time, none would record the passing or cheer that final flight. For there would be no tomorrows for this gentle giant, no more would those great wings be spread to the warmth of an early morning sun or its call echo across the ancient sea ..." Put these words on my grave.

I would like to invite Mrs. Carolyn Lilly (visit her nice and informative website <http://popupbooks.net/main.html>) to write about her favorite three pop-up books!

Anton Radevsky
By Theo Gielen
The Netherlands



Above is the letterhead received on a letter from Anton Radevsky, Graphic Design, 1504 Sofia. He is the Bulgarian paper engineer whose *The Pop-up Book of Spacecraft* was published in 2000 in ten different (European) languages by the respected publishing house of Könemann from Cologne, Germany. Two years before Graham Brown from the packaging firm of Brown Wells & Jacobs (BWJ) had shown me a wonderful dummy of a book that he tried to sell to interested publishers that was done by this same Mr. Radevsky: *The Wonders of Architecture*. But neither Mr. Brown nor the people of Könemann could tell me more about this new paper engineer.



Doktor

I received the information to write this first profile of the man who got almost the highest possible score for his first published pop-up book in Robert Sabuda's esteemed reviews of new pop-up books in the *Movable Stationery*, August 2000.

Anton Radevsky was born in 1951 in Bulgaria's capital Sofia into an artistic family. His father was a writer and poet and nationally known for his translations of works from Russian. Though the phenomenon of pop-up books was (and is) almost fully unknown in Bulgaria, there were in the 1960s - at least in the capital Sofia - some Russian 3-D books and the well-known works of the Czech Vojtech Kubašta were available and popular. As a

schoolboy little Anton liked and collected them and, in his words: "I used to destroy them to see how they worked."

After high school, in 1971, he left Sofia and went to the capital of an other socialist country, the German Democratic Republic, to be educated as a graphic designer at the Academy of Arts in Berlin-Weissensee, renowned for this speciality. He remembers the six years there as a great time. As his graduation paper he chose to design a movable children's book though his teachers hesitated since they didn't think such a book could show his graphic abilities. He insisted. He did some research on the subject by studying German movable and pop-up books from the 1920s and 1930s and was happy to get support from a commission of the children's publishers of Verlag Junge Welt who wanted to publish the book. He designed a children's reference book on cars with movable parts and pop-up elements. Unfortunately the book has never been published since the publisher had insuperable problems with the production of such a complicated book and within the socialist economical system a production abroad (in the capitalist world) there was no option. In 1977 he returned to Bulgaria and started to work as a graphic designer. But his love for pop-up books didn't flag. He built an exquisite personal collection of western production pop-up highlights from the 1980s, brought from abroad by his friends. And he continued to design his own pop-ups. It took until 1988 for a publisher to get the idea to produce books "in the style of Kubašta." Anton Radevsky was known to the publisher, since he had done a series of children's construction sheets (to build paper models) for them, he appeared to be the only man in the country who was capable of doing the pop-ups.

Again there was the production problem. But this time the good relationship with the printing company offered Radevsky the opportunity to set up an own assembly line within the company. He instructed the bookbinders, the clerical staff, even the warehouse men how to fold the paper artwork and to glue the pieces on the right places, and together they succeeded in bringing out two pop-up books in 1989: *Konzert* and *Doktor* published by the Sofia based company of Otečestvo. Both books



Konzert

measure 22 x15 cm., have four spreads with rather simple fan-folded pop-ups and some movable parts, much in the tradition of Kubašta. Only the graphic design differs completely and recalls the best of the experimental Russian

children's books from the 1920s when constructivist artists like Lebedev and Konashevitsch were involved in the design of children's books. Mr. Radevsky has a small collection of these 1920s children's books, inherited from his father who did translations of some of them before the war. Most special to Radevsky, however, are the two books for which his father did the rhyming texts.

While working with the printing company he met another Bulgarian man, Emil Markov, who offered his graduation project to the same publisher. Markov designed two unconventional playbooks with pop-up elements, *The house of Oranges* and *Struggles of the Knights* which were published about the same time. The designers became best friends.

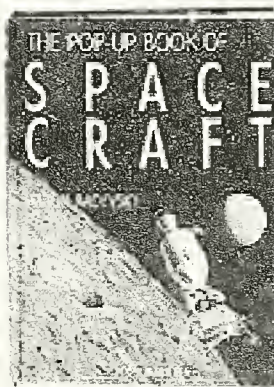
Encouraged by the success of having published his first pop-up books, Radevsky continued to work on the design of the more complicated techniques in his book about cars. But since fall of the Berlin Wall and as a consequence the socialist system in all socialist countries in Eastern Europe broke down, there began a hard economic period for Bulgaria. There was no longer an interest in such frivolities as pop-up books. When some young friends of his started their own publishing company in the early 1990s, Radevsky did a one spread pop-up *Christmas Stable* to support them. Because of a wrong choice of paper for the pop-up scene, the publication was a commercial failure for both the book and the company.

Then he met his current publisher Dimitar Zlatarev of Kibea Publishing who brought Radevsky's *Automobile: A Pop-Up Book* to the attention of the people of Compass Productions at the 1994 Bologna Children's Book Fair. Although Compass finally gave up their plan to produce the book, the "western" interest in his works encouraged Radevsky to once more continue his work in paper engineering.

A summit of his career, for the time being, came when Könemann accepted his *Pop-up Book of Spacecraft* and more, to do it simultaneously in ten (European) languages. A wonderful book for space-lovers of all ages, done in realistic almost photographic paintings with



"only" four spreads, but the ingenious use of flaps, half pages, gatefolds, etc. It gives the impression that there are a lot more spreads. Very complex paper engineering is offered in the ten multi-piece pop-ups, four flap/tab mechanisms, four flaps and three removable space vehicles. A novelty has been built in the second spread where an extra table-land is hidden behind the spread. It has to be shoved out from behind and folded forward rectangularly to form the surface of the moon where the various moon vehicles stand. Because of the number and ingenuity of the three-dimensional elements, the book is surely a contender for the Meggendorfer Prize. The production of this book offered him the opportunity to visit what he calls "The kingdom of the pop-up books," the printing and assembling premises of Carvajal in Columbia.



Before the *Spacecraft* came on the market – it took Könemann quite some time since the company didn't have any experience with the production of this kind of book – there was another production that involved Mr. Radevsky. His friend Emil Markov lived for a couple of years in Spain in the late 1990s and he was commissioned to do a book to celebrate the 500th anniversary of Alcala University in Madrid. He planned a pop-up book but since the time to do the book was restricted, he asked Radevsky to help him. Markov did the design and the artwork, Radevsky did the complete paper engineering. The result was a beautiful pop-up book *La Ciudad del Saber* (ISBN 84-8138-371-6) showing on seven spreads the most remarkable episodes from the history of Alcala University. The good contacts Radevsky made with Carvajal resulted in the short term production there.

In the last couple of years Mr. Radevsky has been busy refining the dummies of *The Wonders of Architecture* and *Automobile: A Pop-Up Book*. I have sounded my praises for these dummies a several times already in my annual reports of the Frankfurt Book Fair published in *Movable Stationery*, so I don't have to do it once more. Unfortunately, the design of his *The History of Weapons: The Pop-Up Book*, praised by me for its original subject, has not attracted a publisher. They think it is too controversial and encourage a remodeling of the book into one on historical fights or battles...! Being responsible himself for the texts, the illustrations, the design and the paper engineering of his books, shows once more the multi-talents of Anton Radevsky. And since he met James Diaz and David Hawcock at last year's Bologna Children's Book Fair, he no longer feels as isolated as a Bulgarian paper engineer.

The 20th Century Revival of Overlay Illustration

By Ronald K. Smeltzer
Princeton, New Jersey

What are often called movable books^{1, 2, 3, 4} contain elements in a variety of forms that revolve, pop-up, flip, lift-up, or fold-out. The pop-up is the most well known type of movable book, as they have been made in large numbers for children over many years. There is, as well, an active society⁵ for pop-ups. The pop-up is often considered in a category by itself, because it is the only type of movable book for which action occurs as a result of just opening the book. Other types of movable books require some other action on the part of the viewer after the book is opened. The interest in pop-ups in particular has inspired numerous publications on the subject of paper engineering⁶ and a very recent publication⁷ considers pop-ups and peepshows in the context of paper engineering. Although the vast majority of movable books have been published for children, books with overlays were produced for technical education, and thus may be of interest to some collectors of technical books.

Overlay illustrations are employed to show in-depth cross-sectional views of objects, animals, body parts, etc. by means of attached layers that are lifted in sequence to reveal hidden details. The individual layers are attached with small glued tabs to either a lower layer or the base layer of the illustration. A good overview with many (static) illustrations on the subject of 20th century overlay illustration is provided in an unusual diary-calendar⁸ published for 1997. For those interested to see a demonstration of a lift-up overlay, there is a web site⁹ with a rather bold example.

For the collector of technical books, those with overlays are appealing because there was a major revival of this illustration method in color for technical – and anatomical – publications near the beginning of the 20th century, and consequently it is still possible to find examples in the book trade. Prior to the modern era, lift-up overlay illustrations are well known in anatomical treatises from as early as the 16th century¹⁰. About 1800 in England appeared the “red books” with overlays by H. Repton, the landscape designer; these however were unique productions done as part of a sales pitch for Repton’s services and only involved one level of overlay above the illustrated scenes. In the modern era, publications illustrated with overlays appeared in the early part of the 20th century usually as multi-volume sets from France, Germany, and England. In some sets the overlays are in a separate atlas volume and in other cases they are interspersed within the text. Oldewarris⁸ mentions a few Dutch publications, which however do not seem to be common, as I have never seen one in the marketplace.

Little is apparently known about the history of the c. 1900 revival of overlay illustration, and, for example, the records of the major French publisher, Aristide Quillet, were lost during World War II⁸. It is evident that the production of the overlays was often done by someone other than the publisher of the books. In the case of the two major English publications from 1908 and 1911, for example, the plates are labeled “printed in Bavaria” and Oldewarris⁸ points out that most of the overlays found in the archives of the Dutch publisher Kluwer were made in Germany. Bavaria was the center of production for many types of movable books for children in the 19th century, so paper engineering was a skilled art there. Based upon what I have seen in the marketplace over the last five or so years, production of books illustrated with overlays persisted in France until at least 1939, but very likely ended earlier in other countries.

One wonders if the appearance of the publications with overlays was driven by the growing art of paper engineering or by content. Since movable books for children were produced in large numbers in the 19th century, the technology of paper engineering was well developed by the early 20th century. Hans Oldewarris⁸ is inclined to believe that the rise of new and complex inventions in the late 19th century was at least in part key to the popularity of these overlay illustrations. Major subjects of the books with overlays include transportation, engines, machinery, electrical equipment, and all manner of anatomical subjects. In the case of the engineering publications with which I am familiar, most were serious works for students, engineers, and technicians. From France the publications with overlays are often in the format of an encyclopedia for reference, but still highly technical with, for example, mathematical analyses of the subjects illustrated. One French work, *Mon Professeur*, with technical overlays in the collection is an “encyclopédie autodidactique” that includes non-technical subjects as well.

Numerous terms are used to describe overlay illustrations. “Superimposed plates” is probably another good English phrase to use. In German the more common terms are “zerlegbare Modellen” and “Klappmodellen.” French terms include “planches superposables,” and “démontables.” A Dutch bookseller⁹ has proposed the general term “clastic” from the Greek *klastos*, interpreted to mean broken or separable into parts.

Publications with overlay illustrations from roughly the first third of the 20th century can be found from web searches of French and German booksellers. However, finding copies in “collector’s condition” is another matter. German booksellers often have only the atlas volume of a set, the text presumably having been discarded as out-of-date. Not surprisingly, the fragile nature of the overlays means that many will not be in perfect condition. One can imagine that when the text volumes of a set were discarded the atlas

volume ended up in the hands of a child. French publications seem to be the easiest to find complete and in good condition. As the French publications are mostly by one publisher who seems to have often recycled the same illustrations under different titles or slightly reorganized texts, there is no compelling reason to aim for completeness with French publications. Publications with overlays from England are significantly more scarce than those published in Germany and France.

As most of the publications with overlays are multi-volume sets in large format, determining the condition is important before paying the substantial shipping charges if one is purchasing from Europe. And as a return is likewise expensive, I have tended to err on the side of not buying when in doubt about the condition. Because of the difficulty to find complete and substantially different sets in good condition, my collection – but not from want of trying – is not large: only ten publications in 31 total volumes. It includes representative examples published in England, France, and Germany during the first three decades of the 20th century. For the long term, a collection of books from the early 20th century with movable color illustrations is probably a good one to continue – if the books can be found.

This article was first published in the Delaware Bibliophiles Endpapers, September 2002, and is reprinted with permission.

1. Gay Walker, *Eccentric Books*, Yale University Library, Arts of the Book department, January 1988, 62 pages; includes a very good reference bibliography as well as a checklist of the exhibition; what is called lift-up overlay in this article is in the category “flap” along with other types of flap movables such as metamorphoses; on the latter, see Harry B. Weiss, “Metamorphoses and Harlequinades,” *The American Book Collector*, vol. 2, Aug./Sept. 1932, pp. 100-112 plus six unnumbered leaves of illustrations.
2. Edwina Evers, “A Historical Survey of Movable Books,” *AB Bookman's Weekly*, August 19-26, 1985, pp. 1204-1210.
3. Peter Haining, *Movable Books*, London, 1979, New English Library.
4. n.a., *Livres Animes 15e-20e Siecle*, Rouen, 1982, Bibliotheque Municipale de Rouen; 79-page exhibition catalog.
5. The Movable Book Society, P. O. Box 11654, New Brunswick, NJ 08906 and [//www.rci.rutgers.edu/~montanar/mbs.html](http://www.rci.rutgers.edu/~montanar/mbs.html); founder Ann R. Montanaro's bibliography *Pop-up and Movable Books: A Bibliography* is published by Scarecrow Press.
6. E.g., Mark Hiner, *Paper Engineering for Pop-up Books and Cards*, Norfolk, 1985, Tarquin Publications; describes ten basic mechanical actions and how to assemble the appropriate structures.

7. Phillida Gili, “Pop-ups, Peepshows & Paper Engineering,” *The Private Library* s. 5, vol. 4, no. 1, Spring 2001, pp. 11-33.
8. *Superimposed Plates*, wire-loop-bound diary-calendar for 1997 with essay and bibliography by Hans Oldewarris, Rotterdam, 1996, 010 Publishers, 62 pages of (non-movable) color illustrations interleaved with weekly calendar leaves.
9. Start at [//www.xs4all.nl/~artmed/](http://www.xs4all.nl/~artmed/), web site of L'Art Medical, a Dutch bookseller.
10. Sten G. Lindberg, “Mobiles in Books,” *The Private Library* s. 3, vol. 2, no. 2, Summer 1979, pp. 49-81; illustrates a few examples.

“Drehen – Klappen – Ziehen” Bietigheim-Bissingen

By Theo Gielen
The Netherlands

Next year's major European event in the field of movable and pop-up books will surely be the exhibition “Drehen – Klappen – Ziehen” (Turning wheels – Lifting flaps – Pulling tabs) now being prepared in Bietigheim-Bissingen, a small historic town about 15 miles north of Stuttgart, Germany. The movable, pop-up and novelty books from the collection of Mr. and Mrs. Hase from Stuttgart will be shown in Hornmoldhaus, the local museum, starting on February 23, 2003.

Working together, the museum's director Mrs. Regina Ille-Kopp and Mrs. Inge Hase have produced two remarkable exhibitions of historic children's books from the Hase collection, the latest one in 2000-2001 being “Christmas Time in Picturebooks.” Now there will be shown for the first time the movable treasures of what appears to be Europe's richest private collection.

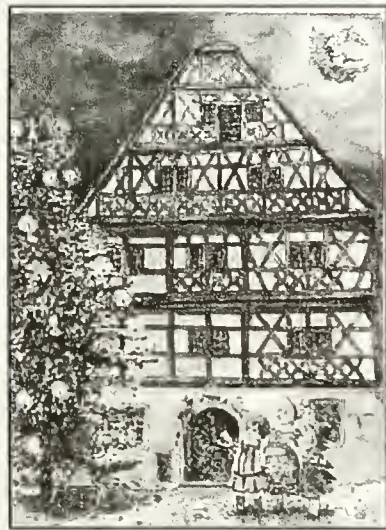
Having seen the list of books intended for display I can give you a glimpse of what can be expected. There are about 200 copies of antiquarian books (no reprints will be shown), all in very good or better condition, ranging from the very beginnings of children's movable and novelty books in the early 1800s until about 1950. The greater part consists of rare German items but some originate from other European countries.

A collection of some ten “Glückwunschkarten” from the Regency period (between 1800 and 1830) with all kinds of movable techniques as used in the 1860s for movable books, reveal aspects of the earliest history of movables very rarely found. The time before 1860 will be illustrated by a French paper doll book, an early peepshow, some interesting books with pictures that have to be inserted to be complete (one by the Austrian author Chimani), very early children's

leprellos, changing pictures and other paper toys.

The beginnings of movable books in Germany in the 1860s are well represented by books like *Einhundert Bilder / A hundred pictures / Cent Tableaux* (1866), *Kinder Lust in lebendigen Bildern* (1863) and an early *Robinson Crusoe* (1869) that is an adaptation of an early Dean book, and more others.

The golden age of Meggendorfer and Nister will be shown with the highlights of the many copies that are in the collection. Meggendorfer alone will be included with some 30 titles and from Nister's production will be shown not only the better-known English versions but also the rarely seen German editions of his books published by Theo Stroefler's Kunstverlag in Nuremberg, later Munich. There will be original editions of the fold-outs *Die Krippe*, *Grosse Menagerie*, *Theater Bilderbuch*, *Zoologischer Garten* and *Allerneuestes Theaterbilderbuch* that most of us will only know from their 1980s reprints. Also included are more than 20 movable books that were part of the first Golden Age in the 1880s and 1890s.



Postcard of the
Stadtmuseum Hornmoldhaus

To dispel the usual theory that there weren't any interesting books in the period after the First World War until the coming of Kubašta at the end of the 1950s, the exhibit will have wonderful examples from the 1920s and 1930s. The works include works by Else Wenz Viëtor whose very rare first edition of the *Nürnberg*

Puppenstubenspielbuch illustrated in a great Jugendstil style will be shown along a second edition that was illustrated in a completely different style, and also in a leporello version. Hilde Langen is represented by several of her anthroposophic movable books and there are books illustrated by Gerta Ries, Josef Mauder, Gertrud Kopp-Römhild and Tom Seidmann-Freud. Two out of a series of three earliest published carousel books from 1940 will be part of the exhibition as will be a good selection of the earliest books with "fanfolded" pop-ups, the series published as *Schreibers Stehaufbilderbücher* from 1936 onwards – before the Jolly Jump-ups copied this simple, cheap but effective technique.

As they typically do with all exhibitions in the Hornmoldhaus, the staff has compiled an extensive program of accompanying activities. These range from a series of (very) short guided tours on Saturday morning when there is a market on the square before the museum. They will instruct one special category of movable books, through instructive guided tours by Mrs. Inge Hase who will show some books in action and other pages and techniques from the books. There will also be a two-day paper engineering workshop in cooperation with the local Art School of Youth. Mrs. Hildegard Krahé will lecture, the German paper engineer Antje von Stemm will take part, and Mrs. Carola Pohlmann from State Library in Berlin will give a slide talk on the development of movable books through history and some aspects of their restoration. And there will be all kinds of educational and recreational activities for children and special gatherings for instruction of the teachers.

Even though you might think you are an expert in the subject, I am sure you will be surprised to see so many historical movable and novelty books in Bietigheim-Bissingen that you didn't before know existed. Plan to visit from February 23 until September 7 when the exhibition will be closed with a mysterious gathering about "Movable and novelty books in a musical way." The full address of the museum is:

Stadtmuseum Hornmoldhaus
Hauptstrasse 57
74321 Bietigheim-Bissingen
Germany.

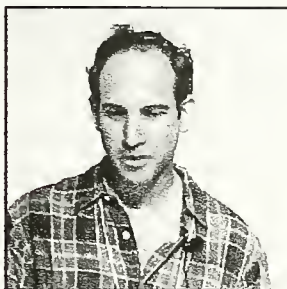
The museum is open everyday except Mondays and the entrance is free. For more detailed information on the program see the website of the museum through the website of the city: www.bietigheim-bissingen.de or contact the museum director Mrs. Regina Ille-Kopp by e-mail at r.ille-kopp@bietigheim-bissingen.de. There is a plan to organize a special meeting of specialists and collectors of movable and pop-up books.

MBS Grows Up, continued from page 2

A self-proclaimed "popupaholic" but an architect by training, Linda relishes having given up teaching such topics as, "Earthquake Design in Hi-Rise Buildings." "Pop-ups are more fun!" she declared. Linda was snagged into doing pop-ups by a friend who had overbought "pinch dolls," those 3" costumed plastic dolls with arms that separate when pressed on the shoulders, then grasp an object when released. Her friend wanted to bring something special to a nephew in the hospital and enlisted Linda's help, thus giving rise to the Pea-Pod gang. Today, Linda has 14 books to her credit. While going for the "Yikes!" not the "Wow!" effect, Linda certainly wowed the group with some of her

oversized pop-ups, especially the rabbit in the tall grass (Big Hair/Big Hare?).

Andrew Baron, still the “Wunderkind,” began his talk by holding up the world’s largest pop-up uterus. *Men-o-pop*, one of Andy’s two recently engineered books, had been a “difficult birth.” It is already in its second printing. Andy continued with an almost 40-minute video on the making of *Knick-Knack Paddywhack*, (KKP) as in “This Old Man Came Rolling Home,” with Paul Zelinsky. We were to literally witness the nuts and bolts of the making of the most complex movable book ever. (There are no pop-ups in KKP.) Bound for the Hua Yang Printing Company, we shared a seat with Andy as he experienced the teeming streets of Shenzhen, China for the first time. What followed was a step-by-step (Andy will never be accused of not being detail-oriented!) view of how KKP was printed, die-cut, and assembled. We looked over the shoulders of every specialist as they refined each process according to Paul or Andy’s changes. Colors couldn’t bleed, the assembly line had to be organized, and every spread needed to move smoothly. The book has 200 movable parts, 300 glue points - twice the usual number - 15 lift-the-flaps, and 10 parts on the last spread alone, moving simultaneously with one tab!!! 500 people worked on the book. We were tempted to wipe the sweat from their brows. It was humbling to see so much effort just for our pleasure and all for only \$18.95.



Andy Baron

Andy described the working conditions at Hua Yang, anticipating a question he is most often asked in this post-Kathy Lee Gifford/Nike era. He told us most workers are women between 18 and 24 years of age who send enough money home to be “set for life.” The environment is clean and safe; the factory houses and feeds them. Five tons of rice are consumed each day! At the height of the season, 3,000 workers are employed. Each one is individually trained for the task.

The net result for us movable book worshipers was to be awed by the process. Never again will we cavalierly flip through a book and dismiss it. Even those which don’t thrill us bear the hallmarks of this incredible effort. Our newly found respect for this intensely detailed process is much akin to having children of one’s own and understanding for the first time what goes into being a parent. We saw “behind the curtain” and knew we weren’t in Oz. The term “magic” took on another quality, a more mature one.

Since I never run out of “awe,” I had plenty left for Paul Zelinsky whose talk was scheduled after the lovely lunch and book sale. Paul packs pounds of talent into his small frame. A polished performer, he led us through the initial process of coming up with KKP, from the original concept, (*Itsy Bitsy Spider* was discarded for having only up and down movements), to coming to my home to select the paper engineer, Andrew Baron. (We also witnessed on the video the first face-to-face meeting between Andy and Paul who had worked on KKP for over a year via phone, fax, email, and mail. They had actually grown to resemble each other!!!) It had been ten years since the very successful *Wheels on the Bus*, and Paul wanted to do another children’s song. While “thinking through the words” is the most pleasurable part of the project, Paul also showed us pages and pages of doodles so that we could watch a single old man evolve into many different ones each with a “matching” dog. Even the concept of “old” morphed into someone who could be “historic.” Talk about being a fly on the wall!!



Paul Zelinsky

As the project advanced, Paul and Andy used the latest technology to communicate their ideas. (The screen spun with a plethora of pages from his phone bill and email account list.) Web animation was most helpful for Andy to show Paul progress in the movement of the artwork. Paul was seeking a “sense of chaos and motion”. (There is no other book which has so much movement for one pull of the tab. I know, somewhere, Meggendorfer is tipping his hat to Andy.) Most awesome for me in the presentation was seeing the movables from the back which had a very organic quality, like a “beating heart,” according to Paul.

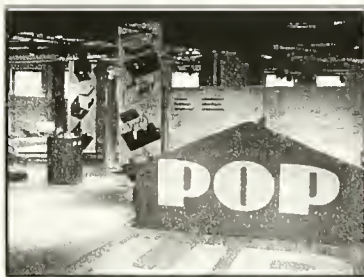
We saw again the production process in China but from Paul’s point of view. Richard Burgess, Senior Marketing Manager for Hua Yang, was ever in attendance. Having immersed himself deeply in the production of KKP, Paul found it “hard to let go of the project.” His beautiful artwork (he works in oils) was continued after the publishing of the book by his making his own KKP tie - which he wore - and designing the store display cases. Andy and Richard were also unable to “let go” and could be seen throughout the conference continually pulling on KKP tabs...a mobile quality-control team.

Ever the stickler for detail, like the spinning wheel in *Rumplestiltskin*, Paul had us focus on the carpet on the final spread. It has eight (8!) different numbering systems, Babylonian, Mayan, Chinese, Hebrew, Ethiopian, Arabic, Roman, and Sri Lankan. Careful examination of every

spread will yield many surprises. Andy pointed out, "The more you look, the more you see."

After this thrilling talk, Paul and Andy signed books appearing as the cohesive team they had become. That other "Dynamic Duo," Robert Sabuda (*The Night Before Christmas*) and Matthew Reinhart (*Popposites*), also signed their collaborative *The Young Naturalist Handbook[s]- Beetles and Butterflies*.

Our final speaker, *Collector Extraordinaire*, Adie Peña, presented a feast for our eyes with pop-up advertisements from his collection. This cornucopia of colorful and sometimes surprising ephemera - Greek for mayflies - whetted our appetites for the viewing of the exhibition which was to follow upstairs at the Eisner. Since Adie's collection is so vast - although he sadly told us the Philippines, his home, turns out few pop-up advertisements - Adie only showed us items given to him as gifts, "drawer stuffers - not seriously collected." A veritable Fagin, Adie even had his sister stealing a pop-up menu from Denny's! (Having been with Adie in the presence of possible "donors," I can bear witness to his shameless begging and pleading.) Outstanding among the items was a brochure from the Australian Tourism Board which folded origami-style into a kangaroo.



Entrance to Pop Up Advertising

loose in the second floor gallery to "Ooh!" and "Aah!" As to be expected from those in the design business, the Eisner had used their well-lit, open space to the pop-ups' best advantage. The exhibit, which runs until February 2, 2003, was divided into categories, mostly represented by the "Big Money" groups - cigarettes, alcohol, and pharmaceuticals. Most of the 100 ads had appeared in "high-end, glossy magazines." According to Sable, "[An] ad is conceived as art and concerned about design aesthetics." Some ads were over the top with interactive components. Interactive elements were used on the walls of the exhibit as well. We were lucky to have with us Cliff Wood of Trimensions, Inc. and Frank Ossman of Structural Graphics, two companies which had produced many of the ads. Their presence allowed us to get some background information and congratulate them as well. Sadly, individual paper

Chuck Sable, curator of the exhibit, *Pop Up Advertising*, told us he was inspired by *Brooklyn Pops Up!* to mount this exhibition of promotional pieces. After giving a tour of the building, a former lighting factory (c1892), we were let

engineers were rarely credited. Wally Hunt, of course, was puffed with pride having been an originator of pop-up advertising in the 1960s.

Ann again donned her virtual chauffeur's cap to take many of the pooped-out conventioners back to the hotel for a brief respite. Still a "driving" force, she next delivered us to Marder's Restaurant, for a taste of Heidelberg in Milwaukee. As promised in our MBS promos (thanks, Adie!), many got to taste a buffet of beers and Bavarian food. Lucky were the "senior" members already on the statin drugs for lowering cholesterol.

I hear it was sunny in Milwaukee on Saturday, and that the streets were abuzz with the imminent arrival of Paul McCartney who would appear that night at the Performing Arts Center across the street. Many, like yours truly, never got to step outside lest we miss the jam-packed schedule Roy had planned. (Even he was apologizing for such a full program. Doesn't he know we're not so young anymore and can only retain so much?)



Dagmar Kubastova Vrkljan

A ray of sunshine came into the Wyndham Hotel in the form of Dagmar Kubastova Vrkljan (pronounced Virk -len), Vojtěch Kubašta's daughter. She had graciously made the trip from Canada with her husband, Nick. I was overwhelmed at the gesture, timed for my scheduled lecture about her father later in the day. I introduced her with pride to whomever I was able, gleefully watching members reach out to literally touch the closest living thing to our venerated icon.

More light poured from our first speaker of the day, the handsome, and, yes, youthful, Matthew Reinhart. Matthew mapped out his road to pop-ups. While always an artist, his parents pushed for the more lucrative profession, medicine, drawing on his interest in biology. Yet, he deferred his acceptance to medical school and took a year off in New York, sampling the "starving artist" life in SoHo. To make ends meet, he held a job at the Eye Bank for Sight Restoration where he removed eyeballs for transplantation. (Readers-I don't make this stuff up!) Matthew learned he didn't like hospitals or sick people. With his parents' support, he entered Pratt Institute in Brooklyn, New York and studied Industrial Design.

Always a toy collector, especially Star Wars and transformation robots, Matthew focused on toy design.

After meeting Robert Sabuda at Pratt, Robert offered Matthew an internship exposing him to the world of pop-ups. In 1998, Matthew was approached by Melcher Media to engineer a book, *The Pop-up Book of Phobias*. Matthew thought the concept “weird” and “not a good idea.” (Well, I did say he was “youthful.”) While browsing at Maxilla and Mandible, Ltd., a store selling animal bones and carcasses near the Museum of Natural History, Robert and Matthew found themselves fascinated by bugs framed under glass. With Robert sharing his enthusiasm, Matthew pitched the idea of a factual insect pop-up book to Hyperion who liked the dummies for *The Young Naturalist Handbooks*. (A flat book, *Insect-lo-pedia*, will follow.)



Matthew Reinhart

The search for the most exciting insects (which included a backstage visit to the Museum of Natural History) yielded the Australian stag beetle which was both “pretty” and had “big mandibles.” Using Adobe Illustrator, the artwork was scanned in to make die-lines, making the various parts of the insects “look like roadkill.” The butterfly required blowing flocking onto glue necessitating assemblers to wear face masks. The beautiful insects, a beetle and a butterfly made with iridescent foil housed in *faux* glass boxes, are the first pop-ups which “do not have to fold flat.” For future projects, like *Noah’s Ark*, Matthew plans to “focus on the fun stuff, not just the academic.” Ah, those “younguns!!”

Almost without taking a breath, Roy ushered in Joanne Page, a conference regular, to provide information on repairing books and to answer questions on attendees’ fix-it needs. She recommended Japanese paper with strong, long fibers for tears and using wheat starch or white glue (archival, of course). Bent pull-tabs could be reinforced with 2-ply Bristol paper or cardstock. She cautioned NOT to use pressure-sensitive tape (“don’t use any material which can’t be reversed”) and described the use of acetone to remove the residue from such tape. A sheet of suggested vendors (see websites below) for archival repair supplies was provided as well.

Again, with his now familiar scheduling “shoehorn,” Roy introduced Emily Martin, an Iowan book artist who produces work from her Naughty Dog Press. Emily’s initial artistic interest was in sculpture but found the work “dangerous and heavy.” She moved on to paper sculptures, clay work, and intaglio (etching). Finally, she settled on books as an alternative to sculpture producing her first

pop-up, *In One Ear*, written with her sister and mother. Her *Vicious Circle* Series made use of the flexagon form. But it is the Iowa Series or “How a Tornado Spawned Five Books” (see *Movable Stationery*, Nov. 2001), which to-date is her *magnum opus*, a five-volume set originating from her Iowan experience with tornadoes and her need to justify to outsiders living in the state. The books take several formats, including a carousel, tunnel book, flexagon, and panorama. Development of her book, *Sleepers, Dreamers, and Screemers*, was halted by the events of September 11. In the spirit of “You Had To Be There,” I am unable to give you the flavor of Emily’s wit, one which comes through raucously in her books.



Pam Pease

The last time we saw Pam Pease she had just self-published *The Garden Is Open*. I declared her my idol. With the completion of her latest project, I raised the pedestal. While watching the Macy’s Day Parade in 2000, Pam realized that the following year was to be the Parade’s 75th anniversary. “What a great idea for a pop-up book!” Pam thought. Pam called me and I enthusiastically agreed. She hoped to have the book ready by the that November. “Lotsa’ luck!” I said. (She had asked me to candid, after all.)

Pam ploughed in and prepared a dummy for Macy’s, who loved the idea. (She reasoned, “These were people who put on parades for a living.”) But Macy’s only agreed to loan their name and then set her adrift. Never rudderless, Pam got to work and secured the most difficult items of all, permission to use each of the various names, e.g. Big Bird, Snoopy, and the Rockettes. She met the worst resistance with the Rockettes who complained, “the legs look too fat.” Unable to find publishing support, Pam did it the old-fashioned way and dug into the pockets of family and friends procuring 50 investors. Andy Baron helped with paper engineering problems.

Pam found a printer/hand assembler in China and her book was launched. Besides the trade book, there is a limited edition of 300 with an extra pop-up. We were shown the beautifully foil-enhanced book with the Rockettes’ signature “kick-line, high-steppin” with just the pull of two tabs. Besides a book signing at Macy’s, the *pièce de résistance* will be Pam’s performance in the Parade as a clown!! Caught this day between her daughter’s 18th birthday and her father’s 90th, Pam, breathless, had time to tell us of two more projects already in the planning, a pop-up book of Radio City Music Hall at Christmas time and another of the Wright Brothers’ solo flight. My idol, indeed!

Lunch looked beautiful but I had “bigger fish to fry,” namely getting ready for my talk on Vojtech Kubašta which I began by explaining how lucky I was when it came to pop-ups. For example, Dagmar, in Canada, had caught my segment on The Martha Stewart Show and found me. Eager to revitalize her father’s legacy, Dagmar extended herself for interviews by phone and fax. She also loaned photographs of some of her Dad’s work which I incorporated into the presentation. Drawing upon items from my Kubašta collection, I sought to give an understanding of Kubašta, the man, and biographical information for which we were all starved. Kubašta was born in Vienna on October 7, 1914, grew up in Prague, and graduated from the Polytech Institute of Prague in 1931.

Embarking on an architectural career, Kubašta would design a hotel and, later, a vacation home for his family, creating art works and furnishings as well. His tenure as a professor at the School of Graphic Design was ended by the Nazi’s march into Prague in 1941. He then worked as a designer of household plastic goods also creating sales brochures and promotional material, several of which were shown. At this same time, he started working for Aventinum Publishing in Prague. With different historians, he did a series of five limited edition folios I believe to be the harbingers of the “Panascopic” series begun in the late 1950s. The folios consisted of stiff cardboard folders, about 11" by 17", with linen bindings. Inside was a separate 3-5 page booklet of text with an elaborate vignette on the cover and a smaller vignette on the colophon. Hand-colored chromolithographs of architectural features of Prague would be included. The first folio, in 1943, of the Loretta Monastery was a relatively straightforward depiction of buildings of the Prague site. The last folio in 1945 of the Klementinum, a 16th century Jesuit college with an astronomical observatory, already showed some of Kubašta’s brightly colored and whimsical artistic hallmarks. (Kubašta did another folio in 1954 commemorating Mozart’s visit to Prague in 1754. Kubašta was a life-long Mozart devotee.)

The first dimensional piece in the collection was an undated pop-up souvenir card from the early 1950s. (Around this same time, he was doing set design and costumes for a puppet theater and producing souvenir items for Slovtour Publishing.) Until then, Kubašta had illustrated many children’s flat books.

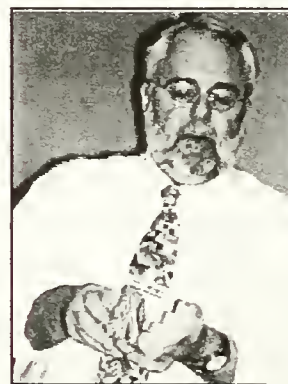
My talk was called, “The Prolific Artistry of Vojtech Kubašta,” and I shared my incredulity at the number of illustrations he created from the late 1950s through the 1960s - literally thousands of them. One Kubašta contemporary commented, “Kubasta was born with a pencil in his hand,” which could be seen in a 1984 photo of him working in his home studio. It wasn’t until 1953

that he offered to Artia, a Prague publishing house, a crude working dummy of a pop-up book which was well received. It was also at Artia that Kubašta saw the Blue Ribbon Mickey and Minnie Mouse pop-up books. Those of us who had believed it was the Jolly Jump-up series which may have inspired Kubašta’s love-affair with pop-ups now had the real “scoop.” Kubašta went on to produce for Artia over 200 titles, with 10 million copies in 37 languages! His concertina design showed great economy of paper while his technical ingenuity maximized the dynamics of the movables.

Dagmar had told me that there was a collector’s group in Prague which coveted the 12 – 15 Christmas centerpiece/advent calendars her father had designed. Two are a part of the “Panascopic” series. One untitled piece, I call *Silent Night*, is a triptych with the pop-up signed by Kubašta and the 2 “wing” pieces drawn by others in Kubašta’s style. There are plans in the works to have these holiday pieces reprinted in Prague. Other Kubašta books may be reproduced as well.

Kubašta saw himself as an Eastern European Disney, imaginative, entrepreneurial, and inexhaustible in his ideas. There is no question his reach was restricted by the Nazis during WWII, and, after, by the Communists. He did have the opportunity to fulfill a lifelong dream to work for Disney, engineering 5 books, including *101 Dalmatians* which featured his own artwork in the Disney style.

Another question answered was the derivation of the Tip + Top + Tap series. Dagmar affirmed that they were her father’s idea. He had wanted to imagine characters which were not mythical or classical but to whose antics children could directly relate. The names, he reasoned, would need no translation. Vojtech Kubašta died in Prague on July 7, 1992 having left a legacy of highly cherished pop-up and illustrated books. I could have gone on another hour but we had more fun things to do.



Ed Hutchins

With a break only long enough for materials to be assembled, we moved into the “audience participation” portion of the program. Whether giddy with fatigue (this was some full day!) or just looking to let one’s hair down, tunnel book-making with Ed Hutchins and paper engineering with Robert Sabuda was riotous, if not bawdy, good fun.

Ed gave us the abbreviated version of the history of tunnel books (see his treatise, “Exploring Tunnel Books,” *Artists’ Books Reviews*,

vol. 6, Winter 2002) and passed under our noses the wonderful books he would have at the Swap/Sale to follow. The allure of tunnel books, he said, was that the “reader enters inside unaware of what’s around.”

Ed is the consummate teacher- patient, prepared, and precise. He led us merrily down a golden path or, should I say, tunnel, to making our own versions of this versatile format. But some unnamed individuals, whose egos crumbled under the weight of being perfect or having “mature” expectations, were not so merry. What could be heard, at my table at least, was, “Is this right?” “I’m doing this wrong.” “Do you like this?” “Oh, no! I’m left-brained!” Dagmar Kubastova was having her own problems manipulating the scissors and glue, but then, she had her father’s reputation to live up to.

It was the table at the door, however, which caused the most ruckus. I think I even saw Ed blush a few times after being called over to view their work. I never got to see their “products” but Ed called it the “smut” table. I should talk! My tunnel book was entitled, “Perversion.” Let’s just say, “We let it all hang out!”

Robert (with Matthew mirroring him at the other end) followed Ed with a well-oiled presentation. Robert had us “creasing and wiggling” our 110 lb. cardstock making v-folds and layer folds turning us into comfortable pros inside of 15 minutes. He supportively cooed, “Wiggling is good.” The “needy ego” at my table triumphantly declared, “I made it myself!”

Continuing the frenetic pace, Roy announced the Sale/Swap/Book Signing and with little fanfare and much chaos, gluesticks, scissors, and paper were cleared. The tables were now set with old pop-up books from dealers and fellow conventioners. Ed Hutchins and Emily Martin had their own Artists’ Book Table which seemed to be doing a brisk business. Cliff Wood declared himself a “convert” and bought his first Kubašta. There were rumors of transactions having gone on privately in rooms in previous days, and hints of the “pajama party swap” to be held that night. Robert and Matthew anchored the only calm corner, fluidly signing their books.

With barely enough time to relax (yeah, right!) and dress, the final chapter of our Conference opened with another crowded agenda. Our meal was delicious and topped off with a celebration of youth, Matthew Reinhart’s birthday. Putting on her chef’s hat, Ann sliced us all generous portions of cake. She then took the podium and thanked, among others, Roy Dicks, who accepted pajama bottoms as a gift. (The pajama-book swap was his idea. I swear!) When the laughter died down, Ann introduced our keynote speaker, Richard Burgess of Hua Yang.

Boyish and blond, Richard held up one of the DK Snap

Shot series which were on the banquet tables as gifts for the conferees. The series had been the first pop-up books he worked on at Excel. (At our table, I could see him registering the passage of time and wistfully assessing how far he has come in this field.) Richard began by outlining how he found himself making a life in pop-up books. With a degree in aeronautical engineering, his youthful restlessness took him to China to visit a classmate and resulted in his replacing his friend at Excel, a hand-assembly plant.



Richard Burgess

After 2 years at Excel, he spent 2 years at White Heat doing quality control in Hong Kong, and then moved on to Hua Yang where he’s been for the past 4 years. At Excel he remembers asking, “What is a pop-up collector?” that experience being his first with pop-ups, a “baptism” of sorts.

Richard gave us a brief history of Hua Yang, which started in Shanghai (under another name) in 1935 directed by Chung Ming Chan. It was moved to Hong Kong in 1949 to escape Communism. In 1987, a factory was opened in China and simple pop-ups were made. Hua Yang was bought by Zindart in 1998, a printer and manufacturer of hand-made books, specialty packaging, and other paper products.

In its half million sq. ft. factory, Hua Yang nurtures its workers providing health care, minimum wage standards, training, and meals. Its planning department maps out each project in an attempt to avoid problems. We had seen evidence of this in Andy’s video where each spread had its own “production book” encompassing everything from the hand-made dies to the order in which movables are assembled. The quality of the paper is tested, and the final books are individually dehumidified before being shrink-wrapped.

Richard commented on the many changes which have taken place in the pop-up book manufacturing world, among them are the consolidation of publishers, the decrease in the number of packagers - some have begun self-publishing - and the greater independence of paper engineers. Not wanting to venture into “Tomorrowland,” Richard did say he sees the need for more innovation in projects.

As we tried to digest both our dinners and Richard’s large output of information, Roy, forever stirring the pot, moved us onto our first-ever auction. Andy Baron, understanding the heart of a collector, contributed one of the 140 salesman copies of *Knick-Knack Paddywhack*, certainly

a treasure for anyone's collection. Roy, now an auctioneer - and a most able one I might add - brought the gavel down after brisk competition at \$160, sold to Intervisual for its pop-up museum. The proceeds from the auction will go to offset the cost of the conference. Wouldn't this be a great way in the future to help defray conference costs and whet collectors' appetites to spend money? Publishers, packagers, and paper engineers take note: Donate!

Wally Hunt stood up to salute the group, offering his optimistic view for the future of pop-ups including the Frankfurt Book Fair which should have many new titles. He graciously invited all of us to the Los Angeles Central Public Library's exhibit of pop-ups from his collection. The exhibition will run until mid-January.

At last, we came to the *denouement* of the evening, the presentation of the 3rd Meggendorfer Prize. Fulfilling my



Ellen Rubin presenting the Meggendorfer Prize to Robert Sabuda

assignment as the presenter, I announced the prize "Miss America-style," reading the names of the runners-up first. The second runner-up was MBS's very own, *Brooklyn Pops Up*, and the first runner-up, the most unusually formatted book in the group, *Roly Poly Nursery Rhymes* by Kees Moerbeek. And

the winner is... Robert Sabuda's *The Wonderful Wizard of Oz*. Robert shyly came to the podium to accept yet another well-deserved prize. There was no acceptance speech. Like bobblehead dolls, we all sat silently nodding in agreement.

The Conference disbanded with a clear affirmation of who we are. Our Society is "on the map," no longer a fledgling. As a group we had acquired a new and more mature appreciation of our beloved pop-up books, especially the talent, patience, tenacity, and man-power it takes to bring them to fruition. These new insights, garnered from the exhibit, in-depth lectures, and videos, and personal interactions as well, put a patina on who we are as collectors, artists, and business people who "live" in the world of pop-up books and ephemera. Time has served us well. Plans are already underway for the next conference, which will surely be an eventful milestone.

Conference-related websites:

1. Photos from the conference: www.popuplady.com
2. Photos from the Eisner: www.robertsabuda.com
3. Repair suggestions from Joanne Page:

Archival inks for inkjet printers:

<http://www.inksupply.com/>

4. University of Iowa Paper Facility

<http://www.uiowa.edu/~ctrbook/bookarts/paperbrochure.html>

5. Emily Martin: www.emilymartin.com

6. Pam Pease: www.paintboxpress.com

7. Ed Hutchins: www.artistbooks.com/

8. Hua Yang: www.zindart.com

9. Men-O-Pop (Fill 'er Up Productions):

www.menopop.com

10. *Knick-Knack Paddywhack*. www.martoons.com/poz or www.paulzelinsky.com

The photographs used in this article were taken by Burt Thompson and Robert Sabuda.

Hildegard Krahe, continued from page 1

Sitting in the shady little garden of her apartment with a wonderful view of a snow-covered mountain and disturbed only once an hour by a tooting train crowded with tourists, the smart, tall lady told me the story of her life, regularly going to get another book, notes, photocopies of some important old movables or just another glass of some refreshing drink. Was this an 80-year old woman? Her body may be, but her spirit is much younger and the glimpse in her eyes often gave away the little girl that is still in her soul.



Hildegard Krahe

Born in Berlin in 1922 she attended high school in the 1930s when the Nazis came to power in Germany. She graduated as a librarian in 1943. Since she had no sympathy for the Nazi ideology, and made no secret of it, she thought that she would be without work. But her sincerity was observed and she got a job in a small Berlin office. Though it struck her that there were

some retired people living in the building that housed the office, it was only decades later that she learned these people went into hiding there for the length of the war.

After the war, in 1945, she got a job as a librarian in Berlin-Spandau where she worked for the next ten years. In the late 1940s she met Mrs. Jella Lepman who in 1948 founded the International Youth Library Munich to stimulate "international understanding through children's

books” and directed Hildegard's attention to children's books.

In 1954 she married Peter Krahe and though she had thought since her girlhood that she would have six boys, the marriage, unfortunately, was childless. Two years later they moved to Hamburg where she got a staff position at the children and youth book department of the Hamburger Öffentlichen Bücherhallen, the city's public library. In 1958 she organized a large educational exhibition of international children's books that brought her in contact with several German and foreign writers, illustrators, scientists and publishing houses.

She left that job in 1963 to work as a freelance writer, translator, teacher, reviewer, member of the jury of several (international) children's book prizes, and scientist (theory of children's literature). Her reviews in the journal *Die Welt* and her articles on children's books in *Die Frankfurter Allgemeine* drew the attention of the prestigious magazine *Die Zeit* and in 1967 she was asked to do an interview with the then rising star and author of picture books Maurice Sendak. For the first time she went to the USA, the start of what proved to be a lifelong love for American children's books and of a series of long and short stays there in the next 20 years. The meeting with Mr. Sendak turned in a close friendship as shown by the many copies of Sendak's books with personal inscriptions and special drawings on her shelves. In 1969 her highly acclaimed German translation of Sendak's *Higglety Pigglety Pop!* was published, still her favorite children's book.

Movable Books

Mr. Sendak, himself an avid collector, showed Mrs. Krahe some of his movable books and asked her for information about them and asked her to look in German antiquarian bookshops for copies of movables, especially those by Lothar Meggendorfer - a man, she said, she had never heard of. This was the start of her interest in movable books and by good fortune she had the opportunity to see and study a whole range of old movables in the famous collection of the Hamburg collector Ludwig Hirschberg. The movable books by Meggendorfer especially fascinated her and



elicited in her a desire to study them. Since the archives of his main publisher Braun & Schneider from Munich had been bombed in the war, and since she would not limit herself to just bibliographical dates, Meggendorfer became her travel guide for years taking her through the German libraries and museums of Munich, Berlin, Frankfurt and Braunschweig to see as many copies as possible.

When Mr. Hirschberg asked for her assistance in the preparation of the exhibition of “Movable Books from the Hirschberg Collection,” held in 1974 in the Hamburger Kunsthhaus, she profited from Mr. Hirschberg's extensive knowledge and she also got permission to take pictures and slides of his treasures. The result of these studies in the field were published this year as *Spielbilderbücher. Ein Kaleidoskop Verwandelbarer und Beweglicher Kinderbilderbücher* (Picture books to play with. A kaleidoscope of changeable and movable picture books for children).¹ Also in 1974 she was asked to do a talk-with-slides presentation: “Toy-Books. The Tradition of Book Curiosities During Three Centuries” at the international Loughborough Conference held in Bremen.² An enlarged and augmented German version of it, with illustrations, was published in 1980 as *Das Buch als Spielzeug. Rückblick auf 300 Jahre Wandlungen der Verwundlungsillustration* (The Book as a Toy. A Retrospective View of 300 Years of Changes of the Changeable Illustration).³

However, the year before she had a Meggendorfer experience that would chance the rest of her studying life and result in her name being associated with the maestro forever. Back in New York consulting on one of her translations, she had lunch with the Macmillan vice-president Susan Hirschman. When Mrs. Hirschman asked of her writing plans, Mrs. Krahe hesitatingly dropped the name of Meggendorfer. Though she thought nobody knew that name, Mrs. Hirschman immediately said: "Make haste or stop eating" and made, at the same time, an appointment with the neighboring antiquarian bookseller Justin Schiller. Mr. Schiller took her - five hours before her flight back to Hamburg - to the safe-deposit of his bank where he spread out the treasures of the Meggendorfer originals. Mr. Schiller using his professional knowledge, had bought them only a short time before (the antiquarians hardly noticed) at a Stuttgart auction where they had been brought in by the publishing house of J.F. Schreiber from Esslingen near Stuttgart when they cleared their archives.

The Meggendorfer monograph and bibliography

When she was asked in 1975 to be part of the jury of the children's book illustration prize of the Czechoslovakian Biennale Bratislava (BIB) she happened to meet another Meggendorfer enthusiast in the person of the jury's president Prof. Dr. Horst Kunze from the German State Library in

Berlin/GDR. At the next meeting of the jury he brought an invitation for her to prepare a Meggendorfer bibliography for the respected *Pirckheimer Gesellschaft* in which Prof. Kunze had a leading position. She did so and the first edition of her *Meggendorfer-Bibliographie* was published in the magazine of the Society.⁴ In the meantime Mr. Justin Schiller had to abandon his attempt to save the Meggendorfer archives as a unity - an aspiration for which he had even founded a special Meggendorfer Association. In the hope the city of Munich would be interested to buy the archives of its important artist-citizen, he arranged an exhibition in the Munich Puppentheatermuseum from December 1980 through February 1981. The accompanying publication *Lothar Meggendorfers Lebende Bilderbücher* (L.M.'s Living Picturebooks) contains very interesting articles on the production and reception history of the movables as published by Schreiber (including the earnings Meggendorfer received from his movable books) and a reprinted article from a 1902 magazine on the success of his books. Mrs. Krahe prepared the German translation of Maurice Sendak's *Lothar Meggendorfer: An Appreciation* and contributed a short biography of Meggendorfer and a second version of her *Meggendorfer-Bibliographie* (p 49-86).⁵

Though the exhibition was very successful, the officials of the city did not choose to buy the collection. One of the visitors, however, the publisher Heinrich Hugendubel, exclaimed when he saw the wonderful collection: "Why don't we make a book out of it?" The museum director Dr. Wolfgang Till answered: "And I know already its author!" In this way Mrs. Krahe received the honor of writing the monograph. It took her a lot of additional research because until then she had been interested only in Meggendorfer's picture books and now she had to also study the rest of his artistic and editorial (the magazine *Die Meggendorfer Blätter*) activities. The lay-out of the

book and the reproduction of the pictures, often from poor copies, took time as well. An additional problem was the auction of the Meggendorfer Archive at Sotheby's in June 1982 but the auction house helped her by providing copies of pictures they made for their catalog. The book was published in



1983 at Hugendubel as *Lothar Meggendorfers Spielwelt* (The Playing World of L.M.), with a preface of Dr. Wolfgang Till. Again Mrs. Krahe gave a completely

revised edition of her Meggendorfer bibliography on pages 187-193 of this well researched and beautifully illustrated book. It has been the standard reference work on the subject for almost 20 years, referred to by researchers, auctioneers, and antiquarian booksellers. It also made her the ultimate Meggendorfer specialist all over the world.⁶ For this specific book and for all her other work on children's books she was honored in 1984 when the Deutsche Akademie für Kinder- und Jugendliteratur in Volkach am Main awarded her that year's "Volkacher Taler."

The publication of the book brought a lot of other reactions and new acquaintances. A very charming one was a letter from an old lady in a Munich old people's residence who turned out to be the daughter of the Munich art publisher Wilhelm Loos for whom Meggendorfer designed a series of now very rare movable cards. They had comic effects mostly achieved by (up to four) turning wheels. When Mrs. Krahe visited the lady she was shown a box from under her bed that contained a whole bunch of partly unpublished, original Meggendorfer designs for postcards with Munich-related themes, known as "Münchener Kindl." This specific theme has since grown into an additional collecting and research area for her.

Since the phenomenon of the Meggendorfer reprints started at the end of the 1970s, she has written compact but very informative afterwords for most of the German editions published by J.F. Schreiber. She has also used these texts to give new information found after the publication of her monograph, to correct inaccurate attribution of movable books to Meggendorfer and to reveal the real illustrator of the books. Several times she has organized exhibitions of the works of Meggendorfer and/or other movable books. Her last one was in 1997 to commemorate the 150th birthday of Meggendorfer, in Traunstein in Bavaria where she was then living. She and Peter went there for holidays years before they moved to Traunstein after Peter's retirement. Again she wrote an accompanying publication: *Bayernnah und weltbekannt Lothar Meggendorfer zum 150. Geburtstag* (Familiar to Bavaria and world known).⁷

Though very seldom found, she is not pleased by a "Not in Krahe" used in auction or antiquarian bookseller's catalogs. As a result, she has listed and researched all of them (mostly varieties of known books or obscure foreign editions) in preparation for a further revised and enlarged (fourth) edition of her bibliography that, as she showed me, is now complete but not yet published. The question is if the bibliography ever will be "completed." Mrs. Krahe says: "This Lothar brings me always new surprises" Even after 35 years of research? Two of the biggest surprises he brought her since the book was published in 1983 she describes in the catalog that was published with the exhibition of her collection in Salzburg.

Nister and the others

Of course her research is not restricted to Meggendorfer. That other icon of movable books in the first golden age of movable books, Ernest Nister, received her attention too. Again, she was the first one to write an extensive study about him, as she had done on Meggendorfer. In 1988 she published her study about the publishing activities of Nister in England, the U.S. and Germany: "The Importance of Being Ernest Nister." This article gives a lot of information until then previously unknown. It included biographical information, a preliminary lists of Nister's movable books, a preliminary checklist of artists and the works they illustrated for Nister, and a list of authors and editors with their works as well as anonymous titles published by Nister. She still regrets that, unfortunately, her study got a very poor translation. But until now it is the only substantial publication on the works of this important publisher who gave the movable book its fame in the 19th century.⁸

Since I know she also has a huge and detailed knowledge of the history of movable books in Germany and Austria since their very beginnings in the early 19th century, I asked her why she has never written that history. She answered with a counter question: "Why describe the flat land once one has seen the top of the mountain that Meggendorfer was?" Besides, she fears there hasn't been a publisher that would publish such a book. We regret this, for when will there be another researcher who will have as much systematic knowledge of movable books and will have seen as many of them as Hildegard Krahe? For now we will have the informative concise histories of the movable books she has given within her publications.

The collection exhibited

Since Mrs. Krahe has now reached 80 years of age, she debated in her mind how to leave her collection of movable books. Having considered other places such as the the Picture Museum Troisdorf, the International Youth Library Munich, and the Museum im Heimathaus in Traunstein, she finally decided on the Toy Museum in Salzburg. A decisive reason for her choice was the fact that Salzburg is near where she lives and is easy for her to reach by bus; so the collection stayed in her proximity and available for her research. She told me to be happy with her choice of Salzburg. The curator of the museum, Dr. Peter Laub, proved not only to be a nice person, but also very enthusiastic. Once he had seen the collection, he decided to make it the museum's major exhibition of the summer, from June to October, 2002 - the whole tourist season. The museum's gratitude for the gift of the Krahe collection, which made the museum at once a leading

center of movable and novelty books, has been expressed by the making of a wonderfully illustrated and well-documented catalog of the whole collection.

When I visited the exhibition in Salzburg, I met Peter Laub and found him to be a cordial man who has become enthusiastic about movable books through his contacts with Hildegard Krahe. The Toy Museum, housed in an historic building with an Italian air is partly built within a rocky mountain in the monumental old city of Salzburg. The museum changed several spacious rooms of the second floor into a feast of colorful three-dimensional paper artwork. The chain of tens of showcases built in the walls and newly painted with anthracite backgrounds to give the colors warmth, and the freestanding showcases allowing visitors to see the books from several sides, offered a good survey of the variety of movable, pop-up and novelty books in the collection. And though there were some 200 books on display, the whole didn't overwhelm - on the contrary, the relatively low-pitched rooms with the beamed ceilings and the historic windows deep in the old walls caused you to feel safe and cozy. It was hardly a visit to a traditional museum, more like a personal reception at some collector's home, though someone with enough room to display the collected treasures.

Guided by both Mrs. Krahe and Mr. Laub I went through the exhibition, viewing books arranged thematically, chronologically or by the use of special techniques. Both my guides told me all kinds of anecdotes with special items, characteristic details were pointed out, showcases even were opened to show other remarkable pages or movable details. I was privileged to hold and play with the extremely rare three-dimensional paper museum of *Das kleine Belvedere, oder: Mignon-Bilder-Galerie*, published in 1839 by the intriguing Viennese firm of H.F. Müller, the equivalent of London's S. & J. Fuller. Fascinated to see what techniques had been used, changing the paper pictures on the walls and turning over the pages of the accompanying booklet that describes the then newly-built Belvedere Museum in Vienna. The pictures shown there and for this paper toy reproduced in miniature.

I was shown the technique used in the early *Darton's Moveable old Mother Hubbard and Her Dog* (ca. 1860) with its movable parts cut out of the background illustration and fastened with a string at the lever between the leaves that cause the movement. Meggendorfer and Nister movables came into action and we mixed and matched the rare Meggendorfer booklet *Viel Kopf viel Sinn* (1898) done in an illustration technique of red-highlighted pencil drawings, otherwise rarely used by him. We had a closer look at some never-seen movables, leporellos, books with growing pages, carousels, books with pieces to insert, dissolving pictures from the 19th century, the use of honeycomb paper for some rare "pop-ups" by Wilmsen from Philadelphia, etc. And

always the well informed comments of Hildegard Krahé, full of new information, corrections of usual attributions or theories about the production and distribution of movable books in the past, anecdotes about the makers, details of personal meetings with some well-known illustrators, remarkable or just funny details about the purchase of single items. Never I have had such a pleasant but instructive guided tour through any exhibition! And it didn't end even during the simple lunch we had on a sunny Salzburg terrace. It was a pleasure for me to hear that Mrs. Krahé had given similar personal guided tours to other friends from the circles of movable and pop-up collectors who visited her exhibition from all over Europe.

The Catalog

Peter Laub, *Spielbilderbücher. Aus der Spielzeugsammlung des SMCA. Die Sammlung Hildegard Krahé. Mit einem Beitrag von Hildegard Krahé.* Salzburg, Salzburger Museum Carolino Augusteum, 2002. 288 p. Ills. ISBN 3-901014-79-0. Euro 25.00.

As mentioned, the museum reciprocated the generous gift from Mrs. Krahé by offering to compile a catalog of the whole collection of pop-up, movable, and novelty books now in the possession of the museum, including the small but exquisite collection already present. Since Mrs. Krahé and the museum's curator Peter Laub have worked so well together, there has come into existence a great book that unites the knowledge of Hildegard and the bibliographical skills of Peter - and the hard work of both - and that in a preface is called "the first major European monograph on the subject."

The sturdy book, measuring 27.5 x 22 cm. and containing almost 300 pages, starts with a preface by the museum's director Dr. Erich Marx thanks Mrs. Krahé. Next there is an introduction (by Peter Laub?) that places the books within the collection of the Toy Museum that already had an historic collection of paper toys and, a speciality, a very large and special collection of toy theaters. The collection of movable and novelty books now numbers 323 dating from 1839 to 2002, including about 50 titles the museum already possessed. The catalog is intended "... to be a handbook, a work of reference for interested people, collectors and scientists, but before all it likes to continue the pleasures that contain its objects. That is the reason why we have enclosed in this book all items of the collection with at least one, mostly however with more pictures."

The next 20 pages are the contribution of Hildegard Krahé mentioned in the subtitle. The text, under the title "Erscheinungsformen der Spielbilderbücher durch die

Jahrhunderte" (Manifestations of movable and novelty books throughout the centuries) and split up into 10 further paragraphs is a kaleidoscopic survey of hitherto mostly neglected or unknown aspects of the history of movable books, richly illustrated in black and white. It is a text that needs to be read by anyone who intends to know the history of movable books. This is a quick English translation of that text.

To give just an impression of the subjects discussed: starting with the 1654 Alsop-turnup there is information about the early (American) turnups as published by Barker, Gustav Peters and of course Sayer; but also about another forerunner of pop-up books, the peepshows printed in the 18th century by Engelbrecht in Augsburg. There is a very informative paragraph full of new information about the early production of paper toys and movables (small cards with wonderful moving mechanisms found only half a century later in movable books) and even the first movable and pop-up books (from 1835/1836) in Vienna during the Regency period (1800-1840). Special attention is given to the firms of H.F. Müller and M. and J. Trementsky which published a variety of interesting novelties in that time and can be compared with Fuller and his Temple of Fancy from London in the same period.

She writes on the beginnings of production of movable books in England in the 1850s and 1860s (Dean, Darton) and the international cooperation between the makers in the 1880s. Thrilling information is there about some new discoveries she has found in relation to Meggendorfer: a rare and unknown movable book *Hinz und Mops*, never noticed before, but now described and pictured with its English (*Artistic Pussy*), French, Czech and Italian editions; and the example of a do-it-yourself paper toy from 1834 that appears to have been the model for the well-known "dancing master" from the book *Lustiges Automatentheater (Comic Actors)*.

Paragraphs on books with acetate pages that cause optical illusions; on the books with "pop-ups" in honeycomb paper; on Harold Lentz, Blue Ribbon and their connections with the early Walt Disney; about some lesser known paper engineers from the 1940s and 1950s such as Tony Sarg, Julian Wehr, Bruno Munari and Jiri Trnka. But also critical notes on the quality of the recent Meggendorfer reprints and the commercial reasons for making movable books from originally flat picture books of Nister. A copy of the Nister title from which the illustrations were used to make three-dimensional reprints (*Round the Hearth*) is enclosed in the collection. The final paragraph, "The 51st Star of America: Pop-up Country," has an appreciation of the work of Waldo Hunt.

It is a wonderful contribution, giving a wide survey of the field of study that has occupied her for so many years; full of new information, fuller still of reasons for further

researchers in the unknown aspects of the history of movable books. The text makes the catalog a requirement for anyone interested in pop-ups and their history.

The main part of the catalog (159 pages) has been reserved for color pictures of all (notice: all!) copies in the collection (even the few doubles). Over 1,700 pictures show the cover of every book, at least one but mostly more pictures of representative spreads, and from the rare items all spreads! The result is a great pictorial encyclopedia, a bibliography in photographs, filled with pictures of not only rare and expensive collector's items, but of hundreds of pop-up and novelty books that are familiar to the average collector. A feast of recognition and a joy for hours and hours of page turning. I wondered how the museum could make it for this price! The last 100 pages have the "usual" bibliography in which every book has its bibliographical description (even the thickness of a book has been given in centimeters), and an extensive annotation. Again, no relevant information has been omitted, quotations are richly given, biographical dates are painstakingly researched, all the books belonging to the Krahe collection are marked as such, the titles of the original editions and their publishers have been mentioned, etc. There is hardly anything to imagine that you would want to know about the book that you cannot find here. Even the "remakes" of some books, built out of (color) photocopies by Mrs. Krahe with her bookbinding skills are neatly constructed. All have the same treatment. The book ends with two helpful indexes: one of the names of included people and one of the publishing houses. A remarkable nouveauté: there is no reference to the usual folio reference works but they are almost exclusively to the relevant informative websites of the internet.

There is only one thing I don't understand, why was the illustrator chosen as leading principle of the classification? For most people I don't think the name of the illustrator will be the first thing they think of regarding a specific book. How friendly a bibliography is for its users is an important criterion and, I think, the alphabetical classification by the name of the author or the book title would have given better accessibility. Since listings are by illustrator, the lack of an extra index by book title is a handicap for an easy tracing of a books.

Conclusion

An 80th birthday is a special event for anyone. But Hildegard Krahe's birthday was made extra special by the the Salzburg exhibition of her collection and the great accompanying catalog. And so thought Mrs. Krahe herself when she said: "I consider the exhibition and the catalog the crown on my working life." She considers Peter Laub to be one of the six boys she knew as a girl she would have; the missing other five she found in some of the men

who grew to be her friends through their shared interest in children's books or more specifically the movable books that have had such an impact on and brought so much pleasure in her life. And if you think this article reads like a hagiography: you are right! For Hildegard Krahe is a good friend of mine. But more, she is a very special lady - only old by chance.

To purchase a copy of the catalog, contact Dr. Peter Laub, Salzburger Museum Carolino Augusteum, Alpentrasse 75, A 5020 Salzburg, Austria. E-mail: peter.laub@smca.at

Notes

1. Karl Heinz Maier, *Historische Aspekte zur Jugendliteratur. 125 Jahre K. Thienemanns Verlag Stuttgart 1849-1874*. Stuttgart, K. Thienemanns Verlag, 1974, 86-91.
2. A summary was published in *Conference Papers Loughborough '74*. International Conference on Children's and Youth Literature. Bremen 1974.
3. Georg Ramseger (Hrsg.), *Imprimatur; ein Jahrbuch für Bücherfreunde*. Neue Folge. Band IX. Frankfurt am Main, Gesellschaft der Bibliophilen, 1980, p 198-206.
4. *Marginalien. Zeitschrift für Buchkunst und Bibliophilie*, number 70, 1978, p 1-36.
5. *Lothar Meggendorfers Lebende Bilderbücher*. Ausstellung des Puppentheatermuseums im Münchener Stadtmuseum. München, Puppentheatermuseum, 1980.
6. Hildegard Krahe, *Lothar Meggendorfers Spielwelt*. München, Hugendubel Verlag, 1983.
7. Hildegard E. Krahe, "Bayernnah und weltbekannt" *Lothar Meggendorfer zum 150. Geburtstag*. Traunstein, Stiftung Heimathaus, 1997. Traunsteiner Museumschriften, Band 4.
8. *Phaedrus*, 1988, p 73-90.

More About Books in this Issue

The New York Times Book Review (November 17, 2002) named *Knick-Knack Paddywhack!* one of the 10 "Best Illustrated Books 2002." Paul Zelinsky has been a winner four times times previously



Kees Moerbeek's *Rumplestitskin* is a hand-crafted, limited edition book. The beautifully illustrated large pop-up comes in a presentation box shaped to fix the book. For more information about the book contact Kees at kees.moerbeek@wxs.nl.

Pop Up!, Continued from page 6

Signage in the lobby and various other locations directs visitors to the “Pop-Up!” exhibition on the second floor. However, “Leaping Off the Page” is the first show one encounters. It’s hard to miss, being located on the ground floor in two small side galleries straddling the main corridor.

Although running concurrently with the “Pop-Up!” exhibition, this little show seems to take its cue from a single-day event, held on October 12, introducing children to pop-up construction. It details the various stages in the creation of a pop-up, from concept to print, using as examples works by David Carter, Ron van der Meer, Jan Pieńkowski and Robert Sabuda. A wall-mounted panel introduces and summarizes pop-up production and there are biographical panels on each of the artists. Cases display original art, pencil dummies, color separations, proofs and more for some of their most famous creations. There are no prizes for guessing the books featured.

The show’s graphics are brightly colored and fun, having apparently recruited a few of David Carter’s bugs. I’m sorry that I was out of town and missed the event. I would have taken some of our younger family members. Why was it just a one-day thing?

“Pop-Up!” is upstairs in the Getty Exhibitions Gallery. The show graphics, like the banner hanging outside, feature a brightly colored jack-in-the-box. Great design. Who did it? There’s a large 3-D version at the entrance to the exhibition. The show proper begins with a panel on Waldo Hunt and Intervisual Books. I have never met the gentleman but I know that this panel should be bigger. Much bigger. In letters of gold.

The exhibition is basically a large room divided into several open-ended spaces, each with between one and four themes or sections. These are announced in large letters high up on the walls, drawing the visitor from one area to the next in a mostly chronological progression. The books are nearly all grouped in display cases, with a few singles. Each book has a letter beside it, keyed to a descriptive card either hanging from the front of the case or mounted on the wall. Books are in most instances identified by title, artist, publisher, country and date or period. Large panels also introduce each section along with biographical details for featured artists and publishers.

Early Books

The oldest on display are volvelles, revolving dial books used by 16th Century astronomers and scientists. One dates from 1528 Venice, another from 1584 Antwerp. These particular little moving assemblages of yellowing parchment entered the world at the time of Michelangelo,

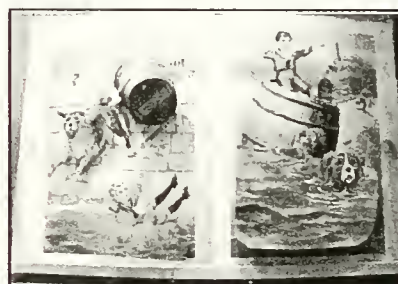
Shakespeare, Henry VIII and Elizabeth I. They were the palm pilots of their day, and perhaps passed through the hands of Galileo.

There are several examples of mid-18th Century to early 19th Century Harlequinades, also called “metamorphoses” or “turn-up” books. There are also Toilette books, mostly teaching devices containing small pictures with flaps that lift to reveal something of meaning underneath. A lady’s toiletry cabinet, a properly-set dining table and so on, apparently intended to instruct children of the upper classes, or socially-aspiring adults, in the rules of proper etiquette. Are these the first movable books designed for kids? If so, they couldn’t have been much fun. But as sociological examples of their times, they are fascinating. The fun part seems to have taken another few years to evolve.

Peeshows

These feel like the opposite of pop-ups. Pop-ups spring out at you and invite you to look at them from all angles. Peepshows turn inward, forcing you to observe from a single restricted viewpoint. Yet, paradoxically, they draw you into a grand illusion, a miniature world that seems to expand as far as the eye can see. It looks like forever but is usually no more than one or two feet. Clever stuff. And so deceptively simple. The examples here include a view of the *Great Exhibition at London’s Crystal Palace* in 1851, an opera scene, and a procession of the 1977 Silver Jubilee of Elizabeth II.

Dean & Sons



Tale of an Old Sugar Tub

This section deals with the London publisher who developed and produced the first true pop-up dimensional books, and more sophisticated changing picture books, in about 1850. These are

also probably the first movable books to be made specifically for the amusement of children. And they actually tell stories rather than just depicting isolated scenes. The stories are simple, mostly involving small children and small cuddly animals in assorted small misadventures. Short verses accompany each spread, but the images are clear enough to carry things without much need for words. One of the best on display is *Tale of an Old Sugar Tub*, the story of a boy, a girl and a dog (naturally). The boy and girl get trapped in a barrel, which falls into a river and floats away with them inside. The faithful hound dives in, they grab its tail and are pulled to safety. The spreads are very dimensional, the barrel has round sides and a solid-looking bottom, and although

you can't see the movement, it looks as though their arms and the dog's tail articulate in some way. Update the clothes and it could be published today without embarrassment. Why doesn't someone do that? Or at least bring out a reproduction of this one?

Panoramas

These are spectacular, unfolding to a width of, perhaps, six feet, and about a foot high, with richly colored, fine-detailed illustrations. All from the late 1800s, they include *Grande Chasse* made in Paris, containing rather warlike scenes, mostly showing grandly uniformed people on horseback pursuing an assortment of less fortunate creatures. There's another one, from Germany, called *Buffalo Bill's Wilder Westen*. It contains scenes of Bill himself galloping across the plains chasing bison, Indians, and whatever else is moving. And the illusion of movement in these totally static pieces is extraordinary. They really appear to leap out at the viewer. Also being so wide, the effect is a little like a freeze-frame from one of the old Cinerama movies, but better.

The "Panoramas" section includes a couple of other movable book forms that could hardly be called panoramic, but this is where I encountered them. First, there are several examples of "Moving Picture Books" from the late 19th Century, two-piece constructions where a lined transparency is slid back and forth or up and down over a similarly lined illustration. According to the caption this results in a repeated impression of a simple movement, like flickering flames or a person's eyes opening and closing. It obviously can't be demonstrated and is poorly lighted, but you still see these in modern variations, so it doesn't need too much imagination. The most interesting point is that one of the items displayed has a cover designed by Henri de Toulouse Lautrec, showing an elegantly dressed lady, seated at a table, actually using one of these things.

Next to this is a case of "Stand-up Books" in which the page opens to a right angle and the scene stands up like a stage set. These are mostly images of zoos, animals, children and so forth, 1880-ish. Beautifully printed and colored with intricate cut-out work. In the same display is a procession of animals arranged in a spiral which, if set up in a straight line, would stretch probably 10 feet or so. Wonderfully detailed die-cuts. I think it all folds down into perhaps a foot square. Some of these stand-up books are, I believe, Ernest Nister productions, which makes this section a kind of transition point from which the show examines a handful of important contributors to the development of pop-ups.

Ernest Nister

Was Ernest Nister the Walt Disney of movable books? Judging from the biographical notes here, I'd say they

might have a few things in common. Like Disney, Nister took a hitherto low-profile art form and turned it into an entertainment for the masses. And, also like Disney, once established, he did none of the hands-on creative work himself. His genius was in bringing together, organizing and directing an army of talented people who he inspired or cajoled into giving him what he, and as it turned out the public, wanted. Nister's revolving picture books, dissolving picture books and stand-up books sold well for decades, right up to the beginning of World War I. This section features several fine examples. They mostly seem to have catered to the late Victorian fondness for images of adorable children, puppies and kittens, and, depending on the season, adorable bunnies, angels, elves and Santas. There is a single, I think hand painted, cardboard revolving picture, about two feet across, in the middle of the display. It's unidentified but I assume was some kind of production mock-up, or maybe a shop window display.

There is also a display case of Nister Greeting Cards. These ancestors of modern-day "Pop-Shots"-type cards contain enough sugary sentiment to give you a severe toothache. But they are considerably more complex than their descendants. And you can't help admiring the skill of the artists and production people who designed and constructed such elaborate, multi-layered affairs using lace-like papers and embossed board separated by colored accordion pleats. With all the adorability, the cherubs, the roses and the frilly die-cuts, a lot of thought, effort and creativity went into these pieces, some of which must be among the most extraordinary message bearers ever sent.

Lothar Meggendorfer



Comic Actors

Unlike Nister, Meggendorfer seems to personify the term "hands on." The impression from the descriptive panel is that he did just about everything himself. His wonderful mechanical action pieces show a great sense of humor which, judging by the twinkling little self portrait on the wall, was genuine. He looks like everyone's favorite grandfather. His work on display here is a representative cross

section, from the lever-operated story books, through changing face books, to a *Doll's House* that's less a house than a series of miniature stage sets connected one behind the other, in which the same three children interact with what appear to be the servants—maid, cook, governess, music teacher, gardener. The parents are strangely absent,

only appearing in a pair of distant portraits on the parlor wall. Maybe that's not Mom or Dad either. I wonder whose home life it's supposed to depict. The mechanical books show people in everyday situations but always with a little twist, like the pompous-looking chap in underwear, ironing his trousers from *Comic Actors* (1890). The not so everyday situations include what looks like someone fishing for alligators. Meggendorfer manages to combine several small actions in one figure to achieve a lifelike, unfailingly humorous effect. The results look so simple and effortless, yet meticulous planning and craftsmanship were surely behind all his ideas. His all-around mastery included making the lithographic stones, one of which is displayed in a case alongside the illustration printed from it.

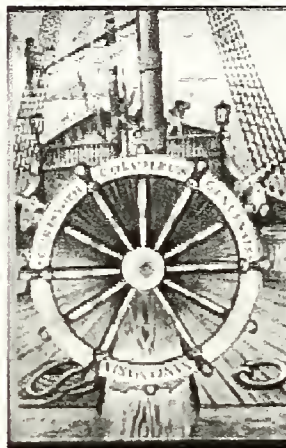
Vojtech Kubašta

According to the biographical panel, during his lifetime Kubašta never enjoyed the recognition he deserved. Today he'd probably be regarded as one of the Czech Republic's more significant cultural assets. At the height of the Cold War, it apparently required delicate political footwork by his London publisher to bring his books west, although they were still produced by Artia of Prague. Three types of book are shown here. The simplest, and the only one I was familiar with, is the series based on folk tales like *Little Red Riding Hood*, and *Puss in Boots*. Uncomplicated designs and mechanisms with strong graphics, inexpensively printed. Next is the "Tip & Top" series. These are bigger and more elaborate with some interesting effects, following the adventures of two mischievous boys in various parts of the world. Finally, a revelation, Kubašta's incredible "Panoscopic Model Books" from the early 1960s. These are big, single set piece pop-up scenes combining rich colors and bold designs with elaborate construction and some ingenious mechanisms. Terrific. The ones displayed are *Ricky the Rabbit*, *Voyage of Marco Polo*, *American Indian Camp*, *Moko and Koko In the Jungle*, and my favorite, *How Columbus Discovered America*. This features an intricate model of the Santa Maria, with the Nina and the Pinta in the background. But it's the fully-rigged Santa Maria that makes the book, for me, one of the show's stars. What a talented man. No wonder, as the bio describes, Waldo Hunt was inspired by him. Nevertheless, Kubašta died in obscurity, having won no awards nor achieved any great fame and certainly no fortune during a lifetime of making people smile.

1930s – 1950s

This section covers a thin time for pop-ups, although an improvement compared to the preceding years since World War I, which, the show tells us, spelled the end of the first golden age of pop-ups. Still, some interesting work seems to have been produced. The period starts with a milestone in 1930, when Blue Ribbon Books of New

York coined the term "pop-up" to describe some of their products. I wonder what we'd all be calling them if Blue Ribbon hadn't thought of that. The company helped keep pop-up interest alive in the pre- and post-World War II periods. There are examples here of the "Mickey Mouse" and "Minnie Mouse" books of 1933, marking Disney's first venture into pop-ups. I believe these sold well even in the middle of the Depression. There are also some of the "Jolly Jump-Ups." Other Blue Ribbon books from the 1930s include *The "Pop-up" Mother Goose*, several more Disney productions, and a splendid (non-Disney) *The "Pop-up" Pinocchio*. Further along, next to a *Rudolph the Red-Nosed Reindeer* from 1939 and *Hopalong Cassidy* of the late 40s, sit three 1958 pop-ups from Japan. Although the type is in Japanese, they look very western. There's *Cinderella*, *Transportation*, and *Trains*. I wonder of any of the more traditional Japanese art has ever been given the pop-up treatment? All those beautiful woodcuts would seem to be a natural. Maybe something based on "One Hundred Views of Mount Fuji." It could be called "Ten Views of..." Regarding these three, they're quite dimensional and it would be interesting to see them working. Of course, it would be interesting to see every pop-up in the show working.



How Columbus
Discovered America

Which brings us to the demonstration part of the exhibition, consisting of a video monitor running a 5-minute loop showing pop-ups being opened. The examples include some of the Meggendorfers and Kubaštas on display, David Carter/David Pelham's wonderful *Ben's Box*, *Pinocchio*, and several other great books. The reaction this video produces is interesting. Witnessing pop-ups in action generated the most lively responses in most of the visitors around me. Lots of "Wow!" and "How cool!" and "How does it do that?" Very encouraging. Some appeared surprised that what they had been looking at in the exhibition actually moved. But those few seconds of delighted wonder, when everything opens up, are what it's all about. Gets them every time, as it should, and as it does all of us. Probably, in this computer age, there are people who have never seen a pop-up book, let alone handled one.

It doesn't matter. They came. Who came? A mixed bunch. Families with children, a couple of business types bearing cell phones but thankfully not using them, a large hairy gentleman in black leather biker gear who went through the entire show. Perhaps he'd heard about the Harley-Davidson pop-up. I wanted to see his reaction to this but felt that following him around would not be prudent. The ratio of children to adults was about 50/50, with a good

number of teens and pre-teens, probably because the library's Children's Literature wing is on the same floor directly opposite the exhibitions gallery.

Intergraphics, Inc.

This section deals with pop-up advertising and promotional items produced by another of Waldo Hunt's organizations. The TransAmerica pop-up advertisement in *Time* magazine started it all, causing quite a sensation and generating a surge in that company's business. Also included are dimensional ads, point-of-sale displays and product inserts for Lee Jeans, Honeywell, Maxwell House and so on. Del Monte has a terrific western roundup scene with cowboys and a chuck wagon. The "Wrigley Zoo" is a series of interlocking collectibles featuring pop-up animals, with just one example here. My favorite is a remarkably detailed full-size typewriter for IBM that I'd swear is the same Selectric III on which I learned to type.

Also here are a couple of cases that seem out of sequence, displaying a mix of pop-ups from the 1960s and 1970s. I particularly liked a series of five from France using the Tin-Tin comic book character. Very dynamic pops and good graphics. There's some more Disney, including the large 3-D cover models for *20,000 Leagues Under the Sea* and *Cinderella*, and a couple of other items published in connection with motion picture releases, *The Adventures of Doctor Dolittle* and *A Pop-up Chitty Chitty Bang Bang*.

Contemporary

This is the last and biggest section, covering the 1980s to the present. Seeing so many of the great pop-ups that have come out of this period all in one place, all opened to their best spreads, is a little mind-boggling. It's what I'd do with my own collection if I had the space, and if we didn't have several small children frequently running and crawling around the house. At this point the old urge to also jump about clicking my heels returned, but a security guard was hovering, probably nervous of any loony who'd spend so long looking at a bunch of kids' books.

There are far too many works in this section to mention all but a fraction. Most will be familiar to anyone reading this. Particular favorites of mine include Greg Hildenbrandt's *Book of Three-dimensional Dragons*, Mathew Reinhart's seriously hilariously scary *The Pop-up Book of Phobias* and the *Pop-up Book of Nightmares, Automobiles*, made in Switzerland with some delicate cut-outs incorporating clear acetate, *Brooklyn Pops-Up*, *The The California Pop-up, Flight*, and the National Geographic series of nature books. Plus of course anything in the cases of "Tops of the Pops" and blockbusters, from some of pop-up's best and brightest: *Universe, Evolution, The Facts of Life, The Human Body*, Ron van der Meer's pack books, everything by Robert Sabuda, ditto David

Carter and Kees Moerbeek, Jan Pieńkowski's *Haunted House* and *Robot* (naturally), *Elvis* and *The Royal Family*. And so on and on.

The Contemporary section has a particularly good idea in giving visitors a hands-on opportunity to learn more about pop-up construction. Two tables are set up with mounted pages from that excellent guide *The Elements of Pop-up*, along with larger versions on thick board. Perhaps this was also used in the "Leaping Off the Page" event.

Across the rotunda, in the Children's Literature Department, glass-fronted cabinets on top of bookcases display pop-ups from the library's collection. I believe that this is where the "Leaping Off the Page" event took place. Downstairs, the library gift shop carried about three dozen modern pop-ups by an array of contemporary artists, most of which I'm sure any Movable Book Society member would have.

I have two minor criticisms, which seem ungrateful after such a huge effort has been put out by so many people, but here goes: first, no catalog. Not even a simple printed crib sheet. It would be nice to have something as a memento. Second, the exhibition lighting is variable. The peepshows are self contained with their own light source, so they are fine. The tall bookcase-type display cabinets had built-in lights that were mostly okay but left some shadows in the wrong places. The table height display cases in the middle of each area relied on ambient lighting, primarily coming from the ceiling chandeliers, which are beautiful in a beautifully restored room, but aren't much help when you're trying to see what's going on in one of Kubašta's "Panascopics."



Printed sheet for
Haunted House

None of this really matters: what does matter is that someone had the knowledge, resolve and energy to put on a terrific show. And someone found the money to pay for it. I think "Pop-Up!" and "Leaping Off the Page" between them succeed on several levels. They convey the pure, simple fun of moveable books—the "wow!" reaction that pop-ups invariably get, sometimes from the most unlikely people. And if one point of an exhibition is to spread the word and make converts, then, judging by what I heard and saw, they succeeded there, too. Finally, if yet another purpose is to give pleasure and affirmation to the converted, speaking

only for myself, both shows worked wonderfully. Everyone involved with the conception, creation and production of these exhibitions deserves great credit and sincere thanks from pop-up people everywhere, even those who weren't fortunate enough to be there. Because more people now know about pop-ups and more people have bought them. So more will be produced. And that's good for us all.

I look forward to my next visit, this time with the six-year old member of our family, who has been handling pop-ups with care since before he could walk, and who instinctively understands more about them than I ever will.

The photographs used in this article were supplied by Frankie Herndon.

Pop-ups in the News

"Pop Goes the Book." By Elizabeth Bukowski. *Wall Street Journal*. October 25, 2002. [Story about the Los Angeles Public Library exhibition.]

The *Guinness Book of World Records* has officially established *Aesop's Fables* as the world's largest pop-up book. Created by Roger Culbertson, this book, with pages 2½ feet by 4 feet, was displayed at the Cornell Museum of Art & History in Delray Beach, Florida. The museum is planning a promotional campaign to display the book and after that it will be for sale. [For more information about the book see *Movable Stationery*, Volume 10, #1, February, 2002.]

Catalogs Received

Aleph-Bet Books. Catalogue 70. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helen@alephbet.com. <http://www.alephbet.com>

Jo Ann Reisler, Ltd. Catalogues 58 and 59. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. <http://www.clarke.net/pub/reisler>

Sharon and Steve Robinson. "1930s Blue Ribbon Pop-up Books." cr_antiques@saber.net.

Stella Books. Pop-up List. www.stellaandrosesbooks.com/Pop-Up-18-10-2002.htm

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.

Alice's Pop-up Theater Book. By Nick Denchfield and Alex Vining. Macmillan Children's Books (UK). 0-3339-6137-4.

Disney's Pop-Up Princesses. Disney Press. \$12.99. 0-78683-390-4.

Dreamland. Book Company Intl. \$15.95. 1-74047-211-x.

Fly Away Home. Book Company Intl. \$15.95. 1-74047-152-0.

Gilbert's Birthday Surprise Mini Pop-up Book. Book Company Intl. \$7.95 1-74047-243-8.

Magic Planet. Book Company Intl. \$15.95. 1-74047-187-3.

Mouse's Christmas Eve: With Pop-up Mouse. Innovative Kids. \$14.99. 1-58476-125-3.

Playful Planet. Book Company Intl. \$15.95. 1-74047-182-2.

Pop-up Minibeast Adventure. By Nick Denchfield and Anne Sharp. Macmillan Children's Books (UK) 14.99. 0-3339-6395-4.

Speed Machines. Book Company Intl. \$12.95. 1-74047-133-4.

Sunny Days. Book Company Intl. \$12.95. 1-74047-212-8.

Water World. Book Company Intl. \$15.95. 1-74047-180-6.

Book Company Intl. titles are available online from: <http://www.pentonoverseas.com/pop-ups.htm>

