

MOVABLE STATIONERY

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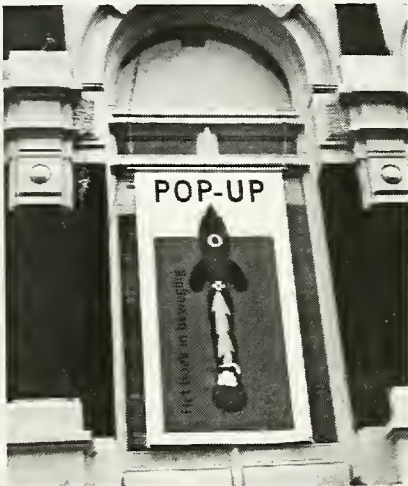
A Special Day in the Life of a Pop-up Book Collector

Peter Schuehle
Loxstedt, Germany
translated by Verena Verspohl

From August 31 until November 3 there was an outstanding exhibition of pop-up and movable books in the "Stadsbibliotheek Haarlem," a short twenty minute train ride from Amsterdam (Netherlands). On this occasion Theo Gielen had arranged a get together of pop-up artists and collectors, among the latter myself and my sister, who collects anything that has to do with the popular Christmas song "The Twelve Days of Christmas."

We were sorry to miss the first part, the introductory round in the library, since our train was late, but - welcomed with a cup of coffee - we felt "right at home" in the friendly surroundings. Each collector

presented, as Theo had suggested, a special item from his/her collection, thus giving an impression of him/herself as well as of his/ her collection and resulting in the feeling of being among friends. Then Henk Duijzer, the head of the library, gave a report about the aims and the collection of the library, whose 400th (!) anniversary was the reason for the exhibition. The entrance fee was very original: he had asked all collectors to bring a pop-up book for the library's collection. We were lucky to have two outstanding artists present to tell us something about the creative process of their books. Is there a collector who does NOT have several of Kees Moerbeek's books? We learned a lot about the philosophy of his stories that can be read on several levels and we will never again look quite as superficially at what we see!



Robert Sabuda, who had come from New York City, shared the process from conception to the birth of his latest pop-up, *The 12 days of Christmas*. It was fascinating to move, with the help of slides, from his head to his desk to the production plant in Cali, Colombia.

Both Kees Moerbeek and Robert Sabuda patiently answered questions and signed copies of their books - what an interesting morning. After a lunch break we got a good impression of the exhibition at the Haarlem Museum in the old market square through an excellent and detailed guided tour after which we had some time to take a closer look at the books that had caught our fancy. I certainly do hope that a closer, longer article on the exhibition will follow. My personal impression: it was excellent. The selection of books, the hundreds of year they spanned, the variety and wealth, and last but not least, an original catalogue, a great pop-up book in itself, succeeded in giving us a very comprehensive impression of what we collect. Full of wonderful impressions, most of us stayed not only to rest our tired feet in the nearby Cafe Carillon but also to continue our discussion with pop-up artists Sabuda, Moerbeek, Carla Dijs, and R.P. Stikkelorum and to exchange information with our fellow collectors. A big thank you to Theo who had even found a sponsor for our drinks! All too early we had to leave to take the train back to Germany, but the train ride gave us some time to enjoy the catalogue (and to be glad that with

the knowledge of German and English we can understand enough Dutch to read the interesting text). We're very grateful to Theo who has made a collector's dream come true: being together with people who share your interest, the opportunity to meet the artists and an excellent exhibition - all in one day! What more can one ask for?



Theo Gielen proudly displays
the exhibit's gorgeous catalog

The Movable Book Society

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

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The deadline for the next issue is February 15.

Exhibit Catalog

An edition of 1000 posters was made for the exhibit but has since sold out and will probably not be reprinted. Catalogs for the exhibit may be purchased (if a second printing is done since the first was almost sold out in November) by writing to Henk Duijzer, Stads Bibliotheek, Postbus 204, 2000AE Haarlem, The Netherlands. If copies are available, Mr Duijzer has requested the equivalent of 32.50 Dutch guilders or US \$32.00 be sent in cash. Alternately, contact book dealer Marina Van Hoek in Utrecht by telephone 030-2310800 or fax 30-2311774



Photographs

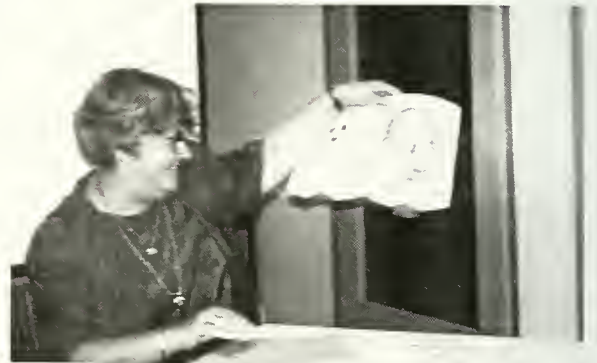
Lower left:
Kees Moerbeek's
original dummy.
Exhibit at Frans Hal

Above: Carla Dijs
with daughters.

Right: Kees Moerbeek
begins his slide show.

Below: Annie Baats'
paper dog wags its
tongue.

René Paul Stikkelorum
shares his one-of-a-kind
tribute to Fred
Astair.



by Ellen G.K. Rubin
Scarsdale, New York

On October 1, David A. Carter, the paper engineer well-known for his "bug" series, appeared at Books of Wonder in New York City. He was there to sign copies of his latest pop-up book, *Bugs that go bump in the night*. At first, David was dressed as a bumblebee, an ill-fated gesture. The sweltering heat in the back of the store and the lack of enthusiastic bee-loving children made the wearing of the costume short-lived.

The first to arrive, I had the opportunity to introduce myself as an enthusiastic collector of pop-up books. I presented him with an armful of his books to sign, which his hosts graciously allowed. (There still were no other "fans" around.) As he signed, we chatted. When asked how he got started as a paper engineer, David told me he had responded to an ad for a paste-up artist in the *LA Times*. That job turned out to be with Intervisual Books, and the rest, as we say, is history.

Several of the books prompted reminiscences. For example, *Goodnight, Moon* (1984), he told me, was the first book he had been asked to design on his own from the text. He seemed proud of the results. He was tickled that I had a shape-book called, *Katie the bedtime Kittie* (1987). A small (16mo) book, shaped like a cat, it has an elastic band to secure a hand while inserting index and middle fingers into pouches which become the kitten's legs. David could not resist making Katie dance around the signing table. He had forgotten he had been the designer of the book and said it was among the first of its kind for him.

Asked about his favorite books, David cited those from The Blue Ribbon series. From among his own books, his favorite is *I'm shy* (1993), because of the way the octopus emerges and then submerges, changing size throughout the book. "My favorite movable is not a movable at all," he offered. "It is the 'bite' taken out of a page in *The pop-up book of nonsense verse* (1989). When he was ready to sign my first-edition copy of *What's at the beach?* (1985), he realized he didn't own a first edition. (I have subsequently searched for a first but found only a stated-first with a scantron-mark on the back, which is not on the original.)

Sometimes David was not able to talk and sign books at the same time. (He can be very expressive with his hands.) Consequently, our conversation was longer than I ever hoped. I soon needed to stifle further questions for fear of monopolizing his time. A line was beginning to form. Others' tardiness had been to my advantage. The early bird does get the worm, or in this case, the bee.

The winners of the 8th Annual 3-Dimensional Awards Competition were recently announced. This award recognizes excellence in art direction and creation of 3-dimensional illustration in the advertising and publishing print media. The following paper engineers were recipients of awards in the category of Complete Book (gold was not issued for this category in 1996):

Silver Award: Robert Sabuda, *12 days of Christmas*

Bronze Award: Tor Tokvig, *Undersea treasures*

Bronze Award: Rick Morrison, *Creepy crawly creatures*

Unfolding the Pop-up: A History of the Movable Book.

Books from the collection of
Ann Montanaro

Featuring the development
Noodles with illustrations
and pop-ups by David A. Carter

HarperCollins Lobby
53rd St. at 5th Avenue
New York City

January 8-31, 1997

Letters

The columnist's story [September, 1996] about showing the pop-up books at lunch has happened to me many times. In visiting New York publishers, we are always showing books at lunch or dinner. A couple of years ago, I was with Christopher Franceschelli, President of Dutton Children's Books, in a very fine Italian restaurant in New York City and was showing him the color proof of our *Edwardian dollhouse*. By the end of the meal, I believe that every waiter and customer in the restaurant had stopped by our table to inquire as to when the book would be out and where they could get it. It's such a shame that when you walk into a bookstore, you really don't know which books are dimensional and which aren't. It amazes me to this day that when I show my friends the kind of business I'm in, they're not really aware of the number of pop-ups that are produced each year.

Charles E. Gates
President and C.E.O.
Intervisual Books

MOVABLE REVIEWS

ROBERT SABUDA

- 1 ☆ - AWFUL
- 2 ☆ - POOR
- 3 ☆ - OK
- 4 ☆ - GOOD
- 5 ☆ - SUPERB



The Amazing Pop-up Grammer Book. By Kate Petty. Ill: Jennie Maizels. Paper Eng: Damian Johnston. Dutton. 0-525-45580-9. \$16.99 US. 30x22cm. 7 spreads. 1 pop, 12 tab/flap mechs, numerous flaps. Art: Humorous pen and watercolor. Plot: A very cluttered look at grammar. Nice idea but it's so busy I feel dizzy just writing this review. Paper Eng: Simple.



Bruce the Balding Moose. By Corinne Mellor. Ill: Jonathan Allen. Paper Eng: Richard Ferguson. Dial Books. 0-8037-2064-0. \$13.99 US. 20x25cm. 18 pgs. 2 pops, 1 flap, various removable paper objects. Art: Humorous pen and watercolor. Plot: A moose is devastated when he can't find a replacement for his winter antlers which have fallen off. Hysterical results. Love the 1st page where the antlers really fall off. Paper Eng: Simple.



Crawlies Creep. By David Pelham. Dutton. 0-525-45576-0. \$9.99 US. 12x15cm. 10 spreads, 10 pops. Art: Realistic watercolor/airbrush. Plot: A variety of animals strut their stuff accompanied by rhyming text. Nicely designed and illustrated. Paper Eng: Somewhat complex.



Dracula Junior and the fake fangs. By Julianna Bethlen. Ill: Korky Paul. Paper Eng: Richard Ferguson. Dial Books. 0-8037-2008-4. \$14.99 US. \$21.75 Can. 24x22cm. 10 sprds. 3 pops, 12 tab/flap mechs, 4 flaps. Art: Humorous pen/watercolor. Plot: Dracula Junior causes havoc at home by stealing a pair of denture fangs. Very funny with some good mechs. Paper Eng: Simple.



Humpty Dumpty. By Moira Kemp. Paper Eng: Herman Lelie. Lodestar. 0-525-67540-x. \$12.99 US. 20x27cm. 5 spreads, 4 pops, 1 flap. Art: Softly colored watercolor/pencil. Plot: You know the story although at the end of this one (surprise!) he survives. Illustrations are sweet but pops are kind of lame. Paper Eng: Simple.



The Magic Costumes. By Jamie Lehrer. Ill: Tracey Morgan. Paper Eng: Mat Johnstone. Dial Books. 0-8037-1967-1. \$14.99 US. \$21.75 Can. 24x25cm. 11 spreads. 3 pops, 1 flap mech, various metallic foils and fabrics. Art: Fantasy like watercolor. Plot: 2 children travel to a magical

land where every day is a fashion show. The whole thing is just an excuse to showcase the glittering foils and illustrations are weak. Paper Eng: Simple.



Noah's Ark Pop-up ABC. By Arlene Maguire. Ill: Paul Ely. Paper Eng: Uncredited. Little Simon. 0-689-81109-8. \$15.95 US. \$21.50 Can. 20x26cm. 6 spreads, 6 pops. Art: Realistic pencil/watercolor. Plot: Alphabetical listing of animals aboard the biblical boat. Great idea but doesn't live up to its potential. Pops uninspiring. Paper Eng: Simple.



Pirate Plunder's Treasure Hunt. By Iain Smyth. Asst. Writer/Ill: Jacqueline Crawford. Dutton. 0-525-45693-7. \$16.99 US. 21x30 cm. 6 spreads. 3 pop scenes, 15 tab/flap mechs, 1 wheel, numerous flaps. Art: Humorous pen and watercolor. Plot: Another 'whodunit' from Mr Smyth this time involving a treasure chest. By turning a wheel you get 3 different endings. Lots of fun and very interactive. Paper Eng: Somewhat complex.



Pop-Up - Het boek in beweging (*catalog for the pop-up exhibit at the FransHals Museum in Haarlem; see article in this issue of MS*). Design, Ill. and Paper Eng: Rene Paul Stikkelorum. No ISBN #. 32.50 Dutch guilders, \$32.00 US. 22x20cm. 50 pgs, wire spiral bound. 7 pops, 1 tab mech, 1 wheel, 1 dissolving slat mech on catalog cover. Envelope on inside back cover holds list of all 244 items in exhibit. Art: Photos from exhibit and colorful, flat graphic illustrations. One of the best museum catalogs I have ever seen, even though I can't read it because it's in Dutch. Informative, fun and never takes itself too seriously. Paper Eng: Simple.



Sam's Pizza. Text by David Pelham. Ill: David Pelham / Mick Brownfield. Dutton. 0-525-45594-9. \$11.99 US. 16 cm. round paper pizza. 10 spreads. 1 pop, 9 flaps. Art: Humorous pen/watercolor and realistic food paintings. Plot: Sam's at it again, this time creating a monstrous pizza for his sister. Every child's disgusting delight! Fabulous pop on the last spread only makes you wish there were more. Paper Eng: Somewhat complex.



Star Wars - Jabba's Palace Pop-up Book. By Kevin J. Anderson & Rebecca Moesta. Ill: Ralph McQuarrie. Paper Eng: James Diaz. Little, Brown. 0-316-53513-3. \$19.95 US. 22x32cm. 7 spreads. 2 pop scenes, 2 sound effects. Art: Realistic paintings of Star Wars characters. Plot:

A Gamorrean guard searches for a talisman in Jabba's palace. Pop-ups are nice and music is good but other audio effect sounds like a bad toilet trying to flush. Paper Eng: Simple.



Tanya steps out. By Patricia Lee Gauch. Ill: Satomi Ichikawa. Paper Eng: Intervisual Books. Philomel. 0-399-22936-1. \$13.95

US. \$18.95 Can. 23x20cm. 5 spreads. 4 dissolving slat mechs. Art: Realistic watercolor. Plot: With the help of some of her animal friends the popular young ballerina becomes *prima* ballerina. Lovely illustrations as per the picture book series, but the mechs are just okay. Paper Eng: Simple.



"These are the voyages..." - A Three-dimensional Star Trek Album. By Charles Kurts. Ill: Sonia R. Hillios, Nicholas

Jainschigg, John Eaves & Clark Schaffer. Cover lenticular ill: Nadre Davani. Paper Eng: Chuck Murphy. Pocket Books. 0-671-55139-6. \$35.00 US, \$48.00 Can, 19.99 UK. 28x28cm. 4 spreads, 5 half page flaps. 8 pop scenes, 4 tab mechs. Art: Photos and realistic paintings. Plot: Star Trek celebrates it's 30th birthday. Beautifully designed with some very large pops. Lenticular (a piece of plastic when viewed at varying angles creates the optical illusion of movement) of the Enterprise going to warp speed on cover is great! A 'must have' for anyone interested in the TV series. Paper Eng: Somewhat complex.



Tractors and Trucks. By Robert Crowther. Candlewick Press. 0-7636-0009-1. \$7.99

US. \$9.99 Can. 19x19cm. 10 pages. 8 tab/flap mechs, 5 flaps. Art: Simple, humorous pen and solid, flat colors. Plot: Heavy equipment and all it's uses. I was completely won over when I saw that a 'Manure Spreader' was included. For very young readers. Paper Eng: Very simple.



Who's afraid? By Carla Dijs. Henry Holt & Co. 0-8050-4398-5. \$9.95 US. 21x19cm. 12 pages. 11 flaps, each revealing a pop. Art:

Humorous pen/airbrush. Plot: Wondering who is afraid of a variety of animals and at the same time, counting from one to ten. Sweet illustrations and unusual format. Paper Eng: Very simple.

MOVABLE BOOK PLAYSETS



Botticelli's Bed & Breakfast. By Jan Pienkowski. Paper Eng: Rodger Smith & Helen Balmer. Simon & Schuster Editions.

0-684-83523-1. \$23.50 US, \$32.00 Can. 19x35cm.

1 large 3D model of house containing 56 master-pieces, small softcover guide book included. Art: Reproductions of original works of art. Plot: A very strange house, with well known characters in unusual situations. The guide book is a scream, but always that annoying problem of trying to get those floors to open flat! Paper Eng: Somewhat complex.



The Fairy Tale Palace. By Clare Dannatt. Design & Ill: Herman Lelie & Maggie Bateson. Paper Eng: Uncredited. St.

Martin's Press. 0-312-13333-2. \$19.95 US. \$28.99 Can. 30x37cm. 1 large model of a Victorian/Castle like structure including paper figures. Art: Realistic watercolor. Plot: A short story about life in a fairy tale palace. Beautiful paper construction of palace, although story a little empty. Paper Eng: Complex.



The Great Castle Mystery. By Philip

Ardagh. Ill: Steve Cox. Paper Eng: Nick Denchfield. HarperFestival. 0-694-00811-7. \$17.95 US. \$24.50 Can. 24x31cm. 1 large model of a medieval castle including 38 paper figures and 24 pg. softcover book. Art: Humorous pen/watercolor. Plot: Story book contains a little information on medieval life and a 'whodunit' as well. Castle is great but the figures are so tiny! Paper Eng: Complex.



The pick and shop marketplace.

Completely uncredited. Copyright: Van der Meer Books. Random House. 0-679-87476-3. \$19.99 US. \$26.00 Can. 40x21cm. 4 fold-down 3D scenes including paper figures and various items. Art: Humorous pencil/watercolor. Plot: Shop 'til you drop! Very original construction, similar to late 19th cent. fold-downs. Paper Eng: Somewhat complex.



Sarah's House. By Eric Thomas. Paper Eng: Damian Johnston. DK Publishing. 0-7894-1007-9. \$19.95 US. 24x32cm. 1

large 3D carousel model with 8 rooms, including figures. Art: Realistic colored pencil/ watercolor. Plot: Victorian doll house, ties open with ribbon. Lovely art and nicely designed. Paper Eng: Complex.



The Witches Scary House. Written and Ill: Mick Wells, Ian Honeybone & John Lupton. St. Martin's Press. 0-312-14529-2. \$19.95

US. 24x34cm. 1 large 3D carousel model with 8 rooms including various moveable parts and 5 paper figures. Art: Realistic Michael Hague-like pen/ watercolor. Plot: Witches doll house, ties open with ribbon. Illustrations and design are terrific. Humor is very tongue-in-cheek. Paper Eng: Complex.

The Frankfurt Book Fair 1996

Theo Gielen
The Netherlands

Having less time this year than we usually have had, it was not easy to visit the Frankfurt Book Fair. This year its exhibition space was enlarged by 50,000 square meters to a total of 180,000. It was difficult to pick the most interesting pop-up and movable books out of 76,000 new titles, hidden between over 300,000 different books exhibited with a total of over one million copies!

To start with the first change: the enlargement of the fair was a result of the rise of so-called "new media" such as CD-ROM, CD-I, all kinds of computer software, and the breakthrough of the Internet in the world of publishing. Hall 4 of the fair, traditionally the "international hall" (i.e., non-German) was reserved for the new media, pushing aside all English-language publishers to Hall 8 and "the rest of the world" to the immense Hall 9. Distances, therefore, grew so long that we had to take the fair buses every time we wanted to change halls. For the publishers this rise of new media seems to have resulted in an immense production of interactive (children's) books. We have never seen such a huge number of books with flaps, wheels, inserts, cut-outs, see-through, audio-chips, etc. as we did this year. Mostly they were more of the same, often without any reason for the extras and hardly ever worth collecting.

In contrast to the enlargement of the fair and the large number of movable and novelty books, it seemed to us, the situation was rather miserable at the packagers and publishing houses traditionally of interest to collectors. Most striking was the absence of Compass Productions. Domestic troubles appear to have brought to an end the nine-year, very successful cooperation between such celebrities as Keith Moseley, Dick Dudley, Pat Paris, and Arnold Shapiro. Mr. Moseley, rather orphaned but gentle as always, attending the fair with his wife, told us he will continue his career, now already almost 50 years, as a freelancer, designing just the books he wants to do, without the limitations he felt at Compass. Assuring us he still had ideas, he proved this by showing us some very nice dummies of projects yet to come. At the moment he is working again with that other granddaddy of pop-up books, Wally Hunt. And Compass is for sale! As is, said the rumors, Sadie Fields Productions from London. Roger Culbertson's Designation has been sold and is now a part of White Heat, yet they showed hardly any new titles except for a few little pop-ups to be published by Running Press.

Victor Books, two years ago launched as the quality imprint of Ottenheimer, grew independent, leaving behind unpublished the beautiful dummies they showed

last year at Ottenheimer and not planning any new pop-up projects. National Geographic ended its series of twenty marvelous pop-up books published since 1985, and though they seem to continue publishing pop-up books, bringing out this spring both the *Earth pack* and the *Parading with piglets*, they didn't prepare any new movables to show. Neither did Watts, announcing last year the sequel to the successful *Most amazing pop-up science book* but now just reprinting this bestseller and postponing the *Even more amazing pop-up science book*.

The reserved stands of the Mexican publishers CIDCLI didn't show any progress in the production of the announced titles; the stand of Alif/Editions de la Méditerranée from Tunisia - the publishers of that wonderful series of pop-up books on Northern Africa - stayed empty. And the other Mexican publisher, Pangea Editores, which two years ago announced a whole series of pop-up books on pre-Colombian civilization, wasn't in the catalog at all.

But let us turn to what, indeed, was there. Surely the most spectacular presentation this year was Ron van der Meer's new firm PHPC, Pure Health Publishing Company, established in the Netherlands. After his divorce from his wife Atie, with whom he had the Van der Meer Paper Design Company and in cooperation with whom he did several series of toddler's movables and pop-ups, he has now launched the new firm. PHPC had a big stand, a completely new staff, a beautiful full-color catalog of new and old projects (including a pop-up dancer as the new trademark), a six-minute presentation video, and some scouts popping up at several other packagers' stands. He offered a real red shoes trophy for the firm ordering the first 75,000 copies of one of his projects and it was won on the second day of the fair by Sony, ordering that number of copies of the new *Architecture pack*.

And, of course, PHPC has some spectacular new projects, such as the aforementioned *Architecture pack*, that describes the entire process of building, from the first ideas in the architect's head, to the designs and plans through to their realization. This process is described in detail using the new Paul Getty Center in California as an example. The pack also contains a history of architecture with glorious models of the Sydney Opera House, the Italian Renaissance Villa Rotunda, the French Chartres Cathedral and the Japanese Kinkaku-ji (Golden Pavilion). As an extra the pack contains all the (plastic) pieces to construct your own model of that other gem of modern architecture, the Rietveld-Schroeder House (in Utrecht!). A pack to look out for.

Continued on page 9

Limited Edition Frankenstein Pop-up

Theo Gielen

While visiting Intervisual Books at the Frankfurt Bookfair, we happened to be introduced to a young German paper engineer just showing his first pop-up to Waldo Hunt. As so often happens, the book appeared to be too voluminous and too complicated to be produced commercially, but in a talk with the maker, Mr. Henning Rogge from Hamburg, we were surprised to hear that the dummy wasn't a single copy one but had been printed in a limited edition of 120 copies for the artist!

Frankenstein, ein papiermechanisches buch von Henning Rogge (Frankenstein, a paper-mechanical book by Henning Rogge) is an eighteen-page book measuring 22x27 cm., containing the rather simplified but ironized version of Mary Shelley's novel *Frankenstein*. All nine spreads have one or more pop-up elements and almost all pages have movable parts as well. The illustrations have been done in scratchboard, scanned into a MacIntosh computer, colored and given the finishing touch by computer. The paper artwork has been engineered by computer as well.

The book was constructed in 1995 as a final proof of Mr. Rogge's education as a graphical designer at the Bremen Academy of Arts. It took him five months to draft, write, illustrate, engineer and produce. His father paid for the printing of the sheets of the 120 copies. The result is a clever and humorous book with elaborate paper artwork not yet restricted by commercial criteria. And, though published in the German language, it is understandable for everyone because of the familiarity of the Frankenstein story.

Since the assembling of the sheets has to be done by Mr. Rogge himself - and the paper engineering is complicated, it takes him over two days to prepare each copy - the price has been set at Dm 300. (ca.\$195.00). Mr. Rogge is busy writing assembly instructions so people can be their own assemblers. For those buying just the printed sheets and the manual, the price will be Dm 100.00 (Ca. \$65.00).

Mr. Rogge is now preparing a second book which he hopes will be produced commercially in 1998. This Frankenstein title is the first book in the career of a new paper engineer and for this reason is collectable.

For those interested, please contact for more information or to order a copy Mr. Henning Rogge, at Sillemstrasse 76A, 20257 Hamburg, Germany. Telephone 404-40170860, fax 040-40170861, e-mail pott.rogge@on-line.de.

Susan Swartzburg, 1938-1996

Susan Swartzburg died on October 13 following a battle with pneumonia. She was a charter member of The Movable Book Society; a pop-up book collector, supporter, and friend. Susan was nationally and internationally known for her work in library preservation and wrote and lectured on the subject. She was a vital force behind the first conference of The Movable Book Society and her enthusiasm and energy will be missed.

Profile of a collector: Michel Jolivet

Michel Jolivet, a native of Seattle, began collecting pop-up books some fifteen years ago while a veterinary student at Washington State University. In September, he exhibited about 40 pop-up and movable books from his collection at the Western Washington State Fair in Puyallup. However, this is just one facet of his collecting interests.

For many years Michel has been collecting old dictionaries, especially *The century* and *Webster's*. He also has a great appreciation for antique toys, monsters and wind-up being his favorite. In the past he has also exhibited a collection of antique costume jewelry.

When Dr. Jolivet is not collecting or treating sick reptiles, he somehow finds time to participate in many musical groups, whether it be on the bassoon, contrabassoon, or the bass sarrusophone.

Michel lives in the Puget Sound area with his wife Sara, and their five turtles, two cats, 15 stick bugs, snails, fish, and toad.

Gaiaramas from White Eagle

"Gaiarama" is the name White Eagle has given to its series of peepshow books. Each Gaiarama has six illustrated layers and includes an instructional study guide that explores in story form and diagram each environment, and describes its inhabitants. The titles are: *The unfolding adventures in the coral reef*, *The unfolding adventures in the rain forest*, and *The unfolding adventures in outer space*. They retail for \$3.75 and can be ordered directly from White Eagle at P.O. Box 40, Willits, California 95490. Telephone: 1-800-959-5811 or fax: 707-459-6602.

Pop-ups at the ILAB Fair

Michael Jolivet

My wife Sara and I recently attended the 16th International League of Antiquarian Booksellers fair held in San Francisco from September 6th through the 8th. This is the largest antiquarian book fair in the world with 170 dealers. As one would expect from a prestigious fair such as this, the dealers presented the finest books obtainable in all fields ranging from incunabula to autographed first editions and everything in between.

There were several dealers specializing in children's books and movables and many others who included movables in their offerings. It was a magnificent treasure hunt to slowly explore from booth to booth looking for pop-ups! I have never seen so many Nisters and Meggendorfers in one place as well as plenty of Kubastas and Munaris. The dealers were uniformly knowledgeable about their books and prices reflected this awareness. We gazed at stunning harlequinades and panoramas from the early 1800's selling for a few thousand dollars, Meggendorfers and Nisters for \$1000 to \$1500, Kubastas for \$150 to \$400, and Blue Ribbons and Bookanos in the \$400 to \$700 range. Most of these books were first edition, generally in very good condition, and were accurately appraised. (Obviously, one doesn't go to an international book fair in search of flea market bargains!)

The first day we tried to visit every booth to get an idea of what was available; over the next two days we revisited booths of particular interest. Naturally, we didn't go away empty-handed. I ended up buying three Kubastas and Peter Haining's book on movable books.

This was a wonderful opportunity to pick up catalogs and make new connections with dealers from around the world. Most were very happy to talk about their stock and learn of my particular interests. The fair was a great experience and we are already eagerly anticipating our next one!

Pop-up Citations

Under the title "Books that do things" the London-based magazine *Books for keeps, the children's book magazine* published, as number 95 in November 1995, a special issue on movable and pop-up books.

Judith Elliott opens the issue with an article, "The perennial pop-up," on her encounters with, as she says "an enduring book-ish phenomenon." Mrs. Elliott tells about her experiences with these books since the end of the 1970's. She has had a long career in publishing pop-up books at such respectable publishing houses as Heineman, Orchard, and now is Managing Director at Orion Children's Books. She also asks herself what will be the future of pop-up books in the ages of new media to come.

There is an interview with Allan Ahlberg about *The Jolly pocket postman*, the last book Janet Ahlberg illustrated before her death in November 1994. He tells also about the provenance of this book that started as a whole pile of letters from a school in Texas. Most interesting - and most peculiar as well - is the interview Brian Wildsmith did with himself on his pop-up book *The creation*. The interview gives insight into a (pop-up) book maker's mind and also gives much information both of the making of this book and in its hidden contents.

Of course there is an article reviewing the most interesting items of last year's British autumn production, done by George Hunt, and the monthly "Autograph," the interview with an illustrator of children's books. The interview in this issue is with Stephen Biesty who tells about his cross-section books and, of course, is questioned on his *Incredible pop-up cross-section* published by Dorling Kindersley.

In the May 1996 issue of the same magazine, Ted Percy and his children reviewed the British spring production of movables and pop-ups in a funny but very valuable way.

Books for keeps, the children's book magazine. 6 Brightfield Road, Lee, London SE12 8QF. Telephone: 0181-852 4953.

Questions and Answers

Q. Recently we purchased a copy of a Kubasta title from the "Panascopic" series we had never seen before: *The Polar station* (1960's). Unfortunately it appears to be missing some movable part of the front cover. Can anyone inform us about what movable part is missing? It probably must have to do something with the polar light (a movable sun or so?).

Theo Gielen

Q. If other readers/collector have duplicate books which they would like to offer for exchange, I would like to exchange my list of duplicates.

Darien Murray
1204 Abbot Kinney Blvd.
Venice, CA 90291-3366

Q. In 1980 the Public Library in Toronto published a facsimile edition of the Harlequinade Mother Shipton, first published in 1800 in London. There appears to have been added a note on this Harlequinade by Jill Shefrin and the publications seems to have been done for the friends of the Osborne and Lillian H. Smith Collections. We would be very happy to acquire a copy of this reprint. Who can help us?

Theo Gielen

Mr. Van der Meer had dummies on display to continue his successful series of packs: a *Holland pack*, with a windmill, a beautiful canal scene from 17th century Amsterdam and all those other traditions you think of when thinking of Holland; *Rock-pack* for the Rock and Roll Hall of Fame to be published for the general market by Rizoli; and the *Disney animation pack* from which Hyperion alone will have 100,000 copies next year.

Another gem in the new production of PHPC will be *The magic box*, shaped as a magician's box rather than a book, from which when opened white rabbits leap out, jacks jump, and mysteriously move on their own accord. The box also includes magic playing cards, a crazy fruit machine, a flying dove, and of course, a secret magician's handbook.

A teddy bear town comes to life in the pop-up book *The terrific teddy bear* illustrated by Fran Thatcher. After the earlier success of *Street advent calendar* and the *Victorian advent calendar*, next year will bring the *Dutch advent calendar* (from Running Press) depicting a winter scene from a typical historical Dutch town with a snow-tipped windmill, a pancake seller and a group of carolers singing in front of the Christmas tree.

Ron van der Meer also designed a series of four mini-roundabouts (a carousel), (a circus, a fun fair and a playground) being the smallest pop-ups ever, measuring just 4.5 x 2.5 cm. It is really amazing to see how he succeeds at having them look like real pop-up books. They have just been published by Ars Edition in Germany. Most novel we thought were four "Little Theaters"; *Romeo and Juliet*, *Dracula*, *The beauty and the beast*, and *The phantom at the opera* coming next year from Chronicle Books. As a matter of fact, they are reconstructions of the 19th Century peepshows issued as kind of toy-theaters with paper figures to play the scenes. They are enclosed in a built-in envelope making them a "postable" present. For us, of all the things we saw at this fair, we thought these were the most likely to succeed.

After the breakdown of Compass Productions we wouldn't be surprised to see PHPC growing into the market leader in the pop-up business in the coming years. Their beautiful and inviting stand, their pleasant and attentive staff, the well-cured publicity and information pack, and, not least, the inventiveness of the paper artwork of the maestro himself are ingredients for success. Intervisual has to feel challenged!

Intervisual Books again had a beautiful stand with a row of page-turning machines in front, making it a hard-to-enter bastion. But once having overcome this barricade, Mr. Hunt and his wife proved very charming

hosts showing us the dummies of their new productions. Where last year they had many nice and innovative projects, this year's harvest proved rather poor. From last year's announcements only three appear to have been published: the great new Pienkowski *Bed and breakfast*, the Star Trek album *These are the voyages*, and the second title engineered by the coming man László Bátki, *The fairytale village pop-up playset*. Several other projects shown last year appeared in this year's catalog!

Apart from the usual sequels of Richard Scarry novelties, Jonathan Langley's, Babette Cole's, etc. - produced mostly for a mass market and hardly ever interesting for collectors - Mrs. Hunt showed us the dummies of an adult pop-up *The consummate cigar book* by Robert Kemp, a new *Alice's adventures in Wonderland*, a WindowBox Classic, an elaborate *Choo Choo Charlies saves the day* folding out into a huge pop-up village with a wind-up train riding through the entire scene; and a pop-up memory book of *Elvis*, fitting exactly on your bookshelf between the Van der Meer "packs." We thought the pop-up book *Mazes and Labyrinths* was intriguing. It was challenging to try to get the giant marble through by turning and twisting. New carousel play sets on display were *The enchanted castle* and *The night before Christmas*, the last one a 3-D, shaped holiday house. A nice variant of earlier pop-up playsets will be the Milne/Shepard-inspired *Pooh's enchanted place*, a Hundred Acre Wood pop-up including the houses of Christopher Robin, Pooh, Owl, Eeyore and others and accompanied by punch-out characters to act out one of Milne's most-loved stories, *Pooh goes visiting*. Just charming, we thought, was the pop-up version of Janell Cannon's *Stellaluna* that comes with a 3-D *Stellaluna* mobile.

Not available for the trade but the more desirable for a collector was the promotional pop-up book Intervisual did for Chrysler: *Introducing the next generation of the Minivan*, launched by Chrysler autumn 1996.

Since this year's production from Intervisual wasn't that exciting, we surely hope next year they will bring to publication that amazing dummy of last year, done by László Bátki, *Reflections: An age of elegance* with all its mirroring pages reflecting the 18th century's powder peruked people. Mr. Hunt told us there was a good chance to get this wish fulfilled.

Our stay at the Intervisual stand resulted in a nice surprise as we happened to meet the young Hungarian maestro himself just bringing his newest pop-up design, his version of the classic tale of *The Pied Piper of Hamelin*. Mr. Bátki proved not only to be a paper engineer but also a printer and maker of artist's books (with pop-up elements?). We hope to write on that other aspect of his pop-up activities at another occasion.

And, finally, we were happy to also meet there our fellow countrymen, the well-known engineers of so many pop-ups Kees Moerbeek and his wife Carla Dijs, outgoing and friendly as always. Mr. Moerbeek introduced us to a young newcomer in the profession, the German paper engineer Henning Rogge who came to show Mr. Hunt his first pop-up book on Frankenstein.

Sadie Fields Productions, publishing all their projects under their own imprint Tango Books, didn't have too many new titles for fall after publishing a lot of titles last spring. Charming is Jamie Lehrer's *The magic costumes* with pop-up castles, fabrics, fairy wings made of glittering foil and even a peppermint scent to tell the story of a magical trip through fairyland. A nice addition to any collection will be *The book of pop-up board games* by David West, offering four games to play in a pop-up setting ranging from mummies of ancient Egypt, through a medieval castle and a nineteenth century romantic pirate ship, to a futuristic alien spaceship. Especially for those with a more nostalgic taste, Sadie Fields is offering the *Swing-out Santas*, a 3-D look at Christmas long ago made from original Victorian Christmas cards. At the end of the shaped book there is a tree with slots and an envelope of Victorian decorations to decorate it. Finally, they have a new Korky Paul title, *Dracula Junior and the fake fangs* in the style of his earlier *Dinner with Fox* and *Mrs. Wolf*.

James Diaz proudly showed us White Heat's newest projects. They have a maxi-carousel *Beau and BeeBee, two tiny bears make a big move*, opening into a huge bear's house. It was especially produced for the Vermont Teddy Bear Company to play in with the bears this company produces. Following the publication of the first ever pop-up comic book, *Star Wars: battle of the bounty hunters* (Dark Horse Comics, 1996) they have planned two new Star Wars titles: *The death star* and *The Millennium Falcon*. Each has an unusual outer shape and rather complex paper artwork and will be issued by Little Brown in 1997. Other notable items done by White Heat were *The little piggy*, illustrated by Jane Manning (HarperFestival), *Ten Christmas sheep* by Nancy Carlstrom and illustrated by Cynthia Fisher (Eerdmans Publishing), and the new Lynette Ruschak title *The cat's pajama's*, a little bedtime story to be published in 1997.

White Heat's most intriguing title we thought was the dummy of *Spooky hotel*, with a glorious pair of dancing ghosts that seem to float above the spread. And for the first time ever the ghosts are brought to life as we think ghosts have to be - visible but nevertheless transparent - done by a clever use of acetate material.

Also on display at the White Heat stand was a copy of the most desirable, limited edition of Robert Sabuda's *The Christmas alphabet*, both volumes bound in an

exalting socialist-red cloth and stowed in the same colored red slipcase. Be sure you get a copy of it for your Christmas!

Unfortunately, Simon and Schuster couldn't yet show us a copy of that other Sabuda limited edition, *The 12 days of Christmas*. But the normal edition is such a gem that we can hardly imagine how the limited edition could be more beautiful. Why don't other paper engineers dare to make paperwork that beautiful? Why do packagers always just count the number of glue points and the amount of paper they think can be allowed for a marketable pop-up book? Look at Mr. Sabuda's works and see what proves to be possible for a price under \$20.00!

This year again it was striking to see the differences between the lovely dummies we saw last year and the uniform, faded and in the base sense of the word commercial final products that result from them, which show, at best, just a glimpse of the original. That alone is a reason to go to Frankfurt or Bologna, to see the original artwork or the dummies. We think this was also what Mr. Moseley meant when he said he felt restricted at Compass and he wants to make sure in the future to do only those books he feels free to produce in the way he wants them. Examples of this are the way his paperwork doesn't work in Dorling Kindersley's *Diggers and dumpers*, and *Racers and roadsters* or the way his beautiful dummy of *Classic motorcycles* has been degraded to a middle-of-the road end product.

Asked by us which paper engineers Mr. Moseley thought would be the successors of the great names of his elder generation, there were just two he knew to be inventive and daring enough to grow to be the masters of the future: Robert Sabuda and Steve Augarde. New titles by Steve Augarde were on display at Mathew Price Ltd. *Tractor trouble*, a sequel to the successful *Tractor factory*, allowing, for example, to take away a broken tire after jacking up the tractor. Augarde has also done *Machmie pop-ups*, a series of four Playtime Pop-ups (Scholastic), a new *Little Red Riding Hood* illustrated by Jan Lewis, and the recently published *Humpty Dumpty* with the illustrations of Moira Kemp. Though not always spectacular books, they often show pop-up mechanisms never seen before. We are curious to see what he could make if he were given the free run.

Mathew Price also showed two lovely pop-ups engineered by Jeni Wood: *The treasure of the Pharaohs*, culminating in a combination lock that opens the secret door of the treasure chamber after having just found all the clues in the book, and a *Glorious pop-up advent calendar* illustrated by Atsuko Morozumi which unfolds to a three-story house with a downstairs living room, an upstairs children's playroom, and a sleigh and reindeer

on the roof with Santa putting presents in the chimney.

Bellew Publishing from London will continue selling their series of carousel books (*The doll's house*, *The farm house*, *James Herriot's Yorkshire village*, *The witches' scary house*) with *The mouse house* and *Wild West ranch*, the last one with a big red barn, a main house, cowhands' log cabin, windmill and gate, and optional plastic cowboys and horses. Bellew also showed *The gnome home* based on Rien Poortvliet's delightful characters used earlier for pop-up books; and a series of *Little house carousel story books* by Jane Reynold.

Quartet Books is also continuing its series with the *Treasure chests* as published by Running Press. After *Ancient Egypt*, *Knights*, *The American Indians* and *The Ancient Aztecs*, this autumn will follow *Ancient China* and next year *The Holy Lands*.

Brown Wells & Jacobs has again published several titles for the Disney Company and its imprints Disney Press and Mouse Works. Notable were the pop-up book *Disney's toy story*, the *Hunchback of Notre Dame play along* (a good carousel book), and *The Hunchback of Notre Dame topsy turvy day pop-up pals*. In the Disney-style Pooh, BWJ showed *Pooh's popping opposites*, a playful popping book, and *Pooh, a trick or treat surprise: A costume pop-up book*.

Frances Lincoln offered a new Francesca Crespi title, *Ding dong: Merrily on high*, following the success of her earlier pop-up *Nativity*. Also on display was a nice adult gift book *Visions of Christmas* with very good color reproductions of Renaissance triptychs that can be opened and closed; essentially a lift-the-flap book but this time with a very functional use of flaps!

After last year's *Secret garden pop-up*, Breslich & Foss from London now has a *Nutcracker pop-up*, a three-spread carousel illustrated by Helen Cann with a set of paper dolls to dance the ballet yourself.

The Templar Company continued their hologram books with some new ones: *Creepy crawlies*; *Monsters*; *Scary fairies*; and *Mom, there's an alien in my cereal!*, the last one including an "Intergalactic Communicator" (a hologram badge!).

An optical novelty we thought more funny and innovative was the *Adventure in the witch's house* by Lynn Gordon, a book to read by flashlight. Lifting the flaps on each spread reveals a printed acetate window the exact circumference of a standard flashlight. By shining the light through the window you can project the scary image on the wall and step right into the story. It will be published by Simon and Schuster.

Paul Dowling continued his technique of transforming a scene from black and white into colors as earlier seen in *Jimmy's snowy book* and *Jimmy's sunny book*, into transformations from darkness into light in his *The night journey*, at Andersen Press. This firm also has a pop-up version of the world famous elephant *Elmer* by David McKee.

Viking brought a new adult pop-up: *Golf: A three-dimensional exploration of the game* by John Garrity. And Kids Books, Inc. from Chicago showed a panoramic pop-up book *Safety city* with six panels to pull down and movable tabs to make it easy and fun to become familiar with street signs and traffic rules.

The Arroyo Projects Studio from Santa Fe, New Mexico, showed a dummy of *Why we dance at funerals*, on the New Orleans Jazz Funeral.

So much for the Anglo Saxon world. The Europeans had even fewer interesting new things to offer! In Germany the firm of Schreiber has a new Meggendorfer reprint: *Verwand-lungs-Bilder* (ISBN 3-244-14381-4) and Ravensburger had the new book by Květa Pacovska, *Alphabet* (ISBN 3-473-33367-0), in a slipcase and as wonderful as her earlier pop-up books. It looks more like an artists' book than a trade book.

Ars Edition from Munich had, as stated, the mini-carousels by Ron van der Meer, and another series of nine very small (4.2 x 3.2 cm.) mini-carousels. These are a series of "Rondels" done by Margit Grassi in striking modern color combinations, but without any text or story. Here we probably pass the border with mere stationery.

In France the big firms Albin Michel, Hatier, Hachette and Gallimard, didn't show anything new apart from the French language editions of titles produced by English and American packagers. The "trick" of the "crazy cubes," invented by Mr. Christian Legrand and also used last year by Paul Strickland, saw new applications in two Bécassine titles: *Gautier-Langureau: J' écris avec Bécassine* and *Je compte avec Bécassine* (write, and respectively, count with Bécassine) and one Babar title at Mang Editions *Le tour du monde de Babar* (the world tour of Babar). Mango had one pop-up book we didn't see elsewhere: *Sakdos le squelette* (Skados the skeleton), a creepy but humorous book for the brave.

Not at the fair but in a Frankfurt bookshop we spotted a nice series of three peepshows, a category of movables popular in the last century but hardly ever produced in this new "Golden Age of Pop-up Books." They were done by White Eagle from Willits, California, under the series name of Gaiarama: *The unfolding adventures of outer space*, *The unfolding adventures of a coral reef*, and *The unfolding adventures of the rainforest*.

To finish, we found a nice new kind of three-dimensional paperwork in the shape of book look alike, showing a set or even a whole pile of "books" that, when opened have a 3-D scene with hidden games, activities, booklets and/or other materials. Random House had a dummy of *Old bear's hide & seek book box* by Jane Hissey, a pile of not less than five "books" hiding small books, games and activities in a kind of nostalgic writing table.

Design Eye from the UK showed such "boxes" as *The secret life of Teddy Bear* and *The secret garden*. This firm also had three wonderful 3-D boxes shaped as houses, opening to provide a setting for young children to act out the stories by using the miniature characters and props provided: *Three little pigs*, *Goldilocks and the three bears*, and *Santa's Christmas workshop*. But maybe with these items we cross the borders into paper toys!

As a conclusion of this year's Frankfurt we can just say: the pop-ups were not that prolific. We saw too much of what we had already seen, sequels to previous works. The greatly diminished number of packagers and publishing houses still producing movables and/or pop-ups are producing new things much less daring. Is this a sign of a shrinking market and a decreasing interest for this book category, even the first symptoms of the "Second Golden Age" coming to its end? Or is this just a dip, just one miserable lazy year, the calm before a storm, a step down for a better jump?

We have to make exceptions for the enthusiastic start of Ron van der Meer's new company; for the only real highlight of this year's pop-up production. Robert Sabuda's *The 12 days of Christmas*; and for the innovative techniques by Steve Augarde, done unfortunately in booklets which are not too spectacular. He deserves better. For collectors it will not be that expensive a winter!

And we have continuing hope for next year's Frankfurt Book Fair, to be held from October 15-20, 1997. We will be there.

Catalogs Recently Received

Ampersand Books. Autumn Catalogue 1996. Ainslie's Belvedere Mews, Bath BA1 5HP, UK. Telephone/Fax: 01225 335646.

Books of the ages. Catalogue No. 12. "It's beginning to look like Christmas Catalogue." Gary J. Overmann. 4764 Silverwood Dr., Batavia, Ohio 45103. 513-732-3456.

T.W. Clemmer. "Pop-ups & Moveables," Catalog 7. 236 Manor Drive, Richboro, PA. 215-355-1627.

Marjorie James Rare Books. Catalogue 28. The Old School, Oving, Chichester, West Sussex PO20 6DG. Telephone: 01243 781354. mjrb@argonet.co.uk.

Rose Lasley. "Pop Ups." 5827 Burr Oak, Berkeley, IL 60163-1424. 708-547-6239.

Jo Ann Reisler, Ltd. Catalogues 35 and 36. 360 Glyndon St., N.E., Vienna, Virginia 22180. Telephone: 703-938-2967. Fax: 703-938-9057.

Unicorn Books. Catalogue 76. 56 Rowlands Ave., Hatch End, Pinner, HA5 4BP, England. Telephone: 0181 420 1091. Fax: 0181 428 0125.

Well Read Books. List #7: Children. 2 Folly Field Court, Cold Spring Harbor, New York 11724. Telephone: 516-692-8257.

New Publications

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

Baby bunny's book of bedtime dreams. Flying Frog. 9 1/2 x 10 1/2. 10 pages. \$14.95. 1-884628-45-1.

David and Goliath. Little Bible Treasures. By Tim and Jenny Wood. Little Simon. 5" x 5". 12 pages. \$5.99. 0-689-80924-7.

Also: *Joseph and the king of Egypt*. 0-689-80925-5.

Joshua and the battle of Jericho. 0-689-80923-9.

Moses in the bulrushes. 0-689-80922-0.

Five speckled frogs and other counting rhymes. By Steve Augarde. Scholastic. March, 1997. 5" x 7". 12 pages. \$6.95. 0-590-88024-1.

Also: *Row, row, row your boat and other play rhymes*. 0-590-88023-3.

The magic little Christmas tree: A musical pop-up storybook. 8" x 10". 8 pages. Grandreams. \$5.95.

Also: *What made the snowman smile. Santa's sleigh ride. Welcome to santa's toytshop*.

Naughty monkey: A mix-and-fix book. [transformational slats and 30 movable pieces] By Gus Clarke. Artists & Writer's Guild. 8 1/2 x 10. 12 pages. \$12.95.

