

New Creations from Turning Pages

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As well as being a survey of the genre of “mix and match” books or books with sliced sections, the title I hope underlines and celebrates the creative spirit and process in books where the reader’s imagination and well being is fired through being involved in moving sections of a page or leaf to actively participate in creating new and endless situations. The focus is on the true “mix and match” book, which is one where the interplay of finely illustrated figures, or scenes, should match accurately throughout all the changeable permutations in the book whether there are three, four or more sections to each spread. The unique combination of illustrations accurately registered in a book format utilizing simple transformational cut page technology can either enhance a text or stand alone. When manipulated, these pages can produce unimaginable visual situations and characters leading to endless interpretations which can make the genre very attractive and appealing for the reader. Where there is no accurate registration between sections of the illustrations I believe they could be more accurately called, “heads, bodies and legs” or metamorphoses.

“Mix and match” books have a history and a good example of the types of books I am referring to which date to the 1870s are “Dean’s Surprise Picture Books with Transforming Pictures.” The books work on the basis that the illustrations are set in the middle and each illustrated spread is cut into three equal horizontal sections and as each section is turned, moves the story on. For example, in Fig. 1 *Red Riding Hood* is shown walking through the forest being harmlessly observed by the woodcutters and the wolf. By moving two central strips or flaps and one at the bottom, in Fig. 2 the setting now shows *Red Riding Hood* in peril approaching the wolf which has already devoured granny and taken her place in bed whilst the two woodmen are ready to come to *Red Riding Hood’s* aid. For the purpose of placing these books in context, I have also included books with cut and folded sections as they function in a very similar way to reveal new visual characters and settings to move stories on.



Fig. 1 *Red Riding Hood*



Fig 2 *Red Riding Hood*



Transforming Performers

For example, the “Home Pantomime Toy Books” by Dean & Son also from the 1870s where the stories are represented by set scenes which are superimposed by vertical leaves of various sizes and when turned reveal more of the visual narrative and story. A second type also from Dean’s of a similar date, produce effective changes to the narrative by use of illustrations which fold diagonally inwards from each corner to magically change the drama of the scene as in *Transforming Performers: With Surprise Pictures*. All of these books were capable of producing numerous metamorphoses in chromo colors. A contemporary promotion for this kind of book claimed their virtue to be in the brilliance of colors and the perfect precision in the harmony of the changes.

The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The index to past issues of Movable Stationery is available at:

<http://www.rci.rutgers.edu/~montanar/mbs.html>

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

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The deadline for the August issue is July 15.

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Following in the same tradition, more up to date examples of true “mix and match” are the books of Wilfried Blecher because whether he is creating books with either three vertical or horizontal sliced sections his illustrative transformations are seamless. This leads to an expansion of coherent ideas and visual narratives about the characters or environments depicted and changed. The depth, breadth and ingenuity of this genre was perhaps best described by James Riddell, a seminal figure of these books during the 1940s when he wrote,

*Here are lots of creatures, and some so old
They come into the legends that long ago were told.
They also come into fairy tales
While others are quite true.
It's just a game of heads and tails
It all depends on you.*

Since the early 19th century there has been a tremendous cross over between different ephemera, and this particular genre has developed through popular games, puzzles and toys. Today, it is recognized and used regularly as a visual morphing device in graphic design, television, advertising and packaging. Walter Trier did not underestimate the true value and potential of this genre when he suggested with his books *Crazy People* and *Crazy Costumes* of the 1940s that with sixteen cut leaves, illustrated on both sides could represent, “8192 transformations suitable for children from 5 and under to 75 and over.” This is still reflected in the books and the genre of today with their capacity to engage, entertain and provide a fertile arena for spontaneous storytelling, not only thinking of the past but projecting ideas into the future.

These books did not suddenly appear but in terms of their structure and content, evolved over many decades. I can only suggest where the impetus and stimulus may have come from but for me, besides the books and toys giving great pleasure, it has been an enlightening journey whilst discovering their possible influences which has been a great adventure and delight over many years. Structurally, they are in the tradition of the Harlequinade format where each page section has an upper and lower flap which can be folded down and up to reveal hidden pictures or text. An earlier and relevant sliced leaf book *La Confession Coupee* by Christophe Leuterbreuver (first edition 1667), was an aid to preparing for confession. All Ten Commandments are featured with an appropriate list of “sins” on fifty-three pages, twelve to a page, and the person making confession could gently pull out the appropriate slice or leaf which referred to the relevant “sin.” Another possible influence, dating from the 1820s, is the myriorama which is a movable picture consisting of numerous cards on which are fragments of landscapes neatly colored and so ingeniously contrived that when any two or more are placed neatly together they will form a pleasing view. There is no correct format to laying down the cards and the registration is seamless. With such a simple and flexible structure to build on the foundations for fun, fantasy and creative story telling had begun and likewise influenced later book creators.



La Confession Coupee

The substance of the visual content of this type of book could have been influenced from the very early days by medieval manuscripts with their grotesque, hybrid and fantastical creatures. (See for example, a comical hybrid taken from a German Manuscript of 1175-1200 for the opening lines of Horace's *Ars Poetica* on page 41 in *Monsters & Grotesques in Medieval Manuscripts* by Alixe Bovey). Even more pertinent are the images created in *The History of Four Footed Beasts* by E. Topsell 1608 where zoology, biology, mythology, legends and fables are combined in the text to describe each creature's appearance and background. In 1775, when J. K. Lavater published his essay on physiognomy not only was this a major visual stimulus for caricaturists and satirists but also for many games and diversions.

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Books tell Stories Stories tell History

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Many collectors will say that the books of the series discussed in this article should not be called “pop-ups,” because each of these books only contains one or two movable items. The term “paper engineer” is never mentioned, because there weren’t any. The makers of the series probably did not know that term. Nevertheless, I give these books particular notice in my collection because they stand out for their special qualities. Their concept is very interesting; they date from the former GDR (German Democratic Republic) and they describe details about German postwar history.

All volumes in the series – I’ve identified 13 titles – have the same design. The series is called *Kofferbücher* (suitcase books), because flat, plastic handles are fixed with a rivet to the front and the back covers. The handles can be turned out of the book so that a child can carry it like a suitcase. Showing them to children in the neighborhood has shown that the size of the finger holes fit the hands of children up to about age 11. This means children from three (as stated in the imprint) up to 11 are the target group for these books.

The 12 pages of each book consist of thick cardboard measuring 220 x 157 mm. in horizontal format, bound in plastic. The series was published between 1976 and 1991 by the former German Democratic publishing house *Junge Welt* (Young World) in East Berlin.

After the Second World War, the two German states, founded in 1949, developed quite differently: politically, socially and culturally. Special publishing companies were established in East Germany (DDR-German Democratic Republic). The above mentioned publishing company, *Junge Welt*, was founded in 1951. It published brochures, magazines, newspapers, and other print media for the education of the youth, in the spirit of democracy and understanding among nations. Thus, the *Kofferbücher*, which seemed to be unpolitical at first sight, had a political and educational intention. 1954 *Junge Welt* became *Volkseigener Betrieb* (state owned). In 1991, after the reunification of the two German states, the publishing house became a private venture again and was taken over by Tessloff Publishing Company.

The text of the *Kofferbücher* series focuses on the presentation of a town or a region of the then socialist and communist world seen through the eyes of a child from the area concerned. Each title of the series follows this concept and each book is introduced by the phrase: *Visit to...* (The dots are replaced by the name of a child.) For example: *Visit to Jitka* shows the girl Jitka from Prague,



Russian writer Alexej Tolstoj, with a long protruding nose, like the Italian comic Pinocchio.

The books have simple drawings and sketches which can be easily understood. This concept contributes a lot to the variety of the series. *Visit to Ludas Matji* in Budapest (Hungary) is like a comic, *Visit to Jan* displays a multitude of artistic details, and *Visit to Franz* in Erfurt (GDR) is very expressionist.

The high artistic standard of the books is not surprising because the GDR was famous for making books for children and specialty books. The illustrators of the series were the most talented in the GDR. Because paper engineers were unknown in the GDR, most movable parts were developed by the illustrators themselves, and also by the graphic designers of the company, who had the gift of three-dimensional imagination. Everything was produced in the GDR. The pop-up technique was organized by the company and the print run was 15 to 20,000 copies.

The idea for the series was born in 1975 and the first volume was *Visit to Buratino* in 1976. The series would certainly have been continued if there had not been changes in the political systems in Eastern Europe. All socialist systems in Europe broke down, among them, the DDR. So it is understandable that no more socialist countries or towns could be presented to the public by the case books after socialism came to an end in Europe.

For this reason, some features of the books may seem a bit anachronistic. Nevertheless, they are part of German history, coincidentally, they are very entertaining. In *Visit to Julchen* the TV Tower of East Berlin is presented as an attraction in 1966,



because, with a height of 365 meters, it was one of the highest buildings in Europe. But it could only be built under the condition that was shorter than the highest tower in the country of the “Big Brother,” the Soviet Union.

Visit to Jan shows the reader Rostock, the beautiful old town on the Baltic. Many people stroll through the shopping malls clad in the fashion of the 1970s with wide, flapping trousers and full beards. Among all the shops there is a small snack bar advertising “Goldbroiler” (fried chicken). Although the people in the GDR spoke German, of course, particular terms and phrases, which were not used in West Germany, came into use within a period of time of more than 40 years. The term “broiler” is a good example. It is interesting that a part of this term, “to broil,” was taken from the language of the class enemy.

Visit to Jancu depicts a holiday trip in a Trabant to Bucharest (Romania). This make of car was one of the trademarks of the DDR, powered by a put-put, two-stroke engine. It was developed and built in the DDR. Sold at a reasonable price, it was a simple construction and, therefore, was easy to repair. But, unfortunately, it took at least 10 years from ordering the car until it was delivered to the customer. Some of the more than three million cars which were produced are still running. In common parlance the car was called “Trabbi” (a minimization of Trabant) and it has achieved cult status.

I would like to add some more details from other books of the series. *Visit to Alberto* tells us about Cuba and displays the logo of the Socialist Youth World Championship which took place in Havana in 1978. Zawa and her dog Fafik line the streets in Warsaw (capital of Poland) where cyclists go for a peace rally, a race of amateurs, which was first started in 1957 as a counter event to the commercial Tour de France. The tour took place between two of the three towns of Warsaw, Prague and Berlin. Robert represents his home town Chemnitz (GDR) which from 1953 to 1990 was called Karl-Marx-Stadt in commemoration of one of the famous fathers of international communism. After the reunification, the city of 313,000 inhabitants was again renamed Chemnitz.

The pop-ups in the case books are very simple, but, they match their content. They are mostly simple parallel and angle folds; including some variations. A bit more complicated are the movable parts in *Julchen*: the TV Tower in Berlin; in *Buratino*: an ice-cream sales person in a box-shaped stall; in *Robert*: a nutcracker; in *Tujaa*: a children’s slide. The most complicated paper engineering technique can be seen in *Visit to Jan* which has a tower surrounded by a landscape.

The *Kofferbücher* series is now only available second-hand. This explains why the books have become all the more interesting; they tell stories about the identity of Germany and her German citizens. It is difficult to explain to outsiders that to travel unrestricted in one’s own country has only been possible since 1990. And it is only from that year onward that you can go and see the places which were presented to visitors in this series. About a year ago my wife and I went to Berlin, and, of course, we toured the eastern suburbs of the city which naturally are no longer fenced off by a wall and barbed wire. From the rotating top of the TV Tower mentioned above, we enjoyed the marvellous view of the city of over 3.4 million inhabitants. And, involuntarily, we were looking for the little bear called *Julchen*, who was actually the competent city guide.

This is a list of all of the books in the *Kofferbücher* series. Following the title is the name of the author, illustrator, the year of the first edition, and the town or region introduced. All but one of these titles is recorded among the holdings of a research library. The number following the title corresponds with library listed below.

- Besuch bei Buratino* (Gerd Eggers, Gertrud Zucker), 1976 [Moscow]. 1, 2.
Besuch bei Zawa und Fafik (Gerd Eggers, Gertrud Zucker), 1976 [Warsaw]. 1.
Besuch bei Julchen (Gerd Eggers, Gertrud Zucker), 1977 [Berlin]. 1,2.
Besuch bei Alberto (Ursula Eichelberger, María Teresa Sánchez), 1978 [Havanna]. 1.
Besuch bei Jitka (Ursula Eichelberger, Gertrud Zucker), 1980 [Prague]. 1.
Besuch bei Ludas Matyi (Ursula Eichelberger, Maria-Sibylla Ponizil), 1980 [Budapest].
Besuch bei Luu (Renate Lange, Maria-Sibylla Ponizil), 1981 [probably Vietnam]. 1.
Besuch bei Marla (Viktoria Ruika-Franz, Gertraud Stojantschew), 1982 [Sofia]. 1.
Besuch bei Jancu (Heinz Kahlau, Gisela Wongel), 1983 [Bukarest]. 1.
Besuch bei Tujaa (Renate Lange, Martha Luise Gubig), 1984 [Mongolia]. 1.
Besuch bei Jan (Renate Lange, Elinor Weise), 1988 [Rostock]. 1.
Besuch bei Franz (Frank Viehweg, Brigitte Ullmann), 1989 [Erfurt]. 1.
Besuch bei Robert (Helga Meyer, Linde Detlefsen), 1990 [Chemnitz = Karl-Marx-Stadt].1,3.

1. Die Deutsche Nationalbibliothek
2. New York Public Library Research Library
3. Boston Public Library

Recent Developments in Movable France

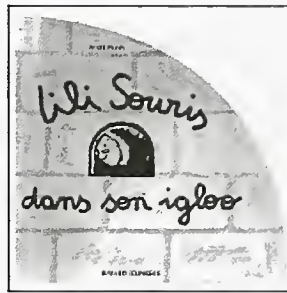
Theo Gielen
The Netherlands

While France had an interesting production of movable and pop-up books from the 1940s through the 1960s, it has not been thoroughly researched or described. There were Disney editions that were only published in France, and interesting books from national publishing houses like Bias, Les Flots Bleus and Lucos, yet the French market appears to have been dominated from the 1970s by books from the Anglo Saxon packagers, especially Waldo Hunt. From time to time one French paper engineer or another has popped up (think of François Michel, Pierre Legrand, or more recently Jean-Luc Cherrier at MFG-éditions), but they have failed to sustain a regular production. Tentative efforts in recent years have been undertaken, for example, by Casterman and the packagers of Hotnail – always described in my Frankfurt Book Fair reports – but last year they showed the surprising signs of a real revival.



I don't know how to explain this change. Maybe it is because of the existence of a specialty pop-up bookshop in Paris, La Boutique du Livre Animé, run by Thibaut Brunessaux and Jacques Desse. Their exhibitions in recent years have caught the attention of the French publishers. Or has the existence of an active French website of movable books www.livresanimés.com, updated almost monthly by Thierry Desnoues and Anne-Sophie Baumann, noting the (French) publications in the field, had an influence on the wealth of new titles in 2006?

There are big publishing houses that have always issued French co-editions of international projects, and, occasionally, they have also published French-only editions produced by national talents. Last year, for example, the publisher Albin Michel published *La Maison des Chats* (9782226149527, The Cats' House). Authored by Gilles Eduar, it is a cute hide-and-seek story of cats and mice animated with flaps, pull-tabs and wheels. Bayard Jeunesse recently offered *Samsam: Mission (même) pas Possible! Un Livre jeu*



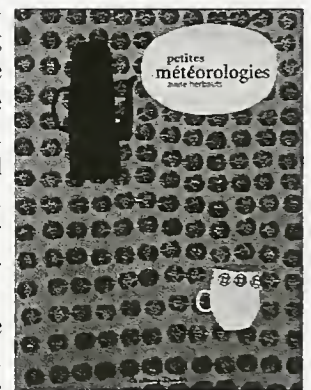
Animé (Samsam: Mission (throughout) impossible. A movable play-book). Written by Serge Bloch, it is packed with optical puzzles, labyrinths, envelopes with surprising contents, masks, and so on, designed to inform the reader about the monsters that live on Sam planet. Bayard published Anett Hardy's nicely shaped

carousel book, *Lili Souris dans son Igloo* (2-7470-2091-0, Lili Mouse in her igloo) that opens up into four colorful rooms offering further movable elements. And soon will appear the quite artistic *Dis Papa...* (978-2747021913, Tell, daddy...) by Jean-Charles Rousseau and Jean-Hugues Malineau, with seven pop-up spreads of father and child animals, folding out in an origami-like paper technique.



Casterman, very active during recent years with both international co-editions and movables and pop-ups developed in-house, has a novelty *Dinorama: Les Maîtres de la Terre en 3 Dimensions* (978-2203189164, Dinorama: Masters of the Earth in three

dimensions). It folds out into a one meter panorama showing dinosaurs in three large dioramic scenes, each with three cut-out layers and a backdrop. A poetical gem has been created for Casterman by the Belgian artist Anne Herbauts. Her *Petites Météorologies* (2-203-55205-0, Small meteorologies). It tells, without words, of the wanderings of a coffee-pot (an icon in many of this artist's works) through woods, greyish little towns, villages, and the countryside. Hiding under flaps (4 to 8 on each double spread), it shows the sensitive creatures that live there. A



book that makes you dream...!



A fun circus theme is shown in *Tambourin fait son Cirque* (2-203-13923-4, Tambourin does his circus act) by Virginie Guérin. With great, colorful graphics, animated by pull-tabs, fold-downs and a

wheel, it tells how the little dog Tambourin looks for an act in which he can participate. The pop-up finale shows the act for which he was chosen. In an artistic graphic style, Nathalie Dieterlé designed her *Où es-tu Princesse?* (2-203-13924-2, Princess where are you?) a shadow-theater book with shaped pages that comes with a little flashlight.

Antoon Kring's little bug picture books, published by Gallimard Jeunesse, have eight parts with movables using a Venetian blind technique. This publisher also brought out the boxed, carousel edition of Antoine de Saint-Exupéry's *Le Petit Prince: Un Livre Carrousel*, to commemorate the 60th anniversary of its publication (2-07-051108-1, The Little Prince. A carousel book). Gérard Lo Monaco, who was presented in an earlier edition of *Movable Stationery*, was the paper engineer and an English edition of the book was published last fall by Egmont Books. The English edition, however, does not have the extra wheel in the front cover that appears on the French edition

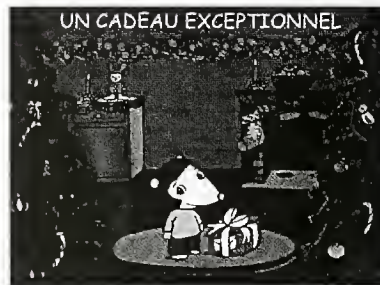


World Atlas). It is a large (39 x 27 cm.) 22-page board atlas with half a circle cut-out of the spine into which fits an inflatable balloon representing the Earth. An English edition of this innovative book was published by Lupita Books of Easton, Connecticut.

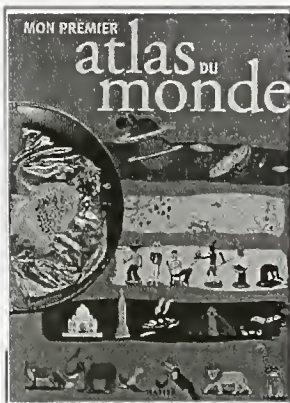
Loulou & Cie (an imprint of L'École de Loisir) continues to publish board books with pop-ups illustrated by the French artist Kimiko. Last spring parts 22 and 23 of the series were added: *Le Caméléon* (The Chameleon) and *Le Koala* (The Koala Bear). Kimiko also illustrated and engineered also the large (30 x 40 cm.) board Christmas pop-up *Un Cadeau Exceptionnel* (9782211083591, An



extraordinary present), especially designed to be read to toddlers. Opening backwards and having cut-outs on the upper side of its six spreads, it can easily be shown scene-by-scene to a live audience when it is held on the lap of the storyteller.



Finally, Seuil Jeunesse, the publishers with the best list of innovative, highly artistic picture books in France, issued some new pop-up books by two of their successful illustrators. Alain Crozon, who earlier did an international bestselling series of mix-and-match books, now varies that format with a large (40 x 13 cm.) book entitled *ABC? Animaux Animés!* (2-02-065814-3, ABC? Movable animals). It offers pop-ups of animals for each letter of the alphabet on pages that have been cut horizontally into two or sometimes three sections. A final pop-up spread has all of the animals united. Crozon also wrote and illustrated the more traditional pop-up book *Pelleteuse et Compagnie* (2-02-068737-2), a boy's book with personalized movable and three-dimensional machines on a building site, enhanced with pull-tabs, flaps, and a wheel. Etsuko Watanabe illustrated in strong and colorful graphics the movable book *Le Grand Voyage d'Oscar* (2-02-085989-0, The grand tour of Oscar). It tells



Increasing attention for movable books can also be seen at Hachette, issuing a reprint of their 1950 movable edition of *Histoire de Babar le Petit Éléphant* (The History of Babar the little elephant). The classic children's book by Jean de Brunhoff, first published in 1931, now celebrates its 75th birthday. Last December Hachette issued Gautier-Languereau's gem of modern

French pop-up books: *Quand Toutou se Carapate* (2-01-391255-2, When Toutou skedaddles). It is a collection of Russian children's poems by Mikhail Yasnov translated by the well-known French children's poet Jean-Luc Moreau. Beautifully illustrated by Sacha Poliakova, it has six beautiful double spreads of rather complex pop-ups engineered by Aurélien Lemonier.



The publishing house of Hatier recently brought out another novelty, *Mon premier atlas du monde* (9782218752902, My first

about the discoveries of the young crocodile Oscar traveling with his father at sea, on land, in the mountains, and in the air.



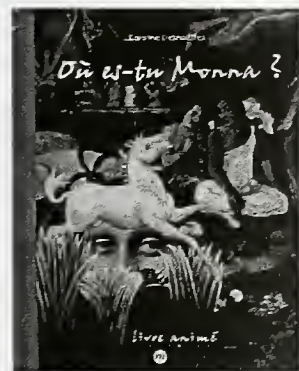
The most prolific, however, proves to be the young Paris based company Réunion des

Musées Nationaux publishing in cooperation with the French national museums. They have a range of movable books that introduce young children to (ancient) art. The



German edition *Kinderspiele von Pieter Bruegel* (Children's plays by Pieter Breughel) by Marie Barguirdjian-Bletton, that I found in a museum bookshop and mentioned in my recent Frankfurt contribution, originated from this Paris publisher where it was published in 2004 (with a different cover) as *Les jeux d'enfants de Bruegel* (2-7118-4792-6). There is no mention

of the paper engineer who did the pull-tabs, sliding tabs and wheel, and the simple three-dimensionals in the book. From the same author, a learned art historian, appeared last fall *Cachettes et Secrets. Livre Animé* (2-7118-5077-3, Hiding-places and secrets. A movable book). It features lift-the-flaps picturing what is behind the doors and curtains, at the end of the steps, or in the cupboards of famous 17th century Dutch painters.



Caroline Desnoëttes wrote *Où es-tu Monna? Livre Animé* (2-7118-5042-0), a funny story about Mona Lisa. She is bored by just hanging on the wall in the Louvre and at night goes for a walk through the museum to pop up within several other famous paintings and sculptures of that collection.

Paper engineered by the studio of Fabulfab, it was published recently in English by the same publisher as *Where are you, Mona? Pop-up Book* (2-7118-5178-8).

The same publisher also has three mix-and-match books based on well-known (French) paintings: *Pagaille à la Cour!* (Mess at the court). It has paintings of six

French kings and six French queens that have been cut into four interchangeable strips that match with their written portraits on the opposite pages. They grow into strange portraits and descriptions when they are mixed and matched. On the last pages there are the portraits, each with a short biography of the pictured king or queen.



The format has been used for another title by the same author: *Panique au Musée* (Panic in the museum) using the portraits of seven men and seven women all made immortal in paintings by famous artists. The sideways opening book by Elisabeth de Lambilly, *L'Abécédaire des Animaux* (The Alphabet of animals), uses the same format, now with 26 iconic animal paintings cut into three strips.

Famous works of art have also been used for two books by Anne Cortey and Françoise de Guibert: *Leonardo de Vinci. Clin d'oeil* (9782218752629) and *Claude Monet. Clin d'oeil* (9782218752629) packaged by Hotnail and published by Hatier, Paris. These movable books with various techniques enable older children to discover the works of the artist and offer components to make their own painting "with a wink" (the "clin d'oeil" of the subtitle).



Hotnail signed for two other novelty books published by Flammarion in the famous series "Les Albums du Père Castor" (The Father Beaver picture books). *Mon Beau Sapin: Ma Boîte à Musique* (My beautiful Christmas tree) and *Joyeux Anniversaire: Ma Boîte à Musique* (Happy Birthday) both with a built-in mechanical music box with real, old-fashioned cranks, not chips. And there is a

head-body-and-legs book by Séverin Millet, *Méli Mëlons* (something like "Mishmash – let us match") drawn in clear lines and executed in bright colors with much red; a nice book published by Seuil Jeunesse in Paris (2-02-087633-7).

The French paper engineer Olivier Charbonnel did more complex paper artwork for two great new books. In April 2006 appeared *Le Pop-up Fluide Glacial* (2-85815-457-0), a massive pop-up book

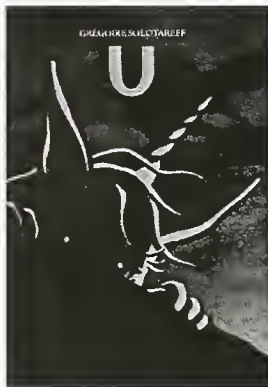




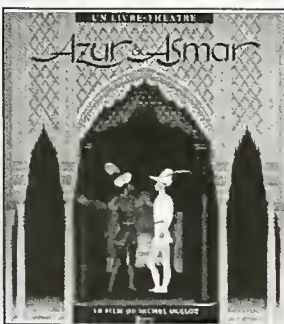
for adults published by Fluide Glacial and distributed by the Paris publishing house of Flammarion. It has nine full double spreads illustrated by as many major caricaturists from the satirical magazine *Fluide Glacia*. They picture emblematical (comic)

figures from this French magazine, which was especially influential in the 1980s. For lovers of caricatures and comics, but also for those who love spicy pictures, this is a must-have. Published last fall was Gallimard Charbonnel and Alex Sanders' *Le Château des Rois et Reines* (2-07-057808-9, The Castle of Kings and Queens), kind of a "panasopic model," à la Kubašta, showing a large one double-spread castle surrounded by clouds (a castle in the air?) and 18 press-out figures.

Most remarkable are two pop-up books that tie-in with cartoon films that had their premieres in Paris last October. First there is the voluminous (6.5 cm. thick) book by Grégoire Solotareff *U* (9782211083485, published at L'École des Loisirs). Solotareff is a writer and illustrator who made his name with lots of beautiful picture books, children's books, and novels for young adults. His earlier picture book *Loulou* was adapted for a movie in 2003. This story is about the unhappy princess Mona, whose life changes when one day the unicorn named *U* appears. The pop-up book has no less than 11 double spreads engineered by Kimiko and done in the technique we know from her own books: three-dimensional dioramas with a text on the proscenium, some cut-out layers, and a backdrop.



A second more elaborate pop-up book appeared to tie in with the new cartoon by Michel Ocelot: *Azur et Azmar. Un livre-théâtre* (2-09-251312-5, Editions Nathan). It was designed and engineered by Anne-Catherine Souletie, the artistic director of the publisher Nathan Jeunesse.



She is responsible for the series of "Kididoc," "MiniKidi," and "Croq'sciences" that also use very functional movable and novelty parts. The illustrations are based on pictures from Ocelot's film and

have a clear "one thousand and one night" atmosphere. The book has wonderful graphic design, incorporating the text of the story of the two Arabian boys Azur and Azmar in four detailed theater scenes that pop-up at the turn of the pages. An interview with Mrs. Souletie on the genesis of this book is on the website www.livreanimes.com. In the Archives, October 2006, at the end of the review of the book, there is a link to the interview. It is illustrated with the (pierced) front cover of the book and three of the four beautiful theatrical pop-ups.

So far this survey has highlighted some of the interesting recent development of movable books in France. I could have added still many more lines on the movable and pop-up limited edition artists' book, made, for instance, by the prolific UG (artist's name of Philippe Huger) and others that were shown last March and April in the Galerie de la Halle St-Pierre in Paris. Lovers of these books can find them at the Boutique du livre animé or at the bookshop Nicaise in Paris. I will confine myself to the regular, generally available titles, since I don't have much affinity for artists' books, limited editions, signed and numbered copies.

In surveying current French movables, the conclusion could be that the extravaganzas may still fail but that there are a lot of very nice movable books with modest but functional mechanisms often embedded in remarkable modern graphics. The French good taste is shown in books as indisputably as it is in their fashion, food, wine, amour, etc. And, surely there will follow some spectacular books, especially by a paper engineer like Olivier Charbonnel.

Let me end with the answer that Anne-Catherine Souletie gave in the aforementioned interview when asked for her plans and desires for the movable future: "Mon envie? Continuer à faire rêver les enfants. Et continuons à faire vivre les livres animés!" (My wants? Going on to make the children dream. And let us go on to let live the movable books).

Search OCLC

OCLC is a bibliographic database of "1 billion items in more than 10,000 libraries worldwide." Member libraries and museums around the world use the OCLC records to catalog, store, display, and share their holdings. Until recently, access to the database has been restricted to members, but a test version is now open for general searching at: <http://worldcat.org/>.

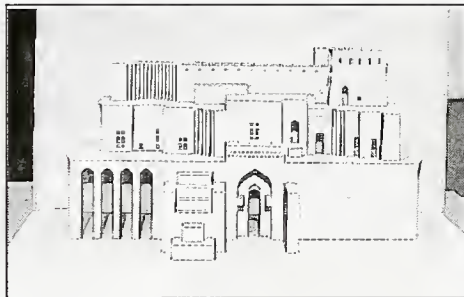
Pop-up Artists' Book

Hamid N. Zadeh is an American paper engineer whose previous works were all detailed, hand-cut pop-up greeting cards that focused on architectural masterpieces, including the California missions, the White House, the Acropolis, and Persian ziggurats. In 2003, Zadeh traveled to the ancient city of Bam with the intention of photographing and studying it to produce a series of historical pop-ups. Located in southeastern Iran along what was once the famed Silk Road, Arg-e Bam was founded during the Sassanid period (224-637 CE) and was a major center of Zoroastrianism. The city was spread over about 45 acres, and was centered around the governor's Citadel; Bam was occupied until 1932, and a 50-year restoration was completed in 2003.

One day after Zadeh's visit, Bam was leveled in a massive earthquake, which also took the lives of over 40,000 inhabitants of the area. He immediately returned home and began work on his book *Bam Citadel: A Three Dimensional Commemorative*, which he completed in 2004. However, Zadeh was unable to realize his dream of publishing the book in his native Iran, and the book was finally published in the U.S. in 2006.

Bam Citadel: A Three Dimensional Commemorative includes twelve separate pop-ups, each accompanied by a matching color photograph and text. Zadeh's attention to detail captures minute architectural detail, turrets, and graceful archways, all with incredible accuracy. His recreation of Bam's Bazaar extends back to include seven archways in a forced perspective, and his "Second Gate (Inner View)" gives the illusion of tiny domes and curved walls. The book is spiral bound between cloth-covered boards and features a full-color, photographic dust jacket. The book's edition is limited to 1,200 copies.

Bam Citadel is currently available from Iliad Bookshop in North Hollywood (info@iliadbooks.com); the book comes in a custom shipping box and is sealed in the original shrink wrap. It retails for \$75.00 (plus shipping/handling). Iliad Bookshop will also be carrying Zadeh's forthcoming books, including a 2-volume set on the California missions, and a tribute to the ancient Persian sites of Pasargadae and Persepolis.



The Michigan Book Show in Lansing

James Haley
Montague, Michigan

The 45th Michigan Antiquarian Book and Paper show was held on April 1, 2007. It is the midwest's largest show of its type and is held twice a year, in the spring and fall, in downtown Lansing, capitol city of Michigan.

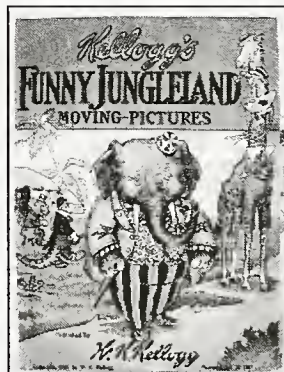
About 100 vendors, dealers with books, prints, maps, post cards, photographs, trade cards, ephemera, sheet music, magazines, and best of all, pop-ups and movables of all sorts, gather at the Lansing Center building on Michigan Avenue. This spring the show once again proved the popularity and growing interest in books and paper by the increasing attendance. Ebay is nice, hands-on is nicer.

Movable Book Society member Gary Overmann of Batavia, Ohio always displays the largest pop-up book selections. One offering from Gary was Robert Crowther's *Die Höchste Verwunderlichen Klapp-, Zieh- und Dreh-Buchstaben von A bis Z*. It is a hide and seek (pull-tab) alphabet book, easily read, even in German. Published by C. Bertelsmann in 1982, it was a nice buy at \$12.00.



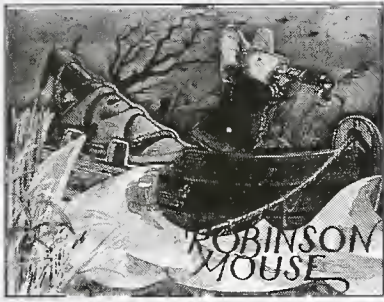
Gary Overmann

The most impressive children's book selection at each and every show is by Page Books of Hillsboro, Ohio. Maggie, of Page Books, never fails to have a great variety to choose from. Her secret to continuously finding great books is not going to estate sales, but going to book sales, such as this one, and finding bargains. I have friends who are constantly searching for books for her. One of her beautiful offerings was *Alice in Wonderland Panorama with Movable Pictures*. Published by Raphael Tuck in about 1900, it included 4 pages of folding panorama and 15 character pieces to be placed into numbered slots. It was offered for sale at \$1,750.



Throughout the show there were several good finds. For only \$90.00 one could purchase *The Pull out Picture Book* by Edward Ernest and illustrated by Polly Jackson. The book was published in 1943. Featured was a promotional picce by the Kellogg's cereal company, *Funny Jungleland*

Moving-pictures (1909) for \$45.00. This book features many animals in various costumes celebrating the flakes as light as possible. Keith Moseley's *Robinson Mouse* published by Van der Meer in 1997 was a delight for



Robinson Mouse

\$5.00! The front is an encased 3-D seafaring mouse and the pages have pull tabs and pop-ups.

Kraft, as in cheese, issued pop-up baseball cards including the Super Stars of '93, a single "pop-up

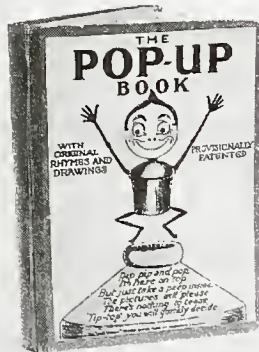
action" baseball player card collector set in box. The National League, in a green box, showed third baseman Gary Sheffield playing for the San Diego Padres, while in the American League, in blue box, included nice pop-up card of Mark McGwire, playing first base for the Oakland Athletics. Both sets were less than \$5.00. (I have an older baseball card set published by Leaf-Don Russ, 1985 All-Star.)

At the Zoo: The Stereo-book of Animals by Captain R Cheyne-Stout, published by Farrar & Rinehart in 1937, was shown with "folding stereoscope" (glasses) attached in the back of the book used to make the illustrations three dimensional.

Most vendors will work with a buyer if the price needs "working." One vendor had Ernest Nister's *Pantomime Pictures: A Novel Colour Book for Children* [1895] offered for sale at \$650. With great pop-ups, negotiations began. \$500 was offered and I was able to leave the show with the book in hand and a glass case to tote it in. The next show will be September 30, 2007.

eBay Watch

The following book was offered for sale on eBay in March. Is it part of your collection or can you offer more information about it?



"Chad Valley *The Pop-up Book*, c.1920, a beautifully produced book with original rhymes and drawings with the notation 'Provisionally Patented.' Each thick page contains a rhyme with a full colour pop-up figure. Approximately 6 x 4 inches."

Florida Exhibits

Kubašta Exhibition

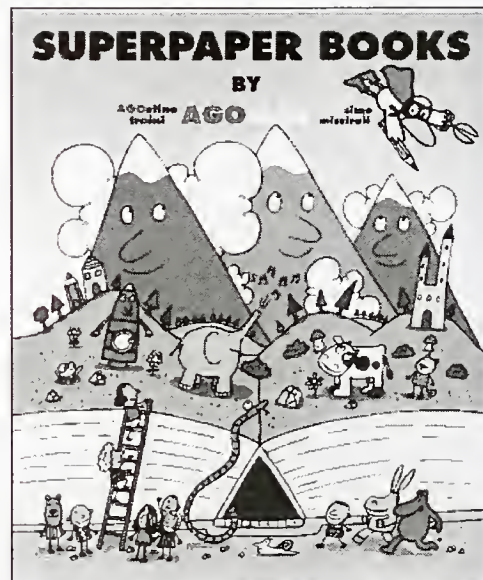


"NOT POP-UPS: The Other Illustrated Books, Ephemera, and Graphic Designs of Vojtech Kubašta (1914-1992): A Selected Exhibition from the Collection of the Bienes Museum of the Modern Book" is at the Broward County Library in Fort Lauderdale, Florida from May 20-October 8, 2007. The Bienes Museum has accumulated the largest

public institutional collection of Kubašta's works in the United States. It includes approximately 315 advertisements, calendars, flat books, maps, models, pop-up books and greeting cards, portfolios, postcards, posters, prints, and stationery. Selections from the exhibition are online at: <http://digilab.browardlibrary.org/kubasta.html>.

2006 Florida Artists' Book Prize: A Virtual Exhibition Catalog

The Bienes Center is also presenting the tenth annual Florida Artists' Book Prize exhibition in an e-catalog. All of the books selected for the exhibition shown online in their entirety, and a few of them are even shown using moving images. See the books at: <http://digilab.browardlibrary.org/2006fabp.html>



Massimo Missiroli's new firm creating pop-up books in Italy. <http://www.superpaper.it/>

Mary Beth Cryan

By Gina Lapp-Rincker
Submitted by Carolyn Hughes
Cincinnati, Ohio

What makes a good paper engineer? Creativity, drawing skills, good spatial reasoning, an understanding of geometry, and perhaps even good math skills. These are all qualities possessed by the latest up and coming pop-up artist, Mary Beth Cryan.



Carolyn Hughes and Mary Beth Cryan
at Chicago Conference, 2006

But how did Cryan obtain all the above-mentioned skills, many of which come from different personality types? It was not a lifelong determination to be a pop-up artist, but rather a series of

happenstances. Cryan's love of art started at an early age and she says that she became an artist "as soon as she was old enough to hold a crayon without eating it." Further, she has the benefit of being the daughter of a father who is a professional photographer and an art teacher turned stay-at-home-mom. Consequently, she had an early introduction to art and attributes the reason she loves art to her mother's influence and the many art projects they did together. Cryan continued her study of art in college earning a Bachelor of Fine Arts in Illustration from Syracuse University.

While Cryan reported that she's always been good at math, it was a recent exposure to geometry that helps her in the engineering portion of her pop-up work. Oddly enough, she had this review of geometry as part of prep course for getting into a Master's of Business Administration (MBA) program, which at one time she thought was necessary for starting her own business. She has since discovered the MBA unnecessary as evidenced by her success in just two short years of having her own business. Further, her previous position as a toy designer gave her vital experience that she still draws on. It was at this job at Club Earth that she not only designed toys with an earth theme, but also did packaging design that allowed her to learn how to communicate with printers, another skill that she uses as a paper engineer.

The final twist of fate that led Cryan to paper engineering occurred just three years ago when she was looking for a book on origami, a lifelong interest, and instead stumbled upon one for paper engineering. It was

then that she applied all of the above-mentioned skills and taught herself the art of paper engineering. She received encouragement to continue when she attended a Movable Book Society conference; she took some sample pieces and showed them to the leaders in the field who confirmed that she was indeed talented. This gave her the confidence to cold-call companies who use paper engineers and ask them if they could use her services.



Goldfish Birthday Card



Chicken Soup Get Well Card

All you need to do is peruse her website (marybethcryan.com) to see that Mary Beth Cryan is a modern day renaissance woman with her fingers in many different forms of creative expression: illustrations, product and toy design, T-shirt designs, and pop-up art. While she wears many hats (paper engineer,

product designer, surface pattern designer), her favorite role is that of illustrator, and she believes that paper engineering makes her "a unique illustrator." What's different about Cryan though is that she breathes a breath of fresh air in to the market with a focus on more feminine illustrations and subject matter. She has wisely applied this approach to pop-up greeting cards, which are more often purchased by women. Looking through her creations you will find whimsical illustrations of modern women doing distinctly womanly things: window shopping, trying on shoes, getting a makeover, and pushing a jogging stroller. If you've been shopping for pop-up greeting cards you've probably seen her work. She has eight cards on the market through Up with Paper, and many more in the production stages that should be out this year. Among her greeting card creations include a woman on a piano, a fishbowl, a gumball machine, a slot machine, and a tea party. If you haven't yet seen her work, you can check out the pop-up cards she designed for Museum of Modern Art (MoMA) for the 2007 Christmas season. But her future as a pop-up artist surely will not stop there. She has aspirations to have her own line of greeting cards and a book. Further, she plans to continue to infuse feminine themes and paper engineering. And as an artist



Gumball Birthday Card

who is true to her own voice, she will only do work in which she does the illustrations as well as the engineering. With such goals she will surely have a great impact on the field, perhaps giving the world of paper engineering a much-needed woman's touch.

Catalogs Received

Aleph-Bet Books. Catalogue 85. 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>

Pop-up Book Lamp

Submitted by Alyce Liber
Pittsburgh, Pennsylvania



Takeshi Ishiguro created this pop-up book desk lamp for Artecnic. "The ultimate illuminated manuscript, book of Lights pop-up protagonist emits a tabletop warming glow. A wonderfully crafted and cleverly folded lamp springs to life from the hardy white pages of the bound book, powered by a simple low voltage adapter." Closed, it looks like any book with a fabric cover and paper pages, opened, it's a very real light that uses LEDs for illumination.

<http://mocoloco.com/archives/003970.php>

New Creations, continued from page 2

Not least Ackerman's *Changeable Portraits of Ladies* 1819 a portable gallery of heads being a set of cards to display 21,952 permutations. A similar set of cards by George Cruikshank, *Changeable Heads of Gentlemen* consisting of upwards of 60,000 male countenances was also published circa 1820. Both of these sets are exquisitely illustrated, offering many pleasurable facial permutations in accurate registration. A profusion of books, toys and games followed as metamorphoses, but none more exemplary than the cut and folded section books by Dean and Son mentioned earlier. These were followed by Lothar Meggendorfer's books of the "mix and match" genre. An immaculate example of his is *36,000 Bonne Femmes Comiques* published circa 1898.

A seminal book of a slightly earlier period was the *Verwandlungs Bilder-Buch* of 1890, which was important because it was to influence the genre in America and Europe. Peculiar to this book is the incredible structure of an illustrated triple fold-out base setting with six sliced superimposed sections which move either way across the base. This enables changes from traditional costumed figures to fanciful performing animals and birds. The same structure formed the basis for the books of R. H. and K. E. Garman patented in America in 1907. The Garman's books were smaller in size and described in the patent as a booklet or folder. However, the illustrated figures were also anthropomorphic and animals are shown with mixed up identities and performing abilities. In addition, the booklet *Funny Jungleland* of 1909 was published by W. K. Kellogg as their first "give away" and thereby gave the genre a wider audience and popularity.



Funny Jungleland Moving-pictures

The Surrealist group of painters in 1925 fashioned their own game of *Exquisite Corpse* (as found in *The Exquisite Corpse: its exaltation*. Milan: Galleria Scharz. 1975) which was a derivation of the game of consequences and where at least three artists worked together, each producing a third of the overall unseen image. A further landmark also came from the influences of the "folding and hiding" game of consequences and the Kellogg's book, as I learned from

Richard Chopping, was the stimulus for him to write his book *Heads, Bodies and Legs* illustrated by Denis Wirth-Miller published by Puffin in 1946. This decade was a particularly rich period for the genre. Walter Trier published a series of books based upon movable characters. An unusual example of his is *Quite Crazy and Fun in Fairyland* because they were two books in one, working forwards and in reverse, representing well-known figures from famous children's books. Other "mix and match" books by Trier were *Crazy People and Crazy Costumes*. James Riddell published at the same time *Animal Lore and Disorder, Hit or Myth* and *The Farce of Fashion*. The significant thing about his books is that he included text alongside his very clever and humorous drawings which create wonderful hybrid creatures with commentary that also mixes and matches.

3



6000 Bonnes Femmes Comiques. Meggendorfer. 1898

Since the heady days of the 1940s the genre has continued and has included limited editions such as those by Miriam Macgregor and Edward Gorey of 1980 and 1981 respectively. The Macgregor edition, *Country Chaos* was published by the prestigious Whittington Press and features a series of hand colored engravings of the back

and front of country folk with their pets which can be mixed into hilarious transformations. In Edward Gorey's book *Melange Funeste* typical Goreyesque macabre figures and creatures can be mixed and matched rendering unimaginable costume and character combinations. More recently, on a commercial level, Wayne Anderson's *The Perfect Match*, Norman Messenger's *Famous Faces*, Nick Sharratt's *A Cheese and Tomato Spider* and



Famous Faces

Helen Oxenbury's *729 Curious Creatures*, J. S. Goodall's *The Ballooning Adventures of Paddy Pork* and Kees Moerbeek's *All Mixed Up* have extended the genre; in particular Kees Moerbeek has taken the medium into enchanting mix and match pop up books.

If the belief was that these books were for children, then Arabella Boxer expanded the whole concept by using the format for *First Slice Your Cookbook* published 1965, which she used to plan different dishes for daily menus highlighting by the color codes the various degrees of richness of the dish. This was quickly followed by other practical and functional adaptations for home decorating, astrology and gardening. Besides the book form of "mix and match" another development since the 1950s is the popular family game of *Misfits*. This follows in the tradition of the earlier games and uses the same format, but the characters are made up from five cards which can be placed together to create a range of ridiculous, stupid and fantastical characters. For example, it brings the genre up to date by enabling the players to create a spaceman with a monkey's body wearing a grass skirt.

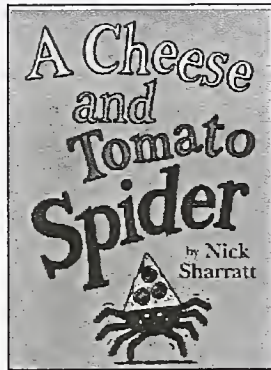
Within the area of books with movable illustrations there is a huge variety of paper engineered movements, levers, pull tabs and spectacular interactive dimensional structures. I believe that as much ingenuity, drama and creative appeal can be discovered in the "mix and match genre" with its much simpler form of paper technology. The genre not only enables the creation of fantastic creatures and characters, but gives the reader unimaginable scope for interpretation within the realms of fun, fantasy and intellectual story telling. What is important is to recognize and celebrate that a reader of any age is in control of the total bookish experience. Indeed, it is quite easy to make your very own mix and match book with friends, and so make your own contribution to the long tradition of the genre.



Books Referred to:

- A Cheese and Tomato Spider*. Nick Sharratt. London: Scholastic Books, 1996.
- All Mixed Up*. Kees Moerbeek. Santa Monica, Calif: Intervisual Books Inc., 1994.
- Ali Baba and the 40 Thieves*. London: Dean & Son, 1870s.
- Animal Lore and Disorder*. J Riddell. London: Riddell Books, 1947.
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 Whittington Press, 1980.
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 Trier. London: Atrium
 Press, 1950.
Crazy People. Walter Trier.
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 1949.
729 Curious Creatures.
 Helen Oxenbury. London:
 Methuen and Walker
 Books, 1980.
Essays on Physiognomy. J.
 C. Lavater trans Holcroft.
 London: Wardlock, 1870.
Famous Faces. Norman
 Messenger. London: Dorling-Kindersley, 1995.
Funny Jungleland. Michigan: W.K. Kellogg, 1909.
Hit or Myth. J. Riddell. London: Riddle Books, 1949.
Jingle-Jumbled Portraits. W. Blecher & W. Schroder.
 Illinois: Open Court Publishing Co., 1969.
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 Book Mart, 1981.
Monsters & Grotesques in Medieval Manuscripts. Alixe
 Bovey. London: British Library: 2002.
Mother Gooses Magic Transformations. New York:
 McLoughlin Bros., 1882.
Red Riding Hood with Transforming Pictures. London:
 Dean & Son, 1870s.
The Ballooning Adventures of Paddy Pork. John S.
 Goodall. London: Macmillan Books, 1969.
The Farce of Fashion. J. Riddell & J. Berry. London:
 Riddle Books, 1946.
The History of Four Footed Beasts and Serpents. Edward
 Topsell, London, 1608.
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Transforming Performers: With Surprise Pictures.
 London: Dean & Son, 1870s.
Verwandlungs Bilder-Buch. Germany: (n.p.), 1890.



This draft of the talk given by Mike Simkins at a meeting of the

Children's Books History Society was printed in the Society's Newsletter No 86. For further information about the Society please contact Mrs Pat Garrett, 26 St Bernards Close, Buckfast. S. Devon, TQ11 0EP. UK. 01364-643568. cbhs@abcgarrett.demon.co.uk.



Host your Own Movable Bunny-Book-Building Playshop

Chris Wehr
 Boulder, Colorado

Why should we have all the fun, when you, too, can host your very own Movable Bunny-Book-Building Playshop? After trying our wings on the willing adults at the 2006 Movable Book Society Conference, we (Paul and I) decided to work with a younger audience. Kids love books and knowing how things work, so stores in our area embraced the idea. We scheduled Bunny-Book-Building Playshops at both the Boulder Bookstore and Denver's Tattered Cover. The spring Boulder event met with so much enthusiasm that they have asked us to plan a re-run in the early fall.

Our Playshops are intended for couples of one child and one adult (we had mothers, fathers, grandmothers, and aunts - older siblings and babysitters would also be great). We considered providing an age range, and may use 5-9 years as a suggestion, but found that age was less important than having a youngster with an eager, patient willingness to watch his or her creation come to life. Seeing the delighted faces as one-by-one the appropriate bunny parts first appeared, and then moved, was a true pleasure for us. To a person, each participant left beaming at having had the opportunity to build and take home their very own, perfect (Wehr original!) movable bunny book.

Depending on your energy and available table space, we suggest a group of 4-10 couples with the venues for such events limited only by your ideas: how about a special treat at the next child's birthday party? Or check into libraries and children's museums, art classes and teachers' meetings, craft shows, church carnivals, and children's fairs ... the possibilities go on and on.

Contact us directly about purchasing Playshop kits. You will receive a significant "quantity" discount and, to assure that no one is disappointed, we provide an extra set of "movables" in each Playshop kit, just in case a bunny's head inadvertently gets disconnected from the body.

Glue or scissors are not involved! So once you've thoroughly familiarized yourself with the easy-to-follow instructions, you need only be prepared to have a whole lot of fun while bringing a great deal of pleasure and hands-on learning about paper engineering to enthusiastic young participants - the next generation of Movable Book Society members.

Contact Chris and Paul Wehr at 303-521-1196 or by email at mailus@wehranimations.com.
www.WehrAnimations.com.

Questions

Q. I am in search of information about books in a series. Random House has at least three numbered series that I know about. The first, and most common, is simply the numbered series that runs to 45, and is listed in both volumes of the *Pop-up and Movable Books* by Ann Montanaro. Two of mine, by the way, are not numbered. But, what of the other two series? The “It Pops Up!” series has at least four titles. Number 1 is *Hansel and Gretel*. Number 2 is *Little Red Riding Hood*, and number 4 is *The Emperor’s New Clothes*. What is number 3 and are there more than 4? “A Pop-up Classic” series runs to at least 7 because I have that one, *Aladdin and the Wonderful Lamp*. I also have number 3, *Alice in Wonderland*. What are the other titles and how many are there in the series?

There is also the Random House CTV (Children’s Television Workshop) numbered series. I know this series goes to at least 15 (*Bert and Ernie on the Go*) and starts with 1 (*The Alphabet Book*), but, what are the others?

Eleanor Heldrich
Lutherville, Maryland
Heldrich@comcast.net.

A. I am not familiar with the “It Pops Up!” series and would also like to know about the missing number 3. However, from the bibliography I can the answer the question about “A Pop-up Classic.”

1. *The Wizard of Oz*.
2. *Pinocchio*. [1968]
3. *Alice in Wonderland*.
4. *Cinderella*. [1968].
5. *The Story of Robin Hood*.
6. *20,000 Leagues Under the Sea*.
7. *Aladdin and the Wonderful Lamp*.
8. *Snow White*.

The Random House CTW series was actually two numbered series: “A Sesame Street Pop-up” included 15 titles and “An Electric Company Pop-up” included only two titles that I am aware of.

Sesame Street Pop-up.

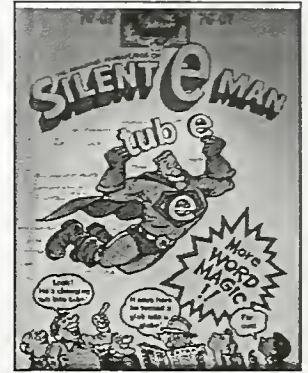
1. *The Alphabet Book*. 1971.
2. *The Counting Book*. [1971].
3. *In and Out*.
- 4.
5. *How Many Elephants are There?* [1972].
6. *The King on a Swing*. [1972].
7. *Who are the People in Your Neighborhood?* [1974].
8. *Can you Find What’s Missing?* 1974.
9. *The Sesame Street Mother Goose*. 1976
10. *Cookie Monster, Where are You?* 1976.

11. *The Sesame Street Riddle Book*. 1977.
12. *Grover’s Super Surprise Book*. 1978.
13. *Big Bird’s Rhyming Book*. 1979.
14. *The Count’s Counting Book*. 1980.
15. *Bert and Ernie on the Go*. 1981.

An Electric Company Pop-up.

1. *The Magic Word Book*.
2. *The Amazing Adventures of Silent e Man*.

Random House also had a series called “Play Along Books.” Number 2 is *Who Popped Out? With Pop-up Actions*. It has tab-operated mechanicals and one double-page pop-up. Other titles in the series are: *The Dog That Said “Wow-wow”*; *A Magic-scope Visit to Other Lands*; *Dial an Alphabet: With Real Dials that Turn* [1968]; *How many tadpoles? A Counting Book with Real Sounds*; and *The Clock: With a Movement that Really Works*. Should these be included in an update to the bibliography?



Yet another Random House series from the 1960s or early 1970s was “A Pop-up Science Book for Boys and Girls.” I know of only two titles in that series: number 1, *Water: Where it Comes From & Where it Goes*; and number 2, *Your Body: Bones and Muscles*.

A search of OCLC turns up an entry for a Random House title from a series called “A Random House Pop-up Book,” and number 1 is identified as *Where the Rain Comes From*. If someone has a copy of this book, it would be interesting to compare it to *Water: Where it Comes From*. The cover illustration on the later has child wearing a raincoat with raindrops falling on an umbrella. Was *Where the Rain Comes From* a different book or an alternative title?

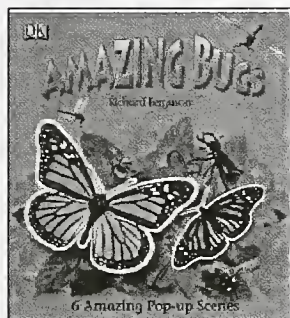
Ann Montanaro
East Brunswick, New Jersey

Q. I have a collection of about 50 pop-up books of all ages and subjects. I don’t know that there are any “gems” among them, but I am interested in donating them to a library or a museum. Do you know of any collections that might want to add my books?

Lucinda Scanlon
Murfreesboro, Tennessee
Lscanlon@mtsu.edu

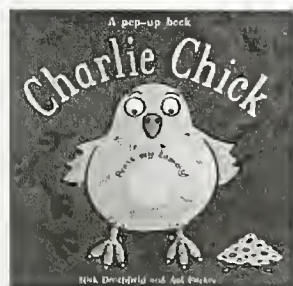
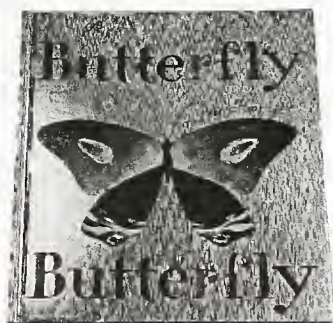
New Publications

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



Amazing Bugs. Dorling Kindersley. £7.99. 978-1405318273. Issued in the US as: *Backyard Bugs*. Dorling Kindersley. \$12.99. 978-0756625382.

Butterfly, Butterfly. Petr Horáček. Walker Books. £9.99. 978-1844288441.



Charlie Chick. By Nick Denchfield and Art Parker. Red Wagon Books. \$10.95. 978-0152060138

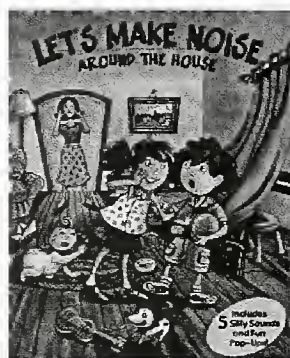
Deep Blue Sea. August. DK Pop-up. £7.99. 1405321504.



Dinosaurs. August. DK Pop-up. £7.99. 1405321512.

Fairy Glen (Pop-up Panorama) [1 page] £3.99. Flame Tree Publishing. 978-1844517961.

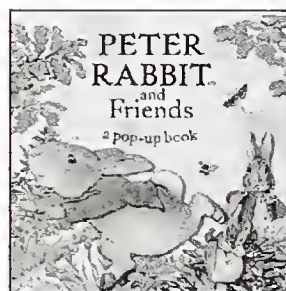
How Machines Work Pop Up Book. CDN\$ 34.41. Tango. 978-1857076691.



Let's Make Noise Around the House. Silver Dolphin Books. \$12.95. 9781592236404.

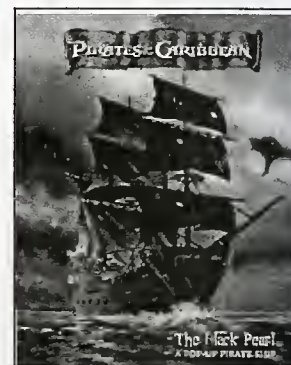
Also:
Let's make noise at the Ballpark. 978-1592236428.

Magical Wishes : A Deluxe Pop-up Storybook. Disney Press. \$14.99. 978-1423105374.



Peter Rabbit and Friends: A Pop-up Book. Warne. \$9.99. 978-0723258889

Pirates of the Caribbean: the Black Pearl - A Pirate Ship Pop-up. Disney Press. \$14.99. 978-1-4231-0808-5.



Play Zoo. London, DK. £12.99. 9781405318624.

Pop-up Facts: Human Body. June. Templar Publishing. £12.99. 978-1840117202.



Pop Up Jungle IQ. Priddy Books. \$11.50.
978-1843324492.

Ocean Motion

Bob Smith
St. Louis, Missouri

My professional experience has been mostly in graphic design in practice and teaching. I frequently design projects that include product, packaging, signage, and exhibit design, as well as publications. All these can be related to skills needed in book arts, especially for action or movable books. (I prefer to call them "kinetic books.") I am also active in photography, painting, drawing, and letterpress printing. Obviously, the danger with this is to be spread too thin, but, I think, I keep it under control by often combining them.

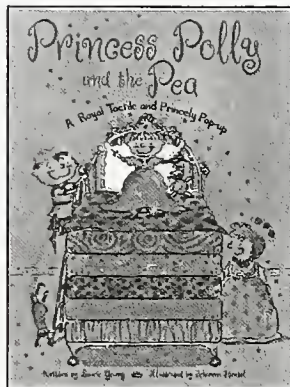
I began making artists' books in the early 1970s when two things came together. I acquired some elderly foundry type and letterpress equipment and I was working in cut-paper, relief sculpture. The combinations easily suggested making my own publications, and I have been addicted ever since. My publications vary from letterpress poetry broadsides to digital photography books. I call my press Eclectic Press because the work is so diverse. Most books include unusual bindings, inserts, or pop-ups. I prefer to make small editions with an occasional one-of-a-kind. I work solo on everything except, at times, when I collaborate with poets. Occasionally I have also made pop-ups for commercial projects. Working alone is intensive and tedious but the satisfaction comes in seeing the edition multiply quietly in the shop.

I actually made my first pop-up in the mid-1950s as a simple family greeting card. After that I made a few others over the years. I have no formal training in paper engineering but learn best by examining the works of contemporary masters such as Sabuda, Carter, Pieńkowski, and others. I am also a collector of pop-ups and have a library of several hundred books for reference and enjoyment.

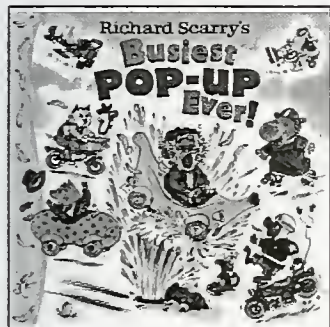
My most recent book, *Ocean Motion*, went through a gestation period of two years as I worked on and off between other projects. We live along the coast of Maine (Deer Isle) during the summer and I thought I could celebrate my pleasure in living close to the sea with a book related to that experience. What things could represent it? I divided the sea into what is below, what is on, and what is above it. There are pop-up spreads suggesting sea creatures, plants, clouds, bird forms, and ships. None are representational but all are three-dimensional abstractions of these subjects.

I begin by making dozens of 3-D sketches in white Bristol paper and add the color later. The engineering, of course, takes the most time. Sometimes I draw ideas, but I think it is more productive to struggle directly in paper. The layout is an accordion fold of six spreads that slips into a sleeve on the back cover. The binding is a blue fabric over boards 6 x 8.5 inches (12 x 8.5 inches open). It is an edition of six

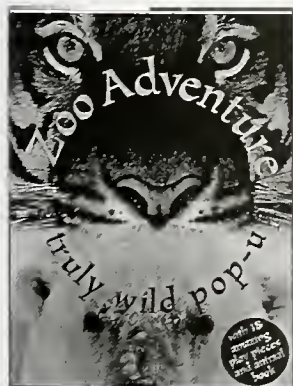
Princess Polly and the Pea: A Royal Tactile and Princely Pop-up. Canadian \$15.95. Piggy Toes Press.
978-1581175585.



Richard Scarry's Busiest Pop-up Ever! August.
Golden Books. \$19.99.
978-0375841200.



Superhero Foods. July.
Egmont Books Ltd. £5.99.
1405232900



Zoo Adventure: A Truly Wild Pop-up. DK Publishing. \$19.99.
9780756625429.

copies. The title, introduction, and colophon are digital. All pop-ups are in Canson Tientes paper since I like the colors available and they have a rag content. The texture of the paper can cause some friction which I have to keep at a minimum among touching parts. I start with an actual size mock-up in white. After the movements work I make templates of all the pieces and then give them code numbers corresponding to the mock-up numbers. Then I assemble all pop-up pages in color. Next comes the tedious task of cutting all the pieces which amounts to approximately 10 pieces per pop-up (60 pieces per book, 600 per edition). I also make the movement mechanisms. The books are assembled one at a time because slight variations in placement result in shape and design changes. It can be very frustrating at times but it also makes each book slightly different, which I like.

As an extra feature I included a small watercolor print of a seascape inserted in a sleeve on the back of the front cover. I did this to show my interest in drawing and painting which are my visual resources. The book is rather playful in color and movement. The production of six copies took over three months.



Templates for "Sea Plants" form



"Sea Plants" pages



Ocean Motion title page



"Clouds" pages

My books are primarily designed for an adult audience rather than for children because I feel there are so many wonderful books for them and I prefer to appeal to the child in us, as adults. Making books by hand is consuming, complex, and frustrating but the satisfaction comes when I finish the first copy and wonder how something as fragile as paper can project magically from a flat surface and surprise. It finally works.



"Sails" pages