

Interview with Chuck Fischer

Adie C. Peña
Makati, Philippines

After the 6th Movable Book Conference in Chicago, I flew to New York for a week or so to have my yearly dose of Broadway plays. One morning, I dropped by Chuck Fischer's studio along Broadway and had a pleasant chat with the artist behind the following successful pop-up books -- *Great American Houses and Gardens*, *The White House* and *Christmas in New York*. Before our goodbyes, I asked Chuck if he was amenable to a virtual interview (yep, via e-mail) and he gamely said "Yes." Below is the e-interview, the result of several electronic missives between him and me during the past few months. Enjoy!



Chuck Fischer and Adie Peña

Q. What was first pop-up book you read as a child?

The most vivid memories of books I read as a child are of beautifully illustrated picture books that my sisters and I shared. I can still remember the lush color and detail of *The Snow Queen* and *Cinderella*, as well as a book of Bible Stories (I recently bought a copy of the book from a second hand book dealer who set up a table on a street near my studio in New York City), published in the 1950s.

Q. Who got you into creating pop-up books?

I don't know why, but since I was young, I always knew I would someday create books, though I never imagined it would become a passion, and bring me such pleasure.

Continued on page 2

Frankfurt Book Fair 2006: Part 2

Theo Gielen
The Netherlands

Whereas the world of pop-up books during the last 40 years or so has been dominated by Waldo Hunt's various companies, especially Intervisual, and by Artia from Prague in Czechoslovakia, I think we have seen in recent years a strong return of companies from the United Kingdom, the country where movable books originated. Surely, Sadie Fields Productions/Tango Books has been active since the 1980s, but they have always operated on a more modest scale than American packagers. In recent years there have been other British companies that have brought a substantial number of titles and innovations to the field. Let us look at some of the most important ones and see what they offered in Frankfurt in 2006.

Tango Books has an eight-room carousel illustrated by Katie Saunders: *Toy Hospital: 3-Dimensional Carousel Book* (1-85707-604-4). Two titles were added in a new series of shaped books with plastic handles, foil, and pop-ups, *My First Pop-up Books* by Yvette Lodge with illustrations by Peter Lawson: *My First Handbag* (1857076141) and *My First Toolbox* (1-85707-619-2). They continue their



successful series of pop-up board games with three new titles: *Storm the Castle! A 3-dimensional Game Book* (1-85707-643-5), illustrated by Bob Moulder, and *The Book of Great Explorers Pop-up Board Games* (1-85707-609-5), illustrated by Virginia Gray - both published last spring. *The Book of Prehistoric Pop-up Board Games* (1-85707-644-3), with four games starring dinosaurs illustrated by Robert Nicholls was issued in the fall. Their large series of lift-the-flaps *All Kinds of ...*, was expanded with another title by Emma Damon: *All Kinds of*

Transport (1-85707-653-2) in the spring and a new part by Emma Brownjohn, *All Kinds of Fears* (1-85707-634-6) in October. And two new titles have been added to Simon Abbott's 2003 "Noisy Book" series with pop-ups and sounds: *Oink!* (1-85707-624-9) and *Quack!* (1-85707-629-X).

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The Movable Book Society

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Chuck Fischer, Continued from page 1

I started becoming aware of sophisticated pop-up books for adults when the architecture and art packs were first published, and I have always had a fascination with Edward Gorey's work. I recall seeing his *Tunnel Calamity* in the mid-1980s, and loving it.

Enjoying these books planted the seed of the pop-up format's possibilities, but my first book proposal was not pitched as a pop-up.

My first book proposal featured architectural water color renderings I had created for mural projects I had painted in some of the finest residences in America. These renderings were juxtaposed with lyrics from popular songs that I associated with the project and a short story tying the two together.

My agent sent the proposal to many publishers and we got a number of encouraging rejections. One of these came from Charles Miers, at the time the publisher of Universe, a division of Rizzoli. Charles said he liked my paintings, but didn't think the proposal really worked, but he said he would like to meet me.

Q. Who came up with the idea of doing *Great American Houses and Gardens*, you, or the publisher?

It was fortuitous that my studio in New York City was located a few blocks from Rizzoli's offices, so a meeting was set up with Charles Miers to visit me at my studio. Charles got to see much more of my design and painting projects, including some three dimensional painted architectural pieces I was working on.

Charles had recently had great success with *The New*

York City Pop-up Book, and he asked if I had ever considered doing a pop-up book. I said I hadn't, but I loved pop-ups, and I thought it was a great way to add the third dimension to my painting. I knew right away the subject would be American architecture, because I could combine my interests in architecture, design, decorative painting and American history in one book.

I began work on the proposal for a *Great American Houses and Gardens* pop-up book, (I engineered and painted a simple v-fold pop to accompany the proposal) and it was approved by Universe/Rizzoli for publication. As soon as I accepted the offer,

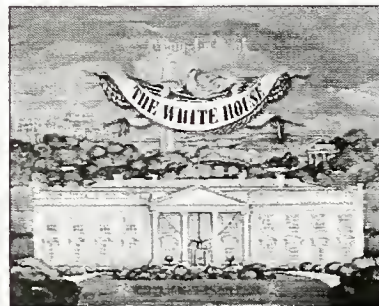


Rizzoli introduced me to David Hawcock, who would be the paper engineer for my first three books. I began to learn a great deal about the history and variety of pop-up books with the help of the Cooper-Hewitt Museum's Head Librarian, Stephen Van Dyk.

Q. Who thought of the White House book?

One of the challenges in creating a book with a subject matter as broad as *Great American Houses and Gardens*, was to choose which houses and gardens to feature in a format that is limited to seven or eight double-page spreads.

I wanted to include the White House in the book, but it was decided to only include venues that are open to the public, and the White House only offers restricted tours. As soon as it was decided not to include the White House in *Great American Houses and Gardens*, I began to think about how the White House, Washington D.C., and the presidency would make a wonderful companion book.



Soon after *Great American Houses and Gardens* was published (to very favorable press and strong sales) I contacted the White House Historical Association. The WHHA was very receptive to my idea of creating a pop-up book of the White House, and offered me complete access to their archives.

My agent and I eagerly pitched the idea to Rizzoli. To our surprise, they passed on the proposal, so we took the proposal to another publisher. **Continued on page 9**

The Use of Movable Pop-up Books to Communicate Creative Ideas

Part 2

Corrie Allegro
Victoria, Australia

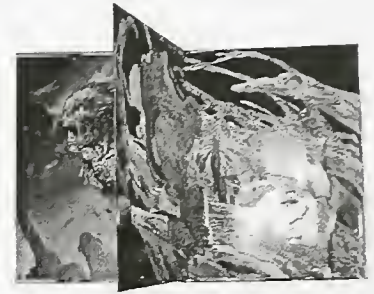
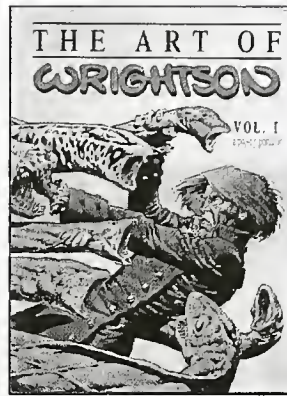
In this second part of my look at the cross-overs into the pop-up/movable field ranging from authors, industrial designers, architects and artists, you will see some unusual examples. Here I focus on the key element of mixing and transposing different techniques to create a coherent combination of ideas through visual aids.

A good example of this is Art Spiegelman's *Open Me... I'm a Dog!* This small 16 x 14 cm., 28-page book, published by Joanna Cottler Books in 1997, is a delightful seductive tale of a cute dog complete with an attached dog lead inserted on the spine. Selective use of paper stocks and the discreet use of two simple pop-up pages and a material cut-out image of the dog glued on a page completes this perfect little book. The 1992 Pulitzer Prize winning author/illustrator for his *Maus, a Survivor's Tale*, has minimized the special effects, gimmicks, and in-your-face visual tricks that are overlaid in a lot of publications and add nothing new to a story, but here with *Open Me...* the simple joy of the book's message is supremely conveyed by the subtle use of paper movements.



A small volume appeared in 1996 called *The Art of Wrightson: Volume 1: A Pop-up Portfolio*, published by Sideshow Inc. I'm not aware of an addition in this series and it might just have been a good idea at the time! Bernie Wrightson is one of America's great comic book illustrators. Since the 1960s he has made the "horror" illustrated field his own and has influenced many of the artists working today. His own style of working comes infused with the talents of the greats including Gustave Dore, Howard Pyle and N.C. Wyeth. Wrightson has illustrated the works of Mary Shelley's *Frankenstein*, stories by Edgar Allen Poe and Stephen King. The book comprises six double-page spreads using basic pop-up techniques of layered stand-ups, paper engineered by Rick Morrison, and with no text. It works as a striking example

of using an extra dimension for visual excitement and pushing the boundaries of illustrations that are strong on their own but take the viewer/reader to another level.



There is a wealth of historic artistic talent waiting to be brought into the movable field from the files of DC comics, Marvel and the amazing creatives from the inspirational William M. Gaines, the founder of *Mad* magazine.

Another tie-in with a museum exhibition is the well-known Red Grooms' *Ruckus Rodeo* produced by Intervisual Communications and published in 1988 by Harry N. Abrams, Inc. Six pop-up panels in a fold-out panorama depict his "sculpto-pictoramas" of the cowboy mythology in a rodeo setting. The format of the book goes back to Meggendorfer's influence of layout but the graphic style and wit is all Grooms with absorbed energy from painting periods from the 20s and 30s. The book comes with an extensive

essay from Barbara Haskell, curator at the Whitney Museum of American Art in New York. Grooms may be based in



Ruckus Rodeo



New York but you can't take the Tennessee out of him. His artwork in this rollicking, raucous, funny book is enhanced by clever pop-ups showcasing his walk-on, three-dimensional living sculptures coming alive on the printed page. The artist's energy and animated graphic style is perfectly captured with the pull-down panels and we do feel a sense of the excitement of

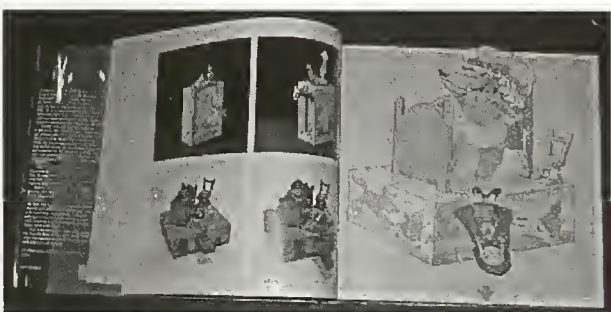
literally walking through his fantastic environments, even in a miniature format.

It is interesting to hear Red Grooms' comments in a 1998 interview with the International Sculpture Center in Hamilton, New York "...in 1968 I did my first walk through sculpture, what I later jokingly called 'Sculpto Pictoramas'...comic elements in a quasi architectural scale." He has intertwined sculpture with painting, was a leading pioneer in performance art with audience participants and used film and computers and a pop-up book for us to share the pleasure from his creations. I let Grooms have the last word, "one thing I always say, is take advantage and do everything you can at any age you're at."



The Art of Maurice Sendak

In 1980 Bodley Head published a very large tome, *The Art of Maurice Sendak*, by Selma G. Lanes. Covered in a cellophane outer wrapper and with 278 pages, it covers Sendak's published and unpublished work to date. The reasons I have included this beautiful book in the article is because there is a pop-up of Little Red Hiding Hood, a flip-book, and gate-folds seamlessly incorporated into this anthology and also because Sendak's work is steeped in movement and animation. He is of course a great admirer and expert on Lothar Meggendorfer and his influence can be seen in



The Art of Maurice Sendak

Sendak's illustrations, stage sets and 3-D constructions. We have all seen his essays and comments in the great pop-up books Maurice Sendak has been involved in over the years, including the just published *Mommy!* engineered by Matthew Reinhart. In today's terms he has cred!

In 1975 Sendak wrote an essay on Meggendorfer,

republished in his superb book *Caldicott & Co.: Notes on Books & Pictures* in 1988 (Reinhardt Books). Towards the end he writes, "Present-day economy, alas, does not permit such grandiose flights of imagination. But the wish to animate is always there. It is the means by which the artist entices children into a book." I am glad he was partly wrong. The skills and the will to produce uplifting movable books is still here and I wish to acknowledge Sendak for creating opportunities for designers and paper engineers. I will finish this section with another quote from the much-awarded artist (including The Hans Christian Anderson Medal in 1970) on Meggendorfer but it might as well be said about Maurice Sendak, "It is no accident that children delighted in his work, as did adults who had the grace to remain children."



Unfold/Enfold

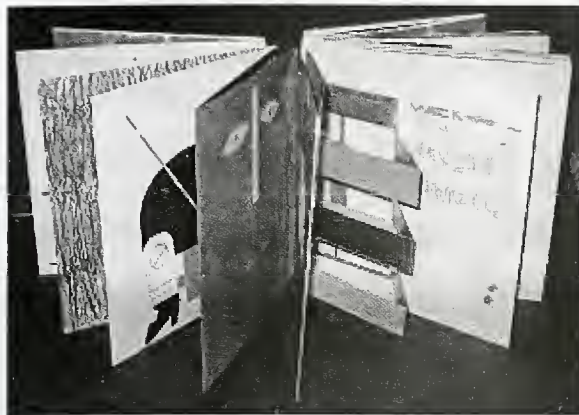
I finish this current theme of cross-over art into the movable medium with another winner of the Hans Christian Anderson Medal in 1992, the very European artist and painter Květa Pacovská, born in 1928 in Prague, the Czech Republic. Why European? Modernism and avant-garde spring

to mind when you see the traditional children's book themes merge with the wild abandon of Kandinsky, Klee and Miro, artists who influenced Pacovská's original paintings, collages, and over 60 children's books including movable and pop-up editions. It is European 20th Century art combining to create new forms.



Květa Pacovská's Unfold/Enfold

Innovative, fresh, mind boggling artwork lights up her pages and you realize you are holding in your hands something special. Her latest book is called *Unfold/Enfold*, published in 2004 by Chronicle Books in the U.S. It has 92 pages combining into a moebius strip of living artwork, topped and tailed by hard covers. Full of die-cuts, basic pop-ups and folds, these elements work to project Pacovská's artwork onto another level. These are more than interactive



Květa Pacovská's *Unfold/Enfold*

books, they become art itself by using mass produced methods to produce the equivalent of prints and paintings with printers' ink. Her work was described by author Leonard S. Marcus in *The New York Times*, March 1991: "the artist who draws and paints like a wild child with advance training in graphics...these special effects are of course aimed at eliciting active responses from children growing up in the passive television age." More power to her!



Books by Květa Pacovská

In Pacovská's other books, *Midnight Play*, *Flying*, and *One, Five, Many* she uses flaps, fold-outs, and inserts to provide enough visual sophistication for not only adults but children from the jaded electronic age. This generation has been catered to as some of the current books under review have been adapted to CD games. I'm not sure that it is a long term solution for books discussed here, as our "movable" difference is the magic conjured up by the old technology of the printed page with fresh ideas and reproduction cleverness.

The artistic marriage of convenience is alive and well between all creative mediums and pop-up and movable books. These books discussed here showcase fascinating ideas using very "old" methods with fresh insights.

Chicago Conference Comments From A First Timer

Jerry Naugle
Linden, Michigan

My attendance at the Chicago Movable Book Society Conference was my first conference visit. Although I am a collector and have been a MBS member for some time, I was not able to attend the other conventions. Since the conference was only five hours from my home, I took advantage of this opportunity.

In summary, I found the conference most rewarding – educational and enjoyable. Meeting many of the key people in movable books, having the opportunity to see many older books, and to view some one-of-a-kind movable books was a real joy.

I started collecting movable books about eight years ago. I fell in love with them while reading and showing them to my three grandchildren as they sat in my lap. They loved the books and I enjoyed reading to them and opening the pages to show the pop-ups. The two books that got me hooked were *Monster Island* and *The Pirates Go a Sailing* (a triangular-shaped book). *Greg Hildebrandt's Book of Three-dimensional Dragons* was also a motivation.

I particularly enjoyed the conference being filled with programs and activities. All the presentations were excellent. I had only one issue: at times the sound system was sometimes lacking volume and clarity. Meeting many of the leaders in paper engineering and the experts in collecting them were significant highlights.

The Columbia College exhibit was important to me as I had not seen many of the pop-up materials shown. I particularly loved seeing the many items from the genius of Kubasta. The Sabuda and Reinhart presentation was both entertaining and educational.

The first MBS member who came over and talked to me was a very pleasant and engaging person named Dagmar. Since she was a previous conference attendee, and I was a first timer, she was most gracious when she approached me. As we were talking, she mentioned she was from Sarnia, Canada and was born in Czechoslovakia. I noticed her middle name on her name tag was Kubašta. She then informed me she was Vojtech Kubašta's daughter. Believe me, it was a real pleasure to meet her – to be engaged with the daughter of such an icon of the illustration



Robert Sabuda, Jerry Naugle,
Matthew Reinhart

and pop-up world.

Hearing the histories of the pop-up books from Ellen Rubin, Larry Seidman, and John Railing was informative and interesting. And making a couple of pop-up/movable books was fun. Paul Wehr, the son of another movable book icon, worked with us to make *A Bunny's Tail*, a movable book like his father had made. Then to make a commemorative MBS keepsake, showing the Chicago fire and Mrs. O'Leary's cow, with Andrew Baron, added to the conference fun. Bruce Foster personally helped me assemble part of the pop-up. A couple all the way from Spain, Ana Marie Ortega and her husband, with a pop-up book collecting and sharing passion, gave a most special presentation. Other presentations: Chuck Fisher on how he builds and develops pop-up books, Emily Martin and her process of producing limited volume pop-up books, Joan Sommers getting her tunnel books into production, Maria Winkler on selling on e-Bay, Frank Gagliardi on collecting, and Robin Sutton's delicate work to repair old books rounded out the most enjoyable experience of attending a MBS Conference. I was disappointed to not see any magic tricks from the banquet speaker John Railing. However, I enjoyed him, both at my table and during his talks at the Columbia College and the banquet, with his many inside stories about Ib Penick and other creators of pop-up books.

I purchased some nice pop-ups at the book sale and swap sale and had many of my books signed by those great pop-up engineers/illustrators. It would have been nice to purchase some of the really old collectables that book sellers like Larry Rakow of Wonderland Books was showing. But, alas, they were too expensive for me. I would also like to make note of the wonderful one-of-a-kind oversize pop-up books made by the charming and vivacious Linda Costello.



Linda Costello with huge fish book

Workshops and Conferences



Books by Paul Johnson

Workshops with Paul Johnson

British book artist Paul Johnson is presenting two full-day classes on April 21-22, 2007. They will be held at the Philadelphia Center for the Book, 728 South Broad Street, Philadelphia,

Pennsylvania. For more information contact book@philadelphiacenterforthebook.org.

Yale University

"At the Turn of the Centuries: The Influence of Early Twentieth-Century Book Art on Contemporary Artists' Books" A Symposium at Yale University. April 13, 2007. <http://beinecke.library.yale.edu/centuries/program.html>. The program is free and open to the public but registration is required.

MGP Studio Arts

Maria Pisano is offering ten book arts workshops at her studio in Long Branch, New Jersey. For more information contact her at mgpstudio@aol.com

Focus on Book Arts Conference. June 27 - July 1, 2007. Pacific University in Forest Grove, Oregon. www.focusonbookarts.org.

Women's Studio Workshop Summer Arts Institute.

Rosendale, New York. Specializing in printmaking, hand papermaking, photography, and book arts. www.wsworkshop.org.

Correction

Kyle Olmon
New York, New York

In Part 1 of Theo Gielen's Frankfurt Book Fair 2006 report, he notes that *Castle: Medieval Days and Knights* was released with a different cover for The Metropolitan Museum of Art in New York. I wish this were the case, but, unfortunately, this is not true. There is only one version of the cover. The advertisement that was on the museum's website was an incorrect image showing an early mock-up I designed for the cover. Thank you for bringing this to my attention, and I hope that this will clear up any confusion.

Blue Elephant Books

Dorothea DePrisco Wang
Canyon Country, California

When I decided to write a piece about paper engineering, I hesitated. Why? Mainly because I am not a paper engineer. But I wanted to “speak” to engineers and this seemed the best place to start.

Throughout the 15 years I’ve been in children’s publishing, I’ve made a career creating children’s books. I’ve worked on chapter books, YA novels, preschool picture books, novelty books and pop-ups. And, in the past five years, creating novelty books including pop-ups has become something that I’ve learned to appreciate, but more importantly, I’ve become passionate about. Having been schooled in editorial and art, I was also educated in novelty books during my tenure at Scholastic Inc. I’ve also learned quite a bit about the construction — the production of pop-ups from my time at Intervisual Books, Inc.

The pop-up world seemed something out of reach for me six years ago because I did not understand it or appreciate it the way Wally Hunt did — and mainly because I was hired to create every novelty book except a pop-up at Intervisual Books, Inc. When I took the position of Executive Vice President at Intervisual, it took me five years to learn that there was more to pop-ups and the production of pop-ups. When I began to understand it, it became very interesting to me. Throughout the years, I’ve watched and learned from different engineers who all possess different strengths. Some engineers are very technical — some very knowledgeable in pre-press, while others are talented illustrators, designers as well as engineers. Some engineers thrive finding ways to save money, to save paper and glue points. Some focus on the creative and don’t want to do the clean up. The bottom line though, is that there are so many different artistic engineers and I believe the publishing world needs to get to know these artists. There is a wealth of opportunity for these types of artists but they need to be seen as artists.

There is room in this industry for more than the premier paper engineers. Their talent is remarkable and I applaud the artists who have made a brilliant career for themselves. I also believe that there are so many engineers out there who have done the grunt work, the clean up work, and the detailed work — but that their talent that has yet to be realized.

That being said, my company, Blue Elephant Books, Inc. is representing mainly paper engineers and novelty bookmakers and collaborative novelty book teams. I believe with the proper positioning and passion from the artist and the rep, more paper engineers can have their

moment in the sun and that children can benefit from the artistic sculptures and design of many artists. Blue Elephant Books is aware of the steps of making a pop-up book and believes that someone needs to stand up for the engineers who are expected to make extra rough cuts, sales samples, and final die books when the original quote did not include those extras. We believe it would benefit the engineers to have a rep who understands the difference between pencil artist sheets and color artist sheets.

Our company represents a handful of illustrators and writers but our focus is on novelty books and pop-up books. We hope that our vision is interesting to the engineering world, and if we can be of service to you and your goals, we hope you will contact us. Please send us your address and we can send you more information. We look forward to speaking with you. Blue Elephant Books, Inc.; Creative Services, Artist Representation, Book Development and Consulting; Phone: (661) 309-9363. ddw@blueelephantbooks.com.

E-Bay Watch

Ann Montanaro
East Brunswick, New Jersey

In January *Poor Robinson* was listed on e-Bay. It was a book unfamiliar to me and I was unable to find any other reference to it. From the pictures, it looked like the McLoughlin stand-up books from the 1880s (*Aquarium*, *Spring*, *Summer*, *The Wild Beast Show*, etc.). Does anyone have more information about this book?



Thesaurus Terms

Theo Gielen

During the last 10 or 15 years there have been several attempts made, more or less successfully, to prepare a list of appropriate definitions and a classification scheme for the many different kinds of movable, novelty, and pop-up books. A standard thesaurus for a uniform description of these books still misses.

An elaborate “hierarchical survey” of what we have broadly called “special book-forms,” being part of the general genre thesaurus used by catalogers of the libraries in Holland that have large collections of children’s books, was made by librarians Jeannette Kok (Royal Library The Hague) and Henk Duijzer (City Library of Haarlem), with the researchers/collectors Aernout Borms and Theo Gielen.

The nine head categories are:

- activity books
- movable books
- books with loose parts
- three-dimensional books
- books with holes
- optical illusion books
- unfolding books
- books with variant binding
- books from variant materials

We have covered as many types of movable, novelty, and pop-up books as we could think of. Within these categories there are lots of subdivisions; definitions have been given, and cross-references made.

Although the list currently exists only in Dutch (with a few foreign terms added), there is a plan to make it available in other languages. It is now being used to classify new “special book-forms” in the CBK (*Centraal Bestand Kinderboeken*, the central online catalog that unifies the collections of the 11 main public collections of children’s books in the Netherlands). This will make it easier to find examples of every type of movable, novelty, and pop-up book that is held in a Dutch library. It is, indeed, a great help for researchers, but collectors may also find the list useful to help describe and classify their books in a uniform and scientific way.

The list is available on the website of the Stichting Geschiedenis Kinder-en Jeugdliteratuur (the Dutch Children’s Book History Society) www.hetoudekinderboek.nl under “Hiërarchisch Overzicht van Bijzondere Boekvormen.”

The CBK also includes a lot of foreign language children’s books from the participating libraries. It can be searched through the website of the Literary Museum The Hague: www.letmus.nl under “Studiezaal” and “catalog CBK.”

An Introduction

Cheong-ah Hwang
Columbus, Ohio

I’m a newcomer to The Movable Book Society, and I really enjoyed the Chicago conference. Originally from South Korea, I now live in Columbus, Ohio. I am a paper sculptor and I just started making pop-ups. I have two pop-up projects. One is making pop-up murals. You can see my mural in the pop-up section at www.papernoodle.com. These pop-ups are not books but independent objects. I approach pop-ups as a paper sculptor. I’d like to meet someone from the pop-up industry, or somewhat related, to discuss the possibility of mass producing these pop-up sculptures as wall decorations. Also, I’m hoping to get commissions not only from individuals, but also from public places like libraries, zoos, children’s science museums and children’s hospitals.



Cheong-ah Hwang with
paper sculptures

The other pop-up project is developing how-to books. Many people purchased my books at the conference, and I’m glad they sold well. I’d like to know if my book is useful to other people, so please give me feedback. For those who didn’t see my *Pop-up Handbook*, it is a reversible accordion book with 22 pages. On each folded sheet of paper, I demonstrate a correlation between a die cut, its different placements, and the profiles of different views of that particular pop-up mechanism. I believe there must be a very simple formula or calculation to make pop-ups move certain ways. I’d like to work with a mathematician to develop other how-to books. If I develop my how-to book the way I want, not only will it help pop-up artists, but it also will be a great tool to use to teach kids math. I’d like to show students a fun and rewarding way to learn formulas and calculations. I’m also hoping to meet somebody from the textbook industry.

I am just getting started and I know little about what’s out there in the pop-up world or any book world. If you have any critiques, opinions, ideas, or experiences to share, I’d love to hear them. Thank you.

Chuck Fischer, continued from page 2

When I received an offer from the other publisher, things changed at Rizzoli, and they made an offer for the title, so I stayed with them.

The second book came together even more smoothly than the first one, because David Hawcock and I had figured out how best to work together. Since David is based in Great Britain and I am in New York, I would make at least two trips per project to work with David in person at his studio in Bath, England, but most of our communication was via the phone and internet.

Bruce Foster is engineering my fourth book and he is based in Houston, Texas. I find it is easier to be in the same country, especially when shipping disks, art and other materials that cannot always be sent via the internet.

Q. Why *Christmas in New York*? Who came up with the idea?



During the time I was working on my first two books with Rizzoli, I often pitched new book ideas, including my desire to create a Christmas pop-up book. Rizzoli said they had not had much success in

publishing Christmas titles, and they were not interested in publishing a Christmas pop-up book.

Around this time, I started working with a new literary agent, Cullen Stanley at Janklow-Nesbit, who was very supportive of my proposal for *Christmas in New York: A Pop-up Book*. We met with the publisher at Bulfinch Press who loved the proposal and immediately made an offer.

As I mentioned, I had been thinking of ideas for a Christmas pop-up book when I literally looked around me and realized I was living in the middle of my next book. I have lived in New York for 25 years and my favorite time of year in the city is Christmas. I have very fond memories of Christmas celebrations with my family growing up in Missouri, but I'll never forget the first time my family visited New York at Christmas time. I wanted to recreate the wonder we all experienced on that trip for anyone who has visited New York City at Christmastime, or just dreamed about it. *Christmas in New York* was introduced in October 2005, and sold out its first printing in record time.

While researching *Christmas in New York*, I became fascinated with the variety of gift-givers throughout the world. Cullen and I presented a proposal for *Christmas Around the World* to Bulfinch (now Little, Brown) and it will be in stores in fall, 2007. As I mentioned before, this is the first time I've worked with the paper engineer, Bruce Foster. Collaborating with him has been great fun, and the pop-ups are amazing.

I had been aware of Bruce's work and knew his name, but it wasn't until I received an invitation to Ellen Rubin's exhibition, Ideas In Motion, that Bruce had created, that I contacted him. I loved the twisting movement in this piece and we talked about working together on future projects. Fortunately, the production manager at Little, Brown was eager for me to find a paper engineer in the U.S. to work with on *Christmas Around the World*; I introduced them to Bruce and his work, and the rest is history.

Q. Is creating pop-up books a total departure from your other design projects, i.e. china, giftware, fabrics and wallpaper?

There are many similarities in the way I approach all of my design projects. First of all, all of the original art I create for my projects is hand painted. Whether I'm creating a decal for one of my china collections or full scale art for a wallpaper or fabric design, I always create the art in the studio, the old fashioned way, not on the computer.

Secondly, all of the design projects I accept begin with a lot of research. I love this part of the process and I use all resources available. I visit libraries, go to museums, and use the internet more than ever.

In addition, I have quite a large collection of visual reference books, that I refer to constantly. I also travel as often as I can, and the experience of visiting places out of my daily routine has a profound impact on all of my work.

Q. What's next?

As I mentioned earlier in the interview, my newest pop-up book *Christmas Around the World* will be published in September 2007 by Little, Brown. Because the time line of a pop-up book from signed contract to publishing is a minimum of a year and a half, and because of the depth of research, securing rights for photographs, writing the text, and then creating original paintings for the pop-ups, I am already working on my next two books.

I will be taking a break from Christmas themed pop-ups for the next few years and returning to American historical subjects through an exciting collaboration with a Pulitzer Prize winning author, while also working on a unique pop-up book for the adult trade market that

combines biblical and art historical themes. In addition to the adult books, a colleague of mine and I have been working on a pop-up children's book proposal that I hope to present this year. Like many fellow authors and artists, I have lots of fascinating ideas, (at least I think the ideas are fascinating) and too little time.

But what exciting times we live in, and what wonderful opportunities those of us involved in the creation of pop-up books have today. I'd like to take this opportunity to thank the brilliant and multi-talented, Robert Sabuda for opening the pop-up publishing door that continues to open wider for all of us working in this medium today.

Exhibits



Books in Black: A New Page!

Florida Atlantic University,
Boca Raton, Florida
February 12 - April 16,
2007

Sponsored by the Arthur & Mata Jaffe Center for the Book Arts, this traveling exhibition pays tribute to black individuals who have made major contributions to society. For more information:

<http://www.fau.edu/library/>

Guild of Book Workers

University of Utah, Utah Museum of Fine Arts
February 9 - March 18, 2007

The exhibition highlights the recent work of some of the best bookbinders and book artists in the United States, including fine bindings, pop-ups, sculptural forms, and other outstanding examples of book work today. Examples of work and the full schedule for this touring exhibit can be seen at:

<http://palimpsest.stanford.edu/byorg/gbw/gallery/100anniversary/index.shtml>

The History of the Brave Czech Nation

University of New Orleans Library
January 25 - February 28, 2007
New Orleans Glass Works & Printmaking Studio
March 3 - March 31, 2007

The 230-foot long aluminum, larger-than-life-sized model of Lucie Seifertová's pop-up book *The History of the Brave Czech Nation* will be displayed for visitors to

walk through. The New Orleans Glass Works & Printmaking Studio will also offer demonstrations and workshops in paper engineering and bookbinding.

Artful Craftsmanship in Pop-up Books

Lane Gallery at Puke Ariki
Plymouth, New Zealand
February 3 - April 29, 2007

Books from the collection of Movable Book Society member Charles Duke are featured in New Zealand's first exhibition of pop-up books. He is quoted as saying he began collecting "by mistake" when he was given a copy of *The Ultimate Cocktail Pop-up Book* as a birthday present. Thirty years later his collection continues to grow. See the story at:

<http://www.scoop.co.nz/stories/CU0701/S00154.htm>.

Fantastische Bücherwelten auf Haus Kennade

Haus Kennade
Hattingen, Germany
March 4 - May 28, 2007

This is an exhibition of books from the collection of German Movable Book Society member Hans Hartung. It will include books from 1890 through the present displayed in four rooms. The show will include lectures, a film, guided tours, and workshops. There is more information at:

<http://www.bochum.de/museum/frame06.htm>

Exhibition of flick books

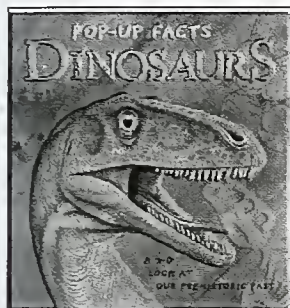
Rennes, Brittany, France
Through April 22, 2007.

"Flip books! Votre pouce fait son cinéma" (Flick books! Your thumb makes his movie) shows a famous collection of these novelties brought together by Pascal Fouché from Paris. The collection of about 4,000 titles, dating from 1882 to the present, includes topics ranging from movies, publicity, and sports to artists' books. A special catalog with a CD-rom has been published for the occasion. For further information see:

www.flipbooks2007.com and www.flipbook.info.



Templar Publishing, another successful British packager/publisher, operating already for several years, had on display the just-published *Pop-up Facts Dinosaurs* (1-84011-598-X) by Richard Dungworth



with pop-ups, pull-tabs, flaps, and wheels. They showed the dummy of its sequel, *Pop-up Facts Human Body*, to come in 2007. Their best-selling artist Derek Matthews added three new titles to his “Noisy Pop-up Fun” series with sounds on every page: *Rock & Roll!*, *Little Spooks*, and *Traffic Jam*. Matthews

also has two titles of a new series of “Snappy Mix-ups” that will have six pop-ups providing over 30 combinations of tops and bottoms: *Let’s Pretend* (1-84011-040-6) and *Things We Do* (1840110396-9).

Maurice Pledger will have a new series of “Sounds of the Wild” in 2007. The first three titles were shown, each with five pop-ups and sound: *Jungle*, to come in the spring, *Night Time* and *Ocean*, to be published in the fall. Dugald Steer wrote *How to be a Knight: A Squire’s Companion* (1-84011-928-4), a book with paper novelties throughout, including pull-tabs and two large pop-ups.



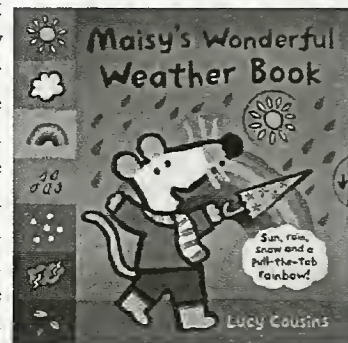
A sequel to her *One Snowy Night* will be Beth Harwood’s *The Easter Basket* that will appear in 2007. In it a little rabbit peers in several windows to find the owner of a lost basket on Easter day. Each window shows an elaborate 3-D scene done in a shadowbox technique with three or four layers. Beth Harwood also wrote the stories for two books with gatefolds and pop-ups that were illustrated by Jonathan Lambert (who apparently switched from Brainwaves where he did so many books with Keith Faulkner): *Phewee! Was that Me?* (1-84011-280-8) starring a skunk and *If ...* (1-84011-285-9) that has a cute story about a koala.

Other dummies were seen for pop-up books to be published by Templar. The Marvel “True Believers” Retro Character Collection is a new series starting with *The Amazing Spiderman Pop-up* (1-84011-207-7 published in the U.S. by Candlewick). Engineered by Andy Mansfield, it has a wedge-shaped trim with



complex pop-ups, pull-tabs, and flaps. It will be followed by *The Amazing X-Men Pop-up* (1-84011-212-3). Steve Lavis illustrated the *Nursery Tales Pop-up* that lifts into paper theater-like scenes when the pages are opened. We also saw dummies for a collectible *Shipwreck!* and *Christmas is Coming*.

Walker Books, whose new Robert Crowther and Sabuda/Reinhart titles were mentioned in the first part of this contribution, showed a new Lucy Cousins novelty *Maisy’s Wonderful Weather Book* (1-8442-8671-1) with pop-ups and pull tabs, and the dummy of David Wood and Dana Kubick’s *A Present for Santa*, due in 2007. Ruth Brown’s *The Old Tree: A Pop-up Spectacular*, with just one complex and really spectacular, large pop-up of an unfolding tree on the last spread will also be out in 2007. The most outstanding, however, and one of the unchallenged highlights of this year’s book fair, was Martin Jenkins and Brian Sanders *Titanic: Including a Sensational Pop-up Ship*. It will be out in 2007 and was shown in its full glory at Walker’s stand. It is really amazing. The one meter long model of the legendary ship is done in a hard-to-describe technique. A front and back cover, not linked by a spine, open out like an accordion and unfold the compartments of the ship until the huge model is open, complete with the majestic stacks that characterized the Titanic. It is something you imagine as the product of an ingenious and skillful paper modeler as done from a cut-and-assemble set (such a thing that functions just as a dust-trap). But, this is not the case for this one as it just folds down again and can be shelved. A must-have, indeed, for any collector!



However, the company that seems to have conquered the middle-market of movable and pop-up books after the decline of Intervisual Books, with a general supply of diverse titles in all kinds of techniques, is the young company **Tony Potter Publishing**. Their stand at the fair was very busy from the beginning on Wednesday until late Sunday, when most of the stands were already empty. They were so busy negotiating co-editions with companies from all over the world that there was not time to chat. This had not been seen since Waldo Hunt’s busiest days. With veterans in the team like Brian Lee, David Wood, Richard Fowler, and paper engineer Keith Finch, the

company offered a range of dozens of new titles. There were no extravaganzas for the over-indulged collector, but solid novelties that, apparently, sell well all over the world.

Brian Lee illustrated a new *Castle: Pop-up and Play Fun!* a carousel recreating life inside of a medieval castle. He also showed the dummy of his *Land Ahoy! A Convict's Journal of Adventure and Survival*, the sequel to last year's successful *Life on a Famine Ship*. Filled with facts and lift-the-flap features, the book includes detailed pop-ups of the convict ship bound for Australia and life as a convict there.

The same formula of an interactive journal has been used for *The Voyage of the Titanic: A Boy's Adventure*, packed with facts and memorabilia of a young boy journeying to his new life in America. It includes detailed pop-ups, among them, a large, 80 cm. model of the Titanic unfolding on a double spread and from

behind gatefolds on both sides.



Richard Fowler designed the just published, and already successful, *Lights Out! Shadow Pop-up and Play* in which children can animate the shaped scenes that pop up with the light provided as

they follow the Halloween tale. It will be followed next year by *Spooky Shadows: Pop-up and Play* with scenes of ghosts and ghouls. He also illustrated *Captain Jolly and Nasty Nick's Dirty Tricks*, an interactive story book full of lift-the-flap and pop-up features with a surprising twist at the end. *Secret Sam*, to be issued in 2007, relates the fortunes of Sam as he uses his detective skills to foil a dastardly plot at school. Together with David Wood he also did two bear books for young children: *But, Dad!* and *But, Mum!* each with a surprise pop-up at the end.

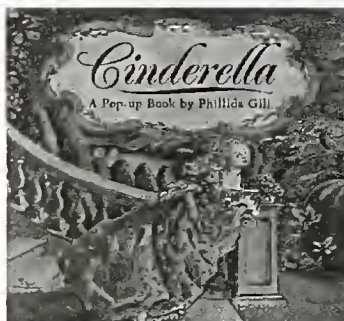
Duncan Crosbie is the author of a new series of "Time Travelers' Interactive Guides," reference books with pop-ups and flaps for the 6-9 year olds. The first four titles were on display: *Explorers*, *Romans*, *Inventions*, and *Space*. The same format can be seen in their new series of "Find Out Fact Files," pocket-sized books (23 x 11 cm.) with flaps and pop-ups, introducing young children to favorite topics with questions and answers. The books, *Dinosaurs*, *Space*, *Weather*, and *Earth* will all be issued in 2007.

Informative, as well as romantic, are Tony Potter's new titles *Pirates: Life on Board Blackbeard's Ship*, a

pop-up journal about life on a pirate's ship; *Ranesses the Second: Ruler of Ruler*, a pop-up book about the most famous king of ancient Egypt; and *Lost Cities*, a pop-up book with peepshow-like diorama boxes emerging from its six double spreads, evoking the forgotten world of mythical and legendary cities. More futuristic information will be included in their *Space Station*, a tall carousel book (32 x 25 cm.) following the life of a young astronaut on a space station. It has plenty of play value by including flap features and press-out figures. *A Voyage to Mars: A Space Traveler's Journal* is a pop-up book depicting an imaginary trip to Mars.

And, finally, there was another carousel book, illustrated by Lucy Pearce: *Fairy Tree House*, with press-out figures and an extra, hidden pop-up surprise. All together, Tony Potter Publishing showed a respectable production of quality books with promise for the years to come.

For space reasons, I have to limit significant comments to these major British packagers/publishers. However, there were other interesting, but generally less collectible movable and pop-up books, mostly for younger children, at lots of other British publishers. **Alligator Books** showed two Noddy pop-up stories. **Bloomsbury** displayed the pop-up version of the classic fairy tale *Cinderella* (0-7475-7881-1) by Phillida Gili, a kind of sequel to her *Sleeping Beauty*, published more than ten years ago. It offers a surprising solution for changing the carriage into a pumpkin and the magical transformation of Cinderella's



dress. **Bookmart** announced a new *Beauty and the Beast: A Magic Wheel Classic* with revolving pictures Nister-style. **Campbell Books** had a new Tony Bradman, *Peek-a-boo Moon* with a musical pop-up ending paper engineered by Maggie Bateson, and some new Poppy Cat titles by

Laura Jones, engineered by Jo Lodge. **Egmont Books** just published *Muddlewitch on the Farm with Magic Pull-tab Noises* by Nick Sharratt, a sequel to last year's *Muddlewitch does Magic Tricks: With Magic Changing Pictures*. **Hodder Children's Books** had the first copies on display of Neal Layton's *The Story of Everything: From the Big Bang until Now in Eleven Pop-up Spreads*. Engineered by Corina Fletcher, it presents Darwin's theory of evolution in a nutshell for very young children. Hodder was also about to publish *Beware of the Storybook Wolves Pop-up*, the successful picture book by Lauren Child, now converted into a pop-up book. They also had a dummy of Chris Mould's spectacular *76 Pumpkin's Lane*:

A *Pop-up Haunted House*, a ten-room carousel announced for 2007.

The newcomer **Igloo Books** from Sywell (U.K.) showed several series of pop-up books for toddlers and also interesting make-your-own titles: *Fairy Land* (1-84561-387-2) "with a magical pop-up fairy castle and press-out fairies to play with." They also had *Pirate Ship* (1-84561-388-0) "with a swash-buckling pop-up galleon (etc.)."

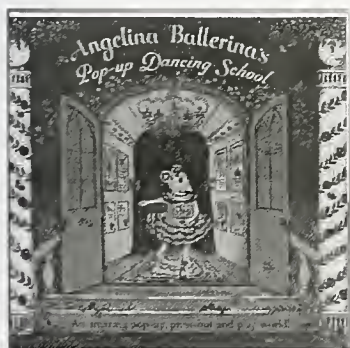


Little Tiger Press published a new Jack Tickle pop-up Christmas book, *The Very Smiley Snowman*. **Macmillan**, very active in the last few years, appears to have decreased their activity in field. Apart from the Denchfield and Bateson titles described in the first part of my

contribution, they had a nice Jonathan Emmett book, *Dig It, Build It!* with four sturdy pop-up machines. **Mercury House**, for me another newcomer, showed a series of pop-up animal books for young children, *First Fun Pop-ups* and *The World at Your Feet*. Orchard Books announced for fall 2007 another conversion of a successful Lauren Child picture book, *I Will Not Ever Never Eat a Tomato Pop-up*. The prolific **Pinwheel Books** had, among many other movable and pop-up titles for young children, two cute mini dial-books by Luana Rinaldo. The interested reader can find details of these and more titles and on the publishers' web sites.

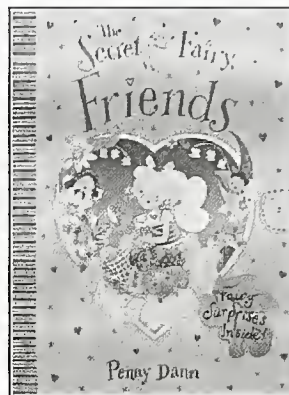
Girlish Pop-up Books

Special attention will now be given to two categories of books I know are of interest to collectors. First, I grouped some new movables and pop-up books especially designed for (little) girls. Thematically these books are characterized by the appearance of dolls, ballet, horses and/or fairies. And, in their appearance, they are characterized by a remarkable preference for the colors pink, blue, and pale green!



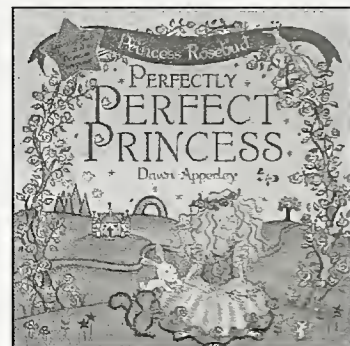
Helen Craig and Penny Dann are the unchallenged masters in producing, year after year, new titles of this sort. The former features her star mouse Angelina Ballerina in fiction, picture books, a TV series, merchandise, and novelty books like *Dance with Angelina* (1-8464-6193-8) with

wheels and pull-tabs. It was published last August by Ladybird. *Angelina's Pop-up Dancing School* (0-14-138235-X), published by Penguin, has a 360-degree pop-up carousel. *Angelina's Invitation to the Ballet: With Pull-out Letters and Invitations* will be issued by Puffin's in May, 2007.



Penny Dann continues her output of pink Secret Fairy titles with *Secret Fairy Pop-up and Playhouse* (1-846-16282-3), a carousel offering a look inside Blossom's tree hollow house. It was published in August but is, essentially, a new edition of her *The Secret Fairy at Home*, published in 2002. Fall 2006 brought *The Secret Fairy Friends* (1-84362-997-6) with flaps, pop-ups, and a bracelet included. In the fall of 2007 there will be another sequel *The Secret Fairy Jewels* "packed" with flaps, tabs, pop-ups, and fairy jewelry once more. All of these are published by Orchard.

A new star in this pink sky was seen last year with Orchard's *Princess Rosebud* by Dawn Apperley. It is now marketed in seven languages. In Frankfurt there was a new *Princess Rosebud: Perfectly Perfect Princess* (1-84616-289-0), now earning ten gold stars in a book with flaps and tabs. There is a special award provided at the end of the book.



Emma Thomson, who created the Felicity Wishes books published by Orchard, adds this year, and in my opinion a horrible, *Felicity Wishes Pop-up Fairy House* (0-340-90239-6). It unfolds to a ten room doll house with a glaring pink roof and a handle on top to carry the building. Next year she will add the new characters rag doll Lili and her friend Pickle, a black and white teddy bear, starring in the first title *Lili's Birthday Wish*, a 32-page book with flaps, tabs, and pop-ups. It will also have novelty elements like a daisy chain, pretty birthday bunting, and a pattern and instructions for making your own Lili rag doll.

Bookmart has two titles by Nicola Baxter: *The Christmas Fairy* and *The Fairy's Secret Party*, both with foil, glitter, flaps, and (simple) pop-ups. They also

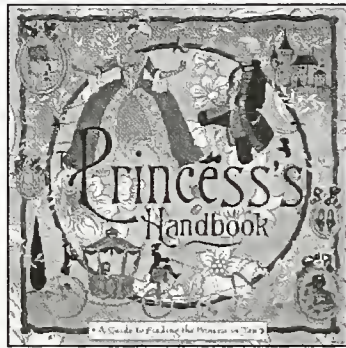


announced *The Fairy Palace Party*, done in a shadow box technique, for next year.

More fairy stuff includes *Flower Fairies Magical Moonlight Feast* (0-7232-5784-1), a spin-off from Mary Cecily Barker's Flower Fairies books. Here the Flower Fairies get help from the fireflies when they organize an impromptu

midnight feast. The final spread has a pop-up scene and twinkling lights. It will be published by Warne in October, 2007.

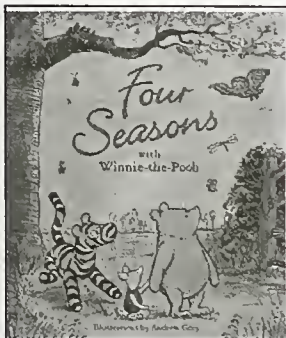
Two final princess titles complete this range: *A Three-dimensional Princess Palace* (1-58117-492-6), a large carousel book published by Piggy Toes Press, and *The Princess's Handbook*



(1-84011-275-1) by Stella Gurney. The latter is illustrated by no less than four illustrators and includes flaps, cards, a mix-and-match wardrobe, and ribbon ties. Issued in November, 2006 by Templar Publishing, it is described as "gorgeously girly."

Characters, Spin-offs, and Tie-ins

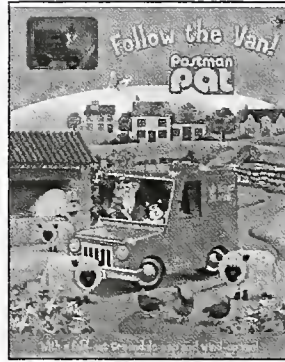
This is another category that each year brings a rich production of movable and pop-up books, some of them collectible.



Winnie-the-Pooh gets a new five-compartment carousel book, *Four Seasons with Winnie-the-Pooh* (1-405-22629-3) with a journal through the changing seasons in the Hundred Acre Wood, ending in a fifth scene featuring Pooh's birthday celebration. It is illustrated by Andrew

Grey (after Shepard) for Egmont Books. Peter Rabbit has been made movable in two books from Frederick Warne. *Who Can You See, Peter Rabbit?* (0-7232-5810-

4) is a changing picture book that on every page reveals more characters from Beatrix Potter's tales with the pull of a ribbon. In *Peter Rabbit Magic Mirror Sound Book* (0-7232-5850-3) songs are introduced by a Beatrix Potter character appearing in the magic mirror.



Rev. Awdry's **Thomas the Tank Engine** really moves in *Thomas Races to the Rescue* (1-405-22720-6), a board book with a fold-out track and wind-up Thomas. Now 25 years old, **Postman Pat** has a similar format. In *Postman Pat Follow the Van* (1-405-22719-2), there is a foldout Greendale map and a wind-up van. Both are published by Egmont Books.

Mumble, the tap dancing penguin from the **Happy Feet** series, is featured in the *Happy Feet Pop-up Book* (0-14-138204-5). Ladybird issued the book in December to coincide with the release of the movie.

The popular character of the little red train from the bestselling book **The Runaway Train** by Benedict Blathwayt will be featured in *Runaway Train Pop-up* and *Stop that Train: A pop-through-the-slot book* in fall 2007 from Random House.

And finally BBC Children's Books is offering various kinds of movables and pop-ups as spin-offs from or tie-ins with their TV series. **Bob the Builder** will have his pull-tab book *Can we fix it?*, the wheel book *Pitchard & the Field Mice*; and the 144-page hardback *Bob's Deluxe Pop-up Treasury* with eight machine pop-ups that comes in a slipcase. The TV series the **Fimbles** gets a *Birthday Present* with changing pictures and the wheel book *Watering Can*. The cheeky young TV penguin **Pingu** now has his own *Pingu Tries to Fly*, a book with changing pictures. And the multi-talented TV mole **Roly Mo** gets the more elaborate *Roly Mo's House*, a carousel book and story playset with two sheets of press-out pieces.

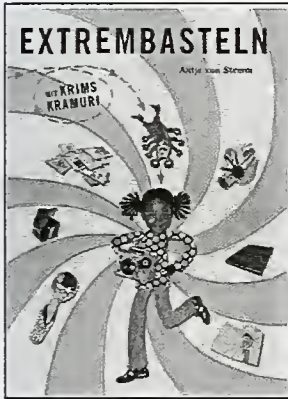
It is rather remarkable that even though the final part of the novels by J.K. Rowling will be published in July, only BBC Children's Books has new **Harry Potter** novelties: *Harry at Hogwarts: A Flying Pop-up Book* and *Magical Creatures: A Flying Pop-up Book*. Both were published last summer and offer visual adaptations of the key scenes in the Rowling novels. A third title, *Magical Adventures: Pop-up Book* was issued in October. Apparently the other publishers will wait until after the publication of the last part in July 2007 since the end of the story is unpredictable and made mysterious by the foresaying of the death of at least two unknown, but main,

characters of the novels. Or is it that the Harry Potter hype is already over?

The Production of Continental Europe

Europe seems to have lost the production of pop-up books completely. The Czech successor of Artia, Aventinum, has disappeared from the market. The Italian paper engineer Massimo Missiroli didn't pop up with any new works after producing some rather nice books in previous years. Publishers in Spain, Italy, Holland, Belgium and Poland just delivered co-editions from the well-known Anglo Saxon packagers. Kibea, the Bulgarian company, showed some dummies from their master paper engineer Anton Radevsky, who is working on a sequel to his *Pop-up Book of Architecture*.

Since there are lots of surprising developments in France, as I indicated in my introduction, and my current space is limited, there will be a special contribution about books from France in the next issue of *Movable Stationery*.



In Germany, the country that has been so important in the history of movable books, there were no new developments. Unfortunately, the team that made the great *Berlin Pack* a couple of years ago, hasn't continued to develop new projects in the field. The Hamburg-based paper engineer Antje von Stemm has not had the opportunity to publish additional pop-up books with German

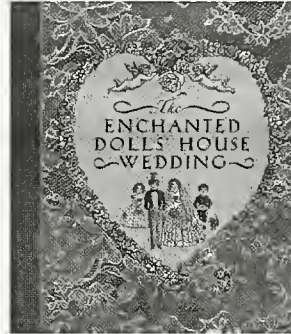
publishing houses, so she has come up with (once more) a nice, humorous, do-it-yourself trifling book *Extrembasteln* (3-8067-5054-8) including some pop-up ideas. Coppentrath Publishers brings *Ritter: Geschichte hautnah* (3-8157-7108-2) and *Prinzessin: Geschichte hautnah* (3-8157-7107-5) whose British dummies we saw last year at Susanne Geoghegan's as *My Life as a Knight* and *My Life as a Princess*.

Martin Graf offered a new do-it-yourself book published by his Hamburg private press Edition 8x8: one naughty story from Boccaccio's *Decameron* – for adults only.

German hopes for pop-ups appear to come from the young paper engineer Maike Biederstaedt from Berlin, whose dummy last year, you may remember, made me blush. Supervised by Graham Brown, she has sought an adequate illustrator for her highly erotic pictures. She showed me several proofs of different illustrators (and I colored up once more) and she herself reworked the spreads to more voluminous pop-ups. Impatient to

realize the publication of her first pop-up book, with the working title of *Hotel Erotica*, she looked for international co-editors at the Book Fair. She told me about enthusiastic reactions of people at various publishing houses, both men and women, when she showed them her dummy. It is no wonder, I think, given her charm and youthful keenness! She was waiting for final decisions on behalf of the publishers to buy the rights for co-publishing. During a nice meal in the evening she told me about her ideas for her next pop-up books – but only after having imposed strict secrecy from me, so wait and see!

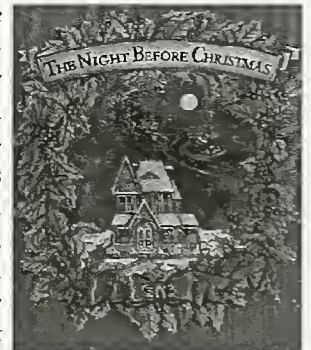
Asia and Australia



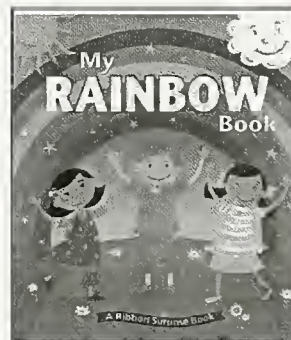
From Australia was seen just one company offering pop-up books, but an active one: **Five Mile Press** based in Rowville. Last year's *The Enchanted Doll's House* presenting four period dollhouses, has a sequel this year with *The Enchanted Doll's House Wedding* (1-74178-090-X) by the same author, Robyn Johnson. It tells,

in an identical format, the story of the beautiful Victorian wedding of Albert and Lucinda, the main characters of the first book. Additional merchandise was published as two sets of paper dolls: *Lucinda. Wedding Costumes* and *Hattie: Late Victorian Costumes* to dress them with complete wardrobes of detailed period costumes and accessories.

The Christmas classic of *The Night before Christmas* (1-74178-120-5) got new illustrations in bright, warm colors by Lee Krutop and pop-ups on each of its 20 pages. It is a nice addition to any collection of Christmas books. Likewise, the lovers of ABC books will enjoy *My Amazing Animals ABC: A Moving Pictures Book*



(1-74178-204-X) by Garry Flemings with (26) pull-tabs for each letter of the alphabet. The trick with the colorful ribbons that finally makes a rainbow comes now from down under in *My Rainbow Book: A ribbon surprise book* (1-74178-165-5). It is complete with two additional pop-ups.



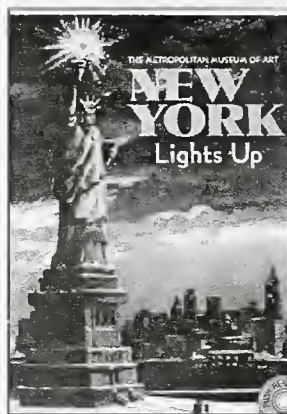
Most remarkable, I think, was the initiative of some printing companies from **China**, showing nicely finished copies of voluminous pop-up books just for marketing purposes. The examples were used to show potential customers their printing and assembling skills. The Midas Printing Group Ltd. from Hong Kong, for instance, had at their stand an impressive *Pop-up Architecture* featuring complex models of the Taj Mahal, the Temple of Luxor, the Japanese temple Yasukuni Jinju, the Statue of Liberty, a Westminster Church (sic!), and the Chinese Wall (folding out about one meter on a six-panel pop-up leporello within the book...). And, an impressive *Pop-up Carnival* for children, featuring all kinds of fair attractions that pop-up, move, swing and turn. However, it may have been a bit overdone by the use of paper and board that was too stiff and too heavily varnished.

The Qingdao Jiayinda Packaging Co., Ltd. from China also displayed some finished copies of pop-up books: one with eight spreads featuring older buildings in the city of Qingdao. There was also the *New Qingdao Great Olympic Book* meant to promote the 29th Olympic Games that will take place in Qingdao and Beijing. It includes a wonderful double-spread of a boat regatta. Their websites show pictures of these pop-up books.

In the hall of comics I was tipped off to see the dummies of some comic-related pop-ups from **Korea**. At the stand of Creative Korea, a large educational project of the Korean government, there were at least ten dummies of one spread pop-up books that seemed to tie-in with the present popularity of the Manhwa comics. Unfortunately, the texts were only in Korean and, at the time of my visit, there was nobody who could tell me more about them nor about eventual commercial publication of the designs.

From **Japan** comes a new reference, instruction book relating to our theme: *Paper Folding for Pop-up* (4-89444-517-8) published by PIE Books from Tokyo, containing 30 distinctive actual works in full color created by Miyuki Yoshida. Meant to be a help for designers of direct mail, greeting cards, packages, etc., the book comes with a CD-Rom for the flat diagrams of the works done in full 3-D in the book itself. It looks rather like an artistic picture book or even an abstract work of art, and, although expensive, it is a gem to share the collector's shelf with the well-known *Elements of Pop-up* by David Carter and James Diaz. By the way, the same publishers brought out some years ago, the two related volumes of *Encyclopedia of Paper Folding Designs* and *New Encyclopedia of Paper Folding Designs*, recently issued in their fourth editions.

Bush



Before finishing my contribution I would like to return to the United States and list just a few interesting titles that haven't popped up yet in the *Movable Stationery*. Lovers of the Big Apple will cherish the innovative *New York Lights Up* (0-7641-5960-7) from Barron's and the Metropolitan Museum of Art. On the cover the Statue of Liberty's torch, which with the press of a button, brightens up the night sky.

Featuring reproductions of vintage postcards of New York's landmarks, there is another LED lighted display of fireworks over the Brooklyn Bridge that starts with the turn of the last spread.

Hidden on the list of Jewish Lights Publishing I found another interesting pop-up book: *The Kids' Fun Book of Jewish Time* by Emily Sper, celebrating Jewish holidays with the 3-6 year olds and published in fall 2006.

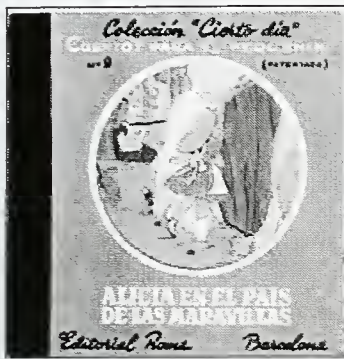


We will have to wait until spring 2008, however, for the publication of the hilarious *Mission Accomplished: Defining Moments of the Bush Presidency* from becker & mayer!. It looks back at the finest moments of Dubya's reign in over-the-top, wicked caricature illustrations, eight unforgettably ridiculous scenes satirized in as many pop-up double-spreads. The unsolicited "massage" of Angela Merkel, Dick Cheney accidentally shooting his buddy, Bush's affectionate pat on the head of "Brownie" who did a "heckuva job," and Condoleeza Rice's blowing coat will be included. Though the Bush Administration has seen so many comic missteps and moments worth mocking, a provisional selection has been made, but the last year and a half can still change it – or make the book more extensive. Anyway, a pop-up period document to watch for.

Conclusion

So far, that is my personal selection from the very rich body of movables, pop-ups, and novelties seen at the Frankfurt Book Fair 2006. They were fascinating days, again, bringing lots of nice contacts, gossip and surprises. It is up to you, reader/collector, to make your private selection from these items and to decide which ones to include in your collection.

Movable and Pop-up Alice in Wonderland



A site with pictures and bibliographical information about all the movable, novelty and pop-up editions of Lewis Carroll's *Alice in Wonderland*, as far as known to the compilers, can be seen at the wonderful French website of movable books: <http://livresanimes.com/actualites/actu0611popups>

Alice.html. They welcome any editions not previously recorded. Additionally, they would like pictures of some titles they know exist but have not yet added. Thierry Desnoues is responsible for the site and you can send email in English to contact2@livresanimes.com.

Catalogs Received

Aleph-Bet Books. Catalogue 84. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helen@alephbet.com. <http://www.alephbet.com>.

Jo Ann Reisler, Ltd. Catalogues 76 and 77. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. email: email@joannereisler.com. www.joannreisler.com.

Sotheran's of Saekville Street. Children's and Illustrated Books. Henry Sotheran Limited. 2 Saekville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Fax: 0171 434 2019. Email: sotherans@sotherans.co.uk. <http://www.sotherans.co.uk>

Questions

Q. Is there someone who would like to purchase some duplicate Kubašta books from my collection? I have some from the small, numbered series he did in 1963-195. They are 3,8,9, and 11: *Three is a Crowd*, *The Eight O'clock Show*, *The King of Ninepins*, and *The Kittens Eleven*.

Bettyrae Eisenstein
Pasadena, California
Bettyrael@earthlink.net

Q. I am working on a bibliography update and have some questions about books I do not own. There were four books in the Sonic Wacky Paek Adventures series. I have *Cherrie Makes a Big Difference*, *Molly Brightens up a Rainy Day*, and *Pete Finds a New Friend*. What is the fourth book? It probably features Junior. There is another series issued by Sonie called Wacky Imagination Books. From that series I have only *Molly's Art Adventure*. Were there Cherrie, Pete, and Junior books issued in that series?

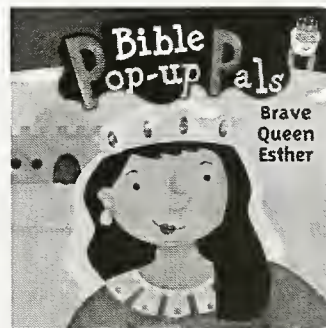
Ann Montanaro
East Brunswick, New Jersey

Q. Jacques Desse, the owner of the first pop-up bookshop in Paris, La Boutique du Livre Animé, is seeking information about the French paper engineer Robert de Longehamp. Until now little has been known about this artist, who was responsible for almost all the movable books published by Editions Les Flots Bleus and Les Beaux Livres in Monte-Carlo between about 1945 and 1953. Do you have information about him or about the publishing company? If so, please contact him (in English) at j.desse@wanadoo.fr.

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.

The Amazing Spider-Man Pop-up: Marvel True Believers Retro Collection. Candlewick. April. 0763632635. \$24.99. Also Collector's Edition. \$300.00. 978-0-7636-3267-0.



Brave Queen Esther. Bible Pop-Up Pals. March. Standard Publishing Company. \$5.99. 0-78471-947-0.
Also: *A Boy and his Lunch.* 0-78471-949-7.
Daniel and the Lions. 0-78471-948-9.
David & Goliath. 0-78471-950-0.

Dinosaur Tunnel Book: Take a Peek at Cretaceous Creatures. May. Tunnel Vision Books. \$14.95. 0-9754150-4-2.

Enchanted Land: 4 Amazing Pop-up Scenes. March. Flame Tree Publishing. March. £3.99. 9781844518043.

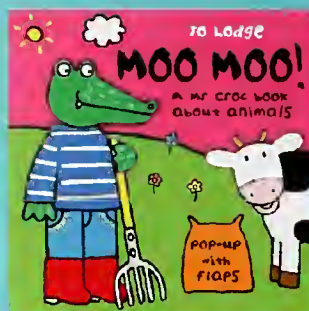


3 9088 01629 3185



Farm Animals. Baby's First Pop-up! Brighter Child Interactive. \$19.95. 1577912810.
Also: *Nursery Rhymes.* 1577912802.

Fifi Pops Up: A Pull-the-Tab Surprise Book. HarperCollins Children's Books. £4.99. 0007235496.

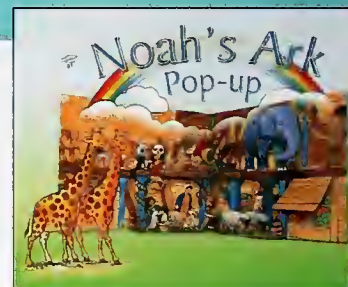


Moo Moo: A Mr Croc Book about Animals: Pop-up With Flaps. Hodder Children's. £3.99. 978-0340-93112-7.
Also: *Snappy Green.* 9780340931141.
Splash Splosh! 9780340931134.
Up and Down. 9780340931158.

Hansel And Gretel. (Flip Up Fairy Tales) Child's Play International. \$5.95. 1904550738.
Also: *Cinderella.* 1904550746



Noah's Ark Pop Up. March. Candle Books. \$14.99. 0-8254-7330-6.



Nutsy the Robot Goes to School. Brighter Child. \$15.95. 0769646069.

On Safari. Photo Pop-ups. Dorling Kindersley. £7.99. 1405318195.

Knight: A Noble Guide for Young Squires. Candlewick. \$17.99. 0-7636-3062-4.



Party Animals: A Book of Counting. Reader's Digest Children's Books. \$7.99. 9780794412135.

Lighthouses! A Pop-up Gallery of America's Most Beloved Beacons. By Linda Costello and Bruce Foster. March. Thunder Bay Press. \$24.95. 1592236979.

Pop-up Ocean IQ. March. Priddy Books. \$5.95. 0-312-49916-7.
Also: *Pop-up Jungle IQ.* 0-312-49917-5.



The Little Fish who cried Shark: A Pop-up Book with Bite! Little Tiger Press. £7.99. 1845063996.

Princess: A Glittering Guide for Young Ladies. Candlewick. \$17.99. 0-7636-3430-1.

Queen of the Fairies. (Pop-up Panorama) Flame Tree Publishing. £3.99. 1844517977.

The Magic Box: A Pop-up Adventure. March. Little Tiger Press. £4.99. 1-845-06390-2.
Also: *The Magic Blanket.* 1-845-06400-3.



Rainbow Bird Tunnel Book. April. Tunnel Vision Books. \$14.95. 0-9754150-5-0.

Wheels on the Bus Pop-up Sound Book. April. DK Publishing. \$14.99. 0756627249.

Magical Wishes: A Deluxe Pop-up Storybook. April. Disney Press. \$14.99. 978-1-4231-0537-4.

When I Grow Up! A Flips and Flaps Book. March. Little Simon. \$9.99. 1-4169-0933-8.

