

## The New Riding-School A Movable Picturebook with Rhymes

Theo Gielen  
The Netherlands

### An unseen early movable book popped up

"To the connoisseur, the golden age of the mechanical book was the second half of the nineteenth century. If the claim made by Dean and Son in the 1860s is correct that they were the 'originators of Children's Movable Books', then the first book to contain pictures in which the characters could be 'made to move and act in accordance with the incidents described in each story' was one produced in 1857; and almost certainly the volume was *The Moveable Mother Hubbard*. This was subsequently advertised as No.1 in a series of thirteen movable books; and it is to be noticed that our copy, apparently printed in 1857, carries no notices of other titles ..."<sup>1</sup>



"Little clownish rider" on the cat  
© Royal Library, The Hague

In 1975 the scholarly couple Iona and Peter Opie, lifelong collectors and researchers of historic children's books, in this way fixed the beginning of the (first) Golden Age of movable books in a scientific yet controllable way.<sup>2</sup> Not committing themselves (and showing the reliability of their finding), they wrote "almost certainly the volume was *The Moveable Mother Hubbard*" and "apparently printed in 1857," basing their assumption on the code "4000-6,57" on the rear cover of the copy of the book in their collection.<sup>3</sup> This code is now generally interpreted to mean "4000 copies printed/published in June [18]57," but there is still no definite proof that this is correct.



Camel ridden by a "Beduin"  
© Royal Library, The Hague

A further attempt to fix the start at an earlier year was undertaken by Tessa Rose Chester, then curator of the Renier Collection of historic children's books at the Bethnal Green Museum in London. In the introduction of her publication listing the movable books of the collection, she referred, on one hand, to a copy of *Newman's Moveable Shadows*, dated [1957] and published by Dean and Son, found in the catalog of the Oppenheimer Collection when sold at Sotheby's in 1976, but, on the other hand, to a copy of *The Book of Trades* published by Darton and Co. and inscribed 1856.<sup>4</sup> Unfortunately, she fails to explain where her knowledge of this copy originates, but we found copies (the same?) recorded to be auctioned at Sotheby's both in 1977 and 1984.<sup>5</sup> Though an inscription does not prove the date, there is at least the suggestion that the book was already available in 1856. But that could also have been the case with some of the Dean movables published in 1857, since it was not uncommon to sell books in the holiday season that were dated for the next year.

It is true that Percy Muir in his much quoted *English Children's Books* (1954) starts the very short section of "Movables" with "From 1840 onwards Dean & Son exploited all forms of flap and movable books very skillfully," but he does not give any evidence for this assertion.<sup>6</sup> When listing the movable books by Dean and Co (sic!) later in the book, he starts with Dean's *New Scenic Books. No. 1, Little Red Riding Hood* of which he writes, "No certain date can be given to this; but it is probably 1855 or 1856 at latest, and possibly Dean's first attempt at a movable book" – again without any justification or why this

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## The Movable Book Society

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**The deadline for the August issue is July 15.**

### The New Riging-School, continued from page 1

should be true.<sup>7</sup> The Opies enfeeble such an early dating when writing "...at the beginning of 1863 if not earlier (though we have not found an advertisement earlier) they [Dean, TG] published the first of their New Scenic Books in which, by pulling a ribbon, life was put into the cut-out figure of Little Red Riding Hood to the extent, at least, that she stood at right angles to the page."<sup>8</sup> In our own research of the Dean movable books, September 1862 is the earliest rear cover date code found for this title.<sup>9</sup>

Other movable book historians seem to all base their writings about the earliest appearance of movable books in the 1850s on the sources mentioned above – though not always justifying or giving them credit.

Hildegard Krahe, the German specialist in the field – not only for Meggendorfer – on several occasions wrote on the subject. In 1974, when first dealing with these early movable books, she restricted her writing to German books and started with a book she dates 1858: *Kinder Lust in Legendigen Bildern*, illustrated by F.C. Hösch and published by Nitzschke Verlag in Stuttgart.<sup>10</sup> In a more elaborate study published in 1980, she stated that because early movable books which have survived until now have no year of publication and sometimes no listed publisher, it is difficult, if not impossible, to determine when a book was actually published. Nevertheless, she suggests, after Percy Muir, Dean's New Scenic Books published "from 1855 onwards" as the earliest ones.<sup>11</sup> In her well-known book on Meggendorfer she corrects the date of publication of Hösch's *Kinder Lust in Legendigen Bildern* to the later, and correct date, of 1863 and states Dean's *Old Mother Hubbard* from 1857 to be the first demonstrable book with movable pictures – joining the view of the Opies.<sup>12</sup>

Mrs. Krahe returned a final time to the subject of the first movable book, as published in the 1850s, in her elaborate introduction in the catalog that accompanied the gift of her collection to the Salzburg Toy Museum. In the section "Darton und Dean! – Dean oder Darton?" she joins Tessa Rosc Chester in giving to Darton's *The Book of Trades* the honor of being the first movable book – though, by mistake, giving the year 1856 as the year of its publication where Mrs. Chester speaks only of one copy which was inscribed 1856.<sup>13</sup>

Peter Haining (1979) first declares "Dean and Son: Originators of Movable Books" in the 1840s, and captions another chapter "'Cinderella': The First True Movable," picturing this title from the series of Dean's New Scenic Books.<sup>14</sup> To justify this assertion in the text (in general neither completely accurate nor reliable) that annotates the pictured books, he paraphrases or even pirates what Percy Muir had previously written about them.<sup>15</sup> The last one who has written about the subject seems to be Ann Montanaro. In the introduction of the first part of her bibliography, when sketching a short history of movable books, she writes, "The first true movable books ... are those published by Dean & Son, a publishing firm founded in London before 1800. By the 1860s the company claimed to be the 'originators of children's movable books in which characters can be made to move and act in accordance with the incidents described in each story.' From the mid-19th century, Dean turned its attention to the production of movable books. About fifty Dean titles produced between 1860 and 1900 have been identified ..." So, apparently she lets the history start in 1860.<sup>16</sup>



Buffalo ridden by Polichinel  
© Royal Library, The Hague

This basically recapitulates what has been written so far about the first movable books in the major reference books in the field. Other websites with summaries of the history do not add any information of interest to what has already been said. It may not definitively solve the problem of which book was the first, nor the problem of whether it was Darton or Dean who "originated" them, but it is necessary to



understand the importance of the question to understand the importance of the movable book that will be presented in the rest of this contribution.<sup>17</sup>

### De Nieuwe Rijsschool. Beweegbaar Prentenboek



Cover of *De Nieuwe Rijsschool*  
© Royal Library, The Hague

In many years of research of the history of movable books I had found the bibliographical details of a movable book published in 1856. Having knowledge of the international discussion about the date of the first published movable books, as sketched above, I was eager to find a copy of it, but unfortunately, in all the years I had never succeeded in tracing a copy of the book, in the trade or in any public or private collection. Even in the surviving parts of the archives of the then still-existing publishing house Roelants, to which I had the privilege of gaining entrance, no further information about the book was found. As a consequence, I did not even know which mechanism was used to make the pictures of the book move.

One can imagine, therefore, how thrilling it was to find a copy of this extremely rare movable book offered in the catalog of the recent auction of the major Dutch book auction house of Bubb Kuyper in Haarlem.<sup>18</sup> Lot number 1992 of the catalog reads:

Hoop Jr'szoon, A. van der. **De nieuwe rijsschool. Een beweegbaar prenteboek met rijmen.** Schiedam, H.A.M. Roelants, n.d. (1856), (14) textp., 6 handcol. lithogr. movable plates, each w. 3 movable parts, contemp. clothbacked boards w. orig. handcol. tinted lithogr. laid down, obl. 4to.- Most lvs. loose (but intact); occas. signs of soiling/use. A remarkably well preserved (especially considering the fragility of the work and plates), complete copy.= **FIRST KNOWN COPY OF THIS EDITION**, previously only recorded in secondary sources. Lust en Leering p.397: "Als eerste beweegbare

Nederlandsc kinderboek geldt voorlopig *De nieuwe Rijsschool* (Schiedam, H.A.M. Roelants, 1856) door Adriaan van der Hoop Jrs.zn., zonder dat een exemplaar daarvan het bewijs kan leveren." Contains the following chapters, each with a movable plate: "De Kameel" (an Arab riding a camel), "De Buffel" (Jan Klaasen riding a buffalo), "Het Paard" (military man on horseback), "De Kat" (man w. cocked hat riding a cat), "De Bok" (Pierrot riding an ibex) and "De Leeuw" (hornblower riding the lion). All plates consist of an animal's hind-quarters on the ground-leaf, and 3 separate movable parts that may be stuck in 1 or 2 slits in the ground-leaf: movable front-quarters of the animal, a rider with separate leg(s) as first movable part and waist-up as a third movable part. With a nice letterpress verse on upper pastedown by the author, illustrating the unique new concept of the movable book: "(...) Kan de nieuweid u behagen,/ Waar dit werk op roemen mag;/ Want, wat we ook in Holland zagen;/ Zoo iets kwam niet voor den dag,/ Ligt, dat ik in later dagen,/ Weder in wat nieuws zou slagen,/ Weêr u te vermaken zag!" Not in cat. Beweegbare prentenboeken.

The auction house, too, was convinced of the rarity of the book and underlined its importance by picturing not only its front cover in full color with the lot, but also by using a color picture of one of its plates for the front cover of the catalog.



Composite of all animal and rider movable parts  
© Royal Library, The Hague

So you can understand why I was in Haarlem on the very first day that the books to be auctioned were on view! How magic is the moment when such a book is handed to you. And, how far away is the rest of the world when you open it, read it, study it, and make your observations, as extensive as possible, fearing the book will disappear to some foreign

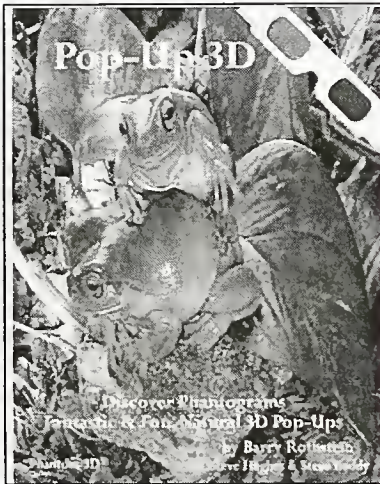
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## A New Kind of “Pop-up”

Barry Rothstein  
Long Beach, California

In presenting this article to a forum of pop-up collectors, I expect that quite a few of you won't have much interest in the information, but I hope some will. Paper engineered pop-ups and three dimensional photography are both well known and respected art forms. There is something new that in some way bridges the gap between the two. “Photographic phantograms” are just now starting to make the scene. They are the pop-ups of photography.

The origination of drawn phantograms is uncertain, but many can be found in early 20<sup>th</sup> century mathematics texts, in the form of precisely formulated grid drawings. With the aid of red-blue (anaglyph) 3D glasses, simple and complex geometric objects could be seen to rise off the page.



So what is a photographic phantogram? Much like the anamorphic chalk drawings we've all seen on the internet, the goal of a phantogram is to provide one's eyes with the same information it would get if viewing a real object or scene. It has the advantage

over those chalk drawings in that the effective viewing range of them is vastly greater, along with the disadvantage that one needs 3D glasses. A phantogram is approached primarily from an information science point of view, in an attempt to mimic normal vision. Nature images, animals, tabletop objects, buildings, people, practically any object photographable can be made to appear to rise off the page, phantoms of the real things they represent. People almost universally try to reach out and touch them.

With rare exception, exhibits of photographic phantograms could only be found for the past few years at 3D and digital imaging conventions and expositions. The world's first two books showcasing photographic phantograms have been published recently, along with a modest offering of other commercial phantogram products. While they are still not widely known, they might soon begin to weave their way into our conscious awareness. The first was *Phantograms from Nature*,

Western USA, published in 2005, a coffee table book of nature photography. More recently in 2007 a children's book came out, *Pop-Up 3D*, featuring many animals and other child friendly images.

As author and photographer of these books I am as deeply addicted to producing this style of imagery as I expect you are toward experiencing pop-up books. I write this article as a way of reaching out to make you aware of a fun, new, and in some ways an essentially related art form. Also please consider this as an invitation to ponder how the two art forms might well be, at times, joined.

For more information go to the website:  
[www.3dDigitalPhoto.com](http://www.3dDigitalPhoto.com).



### Project Dada Community-wide Art Project

In a joint venture with *The Bakersfield Californian*, the Bakersfield Museum of Art (Bakersfield, California) has created a project designed to engage the entire community. The concept is based on an activity where pages of books are cut into thirds, the top third of the page showing the head of a person or animal, the middle third the torso, and the bottom third the legs. Readers have the ability to “mix and match” by turning pages.

The *Californian* printed and distributed postcards within the paper and participants were asked to create a head, torso or feet which were then randomly paired with other readers' cards. The pieces are on display at the Museum from May 22 to August 28, 2008.

Project Dada was the brainchild of Museum art instructor Brent Eviston. His idea comes from the concept of the “exquisite corpse” (also known as “exquisite cadaver” or “rotating corpse”). The technique was invented by Surrealists in 1925, and is similar to an old parlor game called Consequences in which players write in turn on a sheet of paper, fold it to conceal part of the writing, and then pass it to the next player for a further contribution.

Instructions and examples of the mix-and-match art can be seen at: <http://www.bakersfield.com/dada/>



## *The Castaway Pirates* A Conversation with Ray Marshall

Ray Marshall, the writer and pop-up artist of *The Castaway Pirates*, has created over 25 books, but this is the first one he has written. He began his paper engineering career in 1980 with the publication of *The Crocodile and The Dumpertruck: A Pop-up Reptilian Guide to London*. In 1985 Ray won The Smarties Prize for Children's Books Award in England for the most innovative book of the year for *Watch It Work: The Car*.



Ray Marshall

Ray took a break from books in 1991 and formed his own design company, Ray Marshall Design. Paper engineering was never far away, however, and *The Castaway Pirates* is his dramatic return to children's books. He lives with his wife and two daughters overlooking San Francisco Bay. Chronicle Books speaks to Mr. Marshall about the creation of this elaborate and innovative work, and his career as a master pop-up artist.

*How long did it take you to make The Castaway Pirates?*

R.M. I started conceptualizing ideas after attending the 2003 LA Book Expo. The pirate idea took hold in the fall of that year. However, it went through several twists and turns along the way. Work on the book as a pop-up really began in July 2006.

*Why a pirate story? Was there something about pirates in particular that appealed to you?*

R.M. Pirates happened to come along by accident. I originally wanted to make a pop-up book using the building format of the song lyric "The Green Grass Grows All Around, All Around," [by Phil Rosenthal] where the objects on each spread build upon the previous ones. As I was mulling through some ideas, I thought of "The Gray Sharks Swam All Around, All Around" which sounded like fun. So as I began to expand on the idea, I thought of a pirate alone on a raft being circled by these sharks, and the idea evolved from there. I didn't even set out with the intention to write a book—that just happened!

*How much research did it take?*

R.M. I read all the pirate books that were available then (which wasn't a lot), and went to a lot of Web sites. Most

of the research time was spent on reading about the different pirate nationalities and their lifestyles. I really wanted to include a sampling of the different pirates all in one boat, including a woman.

*How did you and Wilson Swain meet, and then work together on the story?*

R.M. Sara Gillingham, who was Chronicle's Children's Books Design Director at the time, suggested Wilson. She had long admired Wilson's work and was looking for a fit for him. Not only did his pirates have great personality, but he also had the ability to understand the weird way of drawing the "big picture" in very small pieces!

*When did you first start experimenting with the pop-up medium?*

R.M. In my early twenties, I was working as an art director in a London advertising agency when I discovered the reproduction Victorian pop-up books put out by Intervisual, and Jan Pieńkowski's *Haunted House*, all of which just amazed me. I decided there and then that was something I just had to do! No training, just do it!

*Who were some of your influences, both as a writer and as a pop-up artist?*

R.M. There were quite a few paper-engineers back then. I think all of the paper engineers had some influence on me in different ways; I wouldn't want to single anyone out. Ron Van der Meer, John Strejan, Keith Moseley, Vic Duppa-Whyte, Jim Diaz, Tor Lokvig, David Carter, David Pelham, I think most of these folks are still designing pop-ups but some, unfortunately, are no longer with us. As far as writers go, I love the rhymes of Shel Silverstein and Julia Donaldson, I like the stories by Tomie De Paola and Leo Lionni, and of course it's also hard not to be influenced by people like Lewis Carroll and Edward Lear. I'm also influenced by music a lot as well.

*Did you have a favorite pop-up book as a child?*



R.M. As a child, no, I don't remember ever owning any. I remember I had a book of Hansel and Gretel that impressed me because the pages were

die-cut and you could look through the pages into the wood and also look back at where you had come from. I really

enjoyed that! It must have had a big impact on me! When I was a child growing up in England the cereal boxes had cut-out-and-assemble projects on the back of them, and I really enjoyed making those as well.

*What do you love most about creating pop-ups? Why were you drawn to this medium?*

R.M. I love the notion that you can make a whole scene appear from seemingly nothing, it just rises up in front of you like magic. I enjoy the challenge of figuring out how to make that happen and then packing it all away again! It's the "oooo" factor—watching the surprise on people's faces. I like the "How do you that?" line! It must be my father's engineering genes!

*What are the biggest challenges you face when making a pop-up?*

R.M. Getting the pages to open and close properly is one of the big challenges. Arriving at a logical solution to making something happen the way you want it to is another. Also, getting the whole book out of the budgeted amount of paper without compromising the mechanics is a challenge. I always max out the paper usage!

*Were you formally trained as a paper engineer? If not, how did you learn the technical aspects of the art?*

R.M. No, I didn't know that was possible back then. I learned through pulling books apart and then by trial and error. Isn't it amazing how many of us end up doing something we didn't train for!

*How long did it usually take to complete one spread? How long did the entire book take you?*

R.M. Each spread was different; some were much quicker than others due to the nature of each spread getting more involved than the previous one. I started my work on the pop-ups in July 2006 and I think finished in February 2007. But to put that in perspective, my workdays are very short, squeezed in between school drop-offs and pick-ups. A lot of time was spent refining the pop-ups before and after Wilson's initial sketches, and then drawing and fine-tuning the die lines took up a lot of the time. There's also a lot miscellaneous time involved in making several mock-ups of each spread, and the completed book for various reasons.

*Is there a way to ensure that the pages are sturdy and don't get damaged easily?*

R.M. The only way to guarantee that would be to make the books from really thick board, and that would really limit what we could do with the paper. I've always felt pop-up books should come with care instructions! We as paper

engineers try to design them to last as long as possible, but it's the nature of the beast. If we had a board made from Tyvek, the material FedEx uses for its envelopes, then we might stand a chance.

*Did you work closely with the book's printer to make sure the pop-ups operate correctly?*

R.M. I worked closely with Katie Jennings and Wendy Wagner in Chronicle's design and production departments. Wendy communicated my comments or questions to the printer. Pop-up books are now produced in China, and it seems that whatever you ask of the printer, they are capable of producing it without [us] ever having to meet!

*What kinds of difficulties/challenges are there in re-working a pop-up spread?*

R.M. I would say trying to logistically tie the composition in with the previous and next spreads, especially if they have already been designed. Wilson and I didn't work on the spreads in chronological order and that was the challenge there: "OK, so what do you think the pirates will be doing by the time we get to spread 7?" We tried to figure out in advance what type of pop-up composition we'd use for each spread, not only to keep the book visually appealing to the reader, but also to help the story along. Sometimes that idea wouldn't work and I would have to rework the composition.

*Is there any juicy behind-the-scenes info on the making of The Castaway Pirates?*

R.M. Before I presented the book to publishers I had changed my mind about it being a pop-up book, because I thought it would be easier to sell the concept as a flat picture-and-text book! All the pirate characters and props were originally built in 3D software but ended up never being used except in the original presentation copy of the book. I spent more time learning that software and building the models than I did on the paper engineering! I listened to a lot of English folk music to "get in period" during the conceptual time. Wilson and I had a meeting outside under an umbrella in the rain at the LA Farmers Market discussing spreads 6 through 9 — much to the amusement of passers by!

*Is there something about the book that you're most proud of?*

R.M. I'm very proud of the fact that I wrote the story! To be listed as the writer was not something I would have ever expected to happen. More importantly though I'm proud of the fact that these are some of the best pop-ups I've created, and that the whole package, with Wilson's wonderful paintings, has created a fun pop-up storybook, because there are very few of those in the marketplace.



## The Involving Work of Ryan Cecil Smith

Barry Chad  
Pittsburgh, Pennsylvania

It's my suspicion that the proliferation of movable/interactive books and the craze for scrapbooking are both a response to and a reaction against the Internet and the (perhaps false) promises of eBooks. "Interactive" is a designation touted quite a bit. Interactive: there's a grand staircase that leads to the Scaife Gallery at the Carnegie Museum of Art which is oddly configured. Anyone ascending or descending suddenly realizes that their steps are being shaped/determined by the rise and by the depth of the steps. The steps are involving you. And, if you are alert to the potential, regardless of your age, you begin to play.

I think that the level of involvement is one of the key elements in Ryan Cecil Smith's work. More than about opening flaps or turning pages, there is a real physical involvement (and a meaningful intellectual payoff).

I was introduced to the work of Ryan Cecil Smith by his *Howard* or "Howie." I cannot give away the punchline of this zine, this brief comic. That will have to be a "secret." But, there is a punchline and it is as visceral as Howie himself. There are two characters in this booklet—Howie, the muscle-bound, bellicose, threatening idiot and you, the reader. "Breaking the 4<sup>th</sup> Wall Comics" is how the back cover styles this experience. (wikipedia.org has a good entry on "fourth wall"). Just let it be said that each issue of Howie is unique—that's why I own two. Simple, but extraordinary.



In Search of: Gem Cave

*In Search of: Gem Cave*, unlike Howie, has no "secrets"—other than that, once in Gem Cave, there is no escape, except through Death.

Not a labyrinth, *Gem Cave* is more like the innards of an egg carton or those accordion-like separators for boxed

Christmas balls. (Smith favors "accordion" designs.) Once *Gem Cave* has been "opened" and "extended," the reader/spectator views the inside of Gem Cave from "above." The reader/spectator twists and turns the construction to see into all the rooms, experiencing the adventurer's glee, his dismay, and, ultimately, his demise. (There are overtones here of "Raiders of the Lost Ark.") This isn't Sabuda, but you will spend more time craning your neck to see into dark, hidden spaces than you ever did with *Alice's Adventures in Wonderland*. *Gem Cave* will physically involve you.

*Conversations in Your Neighborhood* is, essentially, an "exquisite corpse." Panels on the right and panels on the left, each representing "people in your neighborhood," are mixed-and-matched with an assortment of speech bubbles in a give-and-take that is sometimes outrageous, sometimes humorous, sometimes puzzling. Any fan of Gertrude Stein will appreciate *Conversations*.



The Disagreeable Ghost

*The Disagreeable Ghost* is the most accordion of all. *The Disagreeable Ghost* tells an obscure story with a lot of mystifying, hermetic stuff — the kind that has appeared in comics since, at least "Zap" and probably since "Smokey Stover" and "Krazy Kat." It presents bold nighttime scenes in purple, black, silver and red. Smith's colors are garish, his graphics simple, his format diminutive. It is his engineering and an innate cleverness that, at its best, unites content with form and that, I think, is his greatest success.

Smith also has produced a flock of simple cardboard birds (some assembly required) — with strong outlines and with strong colors — which are guaranteed to entertain children and stimulate their imaginations and their play.

For more information see [ryancecilsmith.com](http://ryancecilsmith.com)

## Leather Pop-ups

Richard Passey  
Salt Lake City, Utah

Through the ages three-dimensional work has always caused a stir. I've seen 3D forms in movics, books, sculptures, origami, cut paper structures, and more.

Many years ago, I wondered if I could make a pop-up scene out of leather. I had been doing leather tooling for about six months and gave it a try. The result did not get a "best-of-show" award, but it raised many eyebrows and dropped a few jaws in each show where it was entered.

Forty years later with much better models and variety, I did get that illusive "Best of Show" followed later by a solo exhibit at the Springville (Utah) Museum of Art in 2006, ([www.sma.nebo.edu](http://www.sma.nebo.edu)) and other group and solo shows through 2007.



Because I enjoy 3D art in its many forms, the workbench is usually busy. Art enthusiasts and collectors have come to know my leather pictures and pop-up albums. Though leather art cannot be as intricate and delicate as paper art, it can have its own styles; thicker, rougher, textured, and embossed. Where paper art must be carefully protected, a leather pop-up album has the durability to survive being handled by real grandchildren. Leather also allows distinctive, life-like texture and substance, which add to the realism of the scene. Doing a pop-up to illustrate the life of a celebrity is a rewarding experience and creates a durable heirloom. I have made 15 one-of-a-kind books or subjects so far: such as "Noah's Dilemma's," "Christmas," "Pioneer 'Heir'atage", "Big Cat House, and more.

Though I enjoy doing pop-up albums, 3D leather pictures are my favorite. They allow me to achieve that "life-of-its-own" effect by taking the extra time and effort of employing high (or extreme) relief. Techniques include delicate scalpel work and filling voids with leather dust followed by careful and colorful painting with acrylics.



10 Commandments

Visit my web site and you'll see some of what I do:  
[www.3dleather.com](http://www.3dleather.com).

## The Movable Book Society Conference

Washington, D.C.  
September 18 - 20, 2008

Celebrate Old and New Movable Books

Meet Collectors, Paper Engineers,  
and Book Artists

Share your Enthusiasm!

Conference information is available at:  
<http://movablebooksociety.org>

### Catalogs Received

Cattermole 20<sup>th</sup> Century Children's Books. *Catalog 45*. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: [books@cattermole.com](mailto:books@cattermole.com). <http://www.cattermole.com>.

Jo Ann Reisler, Ltd. *Catalogue 80*. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. email: [email@joannereisler.com](mailto:email@joannereisler.com). [www.joannereisler.com](http://www.joannereisler.com)



# How to Sell Pop-up Books on eBay

Maria Winkler  
Carmichael, California

*Maria originally presented this information at The Movable Book Society Conference in September, 2006.*

## Getting started

To start selling books on eBay <<http://www.ebay.com/>> you must first become a registered eBay member and then become an eBay seller. It helps if you have already established good feedback as a buyer. If you have books you want to sell but do not want to do it yourself, get an expert to sell it for you.

## Reasons to sell

There are many reasons you might decide to offer books for sale on eBay: complete liquidation of your collection, culling out duplicates or books you no longer want, narrowing the focus of your collection, or to produce income.

## Do your research on similar items

Before you begin, do your research. Know what is being offered for sale by other sellers. A search of “Completed Listings” gives you a good idea of the kind of information to include in your listing. To look for similar items that sold on eBay, click the “Advanced Search” link at the top of most eBay pages. Enter the keywords that describe your item, and select the “Completed listings only” box. To list an item for sale on eBay, you can also view an item like the one you want to sell and click the “Sell one like this” link. This takes you to the “Sell Your Item” form with some information pre-populated. Do not copy the title, description, or photos from another seller’s item.

## Promoting your items with listing upgrades

Look at additional opportunities to promote your listing and increase the visibility. The options range from simply adding a subtitle, bold type, or a border (not recommended), to having your listing featured as a “Gallery” listing. The “Gallery” feature calls particular attention to your listing at minimum extra cost. Select a “Listing Duration.” An auction normally runs for seven days. There is an extra charge for a 10-day listing.

## Category

“What are you selling?” As you enter the “Selling” form, just type in your answer and let eBay’s category finder suggest the best match. You can even list in two categories. Or, you can browse the categories and manually select the one that best fits your item. Some suggestions are: Books: Children’s: Pop-up, Movable, or Antiquarian/Collectible Books: Children’s.

## Title

A descriptive item title is an important part of a successful listing. Write the title (no more than 55 characters) and the description thinking about words and phrases people might use to search for an item like the one you are selling. For an extra charge, you can use a subtitle to include additional details, shipping discounts, or special features you want buyers to notice.

## Pictures

A picture is worth 1000 words! Photos are the closest you can get to putting your item in the hands of potential buyers. Take close, clear pictures of your items from several angles to show buyers all of the item’s details and features. (Scan the cover, but photograph the inside pop-ups.)

Transfer the pictures of your item from your scanner or digital camera to your computer so they will be ready when you actually create your item listing on eBay. Use eBay “Picture Services” to crop, adjust color, rotate, and resize photos as needed, or use a photo or paint program to enhance your pictures.

## Description

Describe your item in detail to generate buyer interest and help buyers know exactly what they will get. Be sure to include important information such as:

- characteristics of the item (tunnel, carousel, animated book, etc.)
- item size or dimensions
- publisher, artist, designer, author, year, copyright date, edition
- binding (soft cover, hard cover)
- item condition (new, used, antique, etc.)
- any special or unique information specific to your item, such as whether the item is from a non-smoking home, or that it has a musty smell, or any defects.

Check out the preview to see how your description and listing will look in the search results. This gives you the chance to revise the listing to improve its appeal. Use the “Spell Check” feature provided.

## Price and format

Select what selling format to use, either traditional auction-style, reserve, or “Buy It Now.” If you choose auction-style, then decide at what price to start the bidding. Low starting bids encourage buyers to bid on your item. A reserve price is the minimum you are willing to accept for your item. A reserve protects you, but it may also discourage bidders hoping for a bargain. A “Buy It Now” sale is priced to sell immediately.

## Shipping

Buyers like to know all the costs up front, including shipping. It’s best if you pre-package your item to get an accurate shipping weight and size. But don’t seal the

package until it is sold. That way you can include a packing slip or inspect the item if a buyer asks a question about it. You can list a flat postage rate for everyone or you can provide the weight and size of the package so eBay's calculator can automatically generate the shipping costs. You may also add a handling fee. Buyers won't see this number, but it will be added to the calculated shipping cost. Choose how your item will be mailed. In the U.S., books can be sent at a lower cost by using "Media" mail. However, in the U.S., "Priority" mail offers free boxes and mailing labels. Consider purchasing a postal scale, recycling used boxes, and packaging materials.

### Selecting payment methods you will accept

Methods of payment include cash, personal checks, cashiers checks, and money orders. Most sellers wait for the funds to clear before they ship the item to the buyer. The advantage of these methods is that there is no additional fee to the seller. Limit the time for a payment to be received.

At the bottom of the form, there is additional information to fill in. This includes whether there will be a charge for sales tax and what your return policy is.

### Specifying your return policy

Determine what return policy you want to use: refund (for example, returns accepted for full money back or store credit) or "100% Satisfaction Guaranteed" (returned accepted, no questions asked). Specify the time limit for returns (for example, returns accepted within 30 days after the item is delivered). A generous return policy is a strong incentive for many buyers.

### End a listing early if necessary

There are reasons for needing to end a listing early. These include:

- the item is no longer available for sale
- there was an error in the starting price or reserve amount
- there was an error in the listing
- the item was lost or broken

If you end an auction early your account will still be charged listing fees (such as the "Insertion Fee").

### Timing matters

When there are 12 hours or less remaining in the auction, and the item has a winning bid, including a "reserve met bid," sellers cannot make any change to the listing, including:

- ending the item early. (Sellers may cancel bids, but not end the item unless the item is being sold to the high bidder.)
- adding to or changing the item description
- converting the item to pre-approved bidders

### Handling complaints

Be prepared to handle complaints. If your book has flaws, list it "As Is" and establish a return policy you can accept. If you do not handle complaints appropriately you risk receiving unsatisfactory feedback that will jeopardize future sales.

### Fee PayPal tools for eBay sellers

PayPal offers free online tools to make managing your payments easier. Visit PayPal's "Auction Tools" page and discover how to:

- add PayPal as a payment option on your listings
- take advantage of free protection programs
- receive and manage payments with automated tools
- use PayPal's shipping tools

### Feedback

Your feedback score is important. The eBay Community takes feedback very seriously. It represents your reputation to buyers. Encourage buyers to leave feedback after they have received their book.

### Sample ad

If you were selling "*Christmas Time In Action*, 1949, Exc. Cond." this is how your ad would look coded in HTML.

```
<blockquote>
<HTML>
<font color=BLACK><FONT SIZE=3><P><p
align="left">"Christmas Time In Action", by William
Kemp Tilley, copyright 1949 by Walter P. Phillips, an All
Occasion Book Pub. This plastic spiral bound soft cover pop-
up book measures 10 1/2" x 8 1/2", and has five pop-up
scenes with stories and poems all in excellent working order,
no marks or tears. The cover is a bit edge worn along the
plastic spine with some surface creases, otherwise this
vintage book is in excellent condition throughout. <p
align="left"><small><font color="#000080><FONT
SIZE=3>And not for the fine print! Winner to pay highest
bid + $4.05 shipping. Payment must be received within 7
days. PayPal preferred, otherwise cash, cashier's check or
money order. NO personal checks. International buyers need
to pay in US dollars and shipping price adjusted accordingly.
Shipping discount offered for multiple purchases. Please
email all questions before this auction ends. </P></FONT>
</HTML>
</blockquote>
```

Knowing HTML allows you to have more control over the color, size, and format of your ad, but it is not necessary. You can just type in your ad as you normally would write text, into the appropriate box in the eBay form.

### Basic fees

When you list an item on eBay, you are charged an "Insertion Fee." If the item sells, you are also charged a



“Final Value Fee.” The total cost of selling an item is the “Insertion Fee” plus the “Final Value Fee.”

<http://pages.ebay.com/sellercentral/resources.html>

**Insertion Fees**

Starting or Reserve Price	Insertion Fee
\$0.01 - \$0.99	\$0.20
\$1.00 - \$9.99	\$0.35
\$10.00 - \$24.99	\$0.60
\$25.00 - \$49.99	\$1.20
\$50.00 - \$199.99	\$2.40
\$200.00 - \$499.99	\$3.60
\$500.00 or more	\$4.80

**Final Value Fees**

Closing Price	Final Value Fee
Item not sold	No fee
\$0.01 - \$25.00	5.25% of the closing value
\$25.01 - \$1,000.00	5.25% of the initial \$25.00 (\$1.31), plus 3.00% of the remaining closing value balance (\$25.01 to \$1,000.00)

**A final word**

All of these selling tips sound more complicated than they really are. Click the “Sell” tab from nearly any page on eBay and you’ll get to the “Sell Your Item” form. This form really makes a lot of this automatic and easy. Good luck!

Resource:



Carolyn Hughes’ Ohio License Plate

**Fundraising with Pop-ups**

Jim Haley  
Montague, Michigan

The Montague (Michigan) Museum and Historical Association recently held a weekend fundraising event using my pop-up collection. Not only was it profitable, it was fun! This article is to encourage others to use their collections to aid organizations financially while raising the awareness of “movable” work.

To publicize the event I printed posters announcing the two-day display: who, what, when, and where - emphasizing that it was a free event for a “non-profit organization.” The posters were placed throughout the area at local grocery stores, libraries, the Chamber of Commerce, and all other places that had public bulletin boards. The two local newspapers also gave us free press in their weekly event section. Additionally, I encouraged the Historical Club members to mention the weekend event to their friends.

Now to the real fun! Four days prior to the weekend, I began the set-up. A club member helped me set up tables, but, beyond that, I found that I was the only one who could actually do the display. I began using all items with the word “movable.” The display was over 40-feet long and contained magazine ads, match books, 33 1/3 rpm record covers, post cards, a cereal box, greeting cards, menus, and over 200 books.

On the front edge of each table I had a 4-inch high plexiglass wall to discourage young folks from going beyond the “fence.” Also, throughout the display there were signs reading “for your eyes only, will open upon request.” I found that adults do not always read signs - so I had to keep my eyes on them as well as the children. Since the activity was a fundraiser, donation boxes were strategically placed within the museum.

I placed small cards with information about many of the displayed items. I was there for the full display time to guard my investment, handle books requested to be opened, and to answer any questions. Amusingly, the book most requested to be opened was *Hoorah for the Bra* by Cheree Berry, followed by *Frank Lloyd Wright in Pop-up* by Iain Thomson. I also had a brief history page regarding movables which I had gathered from the Internet.

The event was well worth my time and effort as it showed off the museum, they received a financial contribution, and it created new fans for the world of movables.

## Two Artists' Books

Maria Pisano  
Plainsboro, New Jersey

A carousel book is an ingenious work, containing three-dimensional panoramic scenes that are revealed in multilayered openings that recede into space. Its seductiveness comes as a result of its construction, a series of five scenes, which when taken together are a play in five acts. Viewed through intricate openings, they take the viewer into their world, beckoning with surprises of creative multidimensional visual experiences. When fully opened it creates a full 180 degree stage, which from an aerial perspective can be seen as a complex star.

*Tempo Allegro* recaptures memories as they resurface. The ocean has always been a catalyst, bringing wonderful, carefree days back to the present, through its melodious sounds.



Top view of *Tempo Allegro*

This work also incorporates a poem and pop-up elements. The pages were originally created with pulp painting and gouache on handmade paper, while the book is laser printed. It was written, designed and bound by the artist. The font for the poem is Palatino. Case bound, measuring 4.75" W x 5.75" H x 1" Th. closed.



*Hidden*

*Hidden* was created with photographs taken by the artist in Venice, Italy during Carnevale, the lent celebration when people dress in costumes and parade around the city. The hired models never speak, only their eyes move, reinforcing the mysterious persona behind the mask. The book reflects

these hidden creatures, foreign and detached to the viewer, not divulging what is within. It is designed to collapse open, simultaneously revealing both the outside and the inside. The work is accompanied by a poem, written by

the artist, on the outside. A tunnel book, laser printed, which when opened measures 3"W x 3"H x 12"L. It is enclosed in a case wrapper using a mosaic pattern taken at San Marco Cathedral.

Both books are produced in limited editions, designed and bound by Maria G. Pisano, Memory Press. For more information contact her at [MGPstudio@aol.com](mailto:MGPstudio@aol.com).

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## Letter to the Editor

Editor,

I just received the newsletter. Thank you for including my article on *Enchanted!* Working on the movie was certainly different from my experiences with traditional print projects and I was eager to share the journey.

Elsewhere in this issue there is an assessment of another of my works that was submitted by Theo Gielen, familiar to readers of *Movable Stationery* as a frequent and passionate observer of paper engineering art. Theo's observations are often witty, educated reviews and previews that give those of us unable to attend the major book shows a welcome peek into upcoming or recently released titles. I got quite a kick out of his assessment of *Architectural Wonders*. Some of what he said was very astute. However, there were some assumptions that he stated that are not, in fact, accurate. He was correct in that these models were done "looking like the designer has not seen the originals." That much is certainly true. I can assure you that publishers do not have the luxury of sending their designers around the world to personally observe exotic locations of their subjects! As a matter of fact, for this project, commissioned by becker&mayer! for Thunder Bay Press, nothing was provided to me for reference in designing the paper engineering except a list of the locations themselves. I personally had to track down visual references on the internet and using only these photos, recreate and extrapolate the details and proportions of these buildings... no small feat.

More importantly readers should understand that not all pop-up books are done ENTIRELY by the paper engineer. For most projects the paper engineering is but one component of the work of a group of designers, writers, illustrators and editors. In some works, such as this one, once the engineering left my studio, my part was ended and I saw the book in much the same way as the public. And even then, not all my suggestions regarding the engineering were adopted. For instance, I preferred giving the buildings a more sculptural feel by using cutouts of windows or other openings that were subsequently illustrated instead. But in any collaborative work, there are suggestions and opinions of a number of talented individuals that must be weighed. In this case, there is a great deal of excellent work that cannot be attributed to me. The weight Theo has given the paper



engineer here is actually very flattering. In many projects, the reality is that the paper engineer has to fight for any credit of his work at all! Some publishers still have the erroneous idea that paper engineering is something to be valued less than that of the writer and illustrator. At least Theo seems to share my opinion that the heart and soul of a pop-up book is the work of the paper engineer, for what is a pop-up book without the magic element of the pop ups themselves?

Lastly, to my knowledge, this book was not preceded by Midas Printing's book on Asian architecture. I have never seen nor heard of this project, so I would encourage all reviewers to check facts before making assumptions, especially if going into print.

Bruce Foster  
Houston, Texas

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### The New Riding-School, continued from page 3

collector or tradesman, never to be seen again. Let me describe, as a professional, how important this book is for the international history of movable books.

#### Book Design

The book is rather large and oblong, measuring 24.5 x 31.5 cm., with cloth-backed board covers and a color lithographed (not hand colored, as the auction house says) illustrated title pasted on. Inside there are six double-sided printed text pages and six plates, also in color lithography, and printed on one side of pages of a thicker, higher quality paper. The back part of the animal, printed on the thicker paper, is straight cut at the side where the front would have been, and stands on a small piece of grass against an otherwise blank background. At the straight cut of the animal's body there is a slit into which can be slipped the loose, die-cut front part of the animal. In the back of the animal, another two slits have been cut to slip in, from above, the loose, die-cut upper part of the rider, and, from below, the rider's bottom part. When all three loose parts of the figure are slipped in, the driven animal is complete. Only the little figure that drives the cat is not split up; he is a one piece man. This format, and the fact that all pictures are of a similar size, make the parts interchangeable. Each front part of the animal can be slipped into each back part. The riders can be placed on any animal, and the upper parts of the riders can be mixed up with any of the bottom parts, except for the cat driver. That all brings countless possible combinations and lots of comical effects, as well.

When moving the slipped-in fronts of the animals slightly upwards, the animals look like they are rearing, being frightened, or are even wild by character. Moving

the front parts downward shows a restive, recalcitrant, or surly animal that seems unlikely to be obedient to its rider.

To characterize this book within the many varieties of movable books we can best define it as a combination of a (slightly) movable book, a slot book, and a mix-and-match book all in one. Surely it was a novelty at the time it first appeared.

Especially innovative is the concept of the book since it completely depends on the "gimmick" of inserting and combining the separate parts with the basic plates. Without this element of play the complete book loses its reason to exist. The text of the book speaks only of the various situations the animal and riders come into by their possible combinations. It is in such contrast to the early movable books that began to appear in England from 1857 onwards that used traditional picture books (often previously published as mere toy books) in which some parts of the picture were made movable by the pull of tabs.

#### Illustrations

The color lithography laid down on the front cover pictures a camel galloping in the circus ring with a clown on his back who is wearing classes. The background is filled by arched galleries of the audience and topped by lots of (Dutch) flags. The title, subtitle, place, and publisher have been printed in red on a double-looped banner held by the clown and the camel.

The plates, as listed on the inner title page, show:

- a **camel** ridden by a "**Beduin**," an Arabian looking man with a head shawl;
- a **buffalo** ridden by **Polichinel**, a rather British-looking Punch figure;
- a **horse** ridden by a **cavalry man** in full uniform;
- a **billy goat** ridden by **Pierrot**, the white clown;
- a **lion** ridden by a horn-blowing man described in the text as a "**red-coated huntsman** as usually found at a parforce-hunt of England's nobility";
- and, finally, a **cat** driven by a "**little clownish rider**" as the text reads, but better recognized as a dwarf - then (and now) often found as an attractive curiosity in the circus.

Since the animals needed to be of equal size for their interchangeability, there is a remarkable discrepancy in the scale of the pictured animals to one another. For example, the horse is as big as the lion, the buffalo equals the goat in size, and so on. The cat, as a result, looks rather weird, an effect that has been obviated to a certain degree by giving a dwarf as her rider. With a different rider, however, the cat is hardly recognizable as a cat.

The illustrations are of a strikingly high quality, both for their artistry and for their printing. The printer is given in small letters on the front cover as "Steendr. V. H.L. van Hoogstraten te Zwolle" (Lithography by H.L. van

Hoogstraten in Zwolle). The Van Hoogstraten company flourished in Zwolle for only one decade, 1848 to 1859, and then moved to The Hague. Within a short time their luster as lithographic printers was lost. In the 1850s, however, they reached a high degree of perfection in the new art of color printing; other lithographic printers of the time still printed in black and the coloring was done by hand. The mistake of the auction house suggesting hand coloring is, therefore, understandable; color printing of such quality from that period is very rare! Research in the local archives of the city of Zwolle revealed the name of the man responsible for the quality of the designs: the lithographer Hendrik Scheeve. Mr. Scheeve proved to be not only a skillful draftsman on the lithographic stone, but also an artistically gifted designer and illustrator whose work is recognized at first sight from the way he decorated objects, fabrics, furniture, walls, clothes, utensils, and more with pretty patterns. Though he is not credited for it in the book, the hand of the master can be seen clearly in *De Nieuw Rijsschool*, both in the well-proportioned rendering of the animals, the natural reproduction of their movements, and the way the clothes of the riders have been abundantly supplied with fabric patterns.

The quality of the illustrations by Hendrik Scheeve and the color printing quality of Van Hoogstraten make this book a beauty. I would not be surprised if this Van Hoogstraten edition will prove to be much more finely executed than its original – about which there will be more to come. That proved to be the case when I had the opportunity to compare the originals of other (movable) picture books with their Van Hoogstraten editions, for example, *Dean's New Moveable Book of the Boy's Own Royal Acting Punch and Judy* and its Van Hoogstraten equivalent *De Groote Poppenkast: Nieuw Beweegbaar Prentenboek*.

Clearly, the children's books published by Van Hoogstraten in Zwolle are real gems that demonstrate the high level of the Dutch children's book illustration of the mid-19th century, and are, therefore, highly sought after by the real connoisseur. They are unequaled by others such as Kronheim or Baxter from London or the German printers of the period.

### The Text and its Author

Since the text of the book is, of course, in Dutch, I will restrict comments here to some general observations, without quotations (and, to be honest, to avoid difficult translations of the old-fashioned language).<sup>19</sup> Moreover, the text is not of too much interest – as is not unusual for movable books then and now! Movable, novelty, and pop-up books are meant to be played with, hardly to be read. How surprising to see that this has not changed in 150 years of movable history.

The mere title of the book announces there will be something new in the book: a “new,” like there has not been, newly developed “riding-school,” being a 19<sup>th</sup> century equivalent of the circus, the place where the animals showed the special skills they had learned through instruction. At least for our language “beweegbaar prentenboek” (movable picture book), used for this book, proves to be the first recorded use of the term.



Billy goat ridden by Pierrot  
© Royal Library, The Hague

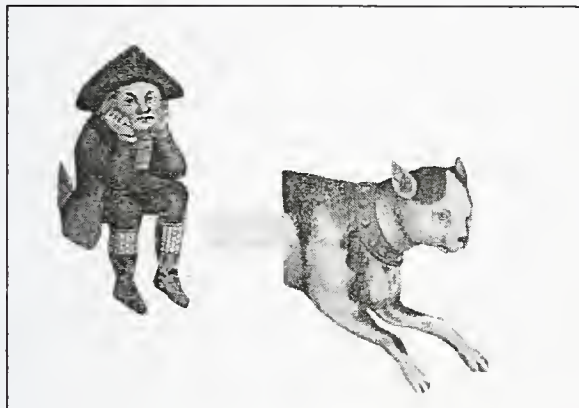
On the inside of the front cover there is a small rhyme, initialed “v.d.H.,” in which the author announces to the reading child that the six plates of this book will offer him hundreds of “pleasantries” since he will have the opportunity to dissect both animal and rider, and to dress them up as he likes best. The author states that the book is a novelty “as never seen before in Holland,” and promises that “he might bring something similar when this novelty the child appears to please.”

Each of the six plates is preceded by a heavily metric rhyme of 25 lines, printed on both sides of paper much thinner than that used for the illustrations. In most of the rhymes the author names the animal to be seen in the illustration, delivers some generalities about it (like the camel as “the ship of the dessert,” or about the surliness of the goat, the pride and invincibility of the lion, etc.), and speaks in a roundabout way to the animals about which riders it can anticipate to be driven by and in what circumstances.

Remarkably, he only anticipates the interchangeability of the riders, neglecting the mix-up possibilities of the halves of the animals, and these of the upper and bottom parts of the riders. By doing so he fails to exploit the very potential of the comical combinations of impossible, grotesque figures that will surely most please the child. Did he not see them? Was he lacking a sense of humor? Or, most likely, was the author just engaged for a set sum of money to make rhymes with illustrations and did the job routinely and as fast as possible, without studying the real character of the design?



A hack writer, indeed, was the author Adriaan van der Hoop Junior's son (1827-1863). He was the son of Adriaan van der Hoop Junior (1802-1841), a Dutch minor poet known here as one of our few romantic poets. Both died early – romantically from alcoholic excess. The 20 or so children's books authored by Junior's son, all of them published in the 1850s, are almost all of the kind in which the texts just consist of marginal notes or rhymes to accompany the plates. Roelants, the publisher of *De Nieuwe Rijsschool*, and of the same age, knew him from the time he learned his profession in the 1840s at the publishing house of Pieter Engels in Leyden. Pieter Engels happened to be a brother of Dorothea Engels, the mother of Junior's son. Was it a matter of charity that Roelants commissioned him to do the text?



Individual parts for cat and rider  
© Royal Library, The Hague

### Date of Publication and Origin

In contrast to Dean's *The Moveable Mother Hubbard*, dated 1857 by the rather safe interpretation of the publisher's code on the rear cover, and Darton's *The Book of Trades*, provisionally dated 1856 on the more questionable basis of an inscription in one single copy, the year of publication of *De Nieuwe Rijsschool* is controvertible even though it was published without a date. It was definitely published by Roelants in Schiedam by the end of November 1856, in time for the holiday season, as stated in a contemporary listing in the "recently published titles" of the Dutch book trade magazine *Nieuwsblad voor den Boekhandel*. The official Dutch bibliography, *Brinkman's Cumulative Catalogue*, also lists the book with that date. The private price was then one guilder eighty cents, rather expensive at about double the price of the average children's book of the period.<sup>20</sup> This was a very early movable book.

This made me especially suspicious about its origin. The Netherlands did not have a tradition of movable books before that time. Some incidental novelty books published in the first half of the 19<sup>th</sup> century were all translations of foreign editions. This was in firm contrast to the United

Kingdom where, for instance, Dean had experimented in the 1840s with novelties like the series *Dame Wonder's Transformation* books (showing the head printed on the inside of the book cover through a hole in all previous pages and the front cover) or their separately published plates with flaps and wheel mechanisms. The statement of Van der Hoop in his (initialized) introductory rhyme that a novelty like this was "never seen before *in Holland*"<sup>21</sup> could be an implicit suggestion that the book was of foreign origin. Further internal evidence of an Anglo Saxon origin can be derived from the Punch figure (Polichinel) that rides the buffalo, since his Dutch equivalent, Jan Klaassen, had a very different appearance. Also, the horn-blowing "red dress-coated huntsman as usually found at a parforce-hunt of England's nobility," is a kind of huntsman not known in Holland.

It is most likely that Roelants, the publisher, bought the rights - or simply pirated - a foreign, Anglo Saxon example. Efforts to trace the origin by researching the lists of "foreign titles bought for translation" published weekly in the *Staatscourant* (Official Gazette), the official way to secure the publisher's right of translation in pre-copyright times, unfortunately failed. In the volumes for 1855 and 1856 (any claim for translation lasted only one year and a half) no matching title was found. I hope, therefore, that any reader will contact me if he recognizes any foreign edition from the illustrations or description.<sup>22</sup>

If I am right to presume an Anglo Saxon original, such must be rare, too since, it did not pop up in the writings of Percy Muir, Iona and Peter Opie, Hildegard Krahé, Tessa Rose Chester, Peter Haining, or Ann Montanaro. Only when an original edition is found will it be possible to study to what extent the rhymes are translations or, better, free adaptations by Adriaan van der Hoop Junior's son. Probably the introductory rhyme on the inside of the front cover will prove to be an addition for the Dutch version, justification for the inclusion of the author's initials.

### Reception in its Time

Nothing is known about the reception of this book when it was published. In those times *Nieuwsblad voor den Boekhandel* listed monthly reviews of new books as published in the magazines and newspapers, but children's books were rarely reviewed, nor was *De Nieuwe Rijsschool*. Mr. A.C. Kruseman, at the time a retired publisher, in the 1880s wrote a voluminous study of *Bouwstoffen* (Materials/Elements) of the history of the Dutch book trade from 1830-1880. In it sections are found for every decade of that period, with discussions on the developments in the field of children's books. However, in the passage about the 1850s he does not mention the novelty of this movable book, while in the text about the 1860s he writes in a positive way about the new movable books:

Especially the little movable picture books, a new invention in this field [of children's books, TG],

attract the attention: *Punch & Judy, The Old Woman and Her Pig, The Jolly Old Man, The Merry Old Dame*, and the *Tales of Mother Goose*, make the children roar with laughter.<sup>23</sup>

Clearly, for the publisher, the book was not a commercial success and failed the promise of the introductory rhyme “that he might bring something similar when this novelty the child appears to please.” Roelants played no further role in the 1860s when movable books assumed larger proportions.

### Provenance and Final Destination of the Copy

The provenance of the auction copy is unknown. Attempts to contact the depositor failed, and, for privacy reasons, the auction house could only say that it came “from old family property.” At least the book had little use by children because it was in very good condition for its age.

As for the destination of this copy, there could be no question. A book that special, rare, and for the history of children’s books, important, had to be saved for our national inheritance. So, Jeanne Kok was contacted. She is the curator of the country’s most important collection of historic children’s books at the Royal Library in The Hague. There was no need to convince her of the importance of the book, nor after we viewed the copy at the auction house, of its fine condition. The only problem was that it came on the market late in the fiscal year and her budget had run out. But her efforts to find other financial resources on short notice succeeded greatly because of her charm and effective fund raising.

The auction house was not too discerning in annotating the lot as “First known copy of this edition” instead of “...of this important and hitherto unseen book” and underlining such a quotation in Dutch only, it did not ring bells with (foreign) collectors, antiquarian booksellers, or institutional buyers. So, on the auction day it was knocked down to the Royal Library at a very respectable and reasonable price.<sup>24</sup>

After some small restoration and being placed in a custom-made holder, *De Nieuwe Rijschool* now fills an essential gap in the collection of the Royal Library, not particularly rich in movable books of the 19<sup>th</sup> century. And, what is of even more interest, the book will stay there available for admiration, study, and future exhibits for the next 150 years or so!

*With special thanks to Jeanne Kok, curator of the Collection of Historic and Contemporary Children’s Books at the Royal Library, The Hague, who encouraged me to write this contribution and supplied the illustrations.*

### Notes

- <sup>1</sup> Iona & Peter Opie, *Books That Come to Life*. In: John Hadfield (ed.), *The Saturday Book*. Vol. 34. London, Hutchinson, 1975, p 61-79. The quotation from p 63.
- <sup>2</sup> To avoid misunderstandings: the Opies here fix the date of the start of the Golden Age of movable books, not the beginnings of the history of movable books. Earlier in their contribution to the *Saturday Book* they wrote also about such precursors like mechanical devices in astronomical, anatomical etc. books from the 16<sup>th</sup> century onwards, the Sayer’s harlequinades of the 18<sup>th</sup> century, and others.
- <sup>3</sup> The copy bearing this code is now in the Bodleian Library, Oxford, since the complete collection of historic children’s books brought together by the Opies was gifted to this library.
- <sup>4</sup> Tessa Rose Chester, *Moveable Books*. The Renier Collection of Historic and Contemporary Children’s Books. Occasional List No.3. London, Bethnal Green Museum of Childhood, 1988, p 3-4
- <sup>5</sup> Lot no.602 in catalog Sotheby, auction March 3, 1977 and lot no.1174 in catalog Sotheby, auction July 1984.
- <sup>6</sup> Quoted from: Percy Muir, *English Children’s Books 1600 to 1900*. London, Batsford, 1985, Fourth impression, p 216.
- <sup>7</sup> O.c., p 234.
- <sup>8</sup> Iona and Peter Opie, *Books That Come to Life*, p 64.
- <sup>9</sup> In a later publication on all Dean movable, novelty and pop-up books as published in the 19<sup>th</sup> century I will both write more extensively about the dating of these books and list more Dean movables published in 1857.
- <sup>10</sup> Hildegard Krahe, *Spielbilderbücher: Ein Kaleidoskop Verwandelbarer und Beweglicher Kinderbilderbücher*. In: K.E. Maier (Hrsg.), *Historische Aspekte zur Jugendliteratur*. Stuttgart, K. Thienemann’s Verlag, 1974, p 86-91; quotation from p 87.
- <sup>11</sup> Hildegard Krahe, *Das Buch als Spielzeug. Rückblick auf 300 Jahre Wandlungen der Verwandlungsillustration*. In: G. Ramseger (Hrsg.), *Imprimatur. Ein Jahrbuch für Bücherfreunde*. Neue Folge Band IX. Frankfurt am Main, Gesellschaft für Bibliophilen, 1980, p 198-206; quotation after p 202.
- <sup>12</sup> Hildegard Krahe, *Lothar Meggendorfers Spielwelt*. München, Hugendubel Verlag, 1983, p 45.
- <sup>13</sup> Peter Laub, *Spielbilderbücher: Aus der Spielzeugsammlung des SMCA. Die Sammlung Hildegard Krahe*. Salzburg, Salzburger Museum Carolino Augusteum, 2002, p 16.
- <sup>14</sup> Dean used to advertise this title as No.3 of the series....!
- <sup>15</sup> Peter Haining, *Movable Books: An Illustrated History*. London, New English Library, 1979, p 20-21, resp. 30-31. In his introduction of the book (p 9), however, he lets the ‘golden era’ start in ‘the 1860’s’....!
- <sup>16</sup> Ann Montanaro, *Pop-up and Movable Books. A Bibliography*. Metuchen and London, The Scarecrow Press, 1993, p XV.
- <sup>17</sup> Incidental movable books as published in the 1830’s in Vienna and Paris, have been neglected here. They will be considered in a later publication.



<sup>18</sup> Bubb Kuyper, catalog Auction 47 (November 2007), lot nr.1992 with color illustrations on Plate XV and the frontcover of the catalog.

<sup>19</sup> For those who can read Dutch: a (for the analysis of the texts) more elaborate Dutch version of this article with beautiful color illustrations of the complete book was published in the Dutch bookhistorical magazine *De Boekenwereld*, Vol 24, number 3 (February 2008), p 145-159.

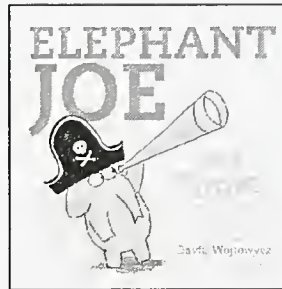
<sup>20</sup> *Nieuwsblad voor den Boekhandel*, 4-12-1856, p 258. In *Brinkman* listed under *Rijschool*, *De nieuwe*, not under the author's name!

<sup>21</sup> The italics are mine. TG.

<sup>22</sup> All kind of related information is very welcome at [theogielen@wanadoo.nl](mailto:theogielen@wanadoo.nl)

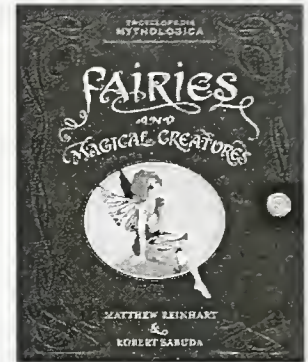
<sup>23</sup> A.C. Kruseman, *Bouwstoffen voor een Geschiedenis van den Nederlandschen Boekhandel, Gedurende de halve eeuw 1830-1880*. Amsterdam, 1887. Volume I, Part 2, p 463-465 (the 1850's), and Volume II, Part 1, p 72-74 and 420-424 (the 1860's; the quotation from p 72). The translation is mine. TG.

<sup>24</sup> The hammer came down at 2800.00, exclusive of sale expenses.



*Elephant Joe is a Pirate!*  
Alison Green Books. £7.99  
9781407105727.

*Fairies and Magical Creatures. Encyclopedia Mythological.* By Matthew Reinhart and Robert Sabuda. July. Candlewick. \$27.99. 978-0763631727.



The Fantastic Four Pop-Up: Marvel True Believers Retro Collection. Candlewick. \$24.99 978-0763639082.

*Five Little Easter Eggs: A Pop-up Book.* Piggy Toes Press. \$9.95. ISBN: 9781581176827.

## New Publications

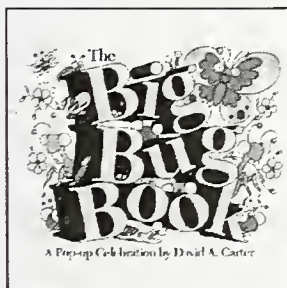
The following titles have been identified from pre-publication catalogs, Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

*The Amazing Fantastic Four Pop-up.* June. Templar Publishing. £14.99. 9781840116700.

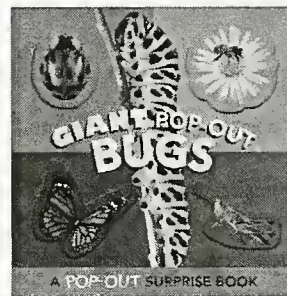
*Amazing Pop-Up Picture Atlas.* July. DK. \$19.99. 978-0756638382.



*Beach Bugs: A Sunny Pop-up Book* by David A. Carter. Little Simon. \$11.99. 978-1416950554.



*The Big Bug Book: A Pop-up Celebration* by David A. Carter. \$19.99. Little Simon. 978-1416940951.



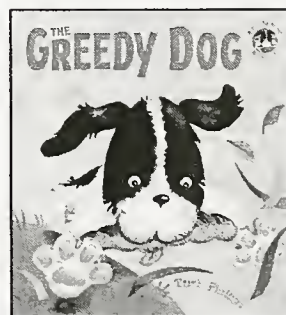
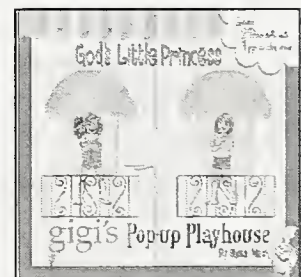
*Giant Pop-out Bugs. A Pop-out Surprise Book.* Chronicle Books. \$10.95. 9780811862875.

Also: *Giant Pop-out Pets.* 9780811862998.

*Giant Pop-out Vehicles.* 978-0811859530

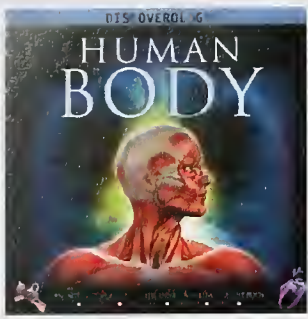
*Giant Pop-out Shapes.* 978-0811859219

*Gigi's Pop-up Playhouse.* Thomas Nelson. \$16.99. 9781400310937.



*The Greedy Dog.* Little Tiger Press. £8.99. 9781845065966.

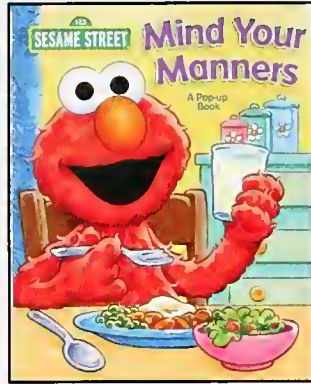




*Human Body: An Interactive Guide to the Inner Workings of the Body.* \$18.99. 978-0764160837.



*The Pop-up Dear Zoo.* Campbell. July. £5.99 978-1405091213.

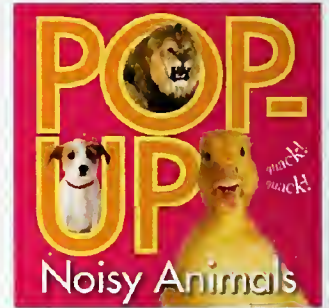


*Mind Your Manners! A Pop Up Book.* Reader's Digest \$12.99. 978-0794416539. N

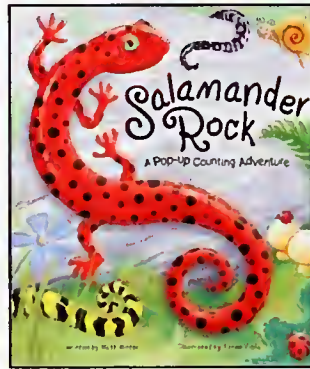
*Pop-up Noisy Animals.* Dorling Kindersley. £3.99. 9781405332460. Also: *Pop-up Wild Animals.* 9781405332453.



*Noah's Animal Ark.* Scholastic. £8.99. 9781407105628.



*Noisy Pop-up Farm Animals.* July. Scholastic. £9.99. 978-1407106076.



*Salamander Rock: A Pop-up Counting Adventure.* \$14.99. Reader's Digest Children's Books. 0794414605.

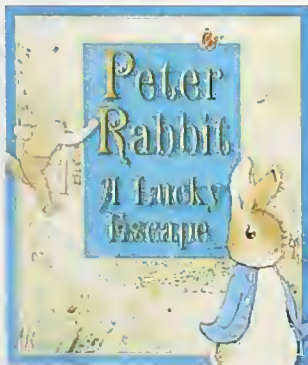
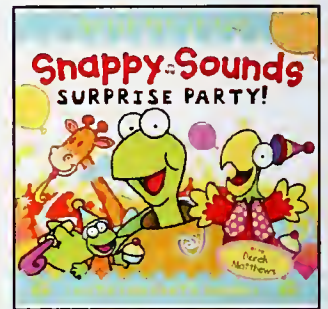


*Ocean. Sounds of the Wild.* Silver Dolphin. \$16.95. 978-1592234738.



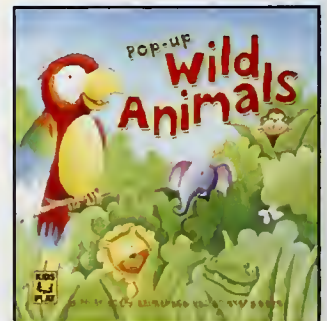
*Oceans.* Kaleidopops. Templar. £12.99. 9781840118650.

*Snappy Sounds. Surprise Party!* Silver Dolphin. \$12.95. 978-1592238514.



*Peter Rabbit: A Lucky Escape.* Warne. \$17.99. 978-0-7232-5988-6.

*Snappy Sounds. Noisy Party.* Templar. £9.99. 978-1840113617.



*Wild Animals Pop-up.* Kids Play. £4.48. 9780756634537.

