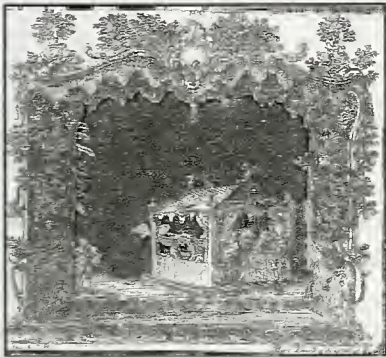


## Peepshows

Margaret Towner  
London, England

In unfolding the delights of Sabuda's *Alice in Wonderland*, one of the first to be opened is the rabbit hole, a concertina-folded tunnel down which Alice falls past shelves of books. This is the latest version of a very old type of movable paper toy, the peepshow, which is closely related to the movable book, but has its own history. It is part of a continual effort to create an alternative three-dimensional environment, sometimes referred to as the pre-cinema, but which now perhaps should be called pre-virtual reality.



"The Deerhunt" (Hirschjagd) by  
Martin Engelbrecht

In the late 17<sup>th</sup> and 18<sup>th</sup> centuries, as an aspect of a new interest in science and the natural and man-made wonders of the world, wealthy people began increasingly to travel for pleasure and education, and to

bring back souvenirs and pictures. For poorer people, this interest was satisfied by street showmen, who travelled from town to town carrying boxes, inside which were views, given a three-dimensional effect with the aid of simple lenses and/or mirrors. An enterprising publisher of graphic material in Augsburg, Germany, Martin Engelbrecht, decided to produce a version of these views for private enjoyment in the home. This took the form of a miniature theater in stiff paper, with a proscenium, usually five cut-out pieces of scenery, and a backdrop. These theaters were made in three sizes, widths about 3 inches, 5½ inches, and 8 inches. They could be slotted into various types of display boxes, some of which are themselves attractive items. The printed scenes are hand-painted, usually well done in most attractive vivid colors.

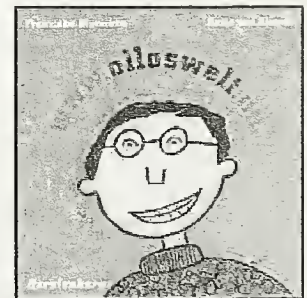
Continued on page 2

## Frankfurt Book Fair 2003

### Books to Play With...and Toys to Read Part 1 of 2

Theo Gielen  
The Netherlands

The slogan "*Books you can play with... and toys you can read,*" found on the stand of Cowley Robinson Publishing, characterizes for me this year's production of children's books as seen at the Book Fair in Frankfurt in October, 2003 - at least for "books" for children up to 8 or 9 years of age. It is my impression that an increasing number of books for this age include additional play or tactile elements that make them enjoyable (paper)toys. Often these elements do add an educational value to the book and almost always they are designed to aid in the development of motor skills of the younger child. However, in other cases there is no reason for the playful additions and they seemed to be added just for commercial reasons - to make the "books" more marketable. Sometimes the story was so minimal that it might have been better to call the item a toy with text. I saw, for example, some great cardboard dollhouses with fronts that open to disclose four inside rooms. The rooms, on two levels, are separated by a corridor or a bathroom and the roof opens to make the attic accessible. Only at second look were the little textbooks discovered, hidden in small compartments between the walls, or in the side walls, or in the back of the house. The titles are *The Mother Goose Lullaby House* and *The Fairytale House: Little Red Riding Hood*, illustrated by Katherine Lucas and seen at the stand of the packaging company Book Studio from Kettering (UK). They also displayed a paper Christmas novelty: *Carrousel de Noël Musical*. The carousel, boxed in a colorful, window-paned packaging, has four hidden mini text booklets and an extra musical Christmas tune. Published now only in French for Reader's Digest Sélection in Paris and Canada, they are surely desirable toys for little girls; attractive, innovative and cleverly designed. But are they books?



Ollos Welt

Continued on page 11

## The Movable Book Society

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**The deadline for the next issue is May 15.**

### Peepshows, continued from page 1

Many other kinds of optical toy were produced in the late 18th and early 19th centuries, but the next development to contain the elements of paper construction and a strong three-dimensional character were the souvenir peepshows which appeared in the 1820s and were widely popular until the advent of stereoscopic photography. In their average size, and in the depth of the scenes when fully displayed, they do seem to relate to the Engelbrecht theaters, although there may be no direct link. The innovation was to link the separate scenes by concertina-folded strips of plain paper, invisible when the peepshow is extended, but giving stability and a quick method of folding up and putting away in a card sleeve or an integral box. Like the showmen's boxes, viewing is by one or more peepholes, giving an even more private entrance to the world within. They were produced in volume by publishers, often anonymous, in France, Germany, and Britain. German ones tend to have the title in German at the top of the front or proscenium, and alternative titles in English and French below. French ones tend to have the paper concertina top and bottom of the scenes, German at the sides. The subjects tend to be



**"The Large Canal of Venice"**  
German peepshow with five scenes and a backdrop. No publisher, probably 1840 or earlier from inscription.

tourist in character, towns, cities, the castles of the Rhine and harbors. More adventurous subjects relate to technological advances. In Germany, there was the first railway, Nuremberg to Fürth. In Britain, the most

popular were the *Great Exhibition of 1851*, and the *Thames Tunnel*, both being published in many different forms. These two subjects were also included in *Dean's New Magic Peep Show Picture Book*, about 1860, in which the world of the peepshow and the movable book seem to have fused.

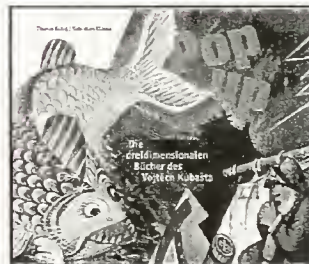
More recently, the peepshow format has been revived only rarely, examples being the Coronation and Jubilee of Queen Elizabeth, and The New York World's Fair, in both cases with conscious nostalgia. Edward Gorey's *The Tunnel Calamity* is also an exercise in tongue-in-cheek humor. Early examples are now scarce and therefore expensive, but provide a genuine look into a three-dimensional past.

## Vojtech Kubašta An Exhibition in Berlin

Theo Gielen

In early December, shortly after the publication of November issue of the *Movable Stationery*, I accidentally discovered that an exhibition of the works of Vojtech Kubašta (1914-1992) had opened in Berlin on November 28, 2003. It was a well-kept secret as even though there are not a lot of pop-up collectors here everyone knows each other and none had heard anything about it. Even the German collectors had to be informed about what was happening in their own country....!

From inquiries we learned that two Berlin Kubašta collectors, *Thomas Gubig* and *Sebastian Köpcke*, had worked for three years to research his life and work and to collect as many titles as possible to compile this exhibition. How did no collector get wind of it during the preparation time? But, all of a sudden, there was a display of some 180 copies representing just over 100 different items (books and paper ephemera) of the



**Pop up: Die dreidimensionalen Bücher des Vojtech Kubašta**

beloved Czech designer and paper engineer, showing almost the complete range of what he published between the early 1940s and the late 1980s. The items were colorfully displayed in glass showcases – and a couple of them were in the “open air” to be handled over by the visitors. A glimpse of the layout of the exhibition can be seen at their website [www.pop-up-buecher.de](http://www.pop-up-buecher.de).

Continued on page 14



## Paris exhibition: Unrecorded Meggendorfer and Dean

Theo Gielen

It was a heart-warming experience to see the window of the usually highly-priced bookshop Nicaise, the Mecca of bibliophile France, crowded with dozens of pop-up books, both old and new. A feast of three-dimensional artwork was the result of opened books that seemed to float freely in the space and ranged from the opened dioramas of the spectacular 1883 *Grande Théâtre en Action* (Theater Picture Book – rare in any edition), and a stand-up scene from *La Grande Ménagerie* (1883), both books with wonderful chromolithographs, through some recent artists' books by the French artist UG, to a selection of seven extravaganzas by Robert Sabuda including the only French edition of his works, *Lettres de Noël* (*The Christmas Alphabet*). What a great promotion of movable and pop-up books was seen in the very heart of Paris, in the middle of the smart Boulevard Saint Germain! I was not the only one to stop and admire – during my visit I frequently saw new faces admiring the books. Even more remarkable is the fact that until just this past year these books have been severely neglected in France.

The ambassador of movable books who caused all this is the young Paris antiquarian bookseller Jacques Desse, assisted by his friend Thibaut Brunessaux. He is a lover and collector of these books and dared to exhibit some beautiful items from his own collection, not for sale, next to the items from his trade. Although only a mere five years in the business, Mr. Desse proves to have an exceptional nose for finding well-preserved copies of rare and highly desirable movable oddities. By this he managed to do a second exhibition only one year after his first. It was a surprise to see lots of newly-acquired rarities and only the price kept me from buying them. His promotional work extends beyond buying and selling. In the December 2003 issue of *Le Magazine du Bibliophile* (with an almost full-page illustration of a scene from Meggendorfer's *Circus* on the front cover) he published a nicely illustrated contribution on the history of the movable book focusing on the French representations.<sup>1</sup>

Mr. Desse takes pride in cataloging and dating the books as accurately as possible. That is not easy since he has had to develop an adequate vocabulary to describe the books since no one else in France has done it before. By all of this he is developing himself as the only specialist of movable books in France and his catalogs will prove to be an indispensable resource for further research of (historical) movables – mainly French, but not exclusively. Being a researcher myself, I pay homage to booksellers who do their job in Mr. Desse's careful way.<sup>2</sup>

But let us enter the holy rooms of Nicaise where I received a friendly welcome and was given a well prepared list of the books and their descriptions, although without prices. I wondered if the staff could read from my physiognomy that I didn't come to see their precious collection of rare books downstairs as I was immediately shown where to go upstairs to the quiet room of the exhibition. Three of the four walls had showcases from floor to ceiling. The fourth wall had a showcase in the middle, full of movable and pop-up Alice's, and to the left and the right of the case were large windows facing the church of Saint Germain des Prés, the well-known Paris landmark.

All of the showcases were filled with nicely lighted movables, novelties, three-dimensional artists' books, pop-ups, and paper oddities. Like in an art gallery, a list of prices hung on a wall and, although I was there on the very first day, several of the most desirable items were already red-stickered, sold at the opening session the night before.

While not intending to give details of all 137 items on display, I will highlight here just some of the rarest ones and especially two that have never before been recorded or documented. I am sure Mr. Desse will supply the complete list if you contact him at the address mentioned in note two at the end of my contribution. Besides, all items are included in the catalog.

There was a well-chosen selection of modern books from the second golden age: Carter's *Elements of Pop-up and Love Bugs*; Foreman's *Magic Box*; Keith Moseley's *Steam Locomotives* and his *The Naughty Nineties*; and Barbara Cooney's *Peter and the Wolf*. Books designed by Pieńkowski, Goodall, Tommie de Paola, Paul Zelinsky, Pavlin, Kubašta, Kathleen Hale, and Ron van der Meer were show as were Anthony Maitland's *Encore*, Greenberg's *Pop-up Book of Phobias*, Gorey's *Dracula* and its newly-published counterpart, Huffman's *Teatro de México* and more. All, of course, were in their French editions when translated.



La Lanterne Magique

Highly intriguing for several reasons were the three rare, early specimens of erotic prints from about 1800, engraved and hand-colored. Two of them, so called “unfolding letters,” were made from a small sheet of paper that had been folded in such way that the texts and the pictures always mix when unfolded. *Vive la Pipe* and another untitled one both unfold in four stages from innocent images such as a rose or a pipe-smoking man, respectively, into scenes that Mr. Desse described as “very libertine” and accompanied by texts that he called - with a

French sense of understatement - "not without charm." The third one, entitled *La Lanterne Magique, Pièce Curieuse*, with a puzzling added *N.1* (number one), suggesting there had been a series of them. It unfolds in six stages from a scene of two girls looking into a raree-show operated by a man on the front into a highly erotic scene with several nude men and women. One man, strangely enough in full dress, can be moved by a lever on the backside of the sheet. In the demonstration I saw it had such life-like action that Mr. Meggendorfer, the master of natural movements in paper constructions, would have been jealous... It is a wonderful item for any (adults-only) collection. And though all three were made out of one sheet of paper, the constructions of turn-up and turn-down (and turn to the left or the right) reminded me of the Harlequinades of the 18<sup>th</sup> century. I had never before seen this kind of paper ephemera from this period, and I enjoyed them.

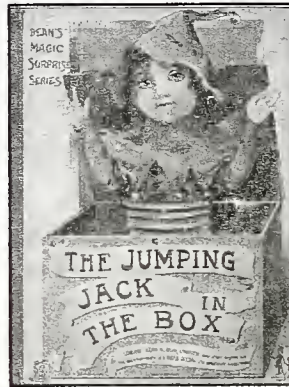
Another remarkable item in the exhibition dating from before the beginnings of the "real" movable books, about 1855, was a copy of the *Globe Artificiel et Mécanique à l'Usage du Petit Géographe* (Artificial mechanical globe for the use of the little geographer), an engraved and hand-colored inflatable paper globe, published about 1825 by Augustin Legrand in Paris. By pulling the cords attached to the poles, the globe puffs up. After its use the six oval parts that form the globe can be flattened again and put away in its portfolio. The flaps are printed with geographical information. It is a rare, delightful, and fragile educational oddity shown here in mint condition. Unfortunately, a second, English language copy that I have never seen recorded, *The Artificial Globe: Representation of the Five Parts of the World*, published by Schulz in Stuttgart/Germany at about the same time or earlier, was missing the paper globe. Instead of the globe pasted into it there was (the remains of) an early leporello of 15 representatives of nations in their national costumes and its (?) original front cover with the title *The Original Earth Globe* listing the names of the pictured nations. A puzzling item altogether...

It was nice to see a well-preserved copy of *Histoire des Voyages* (about 1825) complete with its seven loose, cut-out pictures, published by Charles Tetaille and earlier described by me as a book with (re-)movable pictures in a contribution in the *Movable Stationery*.<sup>3</sup> This is very rare as few books used this kind of movable illustration.

From the same time and the same publisher was shown the second edition of *Les Contes des Fées mis en Action* (The fairytales set in action) displayed here with 23 (out of 26) small cut-outs that have to be inserted into one of two backgrounds (an indoor and outdoor scene) to illustrate various episodes of the fairytales of *Little Red Riding Hood*, *Ricky with the Tuft* or *Tom Thumb* as told in

the booklet itself.

Books that represent the first Golden Age of movable books filled some further bookcases. Books originally published by Raphael Tuck, for instance, *La Belle au Bois dormant* (Nancy, ca. 1910), and the *Sleeping Beauty* from the series of panorama books with cut-out figures to insert. Also included was Nister's *Panorama Pictures* (1894), the optical novelty of *Le Motographe* (1899) with the front cover illustrated by Toulouse-Lautrec, and a Russian movable *Little Red Riding Hood* (ca. 1910) with pull-tabs that make two parts of the picture move at once.



Among the Dean's titles were *Le Bonhomme Jovial* (1864), the French edition of Dean's *The Jolly Old Man* with one head, printed on the inside of the back-cover and showing through all the other pages and the front cover to match with the pictures found there, and a rare copy of *Robinson Crusô: Féerie à grand spectacle en 7 actes et 49 tableaux* (Emile Guérin, 1892), from Dean's Pantomime Series done in the shape of a theater. A big

surprise was finding an English Dean title that appears to be previously unrecorded: *The Jumping Jack in the box* (about 1900-1905?) from a likewise unknown series of *Dean's Magic Surprise Series* with a puzzling "Printed in Germany" never before seen on a Dean book. Two spreads of the book offer a simple V-fold that unfolds above the top of the pages and though simple in its mechanism it gives with its chromolithographed pictures a great effect. A third spread similarly unfolds both at the top and the bottom of the spread showing a magnificent Punch and Judy opposing each other.

There were two copies of *Les Métiers en Action* (Professions in action). The first was in its magnificently hand-colored wood-engraved first state, as published by the Librairie Française et Etrangère in 1864, when the book still had the hidden mechanism of rubber bands that pulled the figures automatically back after the pull of the tabs (broken here as it always is). The second was the 1882 remake of this book done by Legrand in Paris, with fewer plates and inferior printing quality, provided a nice comparison.

And of course there were a lot of Meggendorfers – in French: *Scènes et Tableaux à Surprises* (1895), *La Tête à 8 Corps* (1900), *Voyages et Aventures Extraordinaires de Mr. Raphaël de Rubensmouche* (1899), *Grand Théâtre des Animaux Savants* (1902), and *Mon Oncle Tonton* (1898).





## AUGUST WEHRFRITZ WHO?

Julian Wehr was born August Wehrfritz on June 30, 1898 in Brooklyn, New York to German immigrant parents. In April, 1970, he suffered a heart attack and passed away.

That's all we can share right now. But if you want to hear more about his life, sign up for the 5th Movable Book Society Conference this Fall. Julian Wehr's son (and perhaps some other family members) will be there to talk about him and his work.

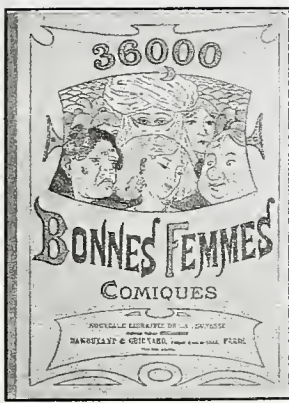
So Wehr, er, where will you be from September 30 to October 2, 2004?  
In San Diego, California, of course!



THE 5th MOVABLE BOOK  
SEPTEMBER 30 - OCTOBER 2, 2004

SOCIETY CONFERENCE  
SAN DIEGO, CALIFORNIA, USA





And again Mr. Desse popped up with a hitherto unknown French Meggendorfer title: *36000 Bonnes Femmes Comiques* (1900) that proved to be the female counterpart of the previously recorded *36000 Bonhommes Comiques* (1900) showing 14 pages of comic female figures divided in four parts (hats, heads, bodies and legs) to mix and match. It is not

mentioned in Mrs. Krahe's esteemed bibliography nor in the Sotheby auction catalog of the Meggendorfer Archive nor in the well-known Justin Schiller catalog! What a sensational find by Mr. Desse and an exciting experience for your reviewer to see.

From the 1920-1950 period were shown, among others, a nice Italian movable *La Maschere Animate* (1944) illustrated by Atilio Mussino, a volume of Giraud's *Old Rhymes & New Stories*, some parts of the movables illustrated by the renowned French artist Germaine Bouret published by Les flots bleus in Monaco and highly reminiscent of the Julian Wehr books. Pop-ups published by the rather mysterious publisher of Lucos from Mulhouse included the original designs and dummy of their *La Belle au Bois Dormant* (Sleeping Beauty), the only two flap books by Bruno Munari published in French in 1946 when his books first appeared in Italy: *Le Cadeau de Marc* and *Jamais Contents*. Two rather rare anthroposophic movables by Hilde Langen were shown: *Schneewittchen* (1926) and *Schneeweisschen und Rosenrot* (1932). The French edition *Joyeux Noël* (Editions Cocorico, 1953) an early and rare Richard Scarry Christmas title published in the Big Golden Books series, had a pop-up Father Christmas folding out from a chimney.

Acclaimed by Desse as one of the nicest novelty books to be published for children in the 20th century was *Le Petit Elfe Ferme l'oeil* (1924; The little elves close eyes), designed and illustrated by the French children's book illustrator André Hellé.

In this part of the exhibition Mr. Desse surprised viewers again by offering a copy of *Le Joyeux Rémouleur et la Famille Félikin* (Editions et publications contemporaines, 1927; The Felikin family and the happy knife grinder), a book with anaglyfic pictures, done in red and green to be viewed through the accompanying cardboard "Cinemascope viewer" that makes the pictures move by the change of sliding red and blue lenses. The book was designed by Theodore Brown, better known to

readers as the original paper engineer of the *Daily Express Children's Annuals* and the (first) Bookano books. This French title - kind of a sequel to his better known *The Cinema Book* (1926) - does not appear to have been published in an English edition!<sup>4</sup>

At this special location were shown, of course, a selection of artists' books incorporating movables, pop-ups and/or three-dimensional scenes. Also displayed were copies of (very) limited editions designed by Andy Warhol and contemporary French artists like Claire Fay, UG, Bertini, Gaëlle Pelachaud, Gilbert Lascaut, Marina Spivak, and others. In my opinion they were not as interesting from a paper engineering point of view, showing that the art of engineering paper really is a profession of its own....!

Since Mr. Desse is a great fan of Robert Sabuda's paper artwork (we don't dare say anything critical about it!) he had a special display of movable and pop-up Alice's to celebrate the publication of Robert's *Alice*, an interpretation that was available in lots of copies, both signed and unsigned. Among the examples was a copy of the unusual and rarely seen *Alice in Wonderland: Open the Book - See What Bobs Up!* illustrated by R.M. Turvey and published by Collins in the 1930s (most likely 1938)<sup>5</sup>. Announced as "an excitingly new idea for a children's book" it has two shaped colored scenes concealed within the covers which emerge above the top when the book is opened and - with a little nudging - sink down again when the book is closed.

After the bookshop closed the staff came upstairs for an after-hours glass of wine with the small remaining company, amongst them the Paris paper engineer Gérard lo Monaco. We finished our tour viewing the books through the open showcases (the benefit of a sale exhibition!) guided by Mr. Desse himself, leaving still unmentioned many other items in the show.

I wonder if Jacques Desse will be able to continue this young tradition of an annual exhibition and will surprise us next year with more "trouvailles" of this level. Meanwhile, I greatly enjoyed the wonderful experience of combining pop-ups and the city of Paris and continued in a terrific fin-de-siècle restaurant for a dinner that brought all the pleasures of the fine French kitchen.

P.S. In the four weeks the exhibition was open, the Paris theater company Théâtre au Clair de la Lune of Damien and Clément Schoëvaërt-Brossault performed several times "Dis-nous Dino: Le Grand Livre de l'évolution" (Tell us, Dino. The big book of evolution) using a huge, 60-page pop-up book with movable elements "in which you will discover page by page impressions, fossils, shell-fish, you will see strange animals from prehistory, a puppet book, a surprise-book that tells the story of life. A book that tells the astonishing pre-history of a young protoceratops. It was a book to look at, to

listen to, and to dream in at all ages..." As a festive finale for the exhibition the group performed a selection from the play for invited guests on February 14th in the exhibition room of Librairie Nicaise.

Notes:

<sup>1</sup> Jacques Dess, "Quand le livre sort des pages pour s'animer." *Le magazine du Bibliophile*, nr 33 (décembre 2003/janvier 2004), 8-11.

<sup>2</sup> His second catalog of over 300 movable and pop-up books, that accompanies the exhibition, can be ordered for a mere 5.00 Euro through [j.desse@wanadoo.fr](mailto:j.desse@wanadoo.fr). The catalog will not be published on the Internet since he prefers to be "a man of printed paper!" Where do you still find them ...?

<sup>3</sup> Theo Gielen. "Books with (re-)movable Illustrations," *Movable Stationery*, Vol.10, nr 3 (August 2002), 3 and 14-16.

<sup>4</sup> Stephen Herbert, Theodore Brown's Magic Pictures. London, The Projection Box, 1997, 107 (where the title is erroneously given as *Le joyeux Rémouleur et la Famille Félix...*)

<sup>5</sup> See: *The Lewis Carroll Handbook*, p. 241.

**"Perfumed Books"**

Annette Veenstra-Kalkhuis  
The Netherlands

*I'm a collector of pop-up books. I'm not a Theo Gielen who knows everything about his books, but I love them very much. In all of the European countries which I pass by on ship, I look for libraries and book sellers. Because we are in Paris very often, I know many of the libraries and also the bouquinistes, the booksellers on the Quais of the Seine. Upon the small wall they have packing cases from which they sell books.*

*In November 2002 I met a man who told me about the plans for an exhibition of French movable books by the antiquarian bookseller Jacques Desse. I visited him in his book shop in the Marché Dauphine in Paris where he showed me beautiful books. After seeing his books I invited him to come see my collection on board of our ship that was then in Paris. He came and we talked about movable books, paper engineers, collectors, catalogs, and other things. I advised him to contact the Movable Book Society and Theo Gielen, my best "pop-up" friend in Holland. He bought a few books (duplicates) from me and invited me to come and see the exhibition (December 15, 2002 - February 7, 2003).*

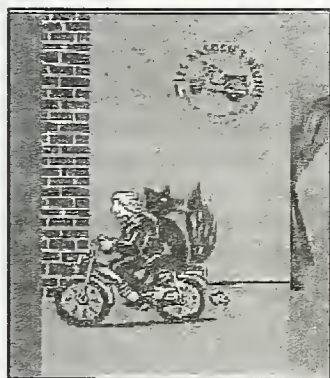
After receiving the catalog I was very surprised to read on page 52 that two books acquired from me were "perfumed," number 487 *Beauty and the Beast and other Fantastic Fairy Tales* (Fran Thatcher and Ron van der Meer) and number 489, about little bears (I don't know the title in English). I never perfumed my books! In centuries past sophisticated women perfumed their books. But not me!

As I thought about it, suddenly I understood what had happened to these books. I store my books in the most hind part of the ship where we live, and they are not all in a bookcase, some are in plastic containers under the bed. (A ship is not a house!) My duplicate copies are also in a container in the front part of the ship where there is a small living area. Because we do not always heat this room, the air is not always fresh. It can smell of oil, paint, cables, and tools for the ship. So I put a nice smelling piece of rose soap in the book container and all of the books smell of roses. That was the perfume! When I told Jacques Desse the story, he laughed.

It is a pity that I don't have a special book room but it is very small on board the Oostenwind (east wind). But the world around me is very big and very beautiful. I think that my collection is the "only floating movable book collection in the world."

**Gérard Lo Monaco  
French Paper Engineer**

Theo Gielen



Last January while visiting the Jacques Desse exhibition of movable books in Paris, I met a man who showed me a very nice carousel book that intrigued me since it looked rather different. The front cover, with a grey background and a black and white picture of a young man and a fox on a

motorcycle, is done in lino-cut. The head piece identifies the makers as *Les Associés Réunis*. The whole book is bound half-cloth with red linen spine and is more like an artists' book than a brightly-colored children's carousel book. The man was Gérard Lo Monaco, one of few French paper engineers who, with his three female colleagues, are the "re-united associates," a Paris office of publishing and (graphic) design.

Continued on page 13



## Favorite Pop-up Books

Betty Tisinger  
Moneta, Virginia

I have sometimes had a fleeting thought that if my house were on fire and I could save only one armload of my books, which would they be. But I could never reach a conclusion because I could not give up the thought of those left behind to perish. So when Ann asked me to write an article naming my favorites, I said it would be no problem. You see, she was not asking me to leave any behind to be lost. Sure I can do that.

I decided to start pulling from my shelves some I knew I liked very much and considered each one. But I soon realized that method was a mission impossible for each book, as I held it in my hands, was my favorite. So instead of looking for them I decided to let them call to me. The two categories I selected were books that called to my heart and to my mind. I surprised myself at some of the final selections.

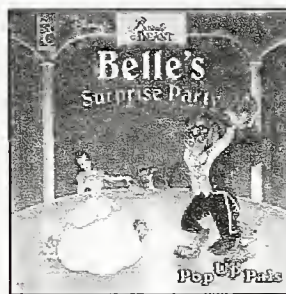
Calling to my heart, or perhaps I should say my emotions begins with *The Pop-up Book of Phobias*. While this is a very common problem, as many of us have phobias, it was certainly not what one would have thought of as a pop-up book. But Matthew Reinhart has brought us face-to-face in an almost teasing manner with some of our phobias. I have never feared the dentist but I can sense what that phobia must be like as I watch friends jump back a foot or two as I open that page. I must admit to my fear of heights and confess that I cannot even look at that page without a woozy feeling. My son-in-law, who is doing postgraduate work in counseling, took the book to one of his classes. It was a hit! I bet Matt never thought his book would become a part of the professional library of many counselors.



grandfather has not also shared that dream? Mary Heller and Joanna Yardley created a gentle, loving story of going fishing together but more than that I was impressed with the manner in which the story, illustrations, and pop-ups are so beautifully integrated. Using multiple images and a variety of viewpoints integrating pop-ups and movables each page is a visual treat. Watch that big fish jump out

Even the title of this book, *Just You and Me, Grandpa*, called to my heart and emotions. What young boy has not dreamed of a very special day with his grandfather doing something important, just the two of them, alone? And what

of the lake in his dream and enjoy the bird's eye view of grandfather rowing the boat. Share the gentle ending. It should be required reading, viewing, and sharing for grandfathers.



*Belle's Surprise Party* - oh, no! Not a Disney book you may be thinking for multiples of these have been created for the general young public. But is that much different from the Kubašta's that we treasure today? What called to my heart was the story behind it and one particular pop-up in the book.

Fairytales have always been important to me not only as a child growing up but also sharing them with my children and now my grandchildren. These stories have deep psychological meaning in the development of children for here they find resolutions of problems they often subconsciously feel. In the fairytales the good guys always win - Hansel and Gretel get home safely with the riches, Jack brings down the beanstalk treasures for his mother, and in all cases the bad guys loose. Many of these fairytales have been marvelously interpreted in movable and pop-ups. But, for me, the most wondrous of all these tales of enchantment is *Beauty and the Beast*.

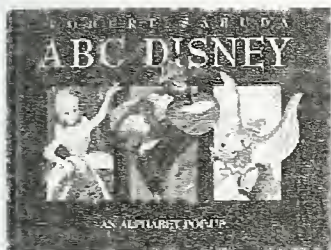
Belle (Beauty) does not get to sleep through the perils of puberty like *Sleeping Beauty* and *Snow White*. Instead she must deal with all the problems of maturing. They are there, including Oedipus Complex, sibling rivalry, search for a true love, and meaning in life. In this one fairytale Beauty alone must reach that maturity. So until one of our gifted paper engineers (and they are out there) create in pop-up what *Jacque Costeau* did in film for this most wondrous of all tales of enchantment, I will have to be satisfied with one particular part of this book. As Belle twirls in the arms of the gentle beast I fancy that her heart is also beginning to twirl as she realizes that love is not based on physical appearance but on quality of character and greatness of spirit. She now sees that in the beast. Twirl, Beauty, Twirl.

Having recently retired after 40 years of teaching at all levels from kindergarten through university, I have found that this business of teaching and learning gets into your blood to stay. So I always respond to a book that I might learn from or think I would have valued having in my classroom. My interest in fairytales also includes a love for mythology where human emotions are transferred to the gods in terms of moral and often immoral behavior. Pandora and Eve are two curious young women who are blamed for unleashing much evil in the world. Perhaps it is time that that mythology is revisited. *Christos Kondeatis* and *Sara Maitland* have created a *Pandora's Box* that opens not a cache of worldly problems but a delightful wealth of written and visual information



including pop-ups, interactive and movable wonders. Edith Hamilton would have approved.

My second choice in “appeals to the mind” is actually a group. Ron van der Meer has created an enlightening group of packs. While I acknowledge the quality of all these pack books I select as my example *The Music Pack*. Although a lover of music, I have limited background in it. In fact, when I ordered a copy of *The Rock Pack* I thought I was getting a geology book. Well, I learned a lot. Informative, beautiful, and stimulating, these pack books are movable treasures to be enjoyed by all ages.



Finally one cannot discuss teaching books without acknowledging the wealth of wonderful ABC pop-up books. But here again my love of fantasy brings one book to mind. In Robert Sabuda's *ABC Disney* we

share the magic that Disney gave to a world in which “reality” can be overpowering. I was reminded of this magic taking my six year old granddaughter to Disney World and seeing the sparkle in her eyes as she delighted in each area of fantasy. Now again, we share this breathless excitement as, sitting on my lap, I feel her joyful anticipation as she slowly opens this wonderful treasure chest letter by letter. Although we have shared this book many times, each time is a new and thrilling experience. Add to the incredible pop-ups and movements involved is Robert's use of his own marvelous marbled papers that is enough to give an old art teacher an aesthetic seizure.

Now I must stop and quietly and quickly get this article to Ann. Quietly lest my other books - and there are lots of them - hear a rumor that I have not picked them. Quickly because I could wake up in the morning with another whole different list of favorites.

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## Questions and Answers

**Q.** Roy Dicks was such a good detective tracking the last movie pop-up that I wonder if he can answer this question. A recent newspaper article about pop-ups began: “In ‘Legally Blonde 2,’ ditsy-but-driven lawyer Elle Woods champions animal rights in front of Congress - with a pop-up book. When lawmakers dismiss her, Elle (played by Reese Witherspoon) can't believe her visual aid didn't do the trick.

“‘But it's a pop-up book,’ she protests.”

Which book was used in the movie?

Ann Montanaro  
East Brunswick, New Jersey

A. Wally Hunt contributed further to Roy's movie story with this tidbit. “Roger Schesinger, the younger brother of John Schesinger (he died in 2003), was Graphic International's U.K. publisher. He put the book in the movie.

Wally sent along additional comments on the November, 2003 issue. *Andy Warhol's Index (Book)* was produced by Graphics International in 1968 for Random House. Christopher Cerf, the son of Bennett Cerf, Random House Chairman, was a friend of Warhol's. Gerry Harrison of Graphics International was in charge of the project.

## Pop-ups in the News

“In Him, Storyteller Meets Architect [Robert Sabuda].” *New York Times*, Metro Section, Tuesday, December 9, 2003. Page B4.

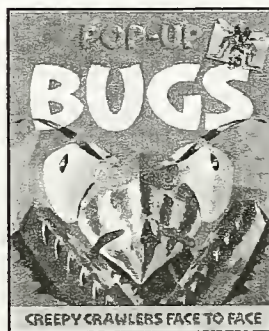
“POPular Mechanics: The Wonder and Wizardry of Pop-up Books Today is Part Art and Part Engineering.” By Larry Bingham. *Baltimore Sun*, Sunday, January 11, 2004. Home & Family Section, page 1.

“Tired of Shopping? Build a Gift. By Robert Sabuda. *New York Times*, Saturday, December 20, 2003. Page A 19. [Instructions for making a peepshow.]

## New Publications

*The following titles have been identified from pre-publication publicity, publisher's catalogs, internet sources, or other advertising. All titles include pop-ups unless otherwise noted.*

*Bugs: Creepy Crawlers Face to Face.* By Sally Hewitt. March, 2004. Harry Abrams. 12 pages. \$14.95. 0-8109-5032-4.



*Counting Creatures: Pop-up Animals from 1 to 100.* By David Pelham. Little Simon. 18 pages. \$16.95. 0-689-85387-4.

*Let's Make It Pop-up.* March, 2004. By David A. Carter and James Diaz. Simon & Schuster. 10 pages. \$12.95. 0-689-86508-2.

## Movable Reviews

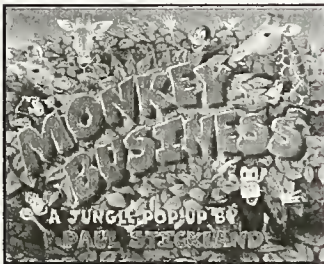
Marilyn Olin  
Livingston, New Jersey

1 = AWFUL 2 = POOR  
3 = O.K. 4 = GOOD  
5 = SUPERB

Rating: 4

**THE MAGICAL POP-UP WORLD OF WINNIE-THE-POOH.** By A.A. Milne. Ill.: Andrew Grey based on E.H. Shepard. Paper Engineer: Keith Finch. Designer: Brushfire. Publisher: Dutton Children's Books, a division of Penguin Young Readers Group. Pub.:Nov., 2003 in the USA. ISBN 0-525-47141-3. \$24.99. 27 x 22 cm. There are five fold-out, three-dimensional scenes which are all pop-ups with some movable parts. This is an intricate book which definitely needs an older child or an adult to put it together. It sets up similar to a theater pop-up. There are five scenes; some have movable parts. Each scene has a text excerpt that goes along with it in a pocket at the base of that set. The scenes are elaborate and well done. Children who are familiar with the story will delight in this book. Paper Eng.: Complicated, but everything works well.

Rating: 4 1/2



**MONKEY BUSINESS.** By Paul Stickland. Publisher: Ragged Bears. Pub.: Oct., 2003 in the USA. ISBN 1-929927-49-5. \$17.95. 9 x 11 inches. 12 pages. There are six elaborate double page pop-ups, some of which even have words

which pop-out. The book is alive with glorious color and a delightful rhyming text. Young children will love discovering what the fuss is all about. Paper Eng.: Super!

Rating: 4

**DREAMLAND.** Illustration and cover author, Dana Simson. Design and text by The Book Company. Publisher: Glenn Johnstone, The Book Company. Pub.:Oct.,2003 in Australia. Available on Amazon.com. ISBN 174047211X. The list price on the book is \$12.75. List on Amazon is \$15.95. 11 x 9 inches. There are sixteen pages and eight double-page pop-ups, including

the title page. This is a delightful number pop-up to share with a young child at sleepy time. A bunny searches for Dreamland in charming colorful illustrations. Particularly impressive is the heavier than card paper that is used both for the book and the pop-ups. This is one book that a young child can handle and not accidentally ruin. The last pop-up showing the bunny in a house in Dreamland is particularly sweet. Paper Eng.: Well done!

Rating: 4

**SUPER SUE.** By Cressida Cowell. Ill.: Russell Ayto. Publisher: Candlewick Press. Pub.: August, 2003 in the USA. ISBN 0-7636-2063-7. \$7.99. 9.25 x 8.50 inches. 14 pages. 8 fun pull-tabs, 2 pop-ups & one page with 5 lift-the-tabs on it. This is a darling book for a young child beginning to master simple tasks. You can help Super Sue slurp her pasta, brush her teeth, climb the stairs, etc. The illustrations are delightful. At the back of the book there is a Certificate of Superness to fill in with all the things a child can do. Paper Eng.: The pull-tabs work easily.

Rating: 5

**THE COUNTRY MUSIC POP-UP BOOK.** By the staff of The Country Music Hall of Fame and Museum. Design by David Hawcock. Editor: Ellen Cohen. Publisher: Universe Publishing, a division of Rizzoli International Publications, Inc. Pub. Oct., 2003 in the USA. ISBN 0-7893-0980-7. \$45.00. 11.50 x 11.50 x 2.00 inches. 10 pages. It is gratifying to have a publishing company willing to produce such an elaborate movable book. There are 9 wonderful pop-ups, 1 tunnel book, 1 flip book, 1 changing picture, lots of little extra booklets, many removable items and some sound chips. There is also a removable poster of rare recording disc labels that are in the museum's collection, a Hatch Show Print fan + a booklet about The Country Music Hall of Fame and Museum. Within the book there are many essays about country music and its performers. This is a must-have for anyone who loves country music and/or pop-up books. It has almost every type of movable delight in it and is full of wonderful memorabilia from the museum, including instruments and landmarks. Paper Eng.: Wonderful, especially the guitar!

Rating: 4

**IN A SPIN.** Text by Christine Tagg. Ill.: Bill Bolton. Design & Paper Engineering: Andy Mansfield. Publisher: Silver Dolphin. Pub.: Sept. 2003 in the USA. ISBN 1-59223-084-9. \$12.95. 10.74 x 8.70 inches. 16 pages. Bill Bolton's illustrations are vibrant and delightful. The pop-ups featuring Webb the Spider and his BusyBugz friends and the fun rhymes will quickly engage the interest of any young child. Paper Eng.: Fun and the pop-ups work well.



Not to be overlooked was the flood of books-with-puzzle. Most of the classic children's books (*Alice*, *Winnie the Pooh*, etc.) or best selling picture books (*The Gruffalo*) were seen in their jigsaw transformation. Has a factory opened with a machine that inexpensively does the cuttings? This same thought came to me in relation to the "magnetic books" of which I also saw a lot more this year than in other years and they usually showed no more inventiveness than to attach the loose pieces (of a farm, a zoo, letters, or clothes) onto a simple background.

#### New from the U.S. and the U.K.

Graham Brown of *Brown, Wells and Jacobs* showed me the dummy of their *Magnetic Lofty* that appeared to use magnetic parts in a more original way. The magnetic pieces, laid into the pages, can be removed by the movable arm of a machine brought to the "right" place in the illustration, for example, to form the band of a footway. The "Man in Black" showed me some other new pop-ups from BWJ such as *Noah and the Ark: A Pop-up Book* with art and paper engineering by Ruth Wickings, *Let's Look at Wild Animals* (with a nice, ingenious crocodile on the last spread), and *Let's Look under the Sea*, both filling the never-ending demand for books on (wild or unusual) animals. They have small pull-out booklets with information along with sturdy pop-ups. *Animal World Pop-ups: Look at all my Colors*, with a funny chameleon catching a fly with his unrolling tongue, and *Dinosaurs: Any Questions?*, are the first of what will be a series of "Colorful and informative question and answer pop-up books" with a bold pop-up of an animal on every spread and an accompanying booklet with small pop-ups. *Betty Spaghetti: Betty's World Tour* (Random House, 2004; 0-375-87624-6) is an inventive book with a "cool and mix-and-match wheel" on the cover that changes Betty's head coverings and inside gives the opportunity to mix the heads, bodies and legs by the use of three superimposed wheels. Highly innovative will be the "World's first pop-up cloth book" developed by BWJ and seen only so far in a blank dummy.

Aiming at the same mass market, with computer art done in vivid colors (reds, blues, greens and yellows) and straight forward, not-too-complex paper engineering, are the books produced by *The Book Company* from Australia. The use of uncomplicated subjects such as monsters, animals and machines make the books universally appealing all over the world. Since a huge number of printed copies results in a very affordable price, the customer is satisfied with the feeling of getting value for his money. Last year we saw titles like *Mighty Machines* and *Great Machines*, the rights to which sold briskly to more countries. New this year are *Secrets of the*

*Sea*, *Playful Planet* (wild animals playing with their young), and *Magic Planet*. Also new is their series of *Happy Pops: Dino-mite*, *Frog-tastic*, *When I Grow Up*, and *It's a Monster Surprise*, and the pop-up counting story *Dreamland* by Dana Simpson. They also have their glitter pop-up book *Lucy the Star Catcher*, illustrated by Helen Brawley. *My Toy Shop* has with two movable finger-tips in the three-dimensional front cover.

That this middle market of pop-up books sells well is shown by the presence of a new U.K. company *Book Studio*. Started in January 2003, they attended the fair for the first time and showed a whole range of pop-up books with illustrations bought from an illustration office and with pop-ups made by unknown paper engineers supplied by the same office. The company's official, to whom I have spoken, could only me give me the name of one paper engineer, Brian Bartle. And again they covered safe subjects such as *Monster Machines Pop-up Book* and *Giant ABC Pop-up Book* (illustrated by Jo Goodberry). Three books with illustrations by Gill Guile are *Trains, Boats and Planes Pop-up Book* (Bumblebee Books, 2003; 0-9544708-0-5), *My Nursery Rhyme Pop-up Book* (Bumblebee Books, 2003; 1-902367-83-9), and *Noah's Ark Pop-up Book* (to come in 2004). There is also a series of four *Pop-up Fairy Tales: Goldilocks and the Three Bears*, *Jack and the Beanstalk*, *Little Red Riding Hood*, and *The Three Little Pigs*. In the three *Changing Pictures* books, parts of the illustration change with the pull of a tab: *Jungle ABC*, *Pre-School Playtime*, and *My Busy Day*. And a final quartet of *Who Am I? Pop-up Flap Books* with a half-page flap hinged onto the right side of the recto pages and revealing a pop-up figure when opened are *Fairy Tales*, *Farm Animals*, *Nursery Rhymes*, and *Wild Animals*, all to be issued in 2004. These pop-up and movable books are okay but they hardly make the collector's heart beat faster.

The enormous production through the years of the successful combination of *Brainwaves'* Keith Faulkner and Jonathan Lambert is continued with some new titles done in their successful formula: *Animal Poptastic Antics: Big Noses & Flappy Ears* (W.H.Smith, 1-85565-118-1), and *Animal Poptastic Antics: Bobbing & Smiling* (W.H.Smith, 1-85565-117-3), and *The Hiccapping Hippo* (Dial Books, 2004; 0-8037-2963-4).

A new packager, *Caterpillar Books*, an imprint of Magi Books but publishing their pop-ups under the imprint Little Tiger Press is offering a quartet of *Peek-a-boo Pop-ups* for 2004. Illustrated by Jack Tickle and paper engineered by Martin Taylor they are *The Very Bouncy Bear*, *The Very Happy Hen*, *The Very Lazy Lion*, and *The Very Silly Shark*. The sequel to last year's *Face to Face Safari* will be issued by *Poppo Red* in 2004, *Face to Face Bugs* with six giant pop-up bugs.

*Intervisual Books* had a reduced presence at the Fair (at least for the size of their stand and the stay of their officials) and showed only modest new pop-up and movable production. Their book *The Odds Get Even! The Day the Odd Numbers Went on Strike* by Pamela Hall and Lyane Chapman is the counterpart of last year's *Elemenopee*. The movable *Under Construction* (Piggy Toes Press 2003; 1-5811-7272-9) offers five spreads with (detachable) trucks that slide on working tracks. A simple final pop-up shows the completed shopping mall as the result of all the construction activities. Also on display was a new *Sinbad Legend of the Seven Seas: The Pop-up Adventure* (Piggy Toes Press, 2003; 1-5811-7173-4), a tie-in to the Dreamworks film that invites readers to "watch Sinbad's exciting adventures pop-up and come to life." They were also showing Chuck Murphy's still unpublished *Animal Babies A to Z*, seen last year at White Heat's stand. The black and white alphabet book reveals colorful pop-up scenes of animals when the flaps are pulled down. The tendency that we have noticed for the past couple of years at Intervisual Books is to do more mass market, rather simple novelty books (with tactile elements, sound effects, glittering foil, simple pull-tabs, flaps, etc.) instead of producing more complicated upmarket pop-up books.

The future publishing direction was frankly stated by David Fielder Director of *Tango Books / Sadie Field Productions*. He thinks the intricate pop-up books will more and more be the "toys for adults." But Tango Books still showed some new titles that are of interest to collectors. Adding to their series of pop-up board games will come the new *Book of Roman Pop-up Board Games* by Kevin Maddison (fall 2004). Emma Damon made a new shaped book, *Postman Fox: A Pop-up Book and Postcards* (1-85707-577-3) with pull-tabs, wheels and pop-up elements. And a sequel to John O'Leary's *Spooky Ride* of last year will be his *Pirate Treasure Hunt: A Pop-up Book* (spring 2004).

#### Pop-up toys for adults...

Surely the pop-ups books that Mr. Fielder had in mind were the ones found at *Universe Publishing* where I saw the first copies of David Hawcock's *The Ancient Egypt* (0-7893-0985-8) published in association with The British Museum. A "pack" in the tradition of Ron van der Meer's, it has a lot of information and all kinds of paper artwork to illustrate the subject. Unfortunately, I thought the paper used for the book was rather weak, resulting in problems unfolding of the pop-ups. Removing the mask on the face of a mummy, for example, proved to be an almost damaging activity. I think, also, it is rather strange to use a peepshow with a dominant picture in its first cut-out that the rest of the scene can hardly be seen. Universe also showed *The Country Music Pop-up Book* (0-7893-0980-

7), and though very informative and appealing, it also suffers from troubles in the unfoldings and closures of the pop-ups due to the use of paper that is too weak. Their third "pack," Anton Radevsky's *Wonders of Architecture*, was displayed only in its blank dummy but will be published in the spring of 2004. We later heard from Mr. Zlatarev, the publisher of the Bulgarian publishing house Kibea, packagers of the book, that Mr. Radevsky was not satisfied with the quality of his dummy and planned to go to Ecuador himself to supervise the production of this book on the premises of *Imprenta Marescal*, the new assembling company of Guillermo Holguin in Ibarra, near Quito. Let's hope this will ensure that the great dummy of this book, as seen last year, will become an equally great published book!

A pop-up for adults only is *The Pop-up Kama Sutra* (Stewart, Tabori & Chang, 1-58479-302-3) with 48 pages of text and "six paper-engineered variations" by Keith Finch. The intriguing technique of the paper movement of the third variation (on page 25) puzzles me still. Some of the other ones, like the camel variation or the elephant variation, I think are less appealing experiences. However, the book itself was so appealing that the copy was stolen from the stand of the publisher on the very first day of the fair!

Also for adults only - though not for erotic reasons - will be the "panoscopic model" designed by the Amsterdam artist and local tattoo king Henk Schiffmacher. His *Dias de los muertos* (90-7720-403-2) has an elaborate scene of a sanctuary with a central crucifix. He uses all kinds of (international) tattoo symbols to decorate the body of the crucified Christ and the stained glass windows that border the semi-religious scene. Some sheets with press-out figures are provided to people the scene. Intended as a domestic altar, it honors of his father who recently passed away. It will be published early 2004 by Idea Books in Amsterdam.

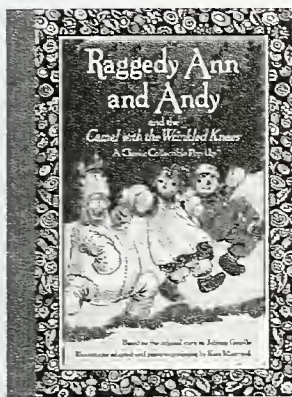
#### ... and other children

Designed for both adults and children, *Pomegranate* has the boxed *Teatro de Mexico: A Folk Art Toy Theatre* by Bunny Pierce Huffman, with fold-out scenery and loose figures and props to perform the play included in the book. It is a bit in the tradition of their book from last year, the (reprint of) Edward Gorey's *Dracula*, but more colorful and Mexican.

It is hard to say what the target age is for the two new magnificent pop-up books published by *Simon & Schuster*. Robert Sabuda's *Alice's Adventures in Wonderland: A Classic Collectible Pop-up* (0-689-84743-2), in which Robert "has outdone himself" (as the Little Simon catalog reads), has not only with a wealth of pop-ups but also inserted booklets, foil, flocking and acetate. We don't have to say much more on the book after its exultant review by Marilyn Olin in the last number of the *Movable Stationery*, rating it with a full 5+.



am sure all lovers of Sabuda's paper engineering already have their copies and have been intrigued by, in Marilyn Olin's words, his "phenomenal" paper work. I just wonder why none of his books are published in European editions. Is it a result of globalization that spreads the American original all over the world? Or are Robert's books too American for other editions?



Another gem from Little Simon and also *A Classic Collectible Pop-up*, is Kees Moerbeek's version of *Raggedy Ann and Andy and the Camel with the Wrinkled Knees* (0-689-85775-6), based on Johnny Gruelle's classic story. His stories about the rag doll are so American, and hardly known abroad, that S&S didn't even bring a copy of the pop-up edition to

display at the Frankfurt Fair since they didn't anticipate any interest from European publishers. Happily, I had an appointment to meet Kees and his wife, Carla Dijs, at the Fair and he proudly showed me his copy, pointing out several easily overlooked details. Though initially a different illustrator was planned, Kees did the illustrations himself after he offered colored proofs based on Gruelle's original artwork. He was pleased that no one had discovered which parts of his illustrations were Gruelle's and which ones he had added himself. A fight with the publisher was needed to print the "wrong" side of the paper but he especially liked doing that since it gives the plates the "nostalgic" look that characterizes the finished book. For a good illustration of what he meant to realize, see the back of the pirate ship on spread five that has been printed on the "normal" side of the paper and compare it with the front of that same ship. What is also striking is the sturdiness of the paper that has been chosen for this book. All spreads open tightly and the pop-ups unfold easily and stand straight on the flat surface amidst the two narrow booklets - with more pop-ups and a "running gag" window - hinged on both sides of the pages and providing extra strength to the opened spread. The over-all design of the book is reserved and quiet and that is a treat to look at. A masterwork of moderation that makes the master! As a collector I especially love that the paper of the pop-ups when flattened has been well spread within the book block so that, as a result, the book can be nicely shelved - without the usual bubbling from which pop-up books so often suffer! For me, in all respects, it is a model pop-up book. Mr. Moerbeek said that he himself is very happy with this book and that he thought he succeeded in everything. In the meanwhile he is already working on a future project, finishing the paper engineering for the prestigious Stephen King pop-up book, an abridgement of

the 1999 bestseller *The Girl Who Loved Tom Gordon*. It will be published in 2004. Kees and his wife also showed me nice designs of some new projects for which they tried to interest publishers at the fair but, unfortunately, they asked me not to reveal them yet to the readership. Sorry.

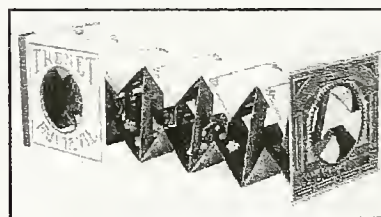
Simon and Schuster also displayed *Counting Creatures: Pop-up Animals from 1 to 100* (0-689-85387-4) by David and (daughter) Sophie Pelham, the long awaited sequel to *A is for Animal* that will finally come out in 2004. Key Porter Books from Toronto, Canada, announced *The Tall Ship Pop-up* that will include an exact scale model of the famous Bluenose tall ship, a schooner that was built in 1921. And at the stand of Walker Books we admired the dummy of Jan Pieńkowski's *The First Noel*, a Christmas carousel in gold, illustrating the nativity story in five compartments and done in die-cut silhouettes against a red background. It is rather glittery but it will be loved by the fans of Pieńkowski's works. His book *The Cat with Nine Lives* that we saw last year at the stand of his packager Matthew Price, has, unfortunately, not yet been sold to any publisher.

**Part 2 of this article will be printed in the May issue.**

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**G rard Lo Monaco, continued from page 7**

Lo Monaco started out as a designer of theater scenery, but he is now the artistic director of the children's book list. He also occasionally designs CD packages for the French artists he loves. His personal style is distinguished by its nostalgic character inspired by the fair, the optical illusion from the theater, and antique toys. Recently two lovely items designed by him for the music industry came onto the French market.



**Charles Trenet's *Fais ta Vie***

In 1995 he was invited to make a CD case-with-an-extra for Charles Trenet's *Fais ta Vie*. Inspired by the paper toy from the 19<sup>th</sup> century, he made a great peepshow that unfolds from within the CD

box. The front of the peepshow shows a theater proscenium in a rather geometrical style with the name of the well-known French singer in a small border at the top and the audience attending the performance at the bottom. Four pierced partitions, made by folding slips connected upside and downside with the backdrop, show the stage performance of the artist in a wonderful perspective simulating theatrical depth. The first edition of this special three-dimensional packaging, done in a run of 10,000 copies and remarkably more expensive than the copies that came in the usual plastic box at the same time, sold out in no time. Another 10,000

copies were produced. This proved the theory that Lo Monaco used to convince the company to make the CD, the price doesn't matter when the novelty of the design is pleasing. Meanwhile this item is no longer available but a third reprint is being considered.

Last year he was asked by Virgin Music to design the box of *Le Roman de Renaud* that brings together the complete works of another well-known French "chansonnier," Mr. Renaud. For the collection set of 20 CDs he designed a wonderful carousel book that shows the working life of Renaud (born 1952) from his first album in 1975 until his (provisional) last one, *Tournée d'enfer* (2003). The book contains six compartments, each with a proscenium border printed with short biographical text at the bottom, two die-cut layers, and a backdrop. The border continues in red but the illustrations within – by Joëlle Jolivet - are done in black lino-cuts against a background that changes colors in each scene. It offers by this both the changing mood of various periods in the career of the artist as well as a specific atmosphere reminiscent of the 1960s or 1970s. The play on the word *Renard* (French for fox) and the artist's name result in the title of the box referring to the medieval *Le Roman de Renard*, the manuscript that gave the first written text of the History of Reynard the Fox, and declares the presence of the fox in the illustrations. The book, carefully executed by Tien Wah Press, came out in the fall of 2003 in an edition of 8,000 copies for sale as part of the 20 CD boxed set. It was a remarkably large number of copies since the box sold for almost \$500.00. However this box has already sold out. The French press was unanimous in its praise of the packaging.



Unfortunately, neither of the pop-ups are available. The peepshow completely sold out and the carousel book was not for sale separately, apart from the expensive box. But...Mr. Lo Monaco proved so kind as to offer 10 remaining copies of the Renaud carousel book from

his private stock to the readers of *Movable Stationery* only! And, for a mere 20.00 Euro each, postage included! If you are interested, contact him directly through his e-mail address: lo.monaco@laposte.net.

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The exhibition was accompanied by a book with a same title: *Pop Up: The Three-dimensional Books of Vojtech Kubašta*, designed and produced by the curators. We can be grateful that the authors wrote and published this monograph since books on pop-up books are rare and books on one specific artist are more rare. Since the book appears in an edition limited to only 1,000 copies, every lover of Kubašta's books should be sure to get a copy as soon as possible. For it is a great book! It is especially appealing because it has over 300 (!) color pictures of front covers and opened pop-up scenes - sometimes doubled to show the movements. Exactly 100 different titles have been illustrated ranging from the well-known fairytale books through all (except for one) "Panoscopic Models," to rarities like an Aladdin edition done in shadow boxes, and small booklets on animals that appear to have been published only in South America (Brazil and Argentina). The quality of both the photography and the printing is so good, the number of books pictured so extensive, and the over-all production of the sturdy book (measuring 245x285 mm) so well done that it will be a treasured addition to any shelf of pop-up reference books. This quality, of course, could be expected from its two creators since they are in "normal life" graphic designers!

The book opens with a four-page biographical sketch illustrated with seven black-and-white pictures showing Mr. Kubašta as a baby in 1915, with his parents and sister in 1935, with his wife and two daughters in 1951, and concludes with what looks like an official portrait at his working table in 1984 when he was 70 years of age. The text also includes some information about the publishing houses that issued his books, especially Artia from Prague. Dagmar Kubaštová-Vrkljan contributed "Memories of my father," a loving personal text by one of his two daughters that gives a glimpse of family life in Prague, the hearty relationship she apparently continued to have with him after her emigration to Canada in 1968, at the age of 20, and her thoughts about life without her father since his death in 1992. This contribution again is illustrated with some pictures from family albums.

In the remaining 12 chapters the authors describe and discuss the importance they ascribe to the groups of books illustrated, designed and/or paper engineered by the master. Each chapter starts with brief text of only 18 to 28 lines that defines the category into which the works have been classified and gives some additional information or (personal) appreciation of those books. The categories have been chosen based on the subject of the books, their appearance, the period of origin, or the intended age of the readership.

The book has a short chapter on early illustrated books of the 1940s and another short one (only one double spread each) on some advertising cards with simple pop-ups or movable elements from the 1950s, illustrated with examples



from the collection of our fellow member Ellen Rubin. The longest chapter of the book includes the titles from the well-known series of fairytale pop-up books. They are both the early half-cloth cover titles with the movable element and the later more glossy ones without the movable. In all, 27 titles in the series are included plus three that later were issued in a different size (here, unfortunately not recorded). Copies in different languages have been used for illustration but the title in the description is, in this part of the book, always in German. Additional information indicates which picture(s) belong with which book. As in the rest of the book, the dates given with the titles are those in the displayed copies.

In a same way, the *Tip + Top* series, the booklets from the counting series, the “Panoscopic Models,” the “white series,” and the Disney spin-offs receive their own chapters in the book and are most abundantly illustrated. The twelve books of the counting series are an enigmatic exception as they are given only two pages with two small pictures of the pop-ups shown next to the twelve front covers.

Three remaining chapters include “City Views,” a miscellany of Christmas nativities, pop-up and folding cards, and books with city scenes. Most of the views are of Prague but there are also illustrations of the Slovakian town of Brno as well as Czech castles and palaces. A chapter with the not too informative title of “Youth Books” includes the five pop-up books called (by Michael Dawson) the “Windowpane” series and an Aladdin with, an unusual, for Kubašta, shadowbox technique. “Children’s books” features another nine pop-up books that apparently could not be categorized by the authors into any of the other chapters.

The final chapter has just one double spread with an assortment of other children’s books illustrated by Kubašta that are not three-dimensional – and by including these thus stretches the contents beyond the title of the book.

This first book on Vojtech Kubašta and his sought-after pop-up books is beautifully produced, profusely illustrated with a wealth of colorful pictures and gives, by showing some pictures from the family album, a peek into the scenes of his life. Going through it will be a feast of recognition for any collector of pop-up books, but it will also be a book in which many will find a lot of books and pop-up spreads that hitherto were unknown.

*Pop Up: Die dreidimensionalen Bücher des Vojtech Kubašta* is a true homage by the authors to the man who spent over three decades making many pop-up books was relatively unknown as a person and whose full work has not been brought together until now.

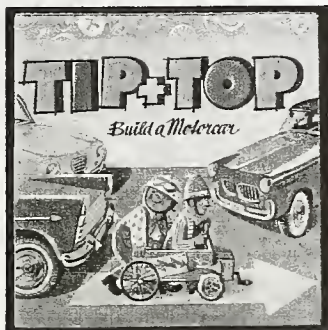
After all this information and appreciation of the book, I do feel, however, a need to insert some critical notes. For when I read the text of the book and admired the richness of the pictorial material in it, the first thing that came into my mind was “What a great opportunity has been missed to make out of this the ultimate book on Kubašta’s work.” The noteworthy thing that is missing is a bibliography of all the recorded pop-up books. It is unforgivable since Michael Dawson has already done so much initial research in his 1997 “tentative check-list” and that has since been continued by several other specialists. True, the authors state in the Impressum “In this book almost all three-dimensional books by Vojtech Kubašta known to the authors have been pictured. No pretense at all is made by this to being exhaustive” (the translation is mine, TG). But how easy it would have been to be complete with the help of some specialists....! And, as far as I can see, not too much has been missed by them. Even a greater pity since they had access to the Artia/Aventinum archive in Prague through their contacts with and visits with Mr. and Mrs. Pavlik (misspelled in the Impressum as Pavlin and by this easily confusing him with the paper engineer of that name who worked for Artia). They also had entree to the family archive through their contacts with Dagmar Kubaštová-Vrkljan and were also assisted by the Czech speaking Mr. Beran, the antiquarian bookseller of Antiquariat “Am Rhein” and connoisseur of the Czechoslovakian children’s books of the period.

Except for the quote above, the book doesn’t give any real explanation of the intended audience. When they extensively describe what a pop-up book is you might think the book is designed to serve the layman. But the text at the beginning of the chapters is so complex that I think even a professional will have problems understanding them. Generally this is because the work is viewed from the perspective of graphic design – not a surprise since the authors are graphic designers by profession. But if the aim is for that specific readership and anticipates a professional evaluation of Kubašta’s artwork – it fails from that perspective as well.

The texts, in general, have a rather bland tone and the collectors have not shown a sound critical distance from their subject. A good editor was needed as well as a foreword to explain both the intention of the authors and a justification for the taxonomy used to handle the material. Short directions for the use of the book and the covered dates would have been helpful, too. (Think, for instance, of the years of publication mentioned above, or the way the narratives of the pictured books should be read).

Missing also is a good historian of children’s book who could have provided more appropriate categorization to avoid such categories of pop-up books as “Youth Books” and “Children’s Books” or the category of “Illustrated Books” within the works of an illustrator. A more knowledgeable person would have included a category, for instance, of

Christmas nativities, and could have advised on a more logical grouping of titles into the categories, for example by pointing out *Aladdin* and *Mutti bitte erzähle* as fairytale books. He would have been capable, also, of putting the work of Kubašta in place amidst the rest of the published children's books of the time, to compare and to show what was traditional about it, what was old-fashioned (the authors themselves state that his work is rooted in the pictorial icons of the 1930s), or what was new about them. Maybe a chronology could have been included as well and some more systematic remarks on the distribution and the worldwide reception of the books since copies in many languages have been included.



A specialist of pop-up books should have been involved, too, and could have given information about which of the books are rare and therefore should have been covered more thoroughly than the more common ones. For example, the *Flight in the Universe* or the only advent calendar Kubašta

ever made, from which now only the front covers have been pictured, should surely have been shown open! Such a specialist could also have written about the influence of Kubašta's pop-up books and his place as a paper engineer in relationship to the production of other pop-up books in the 1960s and 1970s. The authors conclude with a simple and very disputable statement: "*Pop-up books have been produced in the 1960s elsewhere in the world. As a matter of fact many of them and not only bad ones. But when one liked to know from where the most of them, the most elaborate and most beautiful ones originated, the answer always had been the same: from ARTIA in Prague!*" (p. 89, the translation is mine, TG). Here the authors betray their lack of knowledge of the pop-ups that were produced in the rest of the world at that time and the development of the genre made in exactly those years! Maybe the most copies came from Artia, but surely not the most elaborate nor the most beautiful pop-ups.

The legends accompanying the pictured books need additional help. There is always just one statement even when more than one picture is shown. An additional remark is used to indicate if there is one (indicated by the singular *Innenseite*) or are more (*Innenseiten*) pictures of open spreads. Mostly one recognizes the pictured spreads as belonging to a title because of knowledge of the common fairytales. But when the fairytale or the content of a book is unknown, this causes problems. The pages 82-83, for example, show three front covers of books and

seven opened pop-up spreads from them, but it is hard to say which spread belongs to which title.

Likewise, the year of publication as given in the legend is rather confusing. Apparently – but nowhere indicated – they are giving the year of publication of the copy that has been used for the illustration, without any indication of the year of the first edition (nor where or in what language the first edition was issued). As a result, it is rather confusing to read in the text on page 17 that the fairytales series started in 1956 with *Little Red Riding Hood* and at the same time to see that the description with the illustration of this book on the opposite page has the year 1959! Or, in another example, to find three copies from the series of Andersen fairytales showing the coin with the head of the writer, having the year 1974 (on the pages 26, 27 and 29) and a fourth one from the very same series having 1985 (on p 28)...! Again, an editor would have seen and corrected these inconsistencies.

Finally, as a book of reference its importance would have greatly been enhanced by the enclosure of a register!

What a real pity it is that the authors didn't contact some other collectors. They would have benefitted from using all the knowledge available on the subject, for collectors of pop-up books are generally very willing to share their information! Maybe in that case the ultimate book on Kubašta (from which point of view I have read the book and written this review) could have been written.

Admittedly, the authors show they have a great love of the works of Mr. Kubašta but are also a bit blinded by this admiration. However, by their work they show they are not specialists in the field of pop-up books or children's books in general and this brings into question the reliability of the (bibliographical) dates.

But they surely succeeded in making a wonderful coffee table book that will be treasured above all for the magnificent pictorial survey of the pop-up books of the Czech illustrator and master paper engineer. So, my compliments for this!

**The exhibition:** *Pop up: Die dreidimensionalen Bücher des Vojtech Kubašta* can be seen until March 28, 2004 in the KulturBrauerei, Knaackstrasse 97, 10435 Berlin, Germany. The curators hope to display the exhibition later in other museums in Germany or abroad and invite people to contact them for further details: [gubig-koepcke@t-online.de](mailto:gubig-koepcke@t-online.de).

**The book:** Thomas Gubig and Sebastian Köpcke, *Pop up: Die dreidimensionalen Bücher des Vojtech Kubašta*. Berlin, Gubig & Köpcke, 2003. No ISBN. Privately published by the authors. 96 pages. Euro 39.00. Only available with German texts. Available online at: [www.pop-up-buecher.de](http://www.pop-up-buecher.de).

