

MOVABLE STATIONERY

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Children's pop-ups, movables and novelty books: A short history for collectors Part II

Michael Dawson
Bath, England

Bookano/Strand produced many other pop-up titles such as *The story of Jesus* ©1936, *Hans Andersen's fairy stories*, ©1936, and even a make-it-yourself pop-up booklet called *The Bookano adventure and building book* (also 1936 and now quite rare). Although Giraud patented the "living model" concept worldwide, his limited resources evidently prevented him stopping Harold Lentz from flagrantly breaching the copyright with a series published in New York during the 1930s under the Blue Ribbon imprint. Lentz was a gifted graphic artist of the German school (whereas Giraud was never more than competent, either as a writer or illustrator) and produced his books for a richer market. The Blue Ribbon titles such as *Pinocchio* (1932) and *Jack the giant killer* (1933) have better graphics and a higher quality of production than any of the Bookano equivalents, yet all Lentz's innovations were derived from England.

Far more original were the animated books of Julian Wehr - evidently another American immigrant from Europe - who produced, during the 1940s and early 1950s, a series of charming, ingenious moving books for (among others) the Garden City Publishing Co. and/or the Ducnewald Printing Corp., both in New York. These exploited improved Webb Offset color printing technology and plastic ring binding, both of which lowered cost without cheapening the product. Wehr's graphic style derives from Disney's, but the way he produces telling movements in his pictures with the simplest of mechanical means has an elegance almost worthy of Meggendorfer. He was prolific, producing over 30 movables in less than a decade, the patented designs being marketed through his firm Wehr Animations. Most of the usual nursery rhyme and pantomime subjects were treated such as *Animated story rhymes* and *Puss in Boots* (both 1944).

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How "Griffin and Sabine's" author got into pop-up books

Nick Bantock

Pop-up is an unfortunate term for a genre of books. The very word pop evokes insubstantial fashion and slightness of fad. That's a cruel handicap for any form that would take itself half-seriously. I wonder to what extent pop has kept pop-ups trapped as light-weights in the bookish arts. Suppose the same person who christened the Chinese game Mah Jong (roughly translated as the twittering of sparrows, after the noise the tiles made while being mixed), had also named pop-up books. They might now be called something like rising leaves. Would we not have a little more respect for their artistic potential, or am I, a defender of the faith, just waxing pretentious?

I began my own assault on the pop-up universe in 1989 with two title proposals: *The old lady* and *Zodiac*. *The old lady* was small, humorous and quirky idea, based on the traditional sick verse, that quickly found a publishing home at Viking and sold very well as a children's book. But, *Zodiac*, which had a lot of potential for rich artwork, never made it off the ground because it was unashamedly an adult art book. It was perceived that adults wouldn't buy pop-up books for themselves, they had to have a child lined up for surrogate ownership.

I contested the point, but in my pre-*Griffin and Sabine* days I was without power. I gave up on the notion of creating a cross between paper-sculpture, painting and text. Instead I indulged myself by having enormous fun making another four small, dark humored pop-ups plus a couple of mature education pop-ups based on animal locomotion.

Last year, after finishing the third in the Griffin and Sabine trilogy, I decided to use my newfound market power to resurrect my theory that an aesthetically pleasing and dramatic pop-up would be of interest to a lot of real live grown ups.

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The Movable Book Society

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

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The deadline for the next issue is February 15.

All my pop-ups have been made with Intervisual, the Santa Monica-based book packager, and they have been very supportive of my odd notions. When I told my editor about my mission (it wasn't really a mission, it was more of a bloody-minded determination to make a good idea work), she became enthusiastic. We put our heads together and came up with Samuel Taylor Coleridge's poem, "Kubla Kahn" as recipient of "the creative treatment."

I chose "Kubla Kahn" because it was both old and futuristic - it could, at a push, claim the title as the first science-fiction poem. It emanated an air of decadence that made me think of heaped Persian cushions, the thick aroma of incense and the indulgences of the Victorian Orientalism. I also picked it because the text was the right length for six spreads, and the narrative was sublimely ambiguous.

The process of conceiving and constructing a pop-up is unlike anything else I've ever been involved in. It's both torturous and infinitely entertaining.

Having picked my subject, I began with a series of scribbles that transmogrify themselves into a set of graphite drawings, one for each of the spreads. I photocopy them, glue them to a thin card, then begin snipping and hacking with scalpel and scissors.

After that, I start bending, folding and sticking the bits together with glue stick or double-sided tape. The result is a mess. But it gives me a sense of where I'm going.

I repeat the process, building a more substantial pop-up. If I'm happy with what I've come up with, I glue the pages together to make a fully dummy of the book, which I send to the paper mechanic.

The paper mechanic is to me what the Formula One racing car mechanic is to the local garage repairman! Over the next month or so he'll consistently turn my paper inexactitudes into fine, smooth-running creatures. He sends his white card version back to me. I play again making further cuts and twists. He refines. If all is well, he sends me a large sheet that has the parts of the pops opened out and neatly nested together. Then comes the tricky part.

I have to do the color art to fit this highly-piggy flattened out jigsaw pattern. The first time I was faced with the task I thought it nigh on impossible, but having been through the problem a number of times I find it marginally less overwhelming. It requires a little retraining of the brain, much like an old-fashioned typographer learning to read the metal type back to front.

When I've completed the art, the paper mechanic color photocopies it and rebuilds it yet again. I make my final changes to both the art and the cuts. Color separations are made of the art, and the nesting sheet is drawn up for the printers. Then away it all goes to print in Hong Kong or Colombia with a wing and a prayer.

After a while, the proofs come back and small adjustments to color and die cut can be made, but mostly - what you did is what you get.

Kubla Kahn was even more complicated because the art was only partially figurative and the cuts had to read as drawn edges, so they had to be exact.

In addition to that headache, I used a lot of gold powder in the painting, and we had to battle to get the really strong printed color we wanted. After a good deal of toing and froing it came together, and I admit to being proud of the result. I just hope to hell I was right in principle and there are enough adults out there willing to buy a painted paper sculpture version of "Kubla Kahn," with or without the surrogate kid.

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Questions and Answers

Q. I recently purchased a copy of *The Bremen Town musicians*. It is #3 of the Pocket Pop-ups series published by The Golden Aeon Publishing Co Ltd, Stafford U.K. in 1979. I would like to know the other titles in this series. Please let me know if you can identify any other title.

Ann Montanaro
12 Bruning Rd.
East Brunswick, N.J. 08816

Book Auction - My First!

Ellen Rubin

Wednesdays I pour over the *Antique Weekly* searching for announcements of book or antique shows. This newspaper is locally published to cover antiquarian events primarily in the New York, New Jersey and Connecticut region but touches on events around the country. The most tedious search is reading the fine print of auction announcements looking for those events that may have, or better yet, feature, books. The collecting of movable books and paper has become a passion for me in recent years and broadened my chances for acquiring them is a favorite pastime. Most times a suitable auction is held in Maine or Michigan or some equally inaccessible place. (I live in New York's Westchester County.) And equally as often, it is held at a time when it is totally inconvenient. I understand I can always send in an absentee bid but buying a book that way is very risky. Moreover, I had never been to an auction before and was eager to attend one in person.

Well, finally the confluence of a well-timed event with books as the focus presented itself this summer. Located in Fairfield, Connecticut on a Saturday night, this auction was an opportunity not to be missed. The event was being run by the Connecticut Book Auction Gallery at the Masonic Temple of Fairfield. I called ahead to check the viewing and auction time, and to ask if the venue was air-conditioned; the northeast was in a heat wave. While not air-conditioned, the woman assured me there were plenty of fans. I assured my husband in turn that if the heat was too extreme, we were free to leave. But when we arrived two hours before the auction began, it was clear no amount of fans could sufficiently cool us. Now seeing this large room filled to the rafters with books, I was more smitten by the lure of the hunt than by the heat and so "promised" him I would leave only when the heat was too oppressive.

What made me stalwart was the lure of a particular book which, unfortunately, was number 458 of 504 items. I had been hunting for years for the animated books of George J. Zaffo who worked in the mid-1940s and, according to *Pop-up and Movable Books*, had done five children's books. I was taken with the vibrant colors of the movables as well as the multifaceted movement of a single tab. The themes of the books themselves, transportation, invited movement and I thought Zaffo made the best of them. As luck would have it, I already had four of the five books, and the fifth, *The happy little travelers*, was being auctioned this night, reported in "good" condition with a dust jacket. I was hooked!

There were several other promising movables that I made note of and would bid on if the cost stayed reasonable. I knew what the relative value of the Zaffo would be but when I examined it, it was closer to "fine"

and I knew I would pay "up" for it. What I also learned was that books piled in the front of the room and not listed in the catalog could be selected for bidding as well. Amazingly, all books left at the end of the night, would be auctioned off in one lot. There were several books piled in cartons to be sold in lots as well. Two hours was never going to be enough! But this was to be a labor of love pouring through all these books hunting for the BIG one. Competition was fierce, I might add, as this auction was well attended by collectors and dealers from the Tri-State area. There wasn't enough time to do the inventory justice. My husband stayed amused by surveying the large amount of erotica there happened to be for sale that night. It was a tactical error not to have brought the newspapers he loves. It was hard to believe in room full of books, he had nothing to read.

I chose a few books from the piles and perspired into the cartons. Occasionally, there were interesting books in them but more often than not, I could not justify buying the whole lot for a single book. After receiving my number-paddle and reminding myself to keep it in my lap until I wanted to bid, the auction began. The auctioneer, Walt Layman, was efficient, humorous, and kept the lots going briskly. Since this whole experience was new to me, there were several surprises. Some books sold for a pittance, and some for several thousand dollars, but a few books were not bid on at all. Often an absentee bidder would take the prize with the high bid. Some bidding for books I wanted went so fast, I lost them in my hesitation.

The heat continued to be oppressive and the snack bar offered only soda and donuts. My husband asked to leave but he wound up standing on the street where it was significantly cooler. He reminded me of my promise but the auctioneer was only at #225. I begged. I won. Finally, lot #458 was next. My heart began to pound and my already sweaty palms sweated more. The paddle was damp. Bids started at \$1 and stayed in \$1 increments until \$20 then went to \$2 increments until \$50 when the increments jumped to \$5. Although I had been listening carefully and had even bid on one or two books, this WAS THE BIG ONE! My husband kept asking, "How high did you say you would go?" We had agreed on a ceiling for each book bid on; the recommended way to bid. It was shocking when the increments jumped by \$5 and the bids got dangerously high. Luckily, my competition dropped off just as I hit my ceiling, and the book was mine! The helpers brought it to me. The series was complete, and my first auction experience a success. Though curious about who would buy up the long tables of unsold books and for how much, I agreed to go. My husband was mumbling something about "not looking a gift horse in the mouth." I had managed to get some books for as little as a dollar, but I was most happy to carry away my sought-after prize. Needless to say, I continue to pour over the weekly ads for auctions, and I know I will "sweat" less at the next one.

Missiroli Massimo: Collector

Let me tell you how my passion for pop-up books was born. I work in a bank and these last 10 years I have devoted myself to image didactics. During my spare time I organize workshops on animation cinema (I am a big fan of Norman McLaren), pre-cinema optical toys with teachers and children in schools and libraries. Some years ago, together with a teacher, I wrote a book on the history of cinema in which I explained how to build all the pre-cinema toys (zootrope, flip books, etc.).

As I used to collect optical curiosities and paper toys, a friend of mine gave me *I gatti de gattolica* (*The children's picture book*, Intervisual, 1979); that was the first pop-up book of my collection. I had never seen pop-up or movable books and was fascinated by them, so I began to look for them in the bookshops of my town.

But I understood now much this field of the book industry was rich when I began to go to the Children's Book Fair that is organized every year in Bologna. I spent all my time at the stands of Intervisual and Compass harassing Mr. Hunt, Mr. Shapiro, and Ms. Paris with questions. They patiently let me have a look at their books and satisfied my curiosities. The problem was that in Italy pop-up books were very rare, so that I could not buy the "masterpieces" that I saw in Bologna. That's why I began writing to foreign publishing houses explaining my situation: I was a collector wishing to own those books more than anything else. Somebody began answering my letters and sent me some copies.

My collection grew apace, my bookshelves were chock-full and I had to put the books into big boxes that I stowed everywhere in the house. Now I own more than 1,500 different titles, between small and big books, but the number of books is much higher because I like collecting the same title in different languages and when I find a particularly beautiful book I buy more than one copy to be sure I will still have one in case one should be damaged in some way. I collect all types of books. I believe each one has a particular charm, but I prefer the ones made with an original or complex paper technique (e.g. the National Geographic series, particularly the volumes created by James Roger Diaz). The books I like the best are *The Christmas alphabet* (Robert Sabuda), *Our new baby* (Pleasant Co.), *La Bible* (Kondeatis) and all the Kubasta works.

Considering the curiosity I raised every time I talked about my collection to teachers and librarians, I began thinking about organizing activities concerning this subject. In 1992 I founded the Centre "Il Libro ha Tre Dimensioni" (The Book has Three Dimensions) and a gazette (which has become a sales book) informing

people about the activities promoted by the Centre: exhibitions, workshops, bibliographies, new titles, etc. The books in the catalog are in the original language, prevalently English, French, and German. I have also written articles for school reviews and librarians.

My next project is writing a book collecting all the didactic methods experimented with young people until now, in order to create a curriculum of education to the image on the pop-up technique. In the meantime I go on collecting old and new books to increase my collection. I have also tried to create some books, especially educational books. Intervisual and Compass have developed some projects of mine and I hope, someday, to be able to see my name written in a pop-up book. It's my dream. At the moment these projects are at a standstill, waiting for the beginning of the Frankfurt Book Fair. I hope the publishers will like them!

Few pop-up books are published in Italy. Fabbri and Mondadori translate books proposed by American and English packaging houses. Minor publishing houses have begun to produce books, print in the eastern countries using the techniques found in Kubasta's books, because the costs are low and the price can be reduced, but not all of them are beautiful. In just a few years pop-up books have become more popular in Italy and I like to think that my Centre and its activities have contributed to all this. I have appeared as a guest on some television programs and now in Italy more and more people know of this type of book, but pop-up collecting still has not spread widely.

1995 Dimensional Illustrators Awards

The winners of the 7th Annual 3-Dimensional Awards Competition were recently announced. This award recognizes excellence in art direction and creation of 3-dimensional illustration in the advertising and publishing print media. The following paper engineers were recipients of awards:

- ★ Gold Award: Chuck Murphy, *One to ten pop--up surprises*
- ★ Silver Award: Tor Lokvig, *Weather*
- ★ Bronze Award: David Carter, *Love Bugs*;
Rick Morrison, *African animal giants*;
Robert Sabuda, *The knight's castle*,
Kwanzaa celebration, and *The mummy's tomb*;
Susan Surprise and James Roger Diaz, *The ultimate ocean book*;
Vickie Teague-Cooper, *Ahoy there little bear*.

MOVABLE REVIEWS

ROBERT SABUDA

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



All things bright and beautiful. By Cecil F. Alexander. Ill: Linda Birkinshaw. Paper Eng: Keith Moseley. Tyndale. 0-8423-1651-5. \$12.99 US. 19x27cm. 6 spreads, accordion bound. 6 pop-up scenes, 1 tab mech. Art: Realistic paintings. Plot: A tribute to the creations of God. Engineering is sometimes engaging, but the illustrations are so sugary sweet they make my teeth hurt. Paper Eng: Simple.



Bear Buys a Car. By Stephen Wyllie. Ill: Jonathan Allen. Paper Eng: Richard Ferguson. Dial Books. 0-8037-1840-3. \$13.95 US. 24x22 cm. 11 spreads, signature sewn. 4 pops, 12 tab mechs, 2 revolving wheels, 5 flaps. Art: Humorous ink/ watercolor. Plot: A naive bear's encounter with a sleazy wolf car dealer and the final revenge he and a pig serve up. Surprisingly fun for a book about car sales. Paper Eng: Simple.



Beauty and the Beast and other Fantastic Fairy Tales By Ron Van der Meer. Ill: Fran Thatcher. Random House. 0-679-86669-8. \$19.00 US, \$24.00 Can. 20x28cm. 4 spreads, signature glued. 4 pop-up scenes, 9 tab/flap mechs, 1 revolving wheel, 1 cellophane windowed casket. Four 7x11 cm. illustrated booklets, no pops. Art: Humorous ink/watercolor. Plot: 4 fairy tales (title + Snow White, Pied Piper of Hamelin and Pinocchio) retold in booklets that fit into pockets on pages. Pops portray whole story in an almost Byzantine fashion: every event is shown happening at once as the book is revolved. Illustrations a bit stiff but still very enjoyable. Paper Eng: Somewhat Complex.



Busy Farm. By Sian Tucker. Paper Eng: Paul Wilgress. Little Simon. 0-689-80197-1. \$12.95 US. \$17.50 Can. 25x20 cm. 5 spreads, accordion bound. 3 pops, 7 tab/flap mechs., 4 flaps, 1 revolving tractor wheel. Art: Simple, bold paintings. Plot: A day at a busy (but amazingly clean) farm. Bright pictures for young readers. Paper Eng: Simple.



Buzz! Buzz! Text: Mathew Price Ltd Ill: Steve Augarde. Paper Eng: Steve Augarde. Lodestar. 0-525-67523-x. \$9.99 US. 15x23 cm. 5 spreads, accordion bound. 5 tab mechs. Art: Realistic watercolor. Plot: An annoying mosquito bedevils some tough animals until it meets a frog. The

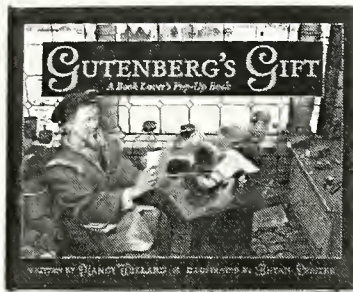
art and design are standard fare but the clever mechs (including a goriilla audibly rubbing it's ~~ump~~) more than compensate. Paper Eng: Somewhat complex.



Can Dogs FLY? By Martin Chatterton. Paper Eng: Nick Denchfield. Dial Books. 0-8037-17-76 -8. \$9.95 US. 22x18.5cm. 7 spreads, accordion bound. 5 flat pops that must be manually engaged to become 3D. Art: Humorous, colorful pen/ink. Plot: Fido uses household items to try and build a space vehicle that can fly to the moon. A novel approach and fun too. Paper-Eng: Complex.



The Earth in Three Dimensions. By Keith Lye. Paper Eng: David Hawcock. Dial Books. 0-80371739-3. \$17.95 US. 34x34cm. 1 spread with 3-D paper globe that turns on string axis. Also includes a soft cover book (24.5x29cm, 40 pgs.) ill. with photos and maps. Art: Realistic paintings. Plot: History, climate and geography of the earth. Paper globe is amazing and makes me sick with envy. Paper Eng: Complex.



Gutenberg's Gift: a holiday treat from Wild Honey & Harcourt Brace.



The Eye of the Pharaoh: A pop-up Whodunit. By Iain Smyth. Dutton. 0-525-45427-6. \$16.95 US. 21x30cm. 6 spreads, accordion bound. 3 pops, 6 tab/flap mechs, 11 briefcase-like envelopes. Art: Humorous, ink/ watercolor. Plot: 7 characters, each with a motive, are accused of stealing an ancient artifact. Figure it out. A tomb fun of fun! Very tongue in cheek. Three different solutions are available via a revolving wheel. Paper Eng: Somewhat complex.



Flower Fairies Pop-up Theatre Book. Text and original ill. from the Estate of Cicely Mary Barker. Background art: Colin Hadley. Paper Eng: Jose R. Seminario. Frederick Warne. 0-7232-4226-7. \$12.99 US, \$17.99 Can., 10.99 UK. 21x18cm. 5 spreads, signature sewn. 4 pop-up stages, 8 figures on paper rods. Art: Reproductions of original pencil/watercolor. Plot: Each stage is one of four seasons, use your stick fairies to put on a show. Pretty to look at, but where are the villains for dramatic tension? More of a paper toy than a book. Paper Eng: Simple.



Freddie Works Out: A Pull-the-Tab Book. By Ruth Tilden. Hyperion. 0-7868-0108-5. \$8.95 US, \$11.95 Can. 15x16.5cm. 12 pages, accordion bound. 7 tab mechs. Art: Humorous, flat 3 color and pencil. Plot: Freddie the frog shares his daily exercise regime. Hilariously understated, great mechs. 1950's retro design. Paper Eng: Simple.



The Golden Angel: A pop-up Ornament

Book By Penny Ives. Paper Eng: David Hawcock. Little Simon. 0-689-80332-x.

\$4.95 US. \$6.95 Can. 7x9cm. 10 pges, signature sewn. 1 pop that turn into an "ornament." Art: Realistic pencil/watercolor. Plot: Confusing story about an angel made of stone. Art would be great in a picture book but is too small here. Ornament is clunky and unappealing when engaged. Paper Eng: Simple. Also: *The Musical Cherub*, *The Snow Angel*, *The Painted Cherub*.



Maisy's Pop-up Playhouse. By Lucy Cousins.

Design: Kathryn Siegler. Paper Eng: Bruce Reifel. Candlewick Press. 1-56402-635-3.

\$17.95 US. \$19.95 Can. 24x24cm. 3 large pop-down scenes (kitchen, bath, bed), 1 tab mech., multiple flaps & press-out paper items (including Maisy). 1 small (9x9cm., no pops) Maisy book included. Art: Bold, brushy painting. Plot: Play all day at Maisy's place. Once I saw the toilet had a lid *and* a seat I was smitten. Beautifully designed and executed. Paper Eng: Simple.



Gutenberg's Gift: A Book Lover's Pop-up Book.

By Nancy Willard. Ill: Bryan Leister. Paper Eng: Bruce Foster. Harcourt Brace & Co. 0-15-200783-0. \$20.00 US, \$28.00 Can. 25x20 cm. 7 spreads, accordion bound. 7 pop-up scenes, 12 tab mechs. Art: Realistic paintings. Plot: Fictionalized account of Gutenberg inventing his press to make a bible for his wife in time for Christmas. Beautiful art, design and text. Comes with working 3D model of Gutenberg's press. Paper Eng: Somewhat complex.



Morris's Magic Glasses. By Shonagh Rae.

Joshua Morris Books. 0-89577-695-2.

\$11.95 US. \$17.95 Can. 22x17cm. 10 spreads, signature sewn. 8 tab/flap mechs, removable paper glasses w/red cellophane lenses. Art: Brightly colored block prints. Plot: A nearsighted mole tries to find his glasses. Great art from an unusual medium. Fun mechs. Paper Eng: Somewhat complex.



Knights. Text by Sadie Fields

Productions, Ltd. Ill: John Howe. Paper Eng: David Hawcock. Orchard Books. 0-531-09456-1. \$17.95 US. 27.5x24cm. 7 spreads, sign. sewn. 3 pops, 3 tab mechs, 12 flaps (on suit of armor, similar to early 1900's anatomical treatises). Art: Realistic watercolor. Plot: Everything you need to know about knights and their deeds. Informative and nicely designed, although a bit light on engineering for a topic that demands plenty of action. Paper Eng: Somewhat complex.



Maisy's Pop-up Playhouse:

an unabashed house of the '90's from Candlewick Press.



The Most Amazing Night Bōok.

By Robert Crowther. Viking. 0-670-85074-8.

\$14.99 US. 9.99 UK. 24x21cm. 6 spreads, accordion bound. 1 pop, 23 tab mechs, 11 flaps. Art: Dark, heavily detailed paintings. Plot: The world at night and the people who live in it. Similar in concept to author's *All the fun of the fair* ('92) but not as successful. It's just too dark to see anything. Paper Eng: Very simple.



The pop-up book of long and tall animals.

Ill: Jon Ellis. Paper Eng: Roger Culbertson. Little Simon. 0-689-80135-

1 \$10.95 US, \$14.95 Can. 11x34cm. 6 spreads, accordion bound. 1 pop, 5 push-ups. Art: Realistic paintings. Plot: Facts about 6 long/tall animals. Dull & unimaginative. A mass-market book hiding in a trade jacket. Stop torturing me. Paper Eng: Very simple.



Lion Cubs at Home. By Donald M. Silver. Ill: Patricia J. Wynne. Paper Eng: Compass Productions. Freeman 0-7167-6609-4. \$8.95.

18x18cm. 6 spreads, accordion bound. 5 pops, 7 tabs, 4 flaps. Art: Realistic pen/watercolor. Plot: The *One Very Small Square* series continues with the lives of lion cubs. Subject matter is interesting but the art and design (like the rest of the series) leaves much to be desired. Paper Eng: Simple. Also: *Busy Beaver Pond*



Rocket Countdown. By Nick Sharratt.

Candlewick Press. 1-56402-622-1. \$12.95 US, \$14.95 Can. 19.23 cm. 12 pages, accordion bound. 1 pop, 7 tab mechs, 3 flaps. Art: Humorous charcoal drawings with bright "color added by computer." Plot: An astronaut gets ready to blast off. Similar to the *Maisy* series but not as strong. For very young readers. Paper Eng: Very simple.



The Little Red Plane. By Ken Wilson-Max.

Scholastic. 0-590-43008-4. \$13.95 US, \$17.99 Can. 27x24 cm. 6 spreads, accordion bound. 15 tab mechs, 5 flaps. Art: Bright, brushy paintings. Plot: The story of a little red plane from fueling to flight. For young, hands-on readers, which is surprising since the cover boasts "sturdy pull tabs" and the copy I saw had 50% of the tabs completely ripped out. Paper Eng: Simple.



The Sensational Samburger. By David Pelham III

Chris Moore, Harry Willock, David Pelham. Dutton Books. 0-525-45426-8 \$12.99 US. 19x19cm. round. 10 spreads, accordion glued. 9 pops. Art: Humorous pen/watercolor. Plot: Food loving Samantha and Sam are

back trying to trap a hamburger thief. Lots of yucky condiments to enjoy in this burger-shaped book, which comes topped with 3-D paper bun. Paper Eng: Simple.



Scare the Moon. By Harriet Ziefert. Ill: G. Brian Karas. Paper Eng: Rick Morrison. Candlewick Press. 1-56402-657-4. \$12.95. \$14.95 Can. 20x20cm. 7 spreads, signature sewn. 2 pops, 5 tab/flap mechs, 1 flap. Art: Humorous pencil/gouache. Plot: A little witch & warlock try to scare the moon. Sweet, but that's about it. Paper Eng: Simple.



Seven Great Inventions. By Celia King. Chronicle Books. 0-8118-0912-9. \$9.95 US. 10.5x13.5cm. 15 spreads, accordion bound. 7 pops, 5 tab mechs, 6 revolving wheels. Art: Very busy mixed media (watercolored xerox, handtinted photos, etc.). Plot: 7 of humankind's inventions. Interesting idea, but so visually frantic it's difficult to locate some of the wheels and tabs. Paper Eng: Simple.



Silver Bells. Ill: Robert Steele. Paper Eng: Iain Smyth, James Diaz. Little Simon. 0-689-80180-7. \$14.95 US. \$19.95 Can. 25x23cm. 6 spreads (which open parallel to spine) accordion bound. 6 pops, 1 electronic chip which plays music. Art: Realistic watercolor. Plot: Scenes of a NYC winter accompanied by the title song. Art and concept are nice but engineering is uninspired. Paper Eng: Simple.



The Sleeping Beauty. Adapted and Ill: Phillida Gill. Paper Eng: Mark Hiner. HarperFestival. 0-694-00687-4. \$15.95 US. \$21.50 Can. 24x22cm. 5 spreads, accordion bound. 3 pop-up scenes, 7 tab/flap mechs., 5 flaps. Art: Romantic pen/watercolor. Plot: Retelling the classic tale. Lovely illustrations but a surprisingly "quiet" book. Paper Eng: Simple (and "quiet" as well).



Stephen Biesty's Incredible Pop-up Cross-Section. Paper Eng: Iain Smyth, Heather Vohs. Dorling Kindersley. 0-7894-0199-1. \$16.95 US. 27x35cm. 3 spreads, accordion bound. 3 multi-piece pops, 8 tab mechs, 2 wheels, 8 tabs. Art: Realistic pen/watercolor. Plot: Detailed cross-sections of a fire engine, rescue helicopter and space shuttle by the author based on his picture books (which are actually more engaging than this title). A little skimpy too, with only 3 spreads. Paper Eng: Complex.



The Three Little Kittens in the Enchanted Forest. Text by Hillary Aaron & Complete Editions. Ill: Jonathan Langley. Paper Eng: Damian Johnston. Hyperion. 0-7868-0137-9. \$18.95 US. 23x23cm. 7 spreads, accordion bound. 5 pop-down play areas for the 3 paper doll kittens, 6 tab mechs. Art: Humorous pencil and watercolor. Plot: Who knew losing your mittens would lead to such

adventure? Play areas are big so a bit stiff to open (but worth it). Quite enjoyable. Paper Eng: Complex.



The Ultimate Ocean Book. By Maria Mudd-Tuth. Ill: Virge Kask & Beverlye Benner. Paper Eng: James Roger Diaz. Artists & Writers Guild Books. 0-307-17628-2. \$19.95 US. \$25.95 Can. 22x30cm. 5 spreads, accordion bound. 5 pop-up scenes, 3 side flaps that extend pages, 6 tab/flap mechs, 9 flaps, 1 revolving wheel, 1 scratch-n-sniff (fish). Art: Realistic watercolor. Plot: Life under the sea. Very informative, nice illustrations. Similar to *Nat. Geographic Action Books*. Paper Eng: Complex



Unwrap the Mummy. Text by Sadie Fields Productions, Ltd. Ill: Ian Dicks. Paper Eng: David Hawcock. Random House. 0-679-87028-8. \$20.00 US, \$25.00 Can. 18x38cm. Interior contains one large, fold-out (120cm. long) of a mummy containing four pop-up pieces. Art: Hilarious watercolor. Plot: Everything you ever wanted to know about mummies. Full of interesting facts without all the scary stereotyping. Great for young readers. Paper Eng: Simple



Waiting for Filippo - The Life of Renaissance Architect Filippo Brunelleschi. By Michael Bender. Chronicle Books. 0-8118-018-0. \$19.95 US. 25x24cm. 12 spreads, signature sewn. 8 pops, 1 tab mech, 11 flaps. Art: Realistic pen/watercolor. Plot: Life and times of the Italian creator with highlights of his works. Full of facts for middle grade readers and architectural buffs, but 3-D possibilities not taken advantage of. Pretty, but could just as easily have been a picture book. Paper Eng: simple .



Wee Mouse Christmas. By Alyssa Satin Capucilli. Ill: Linda Birkinshaw. Paper Eng: Uncredited. Random House. 0-679-87091-1. \$7.99 US. \$9.99 Can. 14x15cm. 9 spreads, signature sewn. 6 pops, 3 flaps. Art: Realistic paintings. Plot: A mouse family plays during the night before Christmas. For very young readers. Generic story and painfully sweet illustrations. Paper Eng: Very Simple.



What's in the closet? A Spooky pop-up. By Ruth Tilden. Ill: Sandra Tiller and Ted Owens. Little Simon. 0-689-802676. \$9.95 US, \$13.95 Can. 12x19x4.5cm. Box-like closet opens to reveal a 75cm. long accordion pull-out with approx. 4 pops, 7 tab mechs, 9 flaps. Art: Humorous pen, airbrush, watercolor. Plot: The perils of trying to find a lost kitten in an extremely crowded closet. A visual feast! Clever and even better than the author's *What's in the fridge?* of last year. Paper Eng: Simple.

Robert Sabuda is a New York City based author, illustrator and paper engineer.

8th Annual Pop-up and Movable Book Exhibit

Curated by James Sinski

University of Arizona

Main Library

December, 1995 - January, 1996

An exhibit of books with paper engineering designed by Keith Moseley will be featured in the lobby of Special Collections during the month of December.

The exhibit is free and open to the public.

History of pop-ups, continued from page 1

Giraud's death in 1951 left something of a vacuum in the British pop-up book scene. To an extent he had enjoyed a virtual monopoly here during wartime and the immediate post-war years - presumably most other children's book publishers felt daunted by the amount of specialized hand-finishing that would be required in order to compete. The printing industry was emerging from a period of unprecedented hardship during which there had been restrictions on all aspects of production: most books at this time - especially children's books - seemed drab.

Another refugee from the Nazis was Leopold Schliesser a Czech jew who before the war had been a banker in Prague. He fled to London in 1938 and eventually took over Baneroft & Partners trading in fancy goods. After the hostilities he returned to his native country hoping to find a source of cheap ethnic trinkets - Christmas tree decorations and the like. The communist bureaucracy had just established Artia as state-run import/export agency for all types of artefacts - including books. In the course of negotiations he was shown some children's novelties recently produced by a designer called Vojtech Kubasta which immediately caught his eye. They were card-backed booklets that opened sideways, the pages being formed by concertina-folds. By a simple method of cutting and re-folding the sheets, Kubasta achieved a lively series of stand-up effects that ran through the book - nicely complemented by his *faux naïf* peasant style of graphics. (The McLoughlin Jolly Jump-ups had used the same principle a decade before but far less imaginatively.)

Schliesser agreed to test-market some titles even doing a few English translations himself since Artia had - at the time - no one who could cope. *Table, lay yourself, The runaways and the robbers*; and *Snow White* were among the first to arrive in the late 1950s under the imprint of Baneroft & Co. (Publishers) Ltd/Westminster Books, a

division that had been specially created for the new line of business. Being colorful, unusually dimensional and pocket-money cheap they proved an instant success - not in smart bookshops (many of which still carried few children's titles, and those grudgingly) but in penny bazaars and on market stalls. Soon Baneroft had established itself as a major importer of such material and Kubasta had become one of the brightest stars in Artia's export program.

Kubasta had trained as an architect but gravitated towards graphic design at an early stage, producing - during the 1940s and 1950s - innumerable illustrations for books (usually black and white) in a somewhat dry academic style. A lifelong interest in puppets and fairy stories seems to have stimulated experiments with cut and folded paper in the mid-50s: by the time of his death in 1992 he had produced almost 70 pop-up titles - an impressive record considering that he was responsible for all stages of a book's creation and design. It is said that Artia eventually produced 30 million copies of his pop-ups, translated into 37 foreign languages...including Chinese and Japanese!

As time went on, Kubasta produced a range of variations on the cut-and-fold technique that became his trademark, though not his sole invention. A large format series (sometimes referred to as Panascope Model Books) started to appear, each containing one single set-piece pop-up scene: richly colored, intricate, amazingly substantial-looking and often incorporating small moving parts. One of the best known, *Christopher Columbus* (1960) opens to reveal a fully-rigged "Santa Maria" with accompanying galleons as they approach the New World. *Moko and Koko in the jungle* (1961) is another. He devised a series of twelve tiny pop-up books to help children with counting: each features a different number (*One white daisy, Two is company, Three is a crowd*, etc., 1964) that tell the adventures of a different group of objects or animals. There were eight titles in the Tip + Top series (1961-64), square in format and featuring an endearing pair of seamps who get into mischief in all sorts of grown-up locations: a car factory, an airport, a moon rocket, and so on. Besides being hilariously inventive, they pack in quite a bit of serious information to catch the imagination of a receptive child. And then the more familiar series (some still in print in the Czech Republic) featuring popular pantomime or folk tale plots.

In the 1960s and 1970s it was politically difficult, if not impossible, to export direct from a Warsaw Pact country into the USA. Baneroft provided a back door route for Artia products which - though manufactured in Czechoslovakia - were technically published in London. An American entrepreneur, Waldo Hunt, President of a Los Angeles based print-brokerage company, Graphics International, saw some of Kubasta's books and was

Schulhe Exhibit

"Pop-up Books from Around the World"
40 titles from the collection of Peter Schulhe
Including works from Spain, Italy,
Denmark, Holland, Japan, Great Britain,
and the United States.

December 7, 1995 to March 31, 1996

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excited over the prospect of marketing them in America. He sought out Bancroft in London and asked if he could place a massive order... a million copies in all? Thrilled at the prospect, Bancroft dispatched its young Editorial and Productions Director - Michael Thomas - to Prague to clinch the deal. The Artia bigwigs listened to his proposal then said that to ensure such a massive rise in production it would be necessary to secure agreement from the printing works bosses. A delegation thereupon went to the factory to explain to the overseers. "So what do you think to such a dramatic increase?" they asked. "Quite out of the question!" was the reply. "Such a big unexpected order doesn't fit into our Five Year Development Plan."

Though frustrated, Hunt continued to create dimensional and pop-up magazine inserts and premiums in Graphics' Los Angeles studios which were printed and hand assembled in Japan. Hunt's desire to eventually produce his own books was to lead to a late twentieth century renaissance of the genre, quite as golden as had occurred a hundred years before. Graphics moved to New York in 1964 and packaged a line of children's pop-up and novelty books for Random House. The first was *Bennett Cerf's pop-up riddles* (1965) which proved popular enough to launch the series to a flying start.

Over a period of several years, Graphics International produced some 60 Random House titles including some stunning volumes (often illustrated by artists from west coast design studios and printed with great finesse in Japan) notably those in the Pop-up Classics series such as

The Wizard of Oz (1968) and *20,000 leagues under the sea* (1969). Although these all appeared in America as Random House books, Graphics International retained the right to market them to other publishers elsewhere so in the UK most appeared under Roger Schlesinger's R H S Publications imprint and many also appeared in continental editions.

In the late 60's Graphics was purchased by Hallmark Cards and Hunt moved his staff from New York to Kansas City, Missouri. There they continued to produce a charming stream of well illustrated, decently produced but perhaps slightly conformist pop-ups - as part of the firm's ethos it was necessary for all the books to carry this assurance: "Every title has been tested to be certain of its interest. You can be sure that a Hallmark children's book will be a happy and healthy experience for young people."

In 1974, Hunt's contract with Hallmark expired and he returned to Los Angeles where he started a new pop-up book packaging company called Intervisual Communications, a venture that has recently developed into the highly successful public company Intervisual Books Incorporated. It would be wrong to give an impression that the enormous current upsurge in pop-ups is entirely Wally Hunt's doing - there are now many other packagers producing work of equally outstanding interest, including Compass Productions, also in California; White Heat in New Mexico; Sadie Fields Productions in England, and several others. But, Intervisual pioneered the concept of globally assembled and distributed books: it showed others the way. Projects may germinate here or on the continent, be developed by a design and paper engineering team in Santa Monica who prepare a matrix for printers in Colombia, Singapore, Thailand or even China. Meanwhile, the title is being sold to publishers worldwide so that foreign language versions can be prepared for production alongside the original. Consignments are shipped to the four corners of the world. Maybe 18 months after a pop-up notion first crosses the mind of renowned children's illustrators like Jan Pienikowski, Kees Moerbeek or Tomie de Paola, its realization - accurate in every complex dimensional detail - is simultaneously on bookshop shelves in New York, London, Paris, Rome, Tokyo, and Sydney. Even Nister's or Meggendorfer's minds would have bogged!

But what of the books themselves? Of the many thousands published during the last two decades it is impossible to do more than single out a few personal favorites. It would be inconceivable not to include Jan Pienikowski's *Haunted house* (1979) and *Robot* (1981) - the first of these has sold well over a million copies and is still in print! A fine example of an educational pop-up is Heather Couper and David Pelham's *The universe* (1985) - a stunning evocation of space and the formation of planets. Also intended as serious teaching aids are two

companion volumes by Jonathan Miller and David Pelham: *The human body* (1983) and *The facts of life* (1984) - both packed with authoritative information augmented by extremely skillful three-dimensional models. All of these came from the Intervisual stable but I must allow myself two final choices from elsewhere, both entirely lighthearted: *The crocodile and the dumper truck* (1982) is a crazy romp through tourist London by Ray Marshall and Korky Paul; *The Transformers pop-up book* (1986) is Vic Duppa-Whyte's fantasy sci-fi *pièce de résistance*: in one double-spread alone he manages to incorporate 12 separate moving parts!

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New Publications

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

Creepy crawly creatures. National Geographic. 10 pages. 9 x 9½. Sold with *Undersea treasures*, \$27.50.

The earth pack. By Ron van der Meer and Ron Fisher. National Geographic Society. 1 ½ x 11½. 16 pages. 48 interactive devices. \$40.00.

My grandmother lived in Cooligulch. By Graeme Base. Abrams. 8 x 10. \$19.95. 0-8109-4288-7.

Santa's workshop: A magical three-dimensional tour. Dutton. \$18.99. 0-525-45343-1.

Star wars: The Mos Eisley cantina pop-up book. Little Brown. October. \$19.95. 0-8234-53511-7.

Undersea treasures. National Geographic. 10 pages. 9 x 9½. Sold with *Creepy crawly creatures*, \$27.50.

MOVABLE STATIONERY

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