

MOVABLE STATIONERY

Volume 3 Number 5

September 1995

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

Michael Dawson
Bath, England

When is a book not a book? When it's an audio cassette, perhaps? Or a CD-ROM data retrieval source? Or even - at a simpler level - when it's merely a toy?

Pop-up and movable books have always been a bit difficult for publishers and librarians to classify. For instance, not many early children's novelty books found their way into the British Museum Library, presumably because such things were not then regarded as important enough to fall within the terms of the Copyright Act. More's the pity, since pristine copies of some of the titles that are now known only from a few remaining child-battered fragments would have been a marvelous resource for those studying a genre that is only now coming fully into its own.

Obviously it is the popular children's books that receive the most grueling treatment - favorite stories are poured over, passed around family and friends, annotated, thumbed and folded - maybe down two or three generations - whereas religious tracts and works of an "improving" nature have tended to stay clean...and largely unread. But however vulnerable conventional books may be to over-enthusiastic young readers, patently those that contain moving or folding parts are bound to be even more at risk. It is for this reason that surviving pop-ups and movables dating from before the 1850s are now extremely rare, sometimes changing hands at prices well into the upper four figure bracket.

No one is exactly certain when the first movable appeared. Certainly in the sixteenth century, several learned astronomical treatises were published on the continent containing overlaying revolves that could be manipulated so as to determine the movements of planets, of which the *Astronomicum Caesareum* of Petrus Apianus (Ingolstadt, 1540) is perhaps the best known. The same idea was used more frivolously in the next century when various pastimes appeared in book

form purporting to read character or tell fortunes by means of revolving pointers - Nathaniel Crouche's *Delights for the ingenious* (London, 1684) being an example. By the eighteenth century reproductive techniques had advanced to the extent that printing became for the first time a truly mass medium. There was a profusion of illustrated books and prints - often sold on street corners for coppers. One type of children's toy-book, first produced in Britain by Robert Sayer in Fleet Street about 1766, incorporated a series of overlaps hinged to the pages that enabled the young owner to rearrange parts of each steel-engraved picture so as to bring about a "metamorphosis." The idea proved successful and many other publishers, both here and overseas, copied the turn-up gimmick to tell simple moral tales (John Bunyan's *Pilgrim's progress* was a popular subject) or episodes in the Harlequin and Columbine tale - hence the most common name for the genre: *Harlequinade*. Although almost fifty separate titles appeared in this country alone, many of which were undoubtedly reprinted until the plates wore out, comparatively few have survived - probably the best collection now to be found is in the University of California Library in Los Angeles.

The notion that children should have books simply to enjoy is comparatively recent: in the eighteenth and early nineteenth centuries they were predominantly for instruction or moral improvement, not fun. Hence the curious Toilet Books that were fashionable in the 1820s. Near-miniature in format, comprised of eight or nine short verses describing each of virtues, the illustrations printed opposite (often hand-colored) incorporated a lift-flap behind which an appropriate *bon mot* or supplementary picture could be found. William Grimaldi (a miniature painter) and his son Stacey (a London solicitor) published the first, called simply *The Toilet* in 1821; innumerable imitations and variations were to follow.

About three decades later the firm of Dean & Sons, Printers and Publishers, Ludgate Hill (producer of scholastic books, primers and scriptural items for Sunday schools) decided to expand their range by including a series that incorporated hand-colored plates with simple, tab-operated animations, subsequently claiming to have been the "originators Children's Moveable Books" -

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.

Daytime telephone: 908-445-5896
Evening telephone: 908-247-6071
e-mail: montanaro@zodiac.rutgers.edu
Fax: 908-445-5888

The deadline for the next issue is November 15.

though this is sometimes queried. One of the best known of their early titles *Dean's moveable book of children's sports and pastimes* first appeared in December 1857, probably in an edition of 4000. This is known because at that time the firm's policy was to include the print-run, month and year of publication (4000-12.57) at the bottom of the rear cover advertisement. Three years later (i.e. 4000-3.60) *Dean's moveable dogs' party* was to follow, along with more than a dozen other titles in this early series. Despite being made entirely of cut-out paper (not card) joined by thin wire pivots then laboriously tinted and assembled by hand - for sale at possibly no more than 1/- or 1/6 (5p - 7 ½p) - there are still quite a few of these about, often working, with plates looking almost as fresh as when first issued.

Following Dean & Son's success with such innovations, several other London publishers (such as Ward & Lock, Darton & Read and Raphael Tuck) entered the field with similar novelties: picture books with dissolving scenes (overlapping slats activated by pull-tabs), peep-shows (layered views opening like a concertina, enabling the spectator to spy a scene in perspective through a tiny hole at the front) and proscenium arch effects - miniature theatrical set-pieces that folded out as the pages opened. Great ingenuity was brought to play by designers and paper engineers (though that term wasn't used then) in an effort to outsmart rivals and lure young customers into buying - or nagging their parents and grandparents to buy! Ingenious though many were, it has to be said that some were crudely made. Dean & Son survived, its name still on pop-ups right up until 1985, because it not only had clever ideas but the means to manufacture them effectively.

But England was no longer at the forefront of color printing technology. Steel plate engraving was being superseded by lithography as a means of quality mass production and southern Germany not only had the materials necessary (Bavarian limestone) but the

expertise to exploit it. Ernest Nister was one entrepreneur who saw the opportunity to develop an Anglo-German trade link combining German process-work to produce gift books for children of unrivaled beauty and charm. The London office of Ernest Nister was opened at 24 St Bride Street (off Fleet Street) in 1888 with the writer Robert Ellice Mack as director and talent-spotter. He helped develop the distinctive house style by selecting the writers and illustrators who could create an idyll of perfectly-behaved children living lives of bucolic bliss. These edited confections were sent to Nürnberg for revision and processing, where apparently Nister himself played an important part in supervising production. It is said that for some of the chromolithographic plates, up to 30 overlaid colors might be used to obtain subtlety of gradation and richness of color. No doubt this explains why, once prepared, the illustrations often appear in other forms, permuted through several titles.

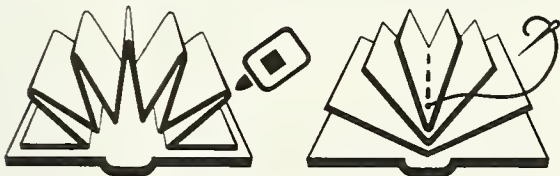
Ernest Nister (and its American associate company E.P. Dutton & Co. of New York) produced vast quantities of conventional children's titles: annuals, religious picture books and illustrated fairy stories - all containing fine color work. But the firm always maintained a strong line in 3-D books and movables, perhaps because of a personal predilection by its founder? These books are often folio size with lavish pictorial board covers and they divide into three main categories (with innumerable minor variations): those with *dissolving* mechanisms, often in the form of interleaved horizontal slats that transform one picture into another when a tab is pulled (e.g. *Come and go*, 1895); those with *revolving* mechanisms, which also produce a transformation, though one brought about by revolving one disc interleaved with another (e.g. *Revolving pictures*, 1895); and finally, three-dimensional *stand-up* picture books in which some form of proscenium is often erected, behind which a layered tableau forms - rather like a traditional stage setting complete with tabs and backdrop (e.g. *Peeps into fairy land*, 1895). Another type of stand-up much favored by Nister also provides a self-erecting layered tableau but one that stands freely, without a proscenium surround, each layer is mounted on card armatures or hollow boxes that ingeniously collapse as the pages close (e.g. *The soldier panorama*, ©1900). There are, incidentally, modern interpretations of all these Nister types: some are fairly accurate facsimiles, others are virtual reinventions in Nister's nostalgic style. None succeed entirely in capturing the subtle quality of the original chromolithoed plates.

Running neck and neck with Nister at this time was an equally brilliant German children's book originator but one of quite different temperament: whereas Nister's dream-world undoubtedly captivated little Victorian girls (and their mothers) the down-to-earth jocularity of Lothar Meggendorfer must have appealed much more to roguish

continued on page 9

Several readers responded to my reviews in the last issue of *MS* and I would like to take a moment to address a few.

The difference between an accordion bound book and a signature sewn book is shown below.





Accordion binding gives a much stronger finished page since it is double the thickness of the paper stock when glued together. But signature sewing is more economical since printing can be done on each side of the actual page thereby using only half the amount of paper.


One reader wanted to know what criteria I used when reviewing. A movable title with beautiful illustrations does not necessarily mean it is a good pop-up book. Neither is a book with just amazing engineering. It is a combination of the two (and hopefully a wonderful story or non-fiction theme) that makes it successful. When I stated that *Leonardo Da Vinci: A three-dimensional study* was "a bit underwhelming" I certainly don't mean to imply that Da Vinci's creations are underwhelming. But do we need to see Da Vinci's drawings and paintings in 3-D? They are already stunning drawings and paintings in 2-D. Paper engineering is unnecessary. Leonardo's tank on spread two is a wonderful combination of art and paperwork, but the text never tells us if this revolutionary machine was ever built in the inventor's time. Surely a disappointing omission for the young reader. To put it plainly, I feel that a great pop-up book (like a great flat, picture book) should sing to the heart of the viewer.


Lastly, another reader noted the curious lack of titles from the Walt Disney Company. I have nothing against Disney Press books (except the ones where you stick your fingers in a hole and wiggle it around so your favorite Disney characters look like they're on a college drinking binge). I love Disney's films but feel that the books they create are not really novelties (as in 'pop-up books'), but more like merchandise (as in 'go see the movie').


With that in mind, for your consideration....

 *Everyone needs their own spot - Changing Picture Book.* Ill: Mary Engelbreit. Paper Eng: Intervisual Books, Inc. Pub: Andrews and McMeel. \$6.95 US, \$9.95 CAN. 13x16.5cm. 10 pages, accordion bound. 1 pop, 4 dissolving slat scenes. Art: Warm and fuzzy pencil and watercolor. Plot: Finding time for yourself, ala Engelbreit. Cute in a greeting card-like way. Paper Eng: Very Simple. Also: *That's what friends are for*, 0-8362-4631-4.

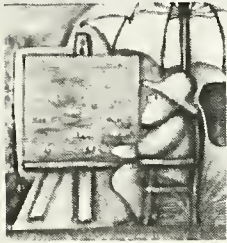
 *Helping Hector - A lift-the-flaps, turn-the-wheels and start-all-over-again book.* By Gus Clarke. Pub: Artists & Writers Guild Books. \$12.95 US, \$16.95 CAN. 9-780307-175175. 22x22cm. 18 pages, accordion bound. 4 revolving wheels, 35 flaps. Art: Humorous pen and watercolor. Plot: A mouse keeps misplacing his belongings. Turn the wheels and lift the flaps to find the items. Fun for flap lovers. Paper Eng: Very Simple.

 *Tanbourina's Troubles - A pop-up storybook.* Text: Shen Roddie. Ill: Maureen Roffey. Paper Eng: Richard Ferguson. Pub: Joshua Morris. \$11.95 US, \$17.95 CAN. 0-89577-674-x. 14x28cm. 9 spreads, signature sewn. 1 pop, 7 tab mechs, 5 flaps. Art: Humorous pen and bright, flat colors. Plot: A too kind turtle offers a mountain of friends a ride. Cute lesson. Paper Eng: Simple.

 *Tyrannosaurus Rex - The Tyrant King. A Fact-Filled, Three-Dimensional Book.* Editorial Consultancy: Dougal Dixon. Ill: John Sibbick. Paper Eng: David Hawcock. Pub: Chronicle Books. \$14.95 US. 0-8118-0835-1. 22x32 cm. 6 spreads, signature sewn. 2 pops, 6 flaps (on diagram of Rex's anatomy). Art: Realistic, scientific paintings. Plot: Everything you ever wanted to know about T-Rex. Last spread of book folds back over itself to create 2 foot long dinosaur (it took me a while to figure this out. If you get the book look on back cover for finished model). If you're into dinosaurs you'll probably want it. Would have rated higher with more pops. Paper Eng: Complex.

 *A Walk in Monet's Garden - Full color pop-up with guided tour.* Text: Frances Lincoln Ltd. Ill: Francesca Crespi. Paper Eng: Uncredited. Pub: Bulfinch Press (div. of Little, Brown). \$19.95 US, \$25.95 CAN. 0-8212-2195-7. Unit consists of 1: a soft bound tour book (no pops) 19x12cm. featuring reproductions of Monet's paintings and photos of the artist at work; 2: a nine panel, 76x46cm. fold-out and pop-up of Monet's garden (watercolor art by Francesca Crespi);

and 3: a 23.5x26cm. case to hold it all. Plot: A visual tour of Monet's inspiring passion. Pops must each be unfolded by hand. Greenhouses have clear, plastic windowpanes. Nice art as usual by Crespi although colors a bit dull for a garden. Paper Eng. Simple and (I hate to say it) a little uninspired. But still a lovely and unusual paper (novelty/toy?) item. Selling like crazy in NYC.



Letters

☞ You've enriched my mind once again. Acting on the hint in *Movable Stationery*, on my visit to Los Angeles I went to the Special Collection Department at UCLA. I was issued a library card and had a great time looking at random choices from the Hunt Collection. There was also an extensive display of "Book as Art" in cases on the first floor.

If anyone is interested in cooperating in the publishing of a series of circus books and puzzles of knows of a firm that needs designs, I would like the contact.

Marcia Kahn
New Rochelle, New York

☐ What a nice article on illustrator and paper engineer Tony Sarg by Michael Mullen in the recent *Movable Stationery*! Such are the articles we want to read. Who will follow-up and write articles on all the other makers of pop-up and movable books of whom so little is known?

I can give a slight addition to the information Michael gave. There is another "novelty" done by Tony Sarg:

Tony Sarg's saving book: A trip to Golden City.
Cleveland and New York, The World Publishing Co.
n.d. (1946). 220 x 285 mm. 12 p. Spiral bound.
in dustwrapper.

This book has beautiful, full-page illustrations in full color and enframed texts. Each illustration has several slots into which the owner can insert coins, the

illustrations being designed so ingeniously that the coins complete the pictures: they become the wheels of a bike, or propellers of a plane, the port-holes of a ship, the tires of a car, etc. There is even room for paper money to transform into a flag!

It is unclear to me who compiled the book as Mr. Sarg died in 1942.

Another addition to the work of Tony Sarg is the *Tony Sarg magic movie book*, also published posthumously, in 1943. See a description of this book in Montanaro, page 315.

Are there other titles in reader's collections which have not been mentioned till now?

Theo Gielen
The Netherlands

Catalogs Recently Received

Each of these catalogs includes
pop-up or movable books.

Books in Motion: Specialists in pop-up and movable books. Catalog 2. Box 952. Teaneck, New Jersey 07666. 201-358-0231.

Books of the Ages. Catalogue 7. Gary Overmann. Maple Ridge Manor. 4764 Silverwood Drive. Batavia, Ohio 45103. 513-732-3456.

Cattermole 20th Century Children's Books. The book of a thousand books and a book. Catalog 24. 9880 Fairmount Road., Newbury, Ohio 44065. 216-338-3253.

Al Dalrymple. Autumn Fires. Catalogue 18. 1791 Graefield, Birmingham, MI 48009. 810-649-2149.

Harold M. Burstein & Company. Summer Miscellany. Catalog 148. 36 Riverside Dr. Waltham, MA 02154. 617-893-7974.

Jo Ann Reisler, Ltd. Midsummer Miscellany. 360 Glyndon St. NE, Vienna, VA. 22180. 703-938-2967.

Robin Greer. Catalogue Ninety-six. 29 Oxberry Ave. London, SW6 5SP, England. Phone: 0171-736-3707. International Access: +44+171-736-3707.

Somewhere Books. Children's & Illustrated Catalog #3. P.O. Box 231503. Encinitas, CA 92023. 619-753-6547.

Unicorn Books. 56 Rowlands Ave., Hatch End, Middlesex HA5 4BP, England. Phone: 0181-420-1091.

Wooden Porch Books. Rte 1 Box 262. Middlebourne, West Virginia. 26149. 304-386-4434.

The Bologna Children's Book Fair

Jane McCullam
Newbury, Ohio

The annual Bologna Children's Book Fair brings together children's book publishers, booksellers, writers, illustrators, librarians, teachers and literary agents from all over the world. An important activity at the Fair is the negotiation of licenses, rights and coproductions. Jane reports on the McCullam's visit to the 1995 Fair.

We flew in to the Malpensa airport on a bright spring morning and took a bus to the Milan train station where we boarded one of the clean, fast trains for Bologna. Our hotel, the "Marco Polo," was a new one, on the outskirts of the town, but close to the book fair. It was a family-run hotel-ristorante, far more comfortable, clean, and considerate of guests than American hotels. We were about a half-hour's walk from the fairground, through a quiet park that will eventually be an historical reconstruction of the old ironworks, and beyond through a pleasant residential area.

The Fiera is huge, with a dozen or more enormous exhibition halls. It had the festive, expansive look and feel of World's Fairs. We went to the Italian pavilions first, mostly because they looked much more interesting and of a human scale. The very first booth we saw was devoted to movable books. It belonged to Mr. Massimo Missiroli of Il Libro Ha Tre Dimensione, the main Italian distributor (and collector) of 3-D and pop-up material. His business card is a die-cut, pop-up castle. The booth was on a corner, with the two outside walls made of deep, glassed-in display cases, giving space to show dozens of pop-ups opened out flat and visible to everyone. Mr. Missiroli included examples of his own collection as well as the ones which he is selling. We were pleased to find that the big Kubasta *Christopher Columbus* pop-up has been reprinted in Italian (1992).

There was a nice selection of paper model kits exhibited by Albatros, from Prague. They have several collections of ships and trucks that can't fail to touch the paper engineer in us all.

On Saturday we looked at the non-Italian world - Japan, France, Switzerland, Asia, and Scandinavia. There were lots of beautiful books going begging because they were too expensive, too local, or came with poor translations, or just didn't look interesting enough.

Ron Van der Meer's booth was the most exciting for us, because we had a chance to meet and talk with him and his family, as well as seeing pilot studies for potential new works. We are awaiting the publication of the *Architecture pack*, a companion to the *Art*, *Music*, and *Math packs*. He had examples of his recent

pieces, such as *Bugz*, and a group of tiny books of short quotations done for Running Press.

We had brought a large empty box with us on the plane, to the bewilderment of the immigration officials, and we managed to fill it with wonderful, special treasures by the time we left Bologna.

The 33rd Bologna Children's Book Fair will be held April 11-14, 1996 at the Bologna Exhibition Centre. For more information contact: BolognaFiere, Piazza Costituzione 6, 40128 Bologna, Italy.

Treasure Hunting for Pop-ups

Lloyd and Mark Walters

Would you like to know where you can buy a \$40 pop-up book for under a dollar? We do it on a regular basis and so can you. Read on.

We are a father and son who own a used book store. We buy, sell and trade a general variety of good, used books. We also buy, sell and collect pop-ups. Problem! In the store we hardly ever get pop-ups in good condition. What to do?

We now regularly make the rounds of the thrift stores in our area. Stores such as Goodwill, Salvation Army and St. Vincent De Paul are some of the stores run by charitable organizations. Here in the Phoenix area there is also a large number of "for profit" thrift stores. These are very much like modern department stores, except they feature good quality, used merchandise, displayed in a modern manner.

Most thrift stores have a selection of used books. Often the children's books have a shelf or two all their own. It only takes a minute to scan through the children's books to see if you can spot any pop-ups. The spine of a pop-up has a different shape than most books and the pages don't lay uniformly together as in standard books. You soon learn to zero in on them in a flash.

We visit these stores every couple of weeks. What do we find? Every once in awhile we come across a real treasure. A pop-up book in near new condition priced at any where from 25¢ to \$2.00. Other times we find damaged books.

continued on page 8

Pop-up Catalog #4

Over 100 books with
Ingenious Paper Engineering

Send \$.32 SASE to:

About Books
P.O. Box 5717
Parsippany, N. J. 07054

How am I going to build *that*?

Robert Sabuda

In early 1995 I had lunch with Neal Porter of Orchard Books U.S. and Jim Diaz of White Heat Ltd. The subject of our gathering was to discuss a limited edition for the second printing of *The Christmas Alphabet*. The first run had sold out and Orchard was interested in something special the second time around. A limited edition of 500 was agreed upon. The unit would consist of a cloth bound copy of the *The Christmas Alphabet* signed and numbered within a cloth bound slip case. To make the item even more unique (and worth the US \$100 price tag!) the limited edition would include one large special pop, also signed and numbered. This pop would be bound as a separate unit from the actual book but would also fit in the slip case. Those were the easy decisions.

They turned to me. "So, do you have any ideas for the special pop?"

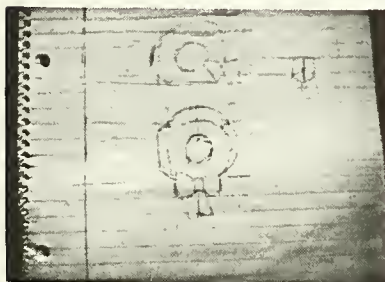
I tried to hide under the table pretending I had dropped my napkin. Any ideas? How could I? For those not familiar with *The Christmas Alphabet* it contains 26 small doors which open to reveal a solid white pop-up: A for Angel, B for Bell, etc. I had used every single holiday image I could think of for the book. My mind was now a blank.

"Maybe you could make a scene with some element from every letter" said Jim causing me to choke on my dessert.

"No, no," countered Neal "it needs to be simple. That's why the book works. It's pure and simple."

I explained that I had used every image I could think of.

"You haven't used a wreath" they said. That was true! I hadn't. The special edition pop began to take shape.



In my notebook I made a quick sketch of the wreath. Since *The Christmas Alphabet* is an oblong book the challenge will be to fill up a very long space with a circular pop-up.



Next a small scale (125mm x 95mm, closed) sketch model is made. This allows me to physically conceptualize all the folds needed. I also decide to add a bird (upper left) for a bit of life.



A full scale (250mm x 190mm, closed) working model is made. In the upper corners of the card I attach pieces of metallic colors (two different greens) which represent the foil stamping on the background of the finished pop.



Not wanting the bird to be lonely, I add another on the right. A dove was used in *The Christmas Alphabet* so I choose partridges here. Berries are sketched in with pencil on the wreath.



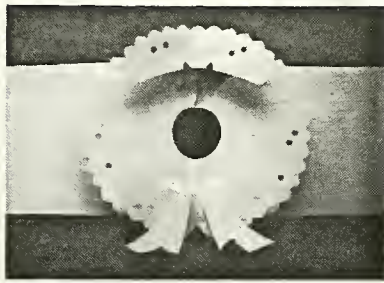
A finished 'comprehensive' or 'comp' is needed for costing and marketing. I start the finished comp by building supports to hold up the wreath. Rounded stabilizers in the gutter will prevent the wreath from rocking back and forth when open.



The bottom layer of the wreath is glued to the supports. The stabilizers come through at the gutter for added support. The berries are now punched out holes.



Risers are glued to the wreath's first layer. Purely mechanical, the risers will lift the top and bottom portions of the next layer of wreath up and out to create a perfect circle.



The second layer of wreath, in two sections, is glued to the risers. The first layer of ribbon (which is attached to the bottom piece of wreath) is folded into place.



Next the third layer of wreath is glued to the first layer. Side supports extend out from it to hold the last pieces of wreath. The second layer of ribbon is connected to the wreath's third layer.



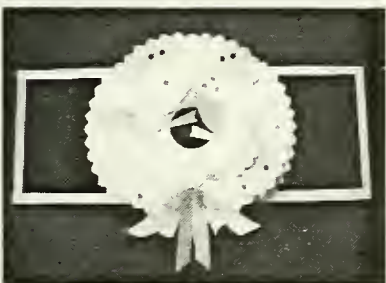
The last side pieces of wreath are attached. These pieces contain 'M' and 'W' shaped mechanisms which will cause the partridges to flap their wings when the pop is opened and closed.



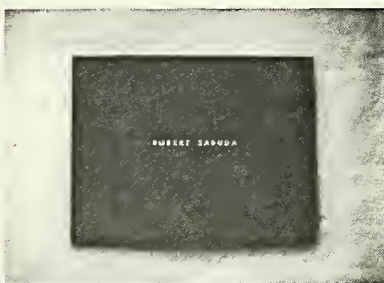
With their wings behind the mechanisms and their bodies in front, the partridges are glued into place.



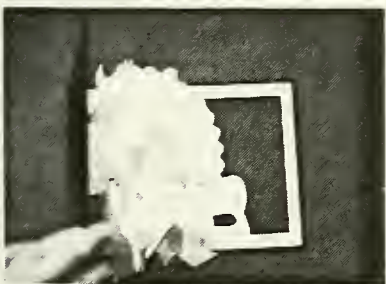
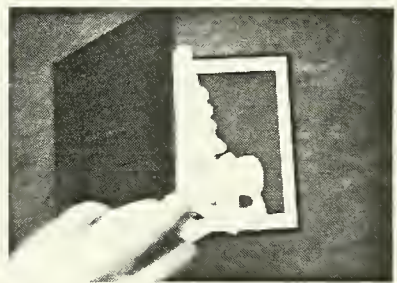
Finally the bow and knot of the ribbon are attached to complete the pop-up.



Two shades of green metallic paper are attached to the background (they told me I could make it expensive so why not!).



The finished comp is bound in red cloth with my name on the cover (which I hate!). The finished piece will be blind (no color) embossed with the words *The Christmas Alphabet*.



I don't know how the limited editions will be sold yet. Check future editions of *MS* for details.

continued from page 5

We also buy these and use them for parts. Yes, it is possible to find two or three damaged pop-ups of the same title and with careful work, put together one very nice book. If we offer a repaired book to a collector we always identify it as such.

In addition to thrift stores we also visit rummage sales sponsored by churches or other local organizations. These are more seasonal, but have provided us with some very nice books.

We seldom chase garage or yard sales. Yes, we have found valuable books there, but it just takes more time than we can spare. It is much more productive to let the thrift stores or churches do the gathering, so we can spend just a few minutes finding what is valuable to us.

Here's where it can be even more fun. As long as you are making these visits why not look for other items of value. We find valuable books of all kinds. Collectable first editions, autographed books, last week we purchased a matted and framed piece of original Brenda Starr comic strip art for \$3.00! Now it hangs in our store with a \$150 price tag.

Here's another place to find great buys on pop-ups - discount centers. They are a cluster of major retailer's outlet stores. In a center near us they have a store called Publishers Clearance Center. It is a large store packed with "remainder" books. Remainders are publisher over runs. They printed more books than could be sold in book stores and now they are trying to get rid of them. We bought a dozen different titles on our last visit, all at half or less of the original price. Many are in their original shrink wrap. Just as in new bookstores, you must carefully examine any pop-up not shrink wrapped to be sure it is not damaged.

The thrill of the chase! That's part of the fun of treasure hunting for pop-ups. They are hiding right there in your neighborhood! What are you waiting for?

Book Sales in America

Book sales in America: The guide to used book sales throughout the USA is an informative publication for those who are interested in attending local book sales and events. Authors Tom and Helen Oram have compiled a 370-page directory of used book sales held by non-profit organizations. The soft cover book is arranged by date, region, and states. The individual entries for sales describe how many books are offered for sale, the price range, and usual date of the sale. It is available for \$14.95 through book stores or from the publisher: BAYSYS Publishing, P.O. Box 452, Hudson, Massachusetts 01749. Telephone: 508-562-3400, email: booksale@baysys.com. ISBN 0-9640950-3-3.

Upcoming Events

The Metropolitan Children's Book & Antique Toy Fair and Seminar will be held in New York City from December 1-3. The seminar on Friday, December 1 will feature speakers with expertise on Johnny Gruelle and Raggedy Ann & Andy; Collecting Golden Books; Collecting Tasha Tudor; Series Books; Christmas Books, Ephemera & Toys; and Collecting 19th and 20th Century Pop-up and Movable Books [with Antonio Raimo and Ann Montanaro]. The seminar costs \$35 and includes three-day admission to the fair. Advance registration is required.

On Saturday, December 2 Tasha Tudor will present "An Illustrated Lecture." This event will include a private reception and autographing session available by reservation only, \$150.

Book dealers from the U.S., England, and Germany will be offering children's books for sale at the Fair. For more information contact Metropolitan Book Fairs, 110 West 19th St., New York 10011, telephone 212-463-0200.

Letters

In volume 3 #3 I read an article on European pop-up books by Theo Gielen. I enjoyed it immensely and became quite excited about many of these books. I began writing letters and ended up sending out nine of them to inquire about prices in dollars, postage, etc. To my disappointment only two places responded - Albin Michel from France and V. Schreiber from Germany (From whom I ordered ten books). They were on Visa and I haven't received them yet but I'm sure they'll arrive soon.

I wonder if any other subscriber has contacted these publishers with more success than I. If so, I would be eager to know as I am still interested in the books.

Lean Fiterstein
Roslyn, New York



SECOND TIME 'ROUND
Quality Used Books
(619) 273-9571

Fiction/Non-Fiction
General/Mystery/Sci-Fi
Cookery & Children
Used, O/P, Collectible, Antiquarian

We do Book Fairs & Books by Mail
PO Box 9658, San Diego, CA 92169

continued from page 2

boys (indeed, one of his popular slat transformation books is called *Tricks of naughty boys*, 1899). Nister's background was as a fine art printer. Meggendorfer came from the world of satire: for many years he worked as a cartoonist on the German equivalent of *Punch*. But he also had a life-long interest in puppets so it was his special contribution to combine the skills of a rumbustious illustrator with ingenious (card) mechanisms that enabled his comic characters to move about the page like demented manikins. Another contrast between them was that Nister combined the roles of printer and publisher but Meggendorfer preferred to work more like a present-day "packager" - thinking out new ideas, developing the concept, producing artwork, designing the mechanics then leaving it to others to print, publish and distribute. As a result, Meggendorfer titles appeared in many international editions: his German publishers were J.F. Schreiber of Stuttgart and Esslingen and Braun & Schneider of Munich; Grevel and (occasionally) Dean produced English editions; Capendu and Dambuyant & Guignard produced French ones and there were Italian, Spanish, Russian, Swedish - even Bohemian (Czech Republic) translations, too.

Meggendorfer was prolifically inventive, constantly introducing new ways of intriguing and diverting youngsters with his humor and skill. He produced many types of movables - slat transformations, tableaux or panoramas (*International circus*, 1889), flap transformations (*The jolly uncle*, 1894), optical illusions and 3-D puzzles of various kinds. But it is as

an animator of puppet-like figures that he is best remembered: picture books whose lively characters - whether human or animal - spring into manic life at the pull of a tab. One tab only to each page: the amazing trick was that he could produce so much - seemingly conflicting - movement from one simple tug. Of the many titles of this type, *Lebende tierbilder*, ©1890, (featuring farmyard animals); *Travels of little Lord Thumb and his man Damien*, 1892 (about the adventures of a diminutive English m'lord and his servant) and *Always jolly!*, 1889 (a compendium of odd-ball performers both human and circus) are notable. In 1985 Waldo Hunt of Intervisual Communications paid his own tribute by producing *The genius of Lothar Meggendorfer* with a preface by Maurice Sendak: besides introductory appreciations it contains six facsimile animations, one of which has a transparent back panel so that one can see exactly how the mechanism works.

Undoubtedly, the last decade of the nineteenth century was a golden era for lavishly-produced novelty books, with Nister and Meggendorfer vying for supremacy. The number of titles from these two - plus rival publishers and imitators elsewhere - is impressive even by modern mass production standards. But as the clouds of war began to gather with the arrival of the new century it was inevitable that such abundance would end.

Nister died suddenly in 1909 but though his firm survived his loss it couldn't survive the outbreak of hostilities and the wave of anti-German fervor it produced here and (to a lesser extent) in America. The total and immediate loss of the English-speaking market had an equally devastating effect on Meggendorfer's publishers: although Lothar lived on until 1925 when he was approaching his eighties, he

Jo Ann Reisler, Ltd.

*Movable Books that Turn,
Pop-up, Transform, and Other
Wonderful Things*

We have been offering some of the finest children's and illustrated books to collectors since 1970. Special emphasis on movable and transforming books of all kinds covering 1770 to the present.

\$10.00 for a sample of our recent catalogue (full color illustrations).

360 Glyndon St. NE, Vienna, VA 22180
(703)938-2967; FAX (703)938-9057

T.W. Clemmer, Bookseller

236 Manor Drive, Richboro, PA 18954
1-215-355-1627

Pop-up Catalog #6
Ready in September

Highlights to Include:

THE VOYAGE OF MARCO POLO. 1962.

Bancroft & Co. \$125

THE ADVENTURES OF SINBAD THE SAILOR

1960. Bancroft & Co. \$125.

Also Holiday Book Section to include:

THE SHINIEST STAR. 195?

Nfn/vg original box. \$75.

If you are not already on our mailing list,
Please send \$.78 in stamps for a copy.

seems to have spent his declining years entertaining children with his puppet theater.

In Europe, the austerities of war and its aftermath were not propitious for expensive frivolities but across the Atlantic the firm of McLoughlin Bros. which had for some time been producing reprints of German originals (e.g. the flap books in their Pantomime Toy-book series such as *Bluebeard* and *Sleeping Beauty*, both published in New York about 1890) exploited the opportunity by plagiarizing a number of German originals such as J.F. Schreiber's hugely popular panorama *Grosse menagerie*, 1884. Business prospered and it continued producing three dimensional novelties (increasingly of its own design) until well after World War II - the Jolly Jump-up series in the '40s and '50s being particularly associated with its name.

Here in Britain, the 1920s seemed to offer fresh hope of peace and stability. A higher level of general literacy was producing a widespread thirst for newspapers, magazines and books, the latter being marketed for the first time through mail order as well as the more conventional retail outlets. One of those involved in the media explosion was S. Louis Giraud who worked in the promotions department of Beaverbrook's dynamic *Daily Express*. One day - out of the blue - he was visited by an unusual character called Theodore Brown who showed him some folded paper devices (rather like moving origami) that their inventor thought might be exploited as advertising gimmicks. Giraud, who was looking for innovations that could be launched through the "junior corner" of the paper, jumped at the idea of incorporating these "self-erecting models" into a series of children's annuals - and true pop-ups were born!

The first *Daily Express children's annual* came out in 1929 with seven of these special 3-D effects, including a pop-up of Rupert Bear, his first appearance between covers. Theodore Brown (whose background was in cinema-photography and stereoscopy) provided the inspiration and, I believe, designs for the earlier models; Giraud acted as a gifted manufacturing and marketing entrepreneur. Five *Express* annuals appeared, of increasingly sophisticated design, and were evidently sufficiently successful for Giraud to live off the concept and launch his independent Bookano annuals under the Strand Publications imprint, starting in 1934. The series continued for 17 further years and even despite the London Blitz and severe paper rationing of the Second World War, there was never a Christmas between then and 1951 without its Bookano Stories - "complete with pictures that spring up in model form."

**This article is printed with permission
of *Book and Magazine Collector*
London, England**

Part II will appear in the December issue. 10

Questions and Answers

Q. Can the batteries in musical pop-ups be replaced? If so, where can the batteries be purchased?

Mike Winne
6 Sand Hill Court
Parsippany, N.J. 07054

Offered for Trade

I would like to trade a copy of *Moko and Koko in the jungle* by Kubasta for another title in the same series.

Ellen Rubin
66 Lockwood Road
Scarsdale, N.Y. 10583

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.

Action robots: A pop-up book showing how they work. Dial Books for Young Readers. 8¼ x 11½. 10 pages. \$16.95. 0-8037-1843-8.

Ahoy there, little polar bear pop-up book. By Hans de Beer. North South Books. November. 7½ x 10. \$15.95. 1-55858-438-2.

All things bright and beautiful. Tyndale. September. \$12.99. 0-8423-1651-5.

Angels: A celestial celebration. Running Press. September. 2¾ x 3¼. 14 pages. \$4.95. 1-51638-605-5.

Bear buys a car: A 3-d picture book. By Stephen Wylie. Dial Books for Young Readers. September. \$13.95. 22 pages. 0-8037-1840-3.

Beauty and the beast and other fantastic fairy tales. By Ron van der Meer. Random House. September. \$19.00. 8 x 11. 10 pages. 0-679-86669-8.

Belle's missing book. A Window Box Book. Mouse Works. October. 5½ x 5½. 6 spreads. \$7.98. 1-57082-269-7.

Busy beaver pond. One Small Square. W.H. Freeman. October. 7 x 7. 12 pages. \$8.95. 0-7167-66086.

Busy farm: A pop-up book. By Sian Tucker. Little Simon. October. 10¼ x 8¼. 5 spreads. \$12.95. 0-689-80197-1

Can dogs fly? Fido's book of pop-up transportation surprises. Dial Books for Young Readers. 7½ x 9. 12 pages. \$9.95. 0-8037-1776-8.

Christmas star: A light-up shadowbox book. Dorling Kindersley. November. 4¼ x 5. 5 spreads. \$9.95. 0-7894-0203-3.

Crazy for you: Two dozen ways to say "I love you". Running Press. September. 2¾ x 3¼. 14 pages. \$4.95. 1-51638-607-3.

Creepy crawly crunch cake. Mouse Works. August. 10¼ x 8 ¼. \$8.98. 1-57082-280-8.

Disney's Christmas is coming! A fold-around pop-up book featuring Mickey Mouse and friends. Disney Press. December. 6¼ x 8½. 10 pages. \$11.95. 0-7868-3039-5.

Disney's toy story pop-up book. Disney Press. November. 8 x 10. 8 pages. \$13.95. 0-7868-3084-0.

Disney's villains: a pop-up book. Disney Press. October. 8 x 10. 12 pages. \$13.95. 0-7868-3056-5.

Disney's Winnie the pooh's nightmare: A pop-up book. Disney Press. August. 8 x 10. \$12.95. 12 pages. 0-7868-3019-0.

The earth in three dimensions: An atlas and pop-up globe of the world. Dial Books for young Readers. 14 x 14. \$17.95 0-8037-1739-3.

The golden angel: A pop-up ornament book. By Penny Ives. Little Simon. October. 2¾ x 3½. 12 pages. \$4.95. 0-689-80332-x.

Gutenberg's gift. By Nancy Willard. Harcourt Brace. October. 10 x 8. 12 pages. \$20.00. 0-15-200783-0.

Happy birthday! A book of best wishes. Running Press. September. 2¾ x 3¼. 14 pages. \$4.95. 1-51638-604-9.

Jingle bells. Andrews & McMeel. October. 3 x 3½. \$4.95. 0-8362-0018-7.

The jungle book: Mowgli makes a friend. A Tiny Changing Pictures Book. Disney Press. September. 3¼ x 3¼. \$4.95. 0-7868-3068-9.

Knights: A 3-dimensional exploration. Orchard Picture Books. September. \$17.95. 11 x 9½. 16 pages. 0-531-09456-1.

A Kwanzaa celebration: Pop-up book. Illustrated by Robert Sabuda. Little Simon. October. 6¾ x 8. 7 spreads. \$11.95. 0-689-80266-8.

Little vampire's diary. Chronicle. September. 6 x 8½. \$12.95. 0-8118-1010-0.

Lion cubs at home. One Small Square. W.H. Freeman. October. 7 x 7. 12 pages. \$8.95. 0-7167-6609-4.

Maisy's house: A pop-up and play book. Candlewick Press. September. \$17.95. 9 x 9. 1-56402-635-3.

Morris's magic glasses: A pop-up adventure. Joshua Morris. 7 x 9. 18 pages. \$11.95. 0-89577-695-2.

Mouse's Christmas house: A press-out model book. By Michelle Cartlidge. Andrews & McMeel. 8½ x 11. \$9.95.

The musical cherub: A pop-up ornament book. By Pete Bowman. Little Simon. October. 2¾ x 3½. 12 pages. \$4.95. 0-689-80335-4.

The nutcracker. Andrews & McMeel. September. 3½ x 4½. (slipcased) 32 pages. \$4.95 0-8362-0772-6.

The painted cherub: A pop-up ornament book. By Pete Bowman. Little Simon. October. 2¾ x 3½. 12 pages. \$4.95. 0-689-80334-6.

The "pop-up" goldilocks and the three bears with "pop-up" pictures. Illustrated by Harold B. Lentz. [reproduction]. Applewood Books. October. 8 x 9¼. 24 pages. \$14.95. 1-55709-239-7.

The "pop-up" Puss in-Boots with "pop-up" pictures. Illustrated by Harold B. Lentz. [reproduction]. Applewood Books. October. 8 x 9¼. 24 pages. \$14.95. 1-55709-238-9.

Scare the moon. By Harriet Ziefert. Candlewick. October. 8 x 8. 16 pages. \$12.95. 1-56402-657-4.

Seven great inventions: A pop-up book by Celia King. Chronicle. September. 4½ x 5½. \$9.95. 0-8118-0912-9.

Silent night. Andrews & McMeel. October. 3 x 3½. \$4.95. 0-836-20026-8.

Silver bells: A musical pop-up book. Original lyrics by Jay Livingston and Ray Evans. Little Simon. October. 9¼ x 10½. 6 spreads. \$14.95. 0-689-80180-7.

Sleeping beauty. Andrews & McMeel. September.
3% x 4½. (slipcased) 32 pages. \$4.95 0-8362-0769-6.

The snow angel: A pop-up ornament book. By Penny Ives. Little Simon. October. 2¾ x 3½. 12 pages.
\$4.95. 0-689-80335-4.

Spider-man: Lizard's deadly trap! Fun Works.
7¾ x 7¾. 10 pages. \$6.98. 1-57082-277-1.

Stephen Biesty's incredible pop-up cross-sections.
Dorling Kindersley. September. 10½ x 13.
3 spreads. 0-7894-0199-1.

Swan lake. Andrews & McMeel. September.
3% x 4½. (slipcased) 32 pages. \$4.95
0-8362-0771-8.

Thank you! Running Press. September. 2¾ x 3¼.
14 pages. \$4.95. 1-51638-605-7.

The three little kittens in the enchanted forest: A pop-up adventure. Hyperion. September. 9 x 9. 16 pages.
\$18.95. 0-7868-0137-9.

The ultimate ocean book: A unique introduction to the works under water in fabulous, full-color pop-ups. By Maria Mudd-Ruth. Artists & Writers, October. 9 x 11.
5 two-page spreads. \$19.95. 0-307-17628-2.

Unwrap the mummy: A four-foot-long, fact-filled, pop-up mummy to explore! By Ian Dicks and David Hawcock. Random House. September. 11 spreads.
7 x 15¼. 0-679-87028-8.

A Victorian Christmas: A 3-dimensional pop-up village and holiday countdown calendar. Andrews & McMeel. 12 x 11½. \$14.95.

Waiting for Filippo: The life of Renaissance architect Filippo Brunelleschi. By Michael Bender. Chronicle. October. 9¾ x 9½. 10 spreads. \$19.95.
0-8118-0181-0.

Walt Disney's Cinderella: A stitch in time. A Tiny Changing Pictures Book. Disney Press. September. 3¼ x 3¼. \$4.95. 0-7868-3057-3.

Wee mouse Christmas: A pop-up book with flaps. Random House. September. \$7.99. 9 spreads. 6 x 6.
0-679-87091-1.

What's in the closet? A spooky pop-up book. by Ruth Tilden. Little Simon. September. 5 x 7½. \$8.95
0-689-80267-6.

Where, oh where, is Kipper's bear? A pop-up book with light! By Mick Inkpen. Harcourt Brace & Co. September. 9 x 7. 16 pages. 0-15-200394-0.

Where's Percy? A Window Box Book. Mouse Works. October. 5½ x 5½. 6 spreads. \$7.98. 1-57082-27060.

MOVABLE STATIONERY

The Movable Book Society
P.O. Box 11654
New Brunswick, New Jersey 08906

