

MOVABLE STATIONERY

VOLUME 8
NUMBER 1
FEBRUARY
2000

Catechetical Scenes

Ann Montanaro
East Brunswick, NJ

Between 1955 and 1964, the Salesian Catechetical Centre in Kowloon, Hong Kong, produced 17 pop-up books designed to be used to teach Roman Catholic doctrine. The books are a series called "Catechetical Scenes" and they are interesting both because of their text and their unusual pop-up and mechanical illustrations. The books are each $5\frac{1}{4} \times 7\frac{1}{2}$ inches with 44 pages and about 20 double-page pop-ups per volume. Rev. M. Coerezza, S.D.B. is the author of series. Each book was issued with an identical illustration on the dust jacket showing an Asian man and woman using the pop-ups to teach five Asian children. According to the dust jacket, there were 18 volumes published in 6 languages. However, the 18th title, *The Law of Love 4*, does not appear to have been produced. The muted, colorful, internal illustrations depict didactic Biblical tales, sacraments of the Catholic church, morality tales, and the punishments resulting from wrongful acts.

These books were teaching aids and an example from *Confession, part 1* shows how the book was designed to be used. A pop-up pastoral scene shows cows grazing on a hillside and a bull charging a man holding a smoking gun. The lesson is entitled "Deliberate Consent." The text reads "Some cattle were one day grazing on pasture land. The day was fine, and all about was quiet and leisuersome. Two children were playing together over beyond the herd, and the herdsman sat under the shade of a sycamore.

"Suddenly for no apparent reason a bull ran amuck and bore down at a mad rush upon the children. By good luck one of the herdsman was on the alert. Quick

as thought, he whipped out a revolver and fired in rapid succession at the bull. The beast took the first bullet and rolled over, leaving a passerby exposed to the others. The man was hit and fell down dead.

"Did the herdsman commit mortal sin? He certainly did not. He did indeed kill the man; and he knew that killing a man is gravely forbidden. Yet he committed no sin. For he did not mean to kill him. He had no intention to do so. Therefore, there was no deliberate consent at all. Without a full or deliberate consent no mortal sin is committed."

The pop-up consists of three layers of stand-up illustrations - cows, trees, and the man - each pulled up by a tab adhered to the adjacent page. (The tabs are made from scrap paper and some have Chinese characters printed on the paper.) The bull, which is printed on a sliding tab, can be pulled from side to side and when the bull gets close to the man, the wounded bystander is visible. There are four pages of questions in the back of the book, and three of the five questions for this lesson are: "When something is not meant, is it a mortal sin?" "What kind of consent must there be?" and "If we are in doubt about a sin, whom should we ask?"

Several of the early titles, *Confession, part 1* and *Confession - part 2 & Extreme Unction*, and *The Blessed Eucharist* published respectively in 1956 and 1957, have one or two string-pulled movable illustrations which are not found in later works. In



Confession - part 2, the lesson on "Sacramental penance" shows a priest at an altar absolving a man of his sins. In a cellophane-covered, die-cut window on the page

behind the priest the text reads "Satisfaction,

The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The annual membership fee for The Society is \$20.00. For more information contact Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906.

Daytime telephone: 732-445-5896

Evening telephone: 732-247-6071

e-mail: montanar@rci.rutgers.edu

Fax: 732-445-5888

The deadline for the next issue is May 15.

indulgences, prayers, works, these cut out Purgatory and open the gates of Heaven.” In a similar, adjacent window a half dozen people are standing amid flames. When the string, which is attached to the text, is pulled, the text is moved across the page to mask the people and a picture of Jesus and angels is then visible in the window.

In addition to pop-ups, some of these books include flaps that open to reveal small pop-ups, lift-the-flaps, and tab-operated illustrations. The pages are printed on stiff board but the paper used for the pop-ups is very lightweight. There is finely cut detail in the illustrations including individual fingers on the hand, palm fronds, tools, and weapons.

In 1967, the Salesian Catechetical Centre published a 3-volume series “The Mysteries of the Rosary.” The titles in this series are part 1: *The Joyful Mysteries*; part 2: *The Sorrowful Mysteries*; and part 3: *The Glorious Mysteries*. Each volume is 13 x 18½ inches with 14 pages and 6 pop-ups. Rev. M. Coerezza, S.D.B. is the author of this series. The illustrations in the books in this series are not as fine as the earlier series nor are the pop-ups are intricate. They, too, are designed as teaching aids and the pop-ups and text are printed parallel to the spine.

Another book was recently identified that was published by the Salesian Catechetical Centre and authored by Fr. M. Coerezza, S.D.B. The title is *The birth of Jesus: The adoration of the Magi*. It is the same size as the “Mysteries of the Rosary” series and appears to be part of a series entitled “Illustrative Catechetical Scenes.” This particular volume was

published in 1964 and has a large oval printed on the cover with “c.13” in the center. There are just two large pop-ups and both the text and illustration are printed parallel to the spine.

Some of these books are available in English and other languages from Soldiers Of Christ. A limited number of full sets are available. A complete set of 17 (15 in English plus two volumes in Italian, with English translations pamphlets included) is \$200 plus \$3 shipping for USPS book rate in the USA.

The condition of available books varies. All have working pop-ups, but some volumes are slightly flawed. Most books were stored in cartons, away from light and heat, allowing the dust jackets to retain their original color. But there are some that have sun fading on the spine or dust jacket, or that may have a scuffed, torn or slightly stained dust jacket, while others have water stains which occurred from storage in Hong Kong. A few have some warping. A complete set of 17 books, complete with dust jackets but with the noticeable flaws just described is \$75 plus shipping for USPS book rate in the USA. These sets have up to five books in a non-English language, with English translation pamphlets included.

The large, three-volume Mysteries of the Rosary books are available at \$100 per set plus \$3 shipping for USPS books rate in the USA. (The Illustrative Catechetical Series is not available from Soldiers Of Christ.)

Shipping by book rate will take about 10 days. You may request shipping by Priority Mail which will take two to three days, but will cost \$24 rather than \$3. Write to request cost of foreign shipments. Payment is by check or money order in US funds; no credit cards.

For more information, write to Soldiers Of Christ, Box 400, Rib Lake, WI 54470-0400. Please do not telephone for information about these books. Send your order by mail and be patient; you will hear from them. You may also request literature on this series by mailing your name and address to the above address or by sending an email to soc@newnorth.net.

Titles in the “Catechetical Scenes” series:

1. *God and Man*
2. *Christ our Redeemer*
3. *The Mother of God*
4. *The Words of Jesus*

continued on page 5

Pop-up Design - First in a Series

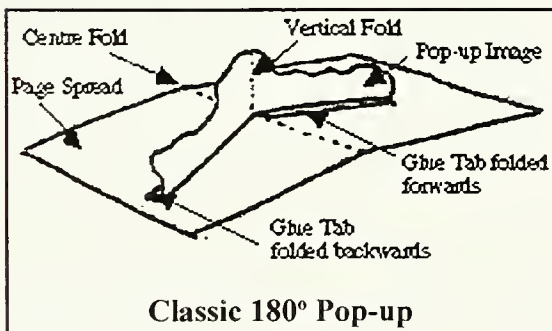
Ulf Stahmer
Toronto, Ontario, Canada
bovine.designs@sympatico.ca

This is the first article in what I hope to be a series of articles which describe the more popular concepts of pop-up design. Unlike the majority of "how to" books on pop-ups which describe how to make a specific pop-up, my intent is to describe the concepts behind the pop-ups and how they work. Armed with the tools which you are about to learn, you will be able to rival the likes of Ron van der Meer, James Roger Diaz and Robert Sabuda in no time! These articles will also be posted on my web page

<<http://www3.sympatico.ca/bovine.designs>> for your reference. This article will discuss the concepts behind 180° pop-ups.

The Classic 180° Pop-up:

Without a doubt, the classic 180° pop-up seen in the illustration below is the backbone of pop-up design. It is called a 180° pop-up because it allows the page spread to be fully opened. Of the 300 plus pop-up books in my collection very few do not contain at least one of these. The concept is very straightforward: opening the page spread pulls an image glued across the fold line to a standing position and folds back down into the page as the spread is closed.



This concept is used so frequently because of its inherent simplicity and versatility. Its ease of manufacture has also made it popular in advertising. Reynolds Tobacco used this type of pop-up in at least a half dozen magazine ads in the late 1980s promoting their "Camel" and "Salem" brands.

Some of my favorite examples of this technique are illustrated in the final spread of *The Story of the Statue*

*of Liberty*¹ and Richard Scarry's *Biggest Pop-up Book Ever*². *The Statue of Liberty* spread depicts Liberty surrounded by the steam ships and tall ships present at the official opening in 1886 and is beautiful in its simplicity because it appears to be more elaborate and complex than it really is. Richard Scarry's book very cleverly uses both sides of the pop-ups to tell the story thereby reducing the number of spreads from 6 to 3 and combining the fairly simple pop-ups and illustrations very effectively.

To begin an image which you would like to pop-up is required. This decision is yours. How to make it pop up will be described in the following sections. Please do not get lost in the descriptions. These concepts may appear more complex than they really are. This is due to the incredible versatility of this style of pop-up. I highly recommend choosing several of your own favorites and study how they work. If a picture is worth a thousand words, a working model is worth a thousand pictures.

Basic Rules of Motion:

There are several simple rules which govern the motion of the image. Most importantly, as mentioned above, the image must cross over the center fold of the base page for it to pop-up. Having said this, it stands to reason that a vertical fold is required on the image. Placement of this fold on the image is not critical, nor need it be located at the center of the image. The fold should, however, be far enough in from the image's edge to provide enough strength to pull itself up without over stressing the glue tabs. A minimum of 12 to 15 mm (½") in width is recommended for small pop-ups and upwards of 25 mm (1") for larger ones. The "Glue Tabs" section below describes this in further detail.

There are two ways the image can be folded: the fold pointing towards the viewer or away from the viewer. This positioning affects how the image moves when the page is opened and closed. When the fold is towards the viewer, the image folds up and away from the viewer on opening and down towards the viewer on closing. The opposite is true when the vertical image fold is positioned away from the viewer. The figure below will help to clarify this. It illustrates the fold towards the viewer. For the other style the rules remain the same. Simply turn this page upside-down.

Once location of the vertical fold has been set, image placement on the spread can be determined. The

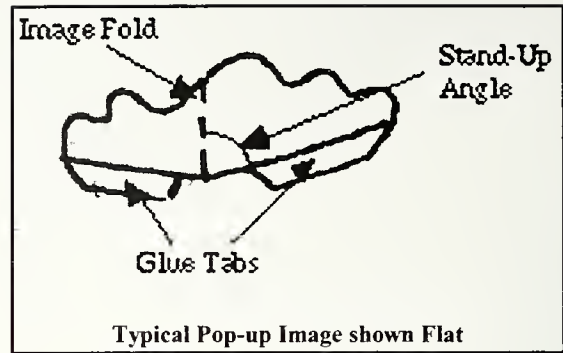
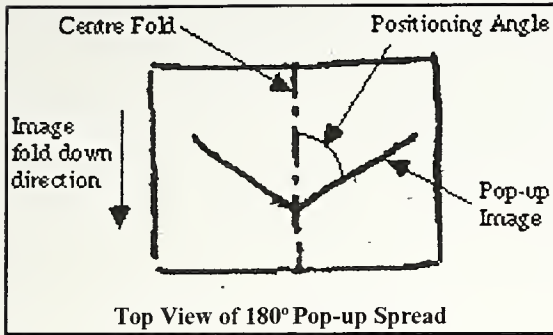


image must be placed on the spread at some angle other than 90° to the center fold. I will call this the positioning angle. Theoretically the spread will not fold up if the image is positioned at right angles to the page fold. In practice this can be done because paper is flexible, however, doing so will not produce satisfactory results. The image fold must be aligned with the center fold (there are exceptions to this rule which may be discussed in future articles).

It is important to place the image far enough away from the front of the page spread so that it doesn't protrude past the edges when the page is folded up. If the image does protrude there are three choices to make: move the image towards the back of the page (for the illustration above); reduce the size of the image or increase the size of the base page. Test your design frequently. This will help you determine the best position.

"What is the optimum positioning angle?" is now the next question. There is no clear answer to this. Too small an angle will make your image look like a sliver from the front. An angle close to 90° will create folding problems when the pop-up is closed (as discussed earlier). And an angle over 90° reverses the fold-down direction. It is best to select an angle that suits the image you are using. For simplicity's sake, the positioning angle should be the same on both sides of the center fold. This does not have to be the case, but using dissimilar angles creates complexities that are best left alone at this time.

All along, the image fold and the glue tabs have been assumed to be perpendicular to each other. A right angle here makes the image stand up straight when the spread is opened. This works well for many designs, but is not always desired. Naturally, there is a relationship between this angle which I will call the stand-up angle and the positioning angle.

The figure above shows a typical pop-up image in its flat state. Given a fixed positioning angle, reducing

the stand-up angle causes the image to flatten towards the page. The stand-up angle should be the same on both sides of the image fold. Again, this is not essential, but reduces the complexities when you are learning. Try experimenting with several different stand-up angles. You will quickly discover how the relationship works. Also try changing the positioning angles. Remember, reducing the positioning angle with a fixed stand-up angle causes the image to stand up taller, and reducing the stand-up angle with a fixed positioning angle causes the image to flatten.

Glue Tabs:

Glue tabs are the essential link between the image and the base spread. They are often incorporated into the cut-out image (as shown above) folded backwards and glued down so as not to be seen. However, they can also be folded forwards. A forward folded glue tab can be used to help flow the pop-up image visually down onto the spread. One fine example of this is the boat scene in *The Phantom of the Opera*³.

With tall, narrow images, glue tab strength is often a concern because of the small glue surface area. If the glue tabs are too small and narrow they can easily pull away from the spread over time or when opened to quickly. To resolve this, the tabs can be inserted through slits cut into the spread and glued down from the back side. This is well illustrated in my pop-up book *Foot for Thought*⁴. These slits also act as locators simplifying positioning during assembly. In some cases, glue tabs can be made from separate pieces of paper all together. This is the technique I often use when prototyping a new pop-up.

Glue tabs are often angled on the edges to make them less visible or easier to slide into slits. They should also be cut back a short distance from the image fold to reduce paper bulk at the fold line.

Multiple Images on the same Base Sheet:

Several images can be glued to the spread to create

much more interesting effects. All of the same rules apply, but there are some hitches. The positioning angle should be kept constant or slightly reduced from front to back to allow the images to nest properly. Images can also be positioned with image folds in both directions. However, care should be taken so that they do not interfere with each other on closing the spread. It is generally advised to keep shorter in the front and taller ones in the back. This will also keep the images from sticking out beyond the closed spread. Finally, the images can have different stand-up angles as well. Again, if this is not carefully considered, interference may occur.

In my next article I will discuss 90° pop-ups and how they can be combined with the classic 180° pop-up describe above. Suggestions for future articles are welcome. I encourage you to send me your comments via e-mail at <bovine.designs@sympatico.ca>.

Footnotes

- ¹. Holt, Rinehart Winston, 1986. Engineer: Ib Penick
- ². Golden Book, 1992. Engineers: Helen Balmer and Roger Smith
- ³. Harper & Row, 1988. Engineer: van der Meer Paper Design
- ⁴. Bovine Designs, 1998. Engineer: Ulf Stahmer

Catechetical Scenes, continued from page 2

5. *Holy Church*
6. *Grace and Baptism*
7. *Confirmation*
8. *The Bread of Angels*
9. *The Blessed Eucharist*
10. *Holy Mass*
11. *Confession 1*
12. *Confession 2 (Extreme-Unction)*
13. *Holy Orders & Matrimony*
14. *Prayer*
15. *The Law of Love 1*
16. *The Law of Love 2*
17. *The Law of Love 3*

Titles in “The Mysteries of the Rosary” series:

- Part I. *The Joyful Mysteries*
- Part II. *The Sorrowful Mysteries*
- Part III. *The Glorious Mysteries*

Titles identified in the “Illustrative Catechetical Scenes” series:

13. *The Birth of Jesus: The Adoration of the Magi*

How I met Attilio Mussino

Giuse Longo
Milan, Italy

I was only seven years old when I received a gift from my daddy: a pop-up book called *Le maschere animate* (more or less, “The living maskers”). I was quite interested, excited and fascinated by this book, the first of this kind I had ever seen, to the extent that I never separated from it.

This book introduced me to a magic world. It was like these living figurines would move around me to speak with me and tell me their stories. I used to thumb continuously through the book; the characters were always the same, yet I believed to see new scenes every time. With my fantasy, I could also invent different stories from those which were actually reported in the book.

I’m still very fond of this book, because it started my interest for pop-up books. As the years passed, the collection has grown, and with it the study and the knowledge of the production of these books. So, I could appreciate the wonderful production of Lothar Meggendorfer, who I believe was the best illustrator of the 19th century. As a matter of fact, Meggendorfer’s books have been translated in all the European languages, and everywhere they have been very successful.

But I would like to go back to my first book, to tell something more about it. As years go by, and competence grows and one becomes more mature, I developed a special admiration for its illustrator, Attilio Mussino, one of the top artists in this field.

Following an agreement with the publisher Franceschini from Florence, Attilio Mussino illustrated *Pinocchio* in 1942, giving origin to the production of pop-up books in Italy. Before him, only translations and printings of successful books from other European countries had been made. Also, the USA used to import pop-up books produced in Europe; the start of the US production is due to Walt Disney, and took place in 1933.

Through time, I concentrated on collecting books published by the Franceschini house, which continued to base on Mussino’s work its major production. Other artists, though, worked for Franceschini, among them Fernando Baldi, who worked either by himself or in cooperation with Mussino. They both knew how to effectively interpret the tales they illustrated, by both the shapes

and the colors; this made the tales seem true and credible. The pop-up pages, so well illustrated, take shape and expand the tale in an almost endless scenario, letting the reader get to the end like he or she had invented it or seen it in a dream.

I would be quite pleased to show these books in the next world-wide pop-up books exhibition, next September. In that occasion, I'd like to also present some other Italian books, so that other very talented and innovative illustrators could be known. The scenes are usually simple, the characters are usually presented in amusing postures, with captivating looks; their movements are realistic, and accentuate their credibility, while, at the same time, displaying the faults and the shortcomings of human beings.

Gimme (Twenty) Five!

Adie C. Pena
Makati, Philippines

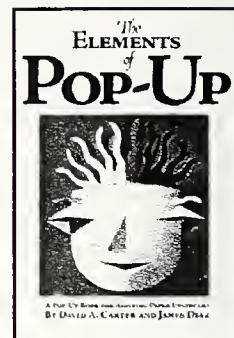
In a day or so, the dreaded Y2K bug may wreak havoc on our precious planet -- and likewise put an end to, among many other delightful diversions, the Second Golden Age of Pop-ups. Or would the anticipated PC pest's damage simply be anti-climactic since this magical, movable era ended a few years ago? Perhaps.

After doing an inventory of my recently acquired pop-up possessions, I would like to make an observation: 1999 wasn't a great year for movable book collectors. I don't have the numbers to back up that statement but if the contents in my Amazon shopping cart this year are any indication, then that might as well be an outright truth. (Fact: I ordered a greater number of CDs and flat books than pop-ups from Jeff Bezos' online outlet.)

Since more of the same old stuff was found on real -- and virtual! -- bookstore shelves everywhere, it would be an easy task to name the five (5) must-haves of 1999. Of course, incurable collectors (count me in!) couldn't resist purchasing the "sequels" like Chuck Murphy's *Bow Wow* (the latest in his wonderful B&W series); and the "unique" (read: probably the first movable version) such as Michael Bender's *All the World's a Stage* and Andrew Baron's *The Hobbit*. After all, how many

pop-up Shakespeare biographies and Tolkien titles are out there? So on with my very short list.

Three (3) of my top five (5) have already been reviewed in *Movable Stationery*. These are *The New York Pop-Up Book* (Vol. 7 No. 4) by David Hawcock; *The Elements of Pop-Up* (Vol. 7 No. 3) by David A. Carter and James Diaz; and *The Pop-Up Book of Phobias* (Vol. 7 No. 3) by Matthew



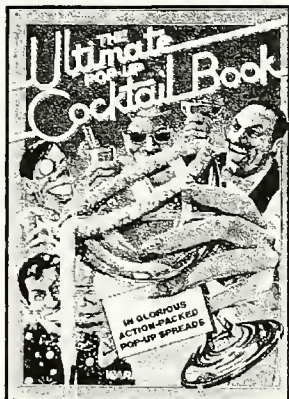
Reinhart. The first two are obvious choices while the third could be the subject of much debate. Why go for a book with, to put it mildly, an uncommon subject matter? Which is precisely the point. How many pop-up artists are willing to stray from the path well-taken? Not many, apparently. For every two dozen dinosaur pop-up books there is only one *Pop-up Kama Sutra* or *Consummate Cigar Book* or *Murphy's Law* or *Guinness Book of World Records*. Need I say more?

It may be worth mentioning that, along with the Monet and the Norman Rockwell tie-back carousel books and editor Marie Salerino's NY spectacular, *Phobias* was selected as one of *Entertainment Weekly's* "Picks of the Season" this December. Two Christmases ago, this same mainstream magazine recommended Ron van der Meer's *Rock Pack* and Robert Sabuda's *Cookie Count*. Which brings me to my final two choices -- the latest by Maestros van der Meer and Sabuda.

The twelfth in his series of movable packs and kits, Ron van der Meer's *The Formula One Pack* (Van der Meer Publishing, distributed in the UK by Tango Books, ISBN: 1-9024-13156) is absolutely awesome; while Robert Sabuda's thirteenth venture as a paper engineer, *The Movable Mother Goose* (Little Simon, ISBN: 0-689-81192-6) is utterly inventive -- skill and substance-wise. Mr. van der Meer consistently continues to translate "mature" topics (photography, art, cinema, musical theater, architecture, wine, etc.) into fact-laden interactive 3-D spreads; while Mr. Sabuda keeps on re-inventing the old staples (the alphabet and counting books, Christmas, etc.) by giving them a different spin, figuratively and literally! To say anything more about their latest masterpieces would

be stating the obvious. These two artists (along with some of the other names above) undoubtedly are keeping the pop-up flame alive.

(Did I say “flame”? Yes, I did -- and there are days when one can't help but think that we are now experiencing a “pop-up burnout.” Which leads us back to the question: Is the Second Golden Age of Pop-Ups truly over? I hope not. Though one wishes that the mid-1980s never went away. Those were the times when we first saw *The Facts of Life*, *The Ultimate Cocktail*, *The Royal Family*, *The Story of the Statue of Liberty*, *Sailing Ships*, *The Beatles*, *Ben's Box*, and the birth of the National Geographic Action Book series, just to name a few.)



May the year 2000, barring any of the virtual vermin's devastation, bring more NEW “unique” titles -- and more OLD stories told differently. (If you must do something that has been done before, at the very least, do it better -- with a fresh new twist. How can we forget the uninspired 1997 *Elvis Remembered* which paled in comparison to the 1985 *Elvis*? A larger format AND a slipcase don't necessarily mean better. Nothing still beats a great idea.)

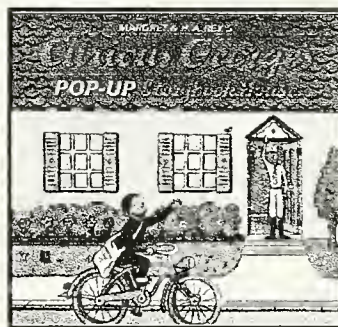
I look forward to opening Ron's next Pack (will his much-awaited *Magic Box* ever see the light of day?); and I can't wait to get my hands on Robert's interpretation of *The Wizard of Oz*. Aside from those two titles, I hope there will be more surprises worth stuffing into my Y2K Amazon shopping cart. So to all the other pop-up book artists out there, please create more than five movable must-haves this coming year. Gimme ten. Or make that twenty-five. And let the Second Golden Age of Pop-Ups live on. Keep on popping!
(12/31/99)

Frankfurt Book Fair 1999

Theo Gielen
The Netherlands

Encouraged by the fact we met a member of the Movable Book Society using last year's article as a guide and checklist so as to be sure not to miss any important packager or publisher, we set ourselves again to write an impression of this year's book fair.

Our visit of the fair starts in the “international” hall, housing publishers from all over the world, except for those from England and America who have their own hall. German publishers are so numerous they need two halls to be accommodated. Our first stop is always the stand of **Carvajal/Colombia** since every year they proudly present a survey of the highlights produced in the year since last the last Fair. Doing so we get an insight into what the makers think are representative books of their best production. We also see the books of the publishers who don't attend the fair and we know which packagers/publishers we will not have to look for. On display we found such collectibles as



Ron van der Meer and Adam Cooper, *Formula One Pack*, David Carter and James Diaz, *The Elements of Pop-up*, Tolkien, *The Hobbit. A 3-D Pop-up Adventure*, the *Curious George's pop-up storybook*

House and Garry Greenberg, *The Pop-up Book of Phobias*, this rather strange book picturing ten phobias in a beautiful though surrealistic way on no less than ten double spreads and having the severe outlook of a scientific work normally not found in a pop-up book.

We here saw also a new Disney pop-up: *Tarzan: Livre Animé Avec les Décors du Film*, a carousel book of four scenes without any text, designed by Atelier Philippe Harchy, to be issued with a cassette with the text and music of the story (Walt Disney Records, WDR 341539) and apparently published

Continued on page 12

MOVABLE REVIEWS

ROBERT SABUDA

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

I wanted to take a moment to thank all those MBS members who supported me on the Boston to New York AIDS ride 5. It was a heck of a ride (add a hurricane and you know you're in for a wild ride) but I made it. Your contributions helped raise over 2 million dollars for an exceptionally worthy and timely cause and I can't thank you enough. And for those of you who wanted to know if I had made any more of my pop-up thank-you cards I didn't. Sorry! If I had known I would have made more! I promise I will for the next ride (details in a later issue of MS, I'm hooked on this ride thing I tell ya, hooked!). And Roz, don't worry I'll catch you next time. Thanks.



All the world's a stage - William Shakespeare - A pop-up biography. By Michael Bender. Paper Eng: Uncredited. Chronicle Books. 0-8118-1147-6. \$14.95. 22x22cm. 18 pgs. 5 multi-piece pops, 3 tab mechs, 10 flaps. Art: Sort of 'folk arty', yet realistic pen/watercolor. Plot: The life and works of the master. Chock full of information and interesting tidbits. A lively introduction to Elizabethan theater for young people. Extra points for the abundant educational value. Paper Eng: Simple



Catnip. By Dawn Bentley. Ill: Krisztina Nagy. Paper Eng: Dennis K. Meyer. Piggy Toes Press. 1-58117-033-5. \$9.95 US. 24x25cm. 10 pgs. 3 pops, 2 flap mechs, 3 flaps, 1 plastic locket in cover. Art: Humorous, cute watercolor. Plot: A small cat counts all it's animal friends. Simple and harmless. For very young readers. Also: Dog Days, 1-58117-053-x (which gets a 3 1/2 because it has better art, pops and humor than Catnip).



Don't do that! By Olivier Charbonnel. Paper Eng: Uncredited. Infinity Plus One. 1-58260-007-4. \$9.95 US, \$14.95 Can. 18x19cm. 5 spreads. 1 pop, 6 tab/flap mechs (two using hidden elastic bands). Art: Humorous, bright paintings. Plot: The consequences of teasing animals. Fun and simple. A very unusual pop of a turtle transforms into a party scene on the last spread. Paper Eng: Somewhat complex.



Flip-pop colors. James R. Diaz. Piggy Toes Press. 1-58117-067-x. \$9.95 US. \$14.95 Can. 115x15cm. 10 pages. 10 pops. Art:

Humorous, pen and brightly colored computer generated flat colors. Plot: Fun ways to learn about colors. Interesting concept since the pages are split corner to corner on a diagonal. The triangular, diagonal conceals the pop-up underneath. For very young readers. Paper Eng: Simple. Also: Flip-pop counting, 1-58117-068-8.



Guess how much I love you? A pop-up edition. By Sam McBratney. Ill: Anita Jeram. Paper Eng: Uncredited. 0-7636-0675-8. Candlewick Press. \$17.99 US, \$19.99 Can. 21x21cm. 14 pgs. 1 large & 1 small multi-piece pop-ups, 8 tab mechs. Art: Beautiful, delicate pen/watercolor. The classic tale on parental bunny love now moves! Surprisingly understated interpretation of the original with a nice combination of appropriate movement for the mechanisms. So why is the paper engineer uncredited? Paper Eng: Somewhat complex.



I don't want to sleep tonight. By "American Television Personality" Deborah Norville. Ill: Rachael O'Neill. Paper Eng: Uncredited. Golden Books. 0-307-10609-8. \$12.99 US. 24x24cm. 6 spreads. 1 large pop, 1 tab mech, 20 flaps. Art: Poorly executed pastels. Plot: Things that go bump in the night. Poetry isn't that bad, but the art drags things down. For very young readers. Paper Eng: Very simple.



The not so itsy-bitsy spider. By Dawn Bentley. Ill: Yumi Heo. Paper Eng: Dennis Meyer & Jose Seminario. Piggy Toes Press. 1-58117-051-3. \$12.95 US, \$19.95 Can. 21x18cm. 6 spreads. 4 multi-piece pops, 1 pull tab. Art: Brushy, almost abstract, watercolor. Plot: All the local insects gather for a party while trying to keep it a secret from a very large spider. Fun text, unusual illustrations and actual black fuzzy legs on the spider make this a treat. Paper Eng: Somewhat complex.



Pop-up: Llibres movibles i tridimensionals. Fundacio Caiza de Girona. No ISBN. 21x30cm. 132 pgs. 2 pops, 6 flaps, 1 wheel in cover. Art: Color photographs. Plot: This is the exhibition catalog for the show of pop-up books in Girona, Catalunya, Spain organized by MBS member Quim Corominas. It is by far one of the most beautiful catalogs I've ever seen for an exhibition of this type. The photos are great and the reproductions of the movables (especially the one in the cover) are top notch. A must have for any collector. Paper Eng: Simple. The Movable Book Society purchased copies which are available for \$70.00, including postage in the US. To purchase a copy

contact Ann Montanaro at P.O. Box 11654, New Brunswick, NJ 08906, or montanar@rci.rutgers.edu.



The puzzled penguin. By Keith Faulkner. Ill: Jonathan Lambert. Paper Eng: Uncredited. The Millbrook Press. 0-7613-1042-8. \$11.95. 25x25cm. 7 spreads. 6 pops. Art: Humorous, but sumptuous, hand-painted cut collage paper. Plot: The team that created *The wide-mouthed frog* and *The long nosed pig* introduce a penguin with an identity crisis. Bright, big and fun. Paper Eng: Simple.



Row your boat. By Anthony Lishak. Ill: Graham Percy. Paper Eng: Uncredited. DK Ink. 0-7894-3489-x. \$14.95 US. 20x25cm. 6 spreads. 6 multi-piece pops that are basically frames. 4 tab/flap mechs, 5 flaps. Art: Humorous, but delicately drawn colored pencil. Plot: An updated version of the children's song acted out by anthropomorphic animals. Beautiful art but maybe it just should have been a picture book. Paper Eng: Simple.



The twelve bugs of Christmas. By David A. Carter. Little Simon. 0-689-83104-8. \$14.95 US, \$21.95 Can. 23x18cm. 12 spreads. 1 multi-piece pop, 11 flap mechs. Art: Humorous, colorful computer generated illustrations. Plot: The classic song given the buggy treatment. A true holiday delight, especially the last spread. A great update for all Yuletide enthusiasts. Paper Eng: Complex.



We love preschool. By Tim Warnes. Paper Eng: Damien Johnston. The Millbrook Press. 0-7613-0430-4. \$9.95 US, \$14.50 Can. 23x17cm. 5 spreads. 1 pop, 8 tab/flap mechs, 8 flaps. Art: Humorous, simple paintings. Plot: The various activities that occur during a day at pre-school. Sweet and cute for very young readers. Paper Eng: Simple.



The wheels on the bus - a musical pop-up book. Design: Willabel L. Tong. Ill: Rosanne Litzinger. Paper Eng: Renee Jablov. The Millbrook Press. 0-7613-1276-5. \$15.95. 25x23cm. 10 pgs. 7 pull tabs, 2 wheels, 4 flaps, and 1 musical chip on the cover. Art: Humorous pencil/watercolor. Plot: The classic children's song about urban transportation. Why do we need another version of this after Paul O. Zelinsky's classic? But still a very nice interpretation. Paper Eng: Simple.



Where's Alfie? By Matthew Price. Ill: Emma Chichester Clark. Paper Eng: Steve Augarde. Orchard Books. 0-531-30126-5. \$9.95 US. 19x19cm. 12 pgs. 5 tab mechs, 1 flap. Art: Humorous pen/watercolor. Plot: A young bear hides from his mother to avoid going to bed. Quiet and delightful in a very British way. Cute without patronizing (which is rare these days). Paper Eng: Simple. Also: *Don't worry, Alfie*, 0-531-30127-3.



Whiskers & kisses - a picture frame pop-up book. Ill: Karen Bell. Paper Eng: Rafael Rangel. Pop-up Press. 1-888443-13-8. \$7.95 US, \$11.95 Can. 13x19cm. 6 spreads. 5 pops, 1 tab mech, 1 paper frame to insert a photo of a feline family member. Art: Realistic watercolor. Plot: Quotes about the trials and tribulations of being a cat. Certainly unusual since the frame attaches to the front and back cover of the book to create a triangular structure that stands up like an actual picture frame. Whatever. Paper Eng: Simple.



**THE 3RD MOVABLE BOOK
SOCIETY CONFERENCE
SEPTEMBER 21 to 23, 2000 • NEW YORK CITY**

Apriti Libro! A Review

Theo Gielen.
The Netherlands

Pietro Franchi, *APRITI LIBRO!
Meccanismi, figure, tridimensionalità in libri
dal XVI al XX secolo.*
Ravenna, Edizioni Essegi, 1998.
"Parva Rara" *Collezionismo* No.3.
140 p. 225x225 cm.
ISBN 88-7189-253-4.
Lire 75.000 (ca. \$ 45.00).

Intrigued by the translation of a small part of this Italian book about "mechanisms, pictures and threedimensionality in books from 16th to 20th century," and generally interested in reading about the history of movable books, we ordered for a copy. And what a wonderful surprise when the book appeared on our doormat.

Wondering how the 1½-page translation in the August 1999 issue of *Movable Stationery* could have been full seven pages in the original book, the book itself solved this mystery at first glance. The largest part of the seven pages proved to contain pictures of the books the text, plus a facsimile of the letter of Lorenzo Franceschini mentioned in the text, advertisements for some series of movable books, etc. All of the sometimes rather cryptic connections within the text, as translated for MS, were put in context within the pages of the original Italian book.

Apriti libro! (a variant of *Sesame open!*) is a great book, in the tradition of Peter Haining's well-known *Movable Books*, published some twenty years ago. Though smaller than Haining's book and without its gatefolds, Mr. Franchi's book can easily be compared with that 1979 British gem. Especially for the huge number of color pictures of movables, pop-ups and books with superimposed plates from – mostly – Mr. Franchi's private collection. This doesn't only include Italian books as the title might suggest, but a lot of English, French, and German titles. And in contrast to Mr. Haining's book, here all the books have a bibliographical description and an annotation of their contents, sometimes their original edition or other interesting things about the particular title. It makes the book very informative.

After a short editorial note the pages 11-18 give a

classification and terminology of fourteen types of movable and pop-up books, shortly annotated but illustrated with pages from mostly antique books using the techniques as described. The next chapter, pages 19-58, tells the history of movable books, starting about 1277 with *Ars Magna Generalis* by Ramón Llull and ending with recent highlights as Pienskowski's *Haunted house* and the *National Geographic Series*. And again the text has been illustrated profusely with (black and white) pictures: no less than 78 pictures of front covers of the books in the text, but also publishers' advertisements listing their other movables, catchpenny prints, a children's magazine or the colophon of a book with interesting dates – all matching the history as told on these pages. To illustrate this chapter Mr. Franchi reserved pictures of the outsides of the books – mostly their front covers – keeping back the movable and pop-up contents of them for an other part of his book.

Next over 70 pages, (59-131), give the descriptive list of just over one hundred and twenty titles with their bibliographical dates and annotations. Starting with a 1540 edition of Petrus Apianus, *Cosmographia* and some other early editions with volvelles and/or pull-tabs, the list contains over one hundred antiquarian books and ends with a few (8) modern pop-up books. And when the cover of a listed book is pictured in the earlier chapter, a reference to the corresponding page is been given. This part of the book is great since there are always two pages of descriptive text alternating with a double-page with beautiful color pictures of the movable or pop-up pages from the listed books, always done against a red background. Even in this part the text pages are often additionally pictured in black and white. But exactly 200 color plates illustrate in this part the insides of almost every listed book, often with pictures of movable pages in different stages of their movement.

The bibliography contains some 30 original Italian titles, mostly from the 1930s and onwards. There are also some 20 books as published in Italian language but originating abroad (e.g. Meggendorfer and Disney), and some fifty foreign language books showing highlights from the productions of Dean & Son, Nister, Tuck, Schreiber, Bookano, Disney, and others. A special part describes and pictures some 25 technical and biological books with superimposed

plates dating from the early years of the 20th century, published in Italian but originally published in other languages.

The book ends with three very short sections about the collecting of movable books, the market of antiquarian movables and about their restoration, and is completed with a two-page bibliography listing the most important publications on the subject as published in, respectively, English, German, French and Italian. One of the titles in this list of Italian references reveals the origins of this book as being the (rewritten?) book-publication of an 1996 catalog that accompanied an exhibition of Mr. Franchi's collection in Calderara di Reno. Mr. Franchi, a member of the MBS, is an antiquarian bookseller in Bologna by profession and a collector, restorer and paper engineer by passion. The book is part three of a series called "*Parva Rara*" *Collezionismo*, the first two parts of the series dealing with religious and devotional ephemera.

After all our praise of Mr. Franchi's book we have some minor remarks. But let nobody be put off by this and fail to buy the book! We had hoped to read the history of the movable and pop-up books in Italy. In this aspect the book succeeds only partly since it gives us only for the 1930s and 1940s some insight in the specific Italian production. We would liked to read more about the publishing of Italian editions of books originating abroad as done, for example, by Casa Editrice Hoepli, Editrice Vallardi, Fratelli Treves but also by other Italian publishing houses from the 19th century and after. Several Italian editions of Meggendorfer titles are given, but what about Nister and Raphael Tuck: have there been Italian editions of their books too? What about the Blue Ribbon books: have they been published in Italian as they are in Spanish? What about the Italian editions of the *Schreiber Stehauf-Bilderbücher* from which are only given two titles, and about their publisher Casa Editrice Mediterranea? And did this publisher do only that series or did they published they other movables as well? How did the fascist regime of Mussolini use these books? Several titles and pictures suggest such a special interest. And the same probably can be said for the catholic church. Maybe it was not the intention of Mr. Franchi to give more than that and are we only formulating our reading-wishes. Nevertheless we hope Mr. Franchi will continue his work with some additional publications (in *Movable Stationery*?) on the history of movables in Italy since he gives

evidence in his book of an extensive knowledge of the subject.

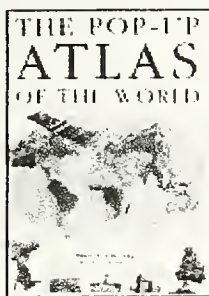
As so often in publications on this beloved category of books, the dating of the books is problematic, in this book too. And although suggesting to give definitive years of publication for most of the listed books, the notation at least is not always consequent: sometimes the year is given as appearing in the books where we know there isn't any in it; at other places the year is given in square brackets as usually done when the year doesn't appear in the book but has been reconstructed definitively from other sources; and sometimes are "circa"-years given. We had hoped for more information about the reliability of the given dates. This is especially true since some years of publication as given in the bibliography differ from the years given when describing the history in an earlier chapter: the *Royal Moveable Punch & Judy* gets "1881" on p.27 but has "1870" on p.70; the *Cinématographe Album à Surprises* has "1900" on p.41 and "1890" on p.91; or Hoepli's carrousel that get "1938" on p.45 and "1940" on p.87.

Missing also is a clear accounting of the location of the enclosed books. We thought all of the books were in Mr. Franchi's collection; nevertheless we found such notes as: "reproduced from a catalog" (nr. 2), and "a modern reconstruction" (nr. 3). A couple of titles are given as not seen but found in a contemporaneous publishers catalog (nrs. 39-42), but it is unclear if this includes all the included titles. A relevant question since an other part of the bibliography (nrs. 91-102) gives 12 titles from the 1916 catalog of the latter firm where an advertisement of this firm as pictured on p.51 doesn't give one of the 12 but does give some others that are not enclosed in the bibliography. And, strangely enough, nr. 48 gives a title that proves to be only a part of the book as listed under nr. 39.

As said, these are just minor remarks that surely shouldn't deter anyone from immediately ordering a copy of the book and from enjoying it time after time. It really is a great addition to the few books published on the subject until now: a great lay-out, beautifully illustrated, clearly divided into good chapters about various aspects of the subject, picturing first the outsides of the described books and later their insides, and giving all kinds of additional related documents. A must-have, even if you don't read Italian!

Frankfurt Book Fair, continued from page 7

only in French. They also showed the English edition of Francois Michel's book (published in 1998 in French and German): *The Pop-up Atlas of the World*, Pavillion Books, London, 1-8620-5299-9, also as *A Guided Tour of the World*, Press Elan, Toronto, 1-55144-234-5. Nice and innovative, we thought,



Amazing Machines: A Workshop Full of Bits for Every Wacky Plea! Scholastic, 0-590-51569-1, storing thirty-two parts such as wheels, power shovels and hole diggers that snap in position to create great working machines to enable the young mechanics to create power shovels, moon vehicles,

robots and submarines, but also all kinds of fabulous and outlandish machines by mixing the play pieces. The grommets that hold the pieces in position allow the parts to rotate in an articulated fashion! Finally, we admired *Max's Machines: The Best Pop-up Book Ever*, with paper engineering by Willy Bullock (Scholastic, London, 0-590-54264-8) bringing three robust machines popping up from the folds of the pages, one of them a great plane with a working ejector seat.

In a talk with Mr. Julio C. Monroy, the general manager of Cargraphics, one of the divisions of Carvajal, we learned it was their 25th year of producing pop-up books in Colombia. He told us that the competition of new media and also the of low labor rates in south east Asia, especially China, cause substantial rivalry, resulting in a reduction of the number of titles they produce annually. Three years ago Carvajal moved their production lines to neighboring Ecuador, both reducing the costs and creating a better possibility to export the books by ship from the Ecuadorean harbors. He showed us how, for example, Keith Moseley's *Anne of Green Gables*, a book with a nice paper sculpture in the front of the book and published by Key Porter Books (1-55263-060-4) already has the imprint: "Printed in Colombia and hand assembled in Ecuador." Mr.



Monroy said the more complex paper artwork is still always done by Carvajal since others, especially China, lack the expertise to do it. New for us was hearing that Disney made a video of the production of Robert Sabuda's *ABC Disney*, to promote the book. Has anybody seen this?

It was most interesting, however, to see new movable, pop-up and novelty books in the large hall where the British and American publishers have their stands. And although everywhere could be heard that the pop-up market stagnates, particularly for the more elaborate, expensive books, there could be seen here a lot of good new products the packagers will try to bring out in the coming year. Due to the withdrawal of such big firms as Random House, Disney, P/S/S and Reed Children's books from the pop-up market during last years, this market has problems and the packagers admitted it now openly. The phenomenon is not new; we wrote about it already some years ago – not always to the pleasure of everybody involved. As a result, several of the companies that had operated as mere packagers before, have founded their own publisher's imprints (e.g., Tango Books, Pop-Up Press, Piggy Toes Press, Van der Meer Publishing) or organized their own distribution through local publishers in various countries. As a direct consequence of this policy **Van der Meer Publishing** didn't even have their own stand this year, where they have been present in such a promotional way in previous years. As described in the article about them in the May 1999 issue of the *Movable Stationery*, the firm has become a publishing house to bring out the books by Ron by themselves – no longer selling the rights to other publishers. And, since the Frankfurt Book Fair is a rights fair, it is understandable they no longer attend. The books they have just published, and a glimpse of what the year to come will bring could be seen at the stand of their British distributors, Tango Books/Sadie Fields, where Ron was also present for a couple of days.

Just ready was Ron's *Formula One Pack* and *Animals in Love: A Three-dimensional Tour of the Very Private Lives of Animals: Adults Only*. (1-902413-34-2) illustrated by Michel Bridenne and paper engineered by Ron himself with Nghiem Ta. Several other projects, last year announced for publication in 1999, were postponed: Uri Geller and Ron van der Meer, *Para Science Pack: A Stunning*

3-D Interactive Journey Through the Paranormal, and also *Understanding Drugs*. The later book doesn't have any pop-ups, only movables, but it shows a technique we have never seen before: kind of a rattle-technique in paper that with every movement shows another page of the book.

From their new projects we saw the dummies of *The Busyman's Cook Pack: Twenty No Fail Three Course Meals for Two* by Ron and the popular BBC-television cook Gary Rhodes. It is a trendy cookbook with a pop-up grater, a pop-up piece of cheese and a movable picture of Mr. Rhodes' special hairdress in the front cover. The *Village Garage* will be a three-department fold-out pop-up in the tradition of the earlier *Market Day* or *Orchard Farm*, using now a rather small format which will be standard for Van der Meer's children's publications in the future. Ron's brother Guus, told us the *Mathmaster* series will be followed by three parts of a *Sciencemaster* series, again for the 3+, 5+ and 7+. Talking with Guus about the decreasing market he frankly admitted it and also thought it was caused by "too much of the same" and was thinking of more innovation in the field for recovery.

He showed us the new book by Keith Moseley, *A Busy Day for Santa*, with its beautiful paper sculpture built in the front cover and visible behind an acetate window; and he pointed out the security they now build in each copy of their books: a non-removable hologram sticker showing the well-known pointed red shoes of Ron, as a hallmark to prevent illegal copies that apparently sometimes come to the market.

Sadie Fields/Tango Books had the new Pete Bowman *Little Owl's Christmas* (I-85707-432-7), a pop-up book with press-out clothes and a removable mini-playhouse; a new Emma Damon title *The Moon and Alice Beazley* (I-85707-442-4), a shaped book with flaps, die-cut windows and foils, and a glow-in-the-dark press-out mobile; and a great *Witch Zelda's Birthday Cake* (I-85707-406-8) by the young Bulgaria born Eva Tatcheva. It is a pumpkin-shaped pop-up book with seven spreads, added foil and string, and movements by pull-tabs and wheels. his same Tatcheva will have a sequel next year: *Witch Zelda's Christmas*. Next spring will be published Abby Irvine's, *Dougie Duck Can't Swim*, a pop-up variation of Andersen's *Ugly Duckling*, to come with a badge. Also in the spring: Harriet Griffey, *Ruby the Ballet Star* and Maureen Roffey's pop-up interpretation of

Old MacDonald; and Jonathan Allen, *Don't Wake the Baby* (I-85707-449-1). It has a different noise on every spread made by pulling a tab: a father caring for his baby one evening, falls asleep himself, and wakes up at every little noise of a cat, a cuckoo clock, breaking dishes, etc. It is kind of a sequel to Allen's earlier *Wake up Sleeping Beauty*.

At the stand of **Ottenheimer** we saw some very nice pop-up books that suggested that the firm will again be in the market as a packager with highly collectable pop-ups, after the failure of their earlier attempt with the quality imprint Wild Honey whose great dummies hardly ever have reached the status of a published book.

Now they showed a pop-up by Keith Moseley: *The Bible Alphabet*, published by Broadman & Holman, Nashville (0-80541-288-3) with eight flaps on every double spread hiding beautiful pop-ups in blanks. From the same publisher and with a same design of blank pop-ups behind flaps – reminiscent of Robert Sabuda's work! – also *The First Noel: A Holiday Pop-up Book*, illustrated by Pat Paris and paper engineered by Evan Mack and Andrew Murphy. On display also were two books inspired by Kubašta's Panascopic Models series, with one huge pop-up within a cover: *All Aboard the Ark: A Giant Pop-up Book* by Dudley Moseley, published by Concordia Publ. House, St. Louis (0-570-05588-4), and *The First Christmas: Giant Pop-up Nativity and Lift-the-flap Advent Calendar*, by Stuart Moseley and Sarah Smith, published by Broadman & Holman (0-80542034-7), showing respectively a pop-up ark and a pop-up nativity (though looking more like a gingerbread-house). It is not known to us how far family ties are involved for the Moseley's and Murphy's.

Random House continues the Kate Patty and Jennie Maizels cooperation with *The Magnificent Music Book*, published by Bodley Head (0-370-32377-7) and as *The Amazing Pop-up Music Book* by Dutton (0-525-46160-4), and showed the dummy of another sequel: *The Wonderful World Book* to come in 2000.

Around the corner, in a next row, **Simon and Schuster/Little Simon** proudly presented the new Robert Sabuda *The Movable Mother Goose: A Classic Collectible Pop-up* (0-689-81192-6).

unfortunately here in a rather misfolded copy; and the new Chuck Murphy *Bow Wow: A Pop-up Book of Shapes* (0-689-82265-0) from his series of square books with the black and white covers. Of course the great David Carter and James Diaz must-have for any collector of pop-up books: *The Elements of Pop-up*; the new David Carter titles *The 12 Bugs of Christmas* (0-689-83104-8) and *Giggle Bugs: A Lift-and-laugh Book* (0-689-81859-9). They also had a great dummy of David Carter's adaptation of *The Nutcracker*, quite different from what we have known from him until now. To come next year.



A nice surprise awaited us in the stand of **Workman Publishing**, New York, where the magician and game designer Mark Setteducati himself demonstrated his first movable/pop-up book: *The Magic Show: 12*

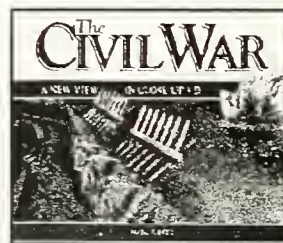
Awe-inspiring Tricks: Dazzle Yourself! Dazzle Your Friends! (0-7611-1595-1), paper engineered by Anne Benkovitz consulted by Tor Lokvig. The book has ten double spreads that became really magic under the fast fingers of the magician who designed them. The demonstration grew quickly into a friendly contest with the magician demonstrating and challenging us to clear which paper techniques/tricks were used for the subsequent spreads. We had a nice talk with the maker who showed us all kinds of details in the illustrations that give you the illusion of getting into the magician's mind. A subtle use of doors gives the idea of going through a house of magic, and cross-references to the book with magic tricks published the year before by his friend and colleague magician Ivan Moscovich, *The Think Tank*. It is a great book, reusable also when your audience knows all the tricks since an envelope at the end has a second set of props to make several of the tricks new again! Be sure to get a copy for the mere \$18.95 asked for it.

When exchanging addresses at the end of our playing hour Mr. Setteducati puzzled us once more since his card looked like a magic trick too. It is a flat black box, that, when opened to read the name, address etc. are seen in the built-in mirror.

Bellew Publishing from London had, of course, their *The New York Pop-up Book*. In the December issue of *Movable Stationery* it was already enthusiastically praised by Mrs. Ellen G.K. Rubin. It was also at the fair on display at Rizzoli's and at the stand of The Metropolitan Museum of Art. However we thought we had a lot to do to have an impression of all there is in the book! A new trend to avoid complex constructions and/or too many glue-points? Bellew also had *Monet's House at Giverny: With Fold-out Garden* (1-85725-142-3 or for the Rizzoli edition: 0-7893-0238-3) by Bob Hersey; and by the same: *Norman Rockwell: A Pop-up Art Experience* (1-85725-147-4; Rizzoli: 0-7893-0366-3), both sequels to the earlier *Van Gogh's House* and to be followed next year by *Elvis Presley's Graceland* for which we saw the dummy. Plans for other parts include the painters Gainsborough, Constable and Peter Paul Rubens. Just published was *Leonardo's Studio. A Pop-up Portfolio* (1-85725-145-8) by Mira Klinger, a two-story 3-D evocation of the artist's life and works. The pop-up building comes accompanied by two informative booklets about the many talents of this Renaissance artist who is said to have been a "homo universalis."

Electric Paper showed a new series of four informative books on animals, each with a naturalistic pop-up of the animal described: a lizard, a monkey, a frog and a woodpecker. The last one was particularly great and we cannot remember having seen a pop-up woodpecker in any book before.

And **Brainwaves** again had a whole bunch of novelty, movable and pop-up books done by Keith Faulkner. Amongst them *The Dust Fairy* (0-439-10804-7) and *The Dawn Fairy* (0-439-10805-5) published by Cartwheel Books, and both with fairies loosely laid in the frontcovers that balance magically on the tip of a finger; and *Web Willy in Cyberspace: A Virtual Vision 3-D Adventure*, with a do-it-yourself "Free Cyber Mask" inside.



Running Press presented the just published *The Civil War: A New View in Close-up 3-D* (0-7624-0614-3) by Marc Frey. And **Chronicle Books** has finally published

Michael Bender's, *All the world's a stage: A pop-up biography of William Shakespeare* (0-8118-1147-6) of which we had already seen the dummy in 1995.

Breslich & Foss announced two pop-up books paper-engineered by Corina Fletcher: *The Music Pop-up: First Pop Up and Learn*, an introduction to musical instruments with illustrations by Jan Lewis, and a lovely *Ghoul School* illustrated by David Roberts, revealing in five interactive spreads the secrets of what goes on in a school for ghosts. The only book an aspiring young spook will ever need! B & F will also bring *Amazing Interactive Mazes: Brain-teasing Puzzles for Kids of all Ages* by Adrian Fisher, including die-cut, page-turning mazes, slide-out convertible mazes and 3-D mazes as well as mazes which challenge with disappearing paths.

One of our favorite paper engineers remains Steve Augarde who only does books for very young children with simple paper artwork, but so sophisticated and innovative! This year, his packager, **Matthew Price Ltd**, showed a new series of four booklets: *Little Red Car Stories*, to come in 2000; and the two recently-published books *When I Grow Up* . . . in which a little boy dreams of what he might be when he grows up: bus driver or astronaut, submarine commander or big crane operator. And *Here Comes the Lifeboat* (Orion, 1-8588-1635-1) with the technique that puzzled us last year.

Hawcock Books, firm of another well-known paper-engineer, David Hawcock, and his wife had *The Life-size Pop-up Alien Book* (Madcap, 0-233-99686-9 and Golden Books 0-307-33203-9), a fold-out pop-up poster in the tradition of his earlier *Dracula Spectacular* or last year's *Amazing Pop-up 3-D Time Scape*. It will be followed next year by *The Life-size Pop-up Mummy in a Book* that unfolds in Tutankhamun's mummy and its mummy case with the well-known golden mask. They also showed a dummy of *The Incredible Wearable Animal Mask Book* with four complete masks popping up from between the pages and ready to take out and wear, a parallel to *The Metropolitan Museum of Arts Masks* published in 1997. The *Pop-up Chess Learn and Play Set* will have a built-in chessboard folding down with the pieces to play the game. But the most wonderful of his books is his recreation in paper of the *Amazing Dome Pop-up Book* (Dorling Kindersley, 0-7513-5146-6) in which the London Millennium Dome built in Greenwich to

celebrate the new millennium, unfolds as a panoramic model. A gem for any collection and a beautiful souvenir of the year 2000 that will prove to be a collector's item.

And, of course, we visited **Intervisual Books Inc.** to have a long talk with Mr. Waldo Hunt about "the state of the nation," i.e., the pop-up market. He also confirmed the market is very difficult for the more elaborate and expensive pop-up books. Nevertheless, he had a better fair than last year's and showed us the figures of this year's orders to prove it. Nevertheless, Intervisual nowadays concentrates clearly on the inexpensive and simple books, often board books with touch and feelies, foils or simple movements appropriate for the general market of toyshops, department stores and such. And, although their fair catalog lists fifty-five items, there are just a few that collectors will find of interest. Paul Stickland, *The Christmas Express* (1-5811-7048-3), a holiday playset with a wind-up toy train and playing the "Jingle bells" tune, in the tradition of *Choo Choo Charlie*, *Fire Engine Freddie* and *The Big Race*. They also have the new informative pack of *The Heroes of Space* (1-5811-7054-8) in the tradition of the 'Elvis-pack' or the Harley Davidson book. To come in 2000 is a new sequel: *The National Hockey League: A Three-dimensional History of the World's Fastest Game*, celebrating the 80-year history of the League. And in the same size, *The Wizard of Oz*, written by Jay Scarfone and William Stillman, that will bring the favorite scenes of the film on its five spreads: the Twister, Munchkin Land, Haunted Forest, Witch's Castle and Emerald City. It also has a sound chip playing the classic songs "Somewhere over the Rainbow" and "Follow the Yellow Brick Road." To play it safe, Intervisual is also bringing out reprints of Ron and Atie van der Meer's, *Amazing Animal Senses* and *Your Amazing Senses*; the well-known "Giant Looks at Little Bugs," *Beetle* and *Spider* published years ago by Stewart, Tabori & Chang; the classic *Tasha Tudor's Christmas Village: A 3-D Advent Calendar* and her *Book of Christmas*. A remake of *The Honeybee and the Robber* by Eric Carle will have the same contents as the earlier editions but a new, movable cover using the technique used in the front cover of *The Genius of Lothar Meggendorfer* (1985). But we also liked also a rather simple but innovative *What Makes a Rainbow* by Ann Schwartz and illustrated by Dora Turner, a book adding a different colored ribbon with the turn

of each page resulting in a nice rainbow pop-up spread at the end incorporating all the ribbons.

To come also in the year 2000 will be Mr. Hunt's 80th birthday! He is still going strong and rejecting any suggestions of retiring. On the contrary, he is still coaching young talents with much pleasure and giving them the opportunity to publish; recently for example the young Hungarian illustrators and paper engineers Krisztina Nagy whose third part of her Touch and Learn series *Christmas Bear* comes next year; or László Bátki who will bring a new project for Intervisual at the next Bologna fair.

Mr. Bátki attended the fair and we met him at Mr. Hunt's showing his new pop-up book published only in German: *Der Rattenfänger von Hameln* with text by Arnica Esterl and published by Schreiber from Esslingen (3-480-20262-4). It tells the story of the Pied Piper of Hamelin but with a twist: through a beehive-shaped lift in the last spread we can have a look in the mountain where the piper brings the children.



Finally we arrived in the German halls and can list some more books only seen only published in German. At **Ravensburger** was the new book of the Czech grand old lady Květa Pacovská

Rotrothorn, (3-473-33771-4) about a red rhinoceros, but about so much more. "Hardly a book anymore but more of a house to live in with mirror foil and die-cuts that open a complete view in different livings, lobbies and siderooms, done in her favorite red sometimes starkened by a contrasting green" as the review by a german authority in the field reads. A highlighting artist's book for the general market, to come in a slipcase. A must indeed.

The publishing house of **Coppenrath** from Münster had a new series of six mini-carousel books (75x50 mm) to label your Christmas presents. Karin Blume, Christina Thrän and Christian Kämpf did each the illustrations for two of them: *Die Engelwerkstatt* (Angels workshop, 3-8157-1856-2), *Die Weihnachtsgeschichte* (The First Christmas, 3-

8157-1855-4), *Die Bescherung* (Christmas gifts, 3-8157-1857-0), *Bären Weihnacht* (Christmas of the Bears, 3-8157-1858-9), *Winterwald* (Winter forest, 3-8157-1859-7) and *Weihnachtsmarkt* (Christmas fair, 3-8157-1860-0). It is a



desirable set for lovers of miniature books.

The Munich-based **Ars Edition** brings an innovative *Labyrinth der Dritten Dimension* (Labyrinth of the third dimension, 3-760-1290-8) that has a great pop-up or 3-D effect on each double spread showing the way through the labyrinths: an expedition in the pyramids, a medieval knight scene to unravel an hostile castle, an astronaut's adventure on an unknown planet, etc. And the **Könemann** publishers from Cologne – having for sure the most remarkable catalog, a heavy clothbound coffee table book of hundreds of pages all beautifully pictured – will bring next autumn the marvelous *Exploring Space: A Pop-up Book*, in no less than ten different European languages (English included) It has wonderful paper artwork on four big and five small pop-up spreads by Anton Radevsky – whose great dummy of the unpublished *The World of Architecture* we praised last year. The book will overshadow lots of other pop-up books already published on the subject. Könemann also brings Keith Moseley's *The Victorian House Book* (3-8290-2528-9) and *The Mediaeval Nativity* (3-8290-2519-X) paper engineered by Mark Hiner, opening in one large (392x630 mm!) spread with a manger scene designed after three famous paintings from the 15th and 16th century.

Antje von Stemmler, known from her White Heat books *Nightmare Hotel* and *Nightmare Cafe*, now comes with a do-it-yourself book from **Rowohlt**: *Fräulein Pop und Mrs. Up* (The young lady Pop and Mrs. Up, in the series RoRoRo Rotfuchs) with a subtitle that reads "their big tour through paper-country."

Thinking of do-it-yourself, we are reminded of the presence of two British firms specializing in movable paper toys or so called "automata." The first

Questions and Answers

one is **Flying Pig** from Maryport in Cumbria that showed their first six animated models to cut out and make yourself: *Surfin' the Web*, *Mexican Peck*, *Flying Pig*, *Ruminations*, *Impatience on the Impatient Outpatient* and *Exercising Fool*. Great fun once you succeed in gluing them together in the appropriate way. Four of them have also been published in book-form from Tarquin Publications as Paper Automata (1-8996-1821-X). They announced a new range of Snap Ups, animals such as a frog and a butterfly animated by an elastic band to make them jump up. The publisher has a great website (www.flying-pig.co.uk) where the models can be seen moving.

The other firm was **Arcturus Publishing Ltd.** from London that showed their first eight products for which they were trying to sell the rights. They had rather big, wonderful models that excelled by their eccentric and sometimes morbid sense of humor and caught the viewer's attention when they were on the move driven by a small electro-motor. All eight models were advertised as "An easy-to-assemble moving model" and had such titles as *Tower Bridge*, *The Sculptor*, *The Executioner*, *Tippoo's Tiger*, *Playing the Mammoth*, *Harvesting Mammoth Lemons*, *The Guillotine* and *Ancient Egyptian Scales of Justice*. Great fun for sure for those infected by their pop-up books and wanting to assemble some paper artwork themselves. An idea for a workshop during the September 2000 conference of the Movable Book Society?

Being sure not to have listed here everything that could be of interest for the readers of the *Movable stationery*, we, nevertheless, hope to have given you some valuable information of the movable, novelty and pop-up books that you can look forward to in the year 2000. For us, even the days in Frankfurt were too short to see everything we wanted to and to talk to everybody we had on our list. We are certain there could also be written a nice and informative article about the artists' books with movable and/or pop-up parts seen in the hall with the art books or at the stands of different galleries dealing in single copies, but that is not our speciality.

Q. Since I also collect Robert Sabuda's "flat" books, I immensely enjoyed his two-part (*MS* Vol. 7 Nos. 3 and 4) interview by Barbara Valenta. Aside from his inventive and innovative pop-ups, I likewise appreciate his "non-movable" art -- from his simple pencil drawings (e.g. *A Tree Place*, 1994) to his intricate (try "labor-intensive"!) illustrations, e.g. multi-colored handcut linoleum block prints (*The Wishing Well*, 1988), mosaics (*Saint Valentine*, 1992) and stained glass (*Arthur and the Sword*, 1995) -- not to mention his thematically-textured work with handmade materials, e.g. Egyptian papyrus (*Tutankhamen's Gift*, 1994) and Japanese Sugikawashi paper (*The Paper Dragon*, 1997). It was a pleasant surprise for him to admit -- nothing to be ashamed of, Robert! -- that "right after I got out of college I illustrated coloring books to make money." Of course, as a rabid Robert collector, I would like to see (and own!) some of these "earlier works." Any information (title, year, publisher, etc.) on the coloring books he illustrated would be much appreciated.

By the way, a Sabuda pop-up title was omitted from his bibliography. Using the pseudonym (nom-de-pop?) "Thomas Beach," Robert wrote, illustrated and paper-engineered the 1994 Troll title *Creepy, Crawly Halloween Fright* (ISBN: 0816733953). I would assume that the surname is from his grandmother Joyce E. Beach-Huebner (as per his dedication on *Saint Valentine*) and his great uncle Winston F. Beach (*The Paper Dragon*). But who is (was?) "Thomas"?

Adie C. Pena
Makati, Philippines

A. The impression in the article on Mr. Carroll [November, 1999] is that he taught divinity. In fact, he was a lecturer in mathematics although he never received a doctorate. He had strange sleeping habits, actually was an insomniac and wrote some puzzle books called "pillow puzzles." He also wrote on symbolic logic. Dover reprinted several of his books some years back (well a lot of years back). Being a mathematician myself I have those reprints. In the mid 50s and early 60s *Scientific American* has some



stories about him (Martin Gardner and others). I thought I recalled that he had a good chair in mathematics (The Isaac Newton Chair) but I could not verify that and did not want to spend too much time trying to.

Strange also was the omission of the wonderful, and fairly new pop-up of a few years ago.

Is it our imagination (my wife's and mine) that there are fewer new pop-ups being produced?

Morton Hirschberg
Bel Air, Maryland

A. STAR-GAZING: Ann Montanaro asked *Movable Stationery* readers to identify the 24 celebrities at the rock 'n' roll king's August 1969 Vegas concert featured on the 1985 Bonanza *Elvis* pop-up book's final spread. Well, the guys at my shop had fun with this one. (Needless to say, I had to scotch tape the soundchip's button after a few minutes -- one can only have so much of "Love Me Tender" incessantly buzzing in the background! *grin*) So here goes, starting from the upper lefthand corner: Shirley Bassey and Tony Bennett. Second row (from the top): Jane Fonda, Tom Jones, Jacqueline Kennedy and Liberace. Front row (from the top): Elizabeth Taylor, David Niven (?), Shelley Winters, Frank Sinatra, Nancy Sinatra (she's beside her dad, right?) and Raquel Welch. Front row (right hand page, from the top): Sally Field, Dean Martin, Ann-Margret, Richard M. Nixon, Bette Midler and Diana Ross. Second row (from the top): Barbra Streisand, Sammy Davis Jr., Liza Minnelli and Jerry Lee "Great Balls of Fire" Lewis. Back row: Roy Orbison of "Pretty Woman" fame in his trademark shades. And, finally, the cigar-smoking man with the one-armed bandit: Bob Newhart (or Alan King?).

Can someone better this list?

Adie C. Pena

Catalogs Received

Aleph-Bet Books. Catalogue 62. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. alephbet@ix.netcom.com. www.alephbet.com

Thomas and Mary Jo Barron. Catalogue 7. 120 Lismore Ave., Glenside, PA 19038. Phone: 215-572-6293.

Books of the Ages. Gary J. Overmann. Catalogue 22. Maple Ridge Manor. 4764 Silverwood Dr., Batavia, Ohio 45103. Phone: 513-732-3456.

Drusilla's Books. Catalog 7. P.O. Box 16, Lutherville, MD 21094-0016.

Page Books. Catalog 12. 117 Danville Pike, Hillsboro, OH 45133. Phone: 937-840-0991. Email: pagebooks@aol.com

Jo Ann Reisler, Ltd. Catalogue 50. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Reisler@clark.net. www.clarke.net/pub/reisler

Ten Eyck Books. Catalogue 13. P.O. Box 84. Southboro, MA 01772. Phone: 508-481-3571. Fax: 508-490-9954. Email: teneyck@ma.ultranet.com.

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.

Curious George's Pop-up Storybook House. Houghton Mifflin. \$20.00. 0-395-97908-0.

Patch and the Rabbits. [Tabs] Orchard Books. March. 6 1/8 x 6 1/8. 12 pages. \$5.95. 0-531-30265-2. Also: *Patch Finds a Friend.* 0-531-30264-4.

A Piece of Cake: A Delectable Pop-up Book. By David Pelham. Handprint Books. May. 6 x 5 x 3 1/4 inches. 12 spreads. \$12.95. 1-929766-01-7.

Ready, Set, Go! Chronicle Books. April. 5 x 5 inches. One pop-up. \$6.95. 0-8118-2601-5.

Truck Jam. By Paul Stickland. Ragged Bears. May. 11 x 8 7/8 inches. 7 spreads. \$16.95. 1-929766-01-7.

New publishers' addresses: Handprint Books and Ragged Bears, 413 Sixth Ave., Brooklyn, New York 11215-3310.