

## Chuck Murphy

July 6, 1947 - May 18, 2014

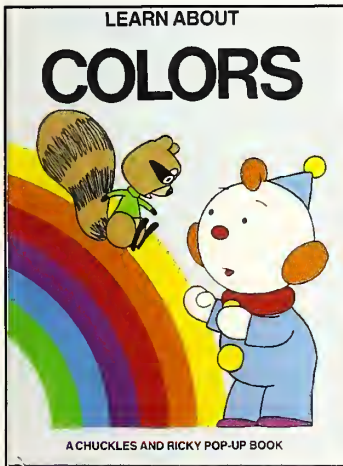
Charles Frances Murphy died in California on May 18, 2014. In a profile of Chuck that appeared in the November, 2011 issue of *Movable Stationery*, he was identified as the author, designer, or paper engineer of nearly 100 books produced from 1976. He made a significant contribution to the field of movable books and will be remembered for his colorful, playful work and creative movables.



Chuck Murphy, about 2003

Paper engineer Tor Lokvig contributed the following: "Chuck and I first met at the art studio of John Birdsall back in the early seventies. Chuck had been working at a missile company and wasn't too happy there, so he sought employment elsewhere. We quickly became friends and as I was getting a divorce, Chuck became my new roommate in the Echo Park neighborhood of Los Angeles. I had recently returned from New York where I had worked under Ib Penick for Wally Hunt's Graphics International, designing pop-up books and dimensional advertising. When Wally relocated back to Los Angeles I introduced Chuck to him and we both started a long freelance relationship with Wally's new company, Intervisual Communications, Inc.

Chuck and I collaborated on several projects, most notable for Simon and Schuster, for whom we produced three Star Trek books. Two of the books were punch-out books and the third was a pop-up book. But soon Chuck was busy designing books for Intervisual. His series of Chuckles and Ricky Learn About books, twelve in all, teaching young children about basic concepts, were brilliant and, in fact, kept



**Learn About Colors.**  
A Chuckles and Ricky Pop-up Book. 1978.  
Designed and illustrated by Chuck Murphy.  
Paper engineered by Tor Lokvig.

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## The Mysterious Moving Picture Books Publishers

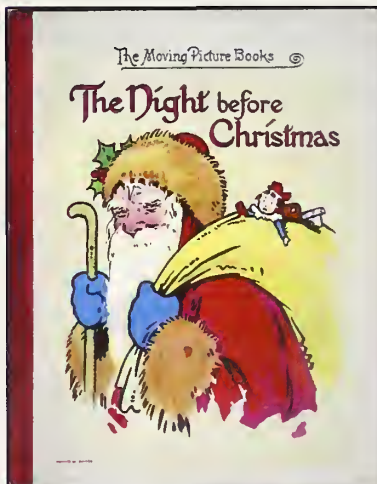
Jo and Betty Tisinger  
Vintagepopupbooks.com

The Moving Picture Books are appealing books with charming illustrations and colorful movable pages. These books are usually ten pages with story text and four, full-page, tab-movable color plates (each with two movements), and four illustrations, usually black and white. For detailed information about each of the books, their foreign language editions, and more descriptions see Theo Gielen's article in the May 2011 edition of *Movable Stationery*. Our article will attempt to delve deeper into some of the publishing history of this series, particularly the English versions. Still sought after and admired by collectors today, there is limited information on the details concerning the creation and distribution of these charming books.



Little Red Riding-Hood

The first English books in the series appear to have been published as early as 1909. Most early American books from this series were published by Sully and Kleinteich (S&K) and sold for 35 cents. After S&K, the books were published in the early 1920s by both The New York Book Company (rare to find) and the Pictorial Color Book Company (PCBC) who sold them for 50 cents. (Note that Theos's article stated that some of the observed English editions do not have any publisher's imprint at all, and at least one



The Night Before Christmas

has been found with the London imprint of The "Alpha" Publishing Co. Ltd.)

Continued on page 11

## The Movable Book Society

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*Movable Stationery* is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Back issues are available at: <http://bit.ly/1hpZ90U>.

The annual membership fee for the society is \$30.00 in the U. S. and \$35.00 outside of the U. S. For more information contact: Ann Montanaro Staples, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

Telephone: 801-277-6700

e-mail: [info@movablebooksociety.org](mailto:info@movablebooksociety.org).

**The deadline for the November issue is October 15.**

### Chuck Murphy, continued from page 1

Intervisual afloat during one of the company's many financial crises. Chuck received a grand total of one penny of royalty per book after the first 100,000 copies sold. It was about this time that he realized that other publishers were paying much high royalties and he began designing books for which he became well known. His design sense was extraordinary and his books were very popular both in the U.S. and Europe."

When Chuck was asked about reader's pop-up book experience, he answered: "Children will always respond to the magic trick that is a pop-up book. From the moment the first page is opened it's obvious that it is different from a picture book. Images rise up from the page and exist in the same three-dimensional space as the reader. That experience is always going to be different than viewing a flat picture, a screen image, or even a hologram. The sculptural quality has appeal for adults as well. Add to that the 'How does that work?' response and it's magic! I think we'll continue to see new pop-up and novelty books being created and sold for a very long time to come." As well, we will continue to remember and appreciate the work of Chuck Murphy.

**Be in Philadelphia for  
The Movable Book Society Conference  
September 18 - 20, 2014**

**See the Program at:  
<http://bit.ly/1oskw9A>**



## Peepshows and Panoramas: the Victorian 3-D Experience!

Maggie Gallup Kopp  
Christina Thomas  
Harold B. Lee Library  
Brigham Young University  
Provo, Utah

Long before the advent of photography, peepshows and panoramas proliferated in Europe as communal forms of entertainment. These spectacles could be considered the "motion pictures" of their era—amusing viewers through three-dimensional optical effects and transporting them to different places, times, and events. Over time, both peepshows and panoramas evolved from large-scale public entertainment to hand-held paper objects. Paper peepshows and panoramas were especially popular in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries and both formats were used to commemorate some of the most celebrated scenery and events of Victorian Britain.

Victorian-era peepshows and print panoramas are delightfully collectible. We will focus on English examples, though similar items were also produced elsewhere in Europe and the United States during the 19<sup>th</sup> century (and are still being produced by contemporary book artists). Illustrations are taken from items in the Victoriana collection at L. Tom Perry Special Collections in Brigham Young University's Harold B. Lee Library.

### The Peepshow

The term "peepshow" was not actually coined until 1801 but it is still typically applied to any object that requires viewing a miniaturized scene through a hole. Peepshows are commonly associated with crass and vulgar scenes today, but several hundred years ago a peepshow was simply the product of early Renaissance artists' explorations with light and perspective. Peepshows originated from the same exploratory roots as the camera obscura and later movie camera. From their Renaissance beginnings through the Victorian era and into the present, peepshows were objects of optical exploration and a form of popular entertainment.

Leon Battista Alberti (1404-72) is traditionally credited with creating the first peepshows. Author, artist, architect, poet, priest, linguist, philosopher, cryptographer—Alberti was a true "Renaissance Man." He is also credited with formalizing the study and use of perspective in rendering a more natural reality in art. His peepshow boxes stemmed from this study of perspective, and consisted of mirrors reflecting the images of actual three-dimensional figures onto scenes painted on glass plates.

Over the next two hundred years, peepshows remained large wooden boxes but expanded from science experiments into storytelling devices. It is difficult to know exactly how large these boxes were, but from contemporary illustrations it seems they ranged in size from something a man could carry on his back to something large enough for multiple viewers to look through at once. **Continued on page 8**



## Let's Hunt for Easter Eggs

Ellen G. K. Rubin  
Scarsdale, New York

According to Wikipedia, a "listicle is a short-form of writing that uses a list as its thematic structure, but is fleshed out with sufficient copy to be published as an article." I can thank the *Wall Street Journal* for using a word I didn't know and had to look up. Well, I was planning to make this article a list anyway, and now I know there's a fancy word for it.

What are "Easter eggs" as they appear in books? When an artist hides something within their work that others need to ferret out, it's called an Easter egg. Often, these hidden illustrations or references are quite personal. There are those paper engineers who don't care to insert hidden allusions. Robert Sabuda is one of them. This article's list will not be complete by any means, but I hope to continue to share them with you in forthcoming issues of *Movable Stationery* as paper engineers share them with me. I hope they do!

Recently, I've been in touch with Kees Moerbeek of the Netherlands. During our back and forth emails, I reminded him of the image he put on the egg cream in the *Brooklyn Pops Up* spread, "Flavors of Brooklyn." It was a photo of him and his paper engineer wife, Carla Dijs. It was quite subtle as most illustrative Easter eggs are. I commented, "That was a great Easter egg," to which he responded, "I love the phrase, Easter eggs. SO much better than hidden clues."

Kees generously shared several of his Easter eggs with me. I'll now pass some of them to you and have you go on "The Hunt." In his series of My Secret Scrapbook Diaries he inserted:

1. In *Little Red Riding Hood*: The orange pencil has Kees' granddaughter's name, Willa.

2. In *Jack in the Beanstalk*: The lock has E2 Sp P which stands for "Eerste Echte Splinter Partij" and translates as "First Real Splinter Party." The whole diary is dedicated to Kees' good friend, Jack Splinter, a fellow designer. Splinter wanted to go into politics whose party would be called E2 Sp P and would promise "to do nothing at all." Look for other Splinter references throughout the book including Jack's logo, a pointing finger. Jack's face is on the pig stamp and his real phone number, without the access code, is in the newspaper.

3. Can you find Jack's birth date, 1960?

4. In several Diaries: Burned and unburned matches appear signifying the matchbox furniture Kees creates. <http://bit.ly/1oxe65d>.

John Strejan, paper engineer of many classic pop-ups, told Kees of some Easter eggs inserted in the book *I Love to Eat Bugs!* Strejan hid the names of his four daughters.

1. Shanon - On the branch of a tree near the elephant's ear.
2. Stephanie and Sabrina - In the trees behind the hyena.
3. Jessica - Behind the arm of the crocodile.

Kees has promised to make me aware of other hidden images and clues in the future.

The first time I heard the phrase, Easter egg, Matthew Reinhart used it when he spoke at the MBS conference in Milwaukee, Wisconsin in 2002. Perhaps he coined the term or popularized it because several of the paper engineers I consulted didn't know that's what they are called. Matthew recently told me he puts Easter eggs in all his books and took the time to list some them for me.

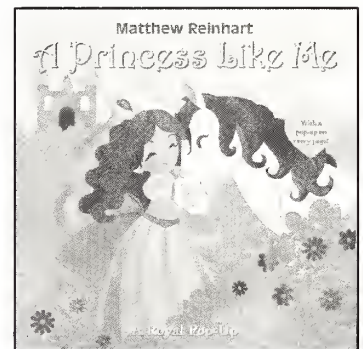
1. In *Cinderella*: The beloved Fairy Godmother has the face of Matthew's Aunt Fanny who passed away while he worked on the book. On every spread are two rabbits who represent Matthew's childhood pets, Fuzzball and Lucy. How adorable!

2. In *Sharks*: I love this one. If you dare, peer down the throat of the giant shark, Megalodon (spread five) and catch a glimpse of a gold fish's tail! Gulp!

3. In *The Jungle Book*: Under the elephants, as homage to the great paper engineer, Robert Sabuda, there are white mice, Robert's signature animal.

4. In *Fairies and Magical Creatures*: Matthew really salutes his fellow paper engineers in this book. Robert Sabuda appears in the center of the fairy ring in spread two. Matthew's sister Erin, as a child, is included among the fairies. The other fairies are Matthew's former designers: Jessica Tice-Gilbert, Kyle Olmon, Simon Arizpe, Teen Liu, and Michel Caputo. I hope they all took it in stride. Tice-Gilbert, a "talented painter and Scholastic book designer," is singled out in spread six as the beautiful mermaid.

5. In *A Princess Like Me*: How lucky can one little girl be? Matthew's niece, Lillian, makes her "debut" in this book at a tea party on the last spread.



**A Princess Like Me**

Sam Ita has been turning out wonderful pop-ups of classic literature. He, too, includes Easter eggs.

1. In *Frankenstein*: Inside the child's locket is a picture of Mary Shelley, Frankenstein's creator.

2. In *20,000 Leagues Under Sea*: Queequeg from *Moby Dick*, another Ita pop-up, makes "a cameo" appearance.

Well, with all the Easter eggs mentioned above, you have many books to pull off the shelves. I'll include more of them in another listicle at a later date. Thanks to the paper engineers who have sent me their "hidden clues" and a thanks in advance for those I hope will send in more. Happy hunting until next time!

## Popping Up with Art Pop-ups

Rosston Meyer  
West Palm Beach, Florida

As a fan of pop-up books and contemporary pop/comic art, I had wondered for many years why no one had merged the two together. Finally, in early 2013, I decided to create a unique pop-up book designed specifically for adult fans of street and comic book artists. I began by reaching out to artist and friend, Jim Mahfood, to see if he would be interested in turning some of his illustrations into moving pop-ups. Luckily he was, and we started developing what would ultimately be *Pop Up Funk*; a 10 page pop-up book featuring multi-dimensional versions of Jim's art. The book features some of Jim's well-known artwork, such as "Thrilling" and the aptly named "Pop Life," in addition to Jim's versions of pop culture icons such as the Beastie Boys, Tank Girl, various Star Wars characters, and Daft Punk.



**Pop Life Pop-up Spread**  
Art by Jim Mahfood



**Everybody Loves Tank Girl Pop-up Spread**  
Art by Jim Mahfood

Since this was the first pop-up book I had designed, we decided to make a small run of 100 copies that would be signed and numbered, marketed directly to Jim's existing fan base. Six pages of brand new artwork were created for the book's cover and inner leaves, as well as ten artist edition books that featured silver bookcloth, a poster of the back cover image, and an original drawing by Jim.

Designing pop-ups with pre-existing artwork has its concerns and in some cases, limitations. The goal is always to make the pop-up page look as much as possible like the original artwork. Often this involves filling in or completing parts of the artwork in order to make the pop-ups visibly work. In some cases this requires the artist to rework their art entirely, viewing something they've already created in a whole new way. Jim's ability to create new artwork as needed for certain pages (the hair, hands, and grass seen in "Thrilling" for example) really makes each spread unique and special and, most importantly, different from the original art the pages are derived from.

The construction of the book itself and the die cutting of the pop-up pieces involved much trial and error, with a consumer cutting machine being the most problematic. (A Sizzix Eclips was chosen due to its scoring ability and price). Having completed an entirely handmade, handbound book, I'm very happy to say that the entire *Pop Up Funk* project was completed in the United States. I know that there are not too many people who create small runs of pop-up books, let alone runs made entirely by hand, and I'm very proud of the final product.

As someone who is new to the world of pop-ups and paper engineering, I'm enormously grateful to the handful of paper engineers who have shared their expertise and helped guide me in the right direction, either with feedback on the pop-ups themselves, or help with the construction and binding of the book. Thanks to David Carter, Kyle Olmon, Matthew Reinhart, and everyone else who has offered their time and helpful advice on this project.

Since launching in late 2013, *Pop Up Funk* has been well received in both the art and pop-up worlds. The response has been so positive that I've taken the next step and created a company dedicated to producing small runs of pop-up art books. Position Press [<http://position.com/>] is currently working on a second book titled *The Pop Up Art Book* that will feature pop-up versions of six of today's top contemporary artists. In a way, this second book is a test of how viable a short run art pop-up can be, especially when marketed directly to the fans of the artists involved with the project. Look for the book to be officially announced soon, with pre-orders available later in 2014.

To purchase a copy of *Pop Up Funk* with Jim Mahfood visit <http://www.popupfunk.com>.

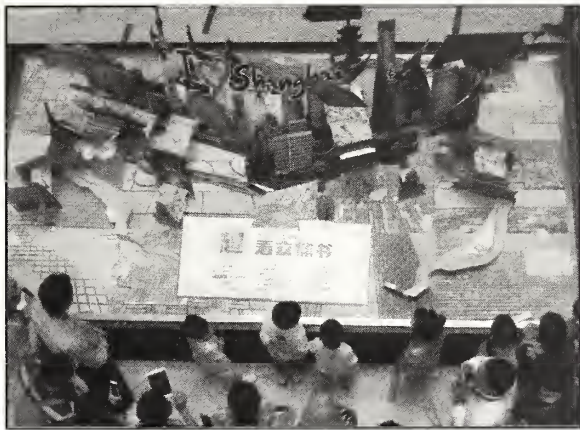
See <http://position.com> for more information about our collectible art pop-up books.



## Shanghai Pop-up Book Exhibit

Ann Montanaro Staples  
Salt Lake City, Utah

A large exhibit of pop-up books on display at the Réel Mall in Shanghai will continue until August 22, 2014. Gallery space on the top floors of the five-floor, upscale shopping mall is devoted to the exhibit. In addition, in a large open space on the fourth floor children's books (pop-ups, novelty books, and picture books in both Chinese and English) are for sale. Adjacent to the sale area is a space used for lectures and activities. Books are also shown in the first floor lobby of the mall including a very large, visually appealing pop-up book designed by book artist Colette Fu, *I Love Shanghai!*, featuring photographic images of the city.



***I Love Shanghai* as seen from an upper floor**

I became involved in the preparation for the exhibit in the fall of 2013 when I received an email from Jason Chen, a man I did not know. He wrote, "I'm an exhibition curator in Shanghai China. My company is a culture development company. My team is planning to hold two pop-up book exhibitions in Shanghai next year in summer and in winter. I'm wondering if you would be willing to promote pop-up books in mainland China with us." I was skeptical at first, having received similar inquiries in the past, but was interested in pursuing a dialog with him.

As our correspondence continued, it became clear that Jason was proposing a big event that would require significant planning and coordination. I questioned how could it be done with only eight months to plan, prepare, and stage the exhibition. Other than what he told me about himself, I knew nothing about Jason or what exhibitions or events he had done in the past. He explained that he had previously worked for Crystal CG, a Chinese company providing digital and visual services. "I am the curator of the Digital Scroll Painting touring exhibition in HK, Macau, Taiwan and Singapore. The Digital Scroll Painting is the famous exhibit in the Shanghai Expo in the China Pavilion." (If you are not familiar with the spectacular, animated scroll painting, an example of a contemporary panorama, see it at <http://bit.ly/1sya9Ui>.)

After several months of correspondence, Jason asked to borrow books from my collection for the exhibit and offered to come to Salt Lake City in March to meet with me and to select and transport the books. It was a pleasure for my husband Richard and me to have Jason in our home and to work with him. As he began going through my library, I quickly saw that the books he was selecting were not ones I would have chosen. They did not represent a wide range of subjects, dates, movables, nor a variety of artists or paper engineers. His focus was solely on books that would appeal to young children - the primary audience for this exhibition. With his four year old daughter in mind, he choose about seventy books from my collection to form the foundation for the exhibit.

After leaving Salt Lake, Jason visited with California paper engineers Ray Marshall and David Carter and invited them to be presenters at the exhibition. In addition, Colette Fu, who was living in Shanghai as a recipient of a six-month Swatch Art Peace Hotel Artist Residency, was also invited to participate.

Between March and June, Jason and I corresponded regularly about other books he wanted for the exhibit, label information about each title, and questions about pop-up books in general. In July Richard and I had the opportunity to be in Shanghai at the opening of the exhibit and were impressed with the wonderful display Jason and his team had prepared. The event was widely advertised with large billboards, posters, and media coverage. From the crowds arriving on opening day and brisk ticket sales, it was obvious that the exhibit was going to be a crowd-pleasing event. In the exhibit itself, the books were artfully arranged on specially prepared stands and tables that were widely spaced to allow

for easy passage and individual viewing. All of the books were displayed at a height that made it easy for children to view them. Each of the books from my collection



**Pop-up book displays**

was individually shown in a secure plexiglass box while many more pop-up books, acquired for the exhibit, were available for visitors to handle. A number of Colette's books were also in the exhibit but out of the reach of small hands. Volunteers opened, handled, and showed Colette's books to visitors.

Jason had arranged for several speakers and presentations: I had the opportunity to address two large groups of young school children early one Sunday morning. They had been bussed to the exhibit and I told them familiar stories and showed the corresponding pop-up illustrations. Fortunately,



a translator aided me by relating the traditional tales to the children in Chinese. Speakers were scheduled on two other separate occasions: Colette spoke about the making of her artists' books and David Carter and Ray Marshall taught children how to make pop-ups.



Presentation to school children

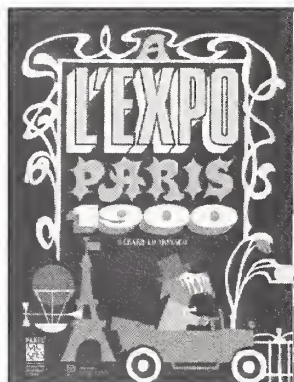
I love sharing pop-up books and this was a wonderful venue for them. Jason will be moving this exhibit to another location in Shanghai later this year.

## Miscellanea from Europe

Theo Gielen  
Utrecht, The Netherlands

The 7th Salon du Livre Animé will take place this year on Thursday, December 4, 2014 in the Boutique du Livre Animé in Paris. From 18:30 the shop will be open for the public to meet a select group of French paper engineers and paper artists who will show their new movable and pop-up books for the holiday season and will sign the copies that people can buy at the shop. It will be again the highlight of the pop-up year in the current leading country of books with paper artwork, France. The occasion is the outstanding event for everyone in the small world of movable books to see and be seen and surely people from different countries will travel again to Paris to attend. The names of the paper engineers and artists who will be present will follow in the November issue of *Movable Stationery*.

A new trend is emerging... The Paris museums some years ago published various movable and pop-up children's books related to the art they possess and have on display. Unfortunately, their publisher, La Réunion des Musées Nationaux, has stopped that line. But several of the individual



Paris 1900

museums have rediscovered the power of this format to draw (children's) attention to specific exhibitions.

The well-known Centre Pompidou in Paris was a trendsetter in this area by bringing the cute *Frida, Voyage dans un Tableau Merveilleux* (ISBN 9782844266330, €19.00) as an accompanying publication to the Frida Kahlo exhibit of last winter. The book had several not too complex pop-ups, transparencies, layers, and more graphic surprises.

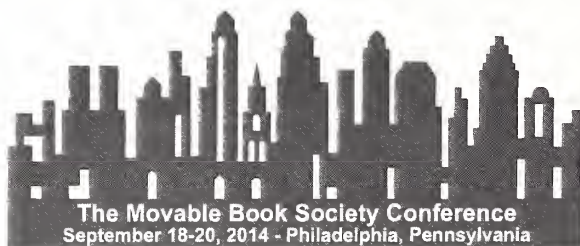
Their good example has since been followed by the Petit Palais Museum that commissioned a pop-up book for their exhibition Paris 1900 (on display until August 17) by the master of French paper engineer Gérard Lo Monaco. He designed a colorful pop-up book with no less than seven double spreads that fold out when opened: *A l'expo ! Paris 1900* (ISBN 9782759602476, € 20,00). The book guides the reading child in colorful three-dimensional scenes of the World Exhibition of 1900 in Paris, for which the Petit Palais was constructed.



Frida, Voyage dans un Tableau Merveilleux

And, also, for the first retrospective exhibit of the full work of Sonia Delaunay (1885-1979), *Sonia Delaunay, les Couleurs de l'abstraction* that will open on October 16 in the Musée d'Art Moderne de la Ville de Paris, Gérard Lo Monaco was asked to produce an accompanying pop-up book. The result, his *Madame Sonia Delaunay, un Livre Pop-up* (ISBN 9782759602643, € 15.00) which will appear in September (no picture is yet available). Together they make a nice extension of the pop-up universe – and a nice feature to build into another sub-collection!

Henk Sikkema reports that beginning in November there will be an extended exposition of the work of Kees Moerbeek at the Saint Eusebius Church of Arnhem, The Netherlands. The church is more than five hundred years old. He visited with Kees and his wife Carla Dijns in the Children's Bookshop in Nijmegen where there was a display of several pop-up books and other pop-up paraphernalia.



## Poppits

Ellen G. K. Rubin

### Events

The Chinese seem to be recognizing the beauty of the books they've been assembling for years as evidenced by the following two examples.

"I Love Shanghai" exhibit is on until August 23, 2014. Our own Ann Montanaro Staples was there to see it and lecture as were paper engineers David A. Carter, Colette Fu, and Ray Marshall. <http://bit.ly/1kODuSv> in Chinese.



Shanghai Exhibit Poster

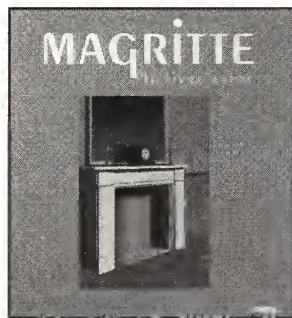
*TimeOut Shanghai* recommends a small British-themed children's bookshop and café, Chirps & Mews. It has a pop-up book décor and is run by three Shanghai publisher-designers who love pop-up books. The shop is in Xinzha Lu. <http://bit.ly/1qu8AS>

The traveling exhibit, "The Wizards of Pop: Sabuda and Reinhart," will be at the Toledo-Lucas County Public Library. July 7- August 31, 2014. Matthew Reinhart was in attendance on July 8. See: <http://bit.ly/1zTsSvU>

### Publications

If you're like me, love of paper objects extends beyond those that are movable. *The New York Times' Style* magazine, on June 13, 2014, included an article about paper objects. I thought you might be interested in seeing them. <http://nyti.ms/U7z7ev>.

A research paper from the Department of Computer Science, National University of Singapore presents "an original algorithm to generate multi-style pop-up designs automatically." They are, as yet, unable to create ones with rounded or curved parts. For me, this paper hits my weakest ability, math. Will this algorithm be a boon to paper engineers? Will the results be as good? I'd love to have the paper engineers weigh in on the value of this study on using 3D models to create the designs. <http://bit.ly/1quoEo3>.



Magritte, le Livre Anime

A pop-up book of Magritte's art can be seen at: <http://bit.ly/1nWn7s0>.

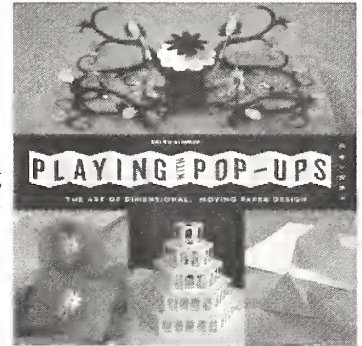
"Playing With Matches" is an example of playful paper. Leo Fitzmaurice has created colorful soccer jerseys from flattened, discarded cigarette pack tops. <http://bit.ly/1wJuzHL>.

### Make it Yourself

Many of our celebrated paper engineers had their designs included in the latest how-to book by Helen Hiebert. The book, *Playing with Pop-ups: The Art of Dimensional, Movable Paper Designs* includes, among others: Marion Bataille, Shelby Arnold, Andy Baron, Monica Brandrup, David Carter, Julie Chen, Marybeth Cryan, Bruce Foster, Colette Fu, Ed Hutchins, Sam Ita, Renee Jablow, Yoojin Kim, Emily Martin, Kyle Olmon, Jie Qi, Robert Sabuda, and Shawn Sheehy. Get a copy at <http://bit.ly/1nUg9og> then have fun!

### Pop-ups Helping the World

The 50-cent origami microscope. (BTW, whatever happened to the cent sign on the keyboard? ¢) A hearty thanks to Carol Barton for making me aware of this unique origami microscope. (I was a microbiologist in a past life.) Besides being functional and easy to make, this simple paper device will bring improved good health to impoverished peoples. This is an example of pop-ups doing good. Listen to the TED talk by one of the developers. Fascinating! <http://bit.ly/O6NeOn>



Playing with Pop-ups

The Drinkable Book. This very unique book filters contaminated water and teaches sanitation and hygiene to people in the developing world. The "pages" of the book are torn out and used as filters. <http://bit.ly/1nos7qy>. Oh, human inventiveness! Don't you love it?

### Multimedia

On Jacques Desse's blogspot, don't miss this in-depth history of movable books with several videos! <http://bit.ly/1oVEk1p>.

To sell their new Flatbreads, Panera uses pop-ups in their TV ad. <http://bit.ly/1qpulYN>.

Some people make money from pop-ups. Others make pop-ups from money. The latter ability never fails to amaze me. I hope it amazes you too. <http://bit.ly/1rzCXcD>.

*The New York Times* on Saturday, July 10, 2014, covered the art of origami mostly done by the genius at it, Robert Lang, whose exhibition is at the Art Center in Pasadena, CA, June 7-Aug. 20, 2014. The article provides links to time-lapse videos of how some of these so-complex creatures are made. There is even a link to the documentary, "Between the Folds." <http://nyti.ms/1jFqbtb>.



The boxes became more elaborate, with multiple viewing holes and lenses added as well as scenery that could be changed via pull cords on the side. The scenes displayed ranged from religious, historical, and mythical scenes, to portrayals of everyday life. Traveling showmen carried these boxes from village to village, setting up their displays in village squares. They attracted viewers with music and stories, beckoning villagers to come and try their wares with pithy little poems like this one from 1785:

*This box doth pleasant sight enclose,  
and landscape and perspective shows  
of every varied sort;  
a penny is the price I ask  
for execution of my task  
and get a penny for 't.*

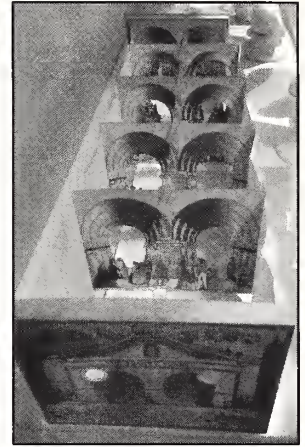
These traveling storytellers appear frequently in art and literature of this period, which indicates their level of popularity. Literary references even appear into the nineteenth century, including in several stories by Charles Dickens. Like nineteenth century panoramas and later film and television, the attraction of peepshow boxes was their use of intriguing optical effects in storytelling. They placed viewers in a three-dimensional scene which portrayed a historical or fictional narrative, transporting them into different and perhaps sometimes more favorable realities than their own.

Eighteenth-century German printers transformed peepshows into the more familiar, mass-produced paper format. While traveling showmen continued peddling their peepshows into the nineteenth century, Martin Englebrecht (1684-1756), a celebrated engraver, worked with his brother in Augsburg, Germany in the 1740s to print small paper etchings. These etchings were hand watercolored, backed with a heavier paper, and then cut out and assembled into slots in special boxes equipped with mirrors. Some were even sold unassembled for buyers to put together themselves. Their peepshows were offered in three sizes in the seven-to-nine inch range. Over time the Englebrecht brothers produced sixty-seven different views. The scenes of these peepshows were just as varied as the earlier boxes and included scenes of courtly life, foreign lands, sporting events, and battle shipwrecks. Many of their peepshows—or miniature theaters, as they are sometimes called—can still be found by collectors today.

Predictably, other European printers followed suit, and eventually the even smaller nineteenth century peepshows, found commonly on the market today were born. Instead of being fit into boxes, the paper scenes were connected with cloth panels and packaged in a paper slipcase, making the perfect handheld collectable. S & J Fuller was the first London publishing company to produce the peepshow in this smaller form, although many peepshows continued to be produced in larger sizes as well. It is during this period, in this new form, that peepshows begin to resemble books, with

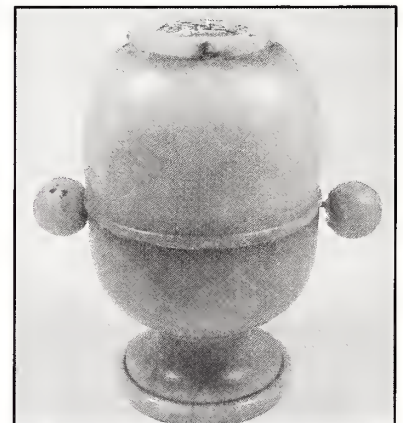
their paper panels and accordion folds, they are closely related to accordion bindings.

Nineteenth-century peepshows were most commonly sold as souvenirs to commemorate major events. The more polite term “tunnel book” came into vogue after one such commemorative book was produced to celebrate the completion of the Thames pedestrian tunnel in 1843. Connecting Wapping and Rotherhithe, the Thames Tunnel was the first under-river pedestrian tunnel of its kind. Thames Tunnel souvenir tunnel books were sold in many varieties: fully colored and assembled, uncolored and unassembled, two or three viewing holes, varying illustrations and sizes. The most elaborate was a larger seven-to-nine inch size with three peepholes—two showing the two tunnels underground and a third showing the surface of the river. Others, like the one in Perry Special Collections, simply had two peepholes displaying both tunnels. It seems likely that the library’s copy was a lower cost version as it is smaller, uncolored, and likely owner-assembled.



**Example of a Thames Tunnel book with two peepholes**

Souvenir tunnel books were also created to commemorate the first world’s fair—The Great Exhibition of 1851, held in London. The Crystal Palace (the main exhibition hall) was, like the Thames Tunnel, an architectural first in its glass and steel construction. The Great Exhibition tunnel books depict the interior of the Crystal Palace: large trees, a fountain, and visitors populating the Palace floor. Great controversy surrounded the removal of the trees that the Palace would supplant, so the architect designed a way to build around them and incorporate them into the structure. These are the very trees illustrated in these tunnel books! Like the Englebrecht peepshows, these were also hand colored and could be purchased already assembled, or colored and assembled later. And like the Thames Tunnel tunnel books, some were more elaborate and costly while others were simple, which made them affordable to many classes of people.



**Example of a 19<sup>th</sup> century Peep Egg**



Another Victorian variation on the peepshows was an unusual little optical toy called a Peep Egg, which was also produced beginning in the 1840s. Made of alabaster to allow light inside, the body was fitted with twin alabaster handles that rotated a spindle fitted with two or three scenes inside. One would look through a lens in the top and turn the handles to rotate the views. The peep egg in the Perry Special Collections is a souvenir from Weston-Super-Mare, a seaside resort near Bristol, England.

Whether through boxes or handheld paper scenes, peepshows and tunnel books transported viewers to other worlds through a unique method of storytelling. This form continues to fascinate and inspire today, as artists play with and expand on the form by incorporating many of the historical aspects of peepshows and tunnel books into their work. These artists continue to experiment with perspective and optical illusion as well as with paper manipulation to tell stories and commemorate events, just as past creators of peepshow boxes and tunnel books did for hundreds of years.

### The Panorama

Like peepshows, paper panoramas are derived from a large-scale optical entertainment, the panoramic painting. The word “panorama” was coined by British painter Robert Barker (1739–1806) to describe his new landscape paintings, the first of which—a rooftop view of the city of Edinburgh—was exhibited in Scotland in 1788 and England in 1789. Barker manipulated perspective in his landscapes in such a way that the canvas could be mounted on a cylindrical surface to immerse viewers in the scene from all sides.

By 1793 Barker had erected a building in London’s Leicester Square to showcase his panoramas. Viewers paid a 3-shilling entrance fee and then entered a rotunda via a dark passageway. Visitors found themselves on a platform at the center of the room surrounded by a 360-degree landscape. Barker’s panoramas depicted cityscapes such as London or Bath as well as contemporary naval battles between Britain and France; viewers could imagine that they were witnessing real places and events. Over the next few decades, other promoters built their own edifices for exhibiting panoramas, such as Thomas Hornor, whose Rotunda in London’s Regent’s Park housed an immense 46,000 square foot panorama of London and its environs. Another innovator was Sir Robert Ker Porter, who, in 1800, mounted a long canvas on rollers which allowed the panorama painting to pass before the viewer’s eyes. Panoramas also began to include prop landscaping and dioramas in front of the painting to extend the three-dimensional effect.

In late 18<sup>th</sup> and early 19<sup>th</sup> century London, panoramas were highly popular entertainment destinations. King George III, his wife, and several of his children had a private viewing of Barker’s 1793 panorama *The View of the Grand Fleet* before the official opening of the Leicester Square Rotunda. Two decades later, Jane Austen joked about them in a letter to her sister Cassandra. If a panorama was successful during the London social season, it might move to the countryside during the rest of the year as traveling exhibit. Panoramas

also became fashionable throughout Europe and the United States, where they were sometimes known as cycloramas. The first panorama in the U.S. went on display in 1798, and the first permanent viewing rotunda was built in New York City in 1804.

Panorama exhibits often distributed program guides to visitors to help them identify places and figures in the painting, but many people wanted to take home a souvenir of their visit, and thus small-format printed panoramas were born. These panoramas are often the only remaining record of the original panorama. (Barker’s first panorama canvas is no longer extant, but can be experienced through surviving souvenir sheets published by J. Wells in 1790, which recreate the original painting on six pieces of paper that could be connected end to end.) Paper panorama souvenirs would have been quite expensive. They were often printed using the aquatint process, a new etching technique invented in the 1770s, or using lithography. They might also be hand-colored to achieve a more vibrant appearance. The printed sheets could then be glued together in a long strip and even backed with textiles for reinforcement.

Over the ensuing decades, the paper panorama format began to encompass other subjects, not just reproductions of panorama paintings. Publishers also began employing less costly techniques such as wood engraving, to print panoramic images on a larger scale. Paper panoramas are fascinating windows into early to mid-19<sup>th</sup> century events and landscapes before the advent of photography.

Panorama scholar Stephan Oettermann, in his book *The Panorama: History of a Mass Medium*, has classified small-format paper panoramas into several common types, including the following:



**The Grand Panorama of London from the Thames**

- The *longitudinal* panorama, a variant on souvenir sheets of panorama paintings. Instead of a 360-degree view, it uses a paper or canvas strip to recreate scenery between two points on a horizon. One of the most common longitudinal panoramas from the Victorian period is *The Grand Panorama of London from the Thames*, a wood engraving of the north bank of the Thames published by Charles Evans. The panorama was distributed as a gift to

subscribers of Evans' newspaper *The Pictorial Times*. One version, 12 feet long, was published in 1844 (pictured here), folded accordion-style and glued into a cloth binding; a later edition from 1849 measures 18 feet long. Most longitudinal panoramas depict cityscapes, coastlines, maps, and other landscape-related subjects. [A digitized version of this book can be seen at: <http://bit.ly/1wWkNCa>]

- The *double-longitudinal* panorama, in which two views are reproduced on a paper or canvas strip, reflecting the vantage point an observer would have walking down a street or sailing down a river. An example at Perry Special Collections is *The Illustrated London News Grand Panorama of the Great Exhibition of All Nations* (London, 1852), which is rolled on a wooden spool. The panorama depicts parallel views of the interior of the Crystal Palace based on daguerreotypes made by Richard Beard.
- *Parade and procession* panoramas depicting scenery in time rather than space are the subject of many of the most outstanding examples of Victorian panoramas. For example, Victoria's coronation procession in June 1838 was commemorated with panoramas by at least three different publishers. The most spectacular panorama of the period depicts the funeral procession of Arthur, Duke of Wellington through London in 1852. It was created by Henry Alken, a member of a well-known family of painters and engravers, and journalist George Augustus Sala. This panorama has 56 panels measuring over 65 feet long, and each panel is hand-colored. The original price for this panorama was 42 shillings—well above the average weekly wage for even the most skilled London worker.
- Scene panoramas are not panoramas in the sense of depicting scenery in time or space, but instead show a series of vignettes. Oettermann posits that this type derives from the moving panorama paintings that were mounted on rollers. Examples held by Perry Special Collections are a comic depiction of scenes from the Great Exhibition (Thomas Onwhyn, *What I Saw at the Worlds [sic] Fair*, 1851) and a chromolithographed series of vignettes from the life of Queen Victoria (published by Raphael Tuck, ca. 1886).
- The *Myriorama*, another variant of small-format panorama, was invented in France in 1802. The myriorama consists of multiple cards with imaginary scenery painted or printed on them. They can be arranged in any order because the horizon lines match on each edge; essentially, users build their own panoramas. A few English publishers issued myrioramas in the 1820s. Perry Special Collections owns an example by London publisher Samuel Leigh, which portrays imaginary "Italian scenery."



**Myriorama, Second Series:  
Italian Scenery**

This myriorama is made up of 24 cards which can be arranged into over one sextillion different combinations.

By the 1860s and 1870s, both painted and illustrated panoramas were being supplanted by photographic processes. While printed panoramas have largely been forgotten, their legacy lives on as photographers and artists still employ

panorama techniques in their work today.

Peepshows and panoramas are fascinating relics of popular entertainment from a bygone era. It is fortunate for collectors that both panoramas and peepshows evolved into mass-produced paper objects, so that many copies remain available for the enjoyment and observation of enthusiasts today. Collectors can find examples of both formats available on the antiquarian book market, particularly from specialists in children's and toy books as well as 19<sup>th</sup> century specialists.

#### Sources:

Abbey, J. R. *Life in England and Scenery of Great Britain in aquatint and lithography, 1770-1860*. London, Curwen Press, 1952-53.

Burns, R.W., *Television: An International History of the Formative Years*. London, The Institution of Electrical Engineers, 1998.

Haining, Peter, *Movable books: An illustrated history*. London, New English Library, 1979.

Oettermann, Stephen, *The Panorama: History of a Mass Medium*. New York, Zone Books, 1997.

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### Kubašta Exhibit

The Amazing Vojtěch Kubašta: A Showcase of His Pop-up and Illustrated Children's Books will be on display from July 18, 2014 to January 16, 2015 at the Bienes Museum of the Modern Book in Fort Lauderdale, Florida. This exhibition will celebrate the centennial of Kubašta's birth and showcase his pop-up and children's illustrated books. It will feature fairy tales from around the world to books on counting, history, technology, Prague, the circus and animals. On October 7, 2014 a birthday party is planned and Roger Culbertson will be speaking.





## 2014 Meggendorfer Prize Candidates

The Meggendorfer Prize is awarded to the paper engineer who has published the most outstanding pop-up or movable book in the preceding two years. The titles listed below are a vetted selection of movable books published in 2012 and 2013. They are candidates for the 2014 Meggendorfer Prize. Choose the book you think deserves to be awarded the prize. Vote for one or rank all of the titles.

Paper Engineer(s)	Title	Publisher	Date	Vote (Rank your choices with 1 being the best)
Marion Bataille	Numero	Chronicle Books	2013	
Anouck Boistrobert and Louis Rigaud	Oceano (Also in English as Under the Ocean)	Corraini Edizioni	2013	
Alan Brown and Julia Froelich	The Nutcracker	Chronicle Books	2012	
Bruce Foster	America's National Parks	W.W. West	2013	
David Carter	The Lorax	Robin Corey Books	2012	
Courtney Watson				
McCarthy	Gaudi Pop-ups	Thames & Hudson	2012	
Matthew Reinhart	Star Wars: A Galactic Pop-up Adventure	Orchard Books	2012	
Matthew Reinhart	Transformers: The Ultimate Pop-up Universe	Little, Brown	2013	
Robert Sabuda	The Little Mermaid	Little Simon	2013	
Philippe UG	Funny Birds	Prestel	2013	
Gene Vosough	Itsy Bitsy Spider	Atheneum Books for Young Readers	2012	
Yevgeniya Yeretskaya	Marvel Super Heroes vs. Villains	Jumping Jack Press	2012	
Yevgeniya Yeretskaya	Snow Queen	Jumping Jack Press	2013	
<b>Other worthy titles may be added.</b>				



**Mysterious Moving Picture Books, continued from page 1**

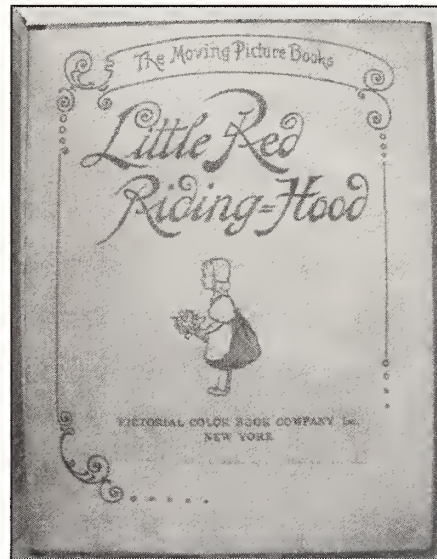
The S&K books are listed in several 1914 references. One of these is *The Dial*, Volume LVI, January, 1914. These books, like many others of the time, were printed in Bavaria which was one of the top centers of chromolithographic printing at the time. We believe that G. Löwensohn publishing in Bavaria was quite possibly the inventor of these books. Löwensohn<sup>1</sup> would have printed them in Germany to the specs of the publishers representing the books in different countries – including S&K.

The first American Sully and Kleinteich copies published as The Moving Picture Books for Children that we were able to find in old reference books (dated 1914) were: *Little Red Riding-Hood*, *The Night Before Christmas*, *Puss in Boots*, *The Performing Bears*, and *The Circus*.

Below are some interesting observations about the publishing imprints on some of these books:



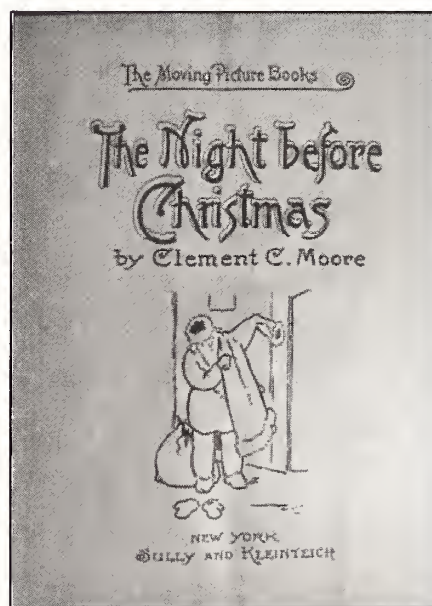
**This is the Little Red Riding-Hood shown in color on page 1. There is no publisher imprint on the cover of Little Red Riding-Hood.**



**The publisher imprint on the title page has been covered with a Pictorial Color Book Company sticker.**



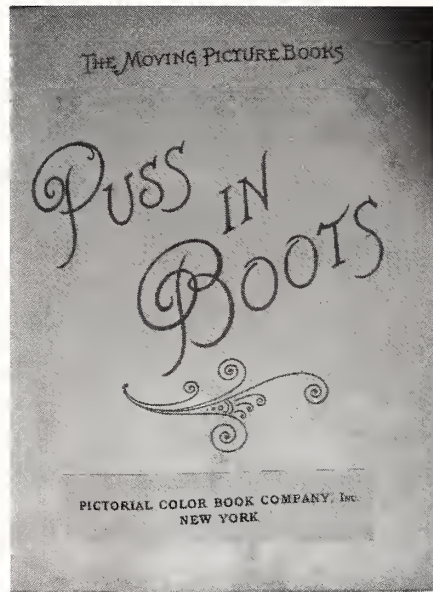
**This is The Night Before Christmas shown in color on page 1. It lacks the Sully and Kleinteich imprint on the cover.**



**The title page of The Night Before Christmas includes the Sully and Kleinteich imprint.**



Puss in Boots (1) assumed to be an early Sully and Kleinteich edition. No publisher is shown on the cover.



Puss in Boots title page with the publisher pasted over with Pictorial Color Book Company, Inc. New York. (It is possibly a Sully and Kleinteich imprint like *The Night Before Christmas*, shown above, but we do not know for sure.)



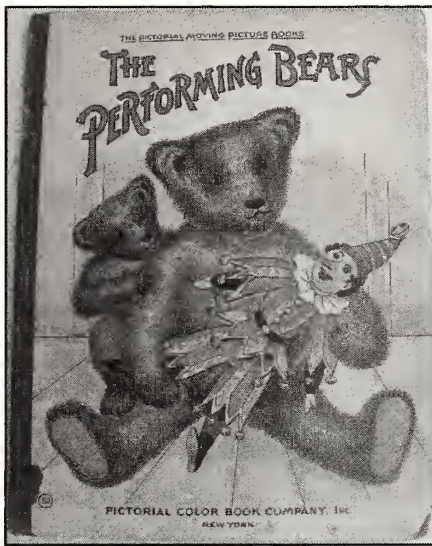
In this Puss in Boots edition (2), the Sully and Kleinteich imprint on the cover has been blacked out. The S&K imprint is still visible under the black out. It has a neat name and inscription "John Kistler 1920-1921." We have two copies of *The Moving Picture Books* with "Sully & Kleinteich New York" inked out in exactly the same way. The title page is the same as the one above.



This Puss in Boots (3) is an actual PCBC printed edition with Pictorial Color Book Company printed (not pasted) on both the cover and the title page.

Three imprint versions of *Puss in Boots* are shown above. The *Puss in Boots* identified as (3) has the same cover image as the other two but with the heading above title and picture naming "The Pictorial Moving Picture Books" and at the bottom "Pictorial Color Book Company, Inc. New York" and the number 51 in a small circle. "Printed in Bavaria" now appears at the bottom of the final page and "Made in Germany" appears in small print on the back cover. Except for these variations, the layout and text fonts are the same. There are some quality differences, however. This one (3) is stapled rather than sewn like the Sully and Kleinteich editions shown above. The paper and printing quality are also not as good on the PCBC version.





**The Performing Bears**



**The Performing Bears. Title page**

Another book, *The Performing Bears*, has the full PCBC information with number 52 in a small circle, probably printed shortly after the last *Puss in Boots*. The title page now has a different font and larger print throughout. The “Printed in Bavaria” remains but “Made in Germany” no longer appears. It has a gift inscription dated “Xmas 1922,” one year following the *Puss in Boots* dated inscription. When PCBC published their own versions they changed the heading from “The Moving Picture Books” to “The Pictorial Moving Picture Books”. See the images above of *Puss in Boots* as well as *The Performing Bears* which shows this change. They also changed the imprint on the title page and moved “Printed in Bavaria” from the cover to the last page.

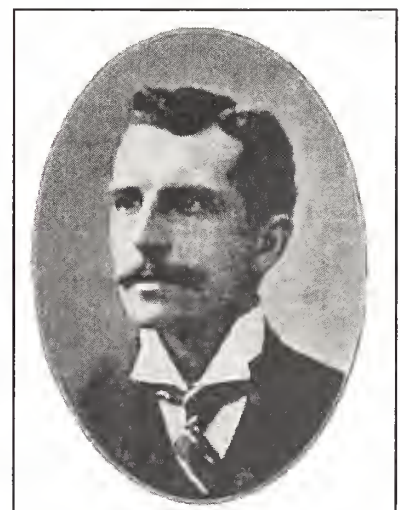
We have tried to research the complex publication and distribution history of these desirable books as published by Sully and Kleinteich, The New York Book Company, and The Pictorial Moving Book Co. **New York Book Company**

An article in *Bookseller and Stationer* (Volume 54, 1921, page 230) describes how “The New York Book Company had a good selling novelty in their Moving Picture Books.” It goes on to describe one of the movable pages in *The Night Before Christmas*. New York Book Company copies are rare. This 1921 article tells us that at least some of those published by New York Book Company were published around 1921. The New York Book Company (NYBC) was incorporated on November 11, 1908 as a subsidiary of The Trow Press. The Trow Press was a full service printer and bookbinder that had been in business since the mid 1880s. It appears that NYBC was created as a publishing subsidiary of The Trow Press for the sole purpose of distributing inexpensive children’s books. In 1920 NYBC advertised themselves as publishers of picture puzzles, toy books, juvenile books, and novelties. Any manufacturing or printing was done by

the parent company, Trow Press. The manager of NYBC was Arthur J. Zerbe. Mr. Zerbe sold his interest in NYBC and moved to California in 1921. The company itself did not dissolve until 1929. File notes from the New York Secretary of State’s office indicate it went out of business due to non-payment of taxes. While incorporation papers were made in 1908, we have found reference to Trow’s New York Book Company well before that. There is a long account of 1888 litigation against the two companies in *The New York State Reporter: Containing all the Current Decisions of the Courts of Record of New York State, 1891, pages 617-620*. New York City Directories from 1908-1921 list four addresses for the NYBC: (1) 202 East 12<sup>th</sup> St. (1908-1909); (2) 147 4<sup>th</sup> Ave. (1909-1915); (3) 201 East 12<sup>th</sup> St. (1915-1919); (4) 44 East 23<sup>rd</sup> St, Rear 918 (1920-1921).

### **Sully and Kleinteich**

S&K was an early twentieth century book publisher founded in 1913 and established at 373 4<sup>th</sup> Ave. New York. It was headed by George Sully and Herman Kleinteich. Both men were very experienced in the book trade when they joined forces. Sully, originally from Canada, had been head salesman for Little, Brown, & Co. (Fun fact: Sully was such a good salesman that in 1895 he was chairman of “The Brotherhood of

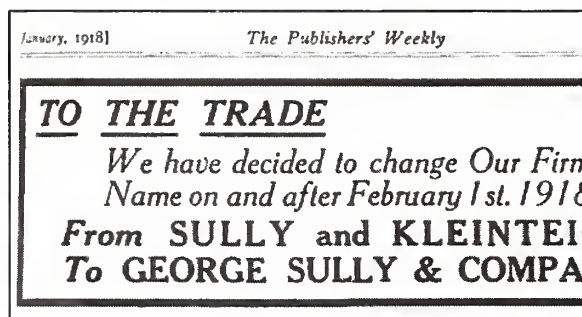


**George Sully**

Commercial Travelers.” The annual meeting of the Brotherhood, which consisted of traveling salesmen for publishers, included vaudeville entertainment and athletic club privileges.) Herman Kleinteich also had book trade experience. He was previously a buyer for several book companies. Sully and Kleinteich published a line of books, novels, juveniles, and calendars.

Effective February 1, 1918 the firm officially changed its name from Sully and Kleinteich to George Sully & Company. (This indicates that that all their movable books were published between 1914 and January 1918 only, as all that we have seen have just the Sully & Kleinteich imprint.) See some examples of novelty children’s books from George Sully & Co. at the end of this article.

According to a 1918 book reference, S&K changed the name “due to prejudice during the war regarding names of German origin” (such as Kleinteich). In 1922 George Sully & Company moved to 114 East 25<sup>th</sup> Street, New York. The firm continued to be a co-partnership between the two men. George Sully passed away in 1940 at the age of 75. Herman Kleinteich passed away on September 11, 1921 at the age of 56 from “an acute attack of indigestion.” Both men’s sons, George Leonard Sully and William H. Kleinteich, at some point, took over running the business. It is interesting to note that one son, William H. Kleinteich, spent five years as a salesman for the Raphael Tuck & Sons Co. and then switched to McLoughlin Brothers just before joining his father’s firm. He joined S&K in 1913 at its



inception and was around 27 years old at the time. At some point before 1921 S&K stopped publishing the Moving Picture Books. Since there are no copies known that have the publisher’s name of George Sully & Company, we assume that this occurred sometime before they changed their name in 1918. George Sully & Company Inc. continued in business until it liquidated and sold all of its stock plates and copyrights to A. L. Burt Company, New York in 1933.

The following image is from Herman Kleinteich’s obituary, September 19, 1921. The obituary stated that during the war prejudice against German names forced the company to drop the name Kleinteich. Though there hardly could be “sounder Americanism” than this man from Brooklyn whose father fought in the Civil War. He left a widow, one daughter, and a son who has followed him into the business. His funeral was

attended by many members of the New York Trade among whom; he had been a well loved figure for 40 years.



### The Pictorial Color Book Company

According to the 1920 edition of the *American Stationer and Office Manager* (Volume 86 , page 13) “ The Pictorial Color Book Company (PCBC) of New York was incorporated for \$10,000 by N. H. Schrifte, H. Cohen, and C.F. Koltman at 665 Hancock Street, Brooklyn NY.” It appears that PCBC acquired Sully’s stock and started publishing these books again sometime after the company was formed. We believe that PCBC was formed in late 1919 due to an article in the *The New York Times* dated December 27, 1919 that lists PCBC as a “new incorporation.” We’ve found very little else about this company or its founders. We have found none of the founders in old New York phone records or obituaries. We did find a Charles F. Koltman living with a woman named Margaret Koltman on a 1919 voter registration list living at the 665 Hancock Street, Brooklyn address. It appears that the PCBC company’s first address was the home of Mr. Koltman. We agree with Theo’s opinion that “the company has to be seen as a mere New York office of the Löwensohn printing company, established in New York to have easy access to the American market to promote and sell” A handful of other books published by PCBC can be found on the Internet. Theo’s article mentioned one other movable by PCBC different than the moving picture series. It is a pop-up peepshow type book titled *Our Farmyard*. It can be seen on Aleph-bet Books online PDF catalog # 102 at <http://bit.ly/UgG8d3>. PCBC books have been found dated as late as the end of 1920s. Apparently PCBC was a short lived company and all of their books were likely published in the 1920s. The only representative we have been able to find for PCBC is an S. C. Britton who represented PCBC at a book trade Field day event in 1922.



As indicated earlier, it's also probable that the Pictorial Color Book Company obtained the publishing rights and old stock of these books from George Sully & Company shortly after the death of Sully's partner, Herman Kleinteich in 1921. Since it is rare to find a S&K copy without the PCBC sticker pasted on it, we might also theorize that PCBC had more success selling this series than S&K did. From the ad below in *Publishers Weekly* (Volume 89, 1916, page 2) we know that S&K did sell remainders to the trade. It was/is not uncommon for publishers to sell their titles to other companies – including resting stock.

To Buyers

We will offer, January 1st, the biggest bargains in **REMAINDERS** that have ever been offered at one time, particularly in **STANDARD SETS**. It will pay you to call and see us early in January.

GEORGE SULLY  
HERMAN KLEINTEICH

**Sully and Kleinteich**  
373 Fourth Avenue    ::    ::    New York

We have found at least four other similar English titles under The PCBC imprint for this series. We have not found copies of these books under Sully & Kleinteich: *Little Folks in Tabbyland*, *A Make-belief of Funny Beasts*, *Hop-o-my – thumb*, and *In the Motor to the Clouds*.

### Foreign Editions

For more details on several foreign editions see Theo Gielen's article in the May 2011 edition of *Movable Stationery*. We do want to point out his comment that "A French version as *Le Petit Chaperon Rouge* was published by Capendu, Paris." The French edition reveals the printing origin of the books as German printer G. Löwensohn. Imp Fürth. There is a lot of evidence that all these books were printed by Löwensohn in Fürth near Nuremberg in southern Germany. We have not seen a German edition of these books but that was not unusual for Löwensohn.

### Other

George Sully & Company published some other novelty and play type titles. (The books pictured below were printed in the USA. The Lithographers were Karle Lithographic Co. of Rochester New York.)

1918 - *The Play-Day Book Full of Toys That You Can Make and Dolls That You Can Dress*. (contains card cut-outs) Margaret Evans Price, illustrator.

1919 - *The Animal-Toy Book Full of Educational Animal*

*Toy Cut-Outs*. (contains card cut-outs) Karle Lithographic Company.

1919 - *Bird Cut Outs Educational Bird Toys Series*. (contains card cut-outs) Karle Lithographic Company. Designed by W. F. Stecher.

**BIRD, ANIMAL and  
DOLL CUT-OUTS**

**35c  
Each  
Net**



**35c  
Each  
Net**

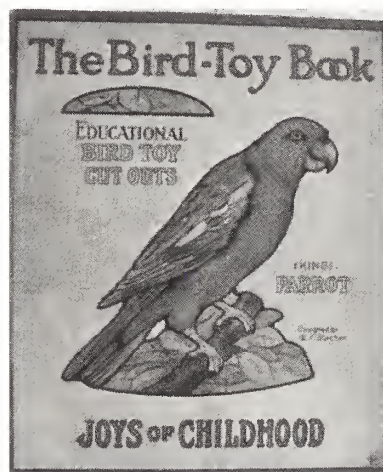
AN artistic creation of a beautifully illustrated series of toy cut-outs, which are educating and entertaining, lithographed in colors which bring out the softness, technique, and personality of the artist, that puts realism into the subject.

A series of six folders consisting of four full page color plates, with many interesting subjects which are most entertaining.

Dolls to make and dress    Bird Cut-outs    (Series 1)  
Play-day Cut-outs    Animal Cut-outs    (Series 2)  
Bird Cut-outs    (Series 1)    Animal Cut-outs    (Series 2)

We will send, post-paid, any of the above upon receipt of thirty-five cents in stamps.


**GEORGE SULLY & COMPANY**  
373 FOURTH AVE.    NEW YORK CITY



November 13, 1919    THE BOOKSELLER, NEWSPAPER AND STATIONER

**JOYS of CHILDHOOD SERIES**

**The Play Day Book**



**JOYS - CHILDHOOD**

**The Play Day Books**

The Play Day Book 1 50c  
The Bird-Toy Book 1 50c  
The Animal Toy Book 1 50c

An artistic creation of a beautifully illustrated series of cut-outs, which are educating and entertaining, lithographed in colors which bring out the softness, technique and personality of the artist, that puts realism into the subject.


A bound book consisting of eight full page color plates, exclusive of cover, with numerous folders.

**DOLL AND ANIMAL CUT-OUTS**

A series of six folders, consisting of four full page color plates, with many interesting subjects which are most entertaining.

Dolls to make and dress    35c  
Play day Cut-outs    (Series 1)    Each  
Bird Cut-outs    (Series 2)  
Animal Cut-outs    (Series 1)  
Animal Cut-outs    (Series 2)

**BIRD CUT-OUTS**



**JOYS - CHILDHOOD**

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Chase, Bradford S. Horatio Alger Books Published by The New York Book Company. Sandpiper Pub., 1999. Pages 11-16.

List of Enrolled Voters ...: Borough of Brooklyn New York. Board of Elections 1919 - Voting registers (PCBC residential address)

*Modern Stationer Serving the Office Products Dealer*. Volume 4, 1921. (Kleinteich's obituary).

*Newsboy*. Volume 32, 1994. Horatio Alger Society. (Sully company sale).

*Publishers Weekly*. Volume 73, 1908, page. 960. (Image and information about George Sully).

*Publishers Weekly*. Volume 97, 1920, page 478. (Family relationships).

*The Publishers Weekly*. Volume 102, Part 1, 1922. (lists S. C. Britton represented PCBC)

*The Publishers Weekly*, Volume 138, F. Leypoldt, 1940 - American literature (Sully Obit)

Tisinger, Jo. "G. Löwensohn...", *Movable Stationery*, Volume 22, Number 1, 2014.

*Rehabilitation Monograph*. Volumes 36-67, Page 48. (NY book company location).

## Footnote

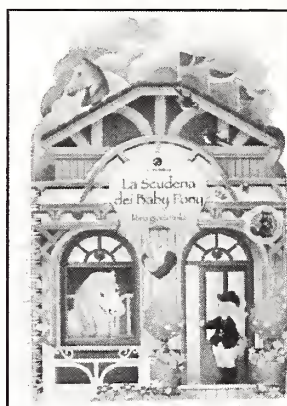
<sup>1</sup> For a more detailed accounting of the life and works of G. Löwensohn see "G. Löwensohn - Children's Books - Firth," Jo Tisinger, *Movable Stationery*, Volume 22, Number 1, 2014 - with an updated version on our website [vintagepopupbooks.com](http://vintagepopupbooks.com).

## Questions and Answers

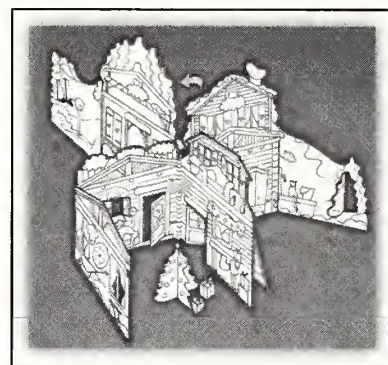
**Q.** I recently purchased four books at Costco. Published by Parfait Press (an imprint of Baker & Taylor Publishing Group). All of the construction books state "Project and illustrations by Elena Gornati. The titles are: *Pony Stable*. (9781626862180); *Dance Studio* (9781626862166); *Dollhouse* (9781626862173); and *Castle* (9781626862159). The cover price is \$12.99. My question is, why are none of these book available from other retailers? I have been unable to find the titles or ISBNs online.

The spiral bound books are 35 x 24 cm. and open to form three-dimensional playsets complete with punch-out characters, stickers, and pieces to cut out to complete the scenes.

Ann Montanaro Staples



Pony Stable in Italian



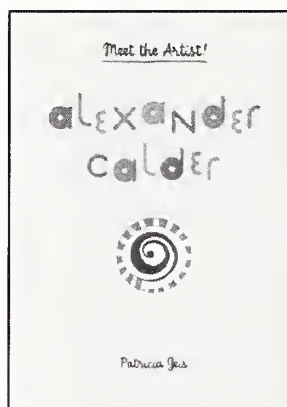
Construction of Activity Books

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## New Publications

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

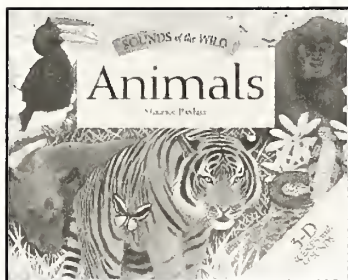
*Aa-Zz: Pop-up Alphabet*. By David Hawcock. October. Tango Books. \$10.95. 9781857078091.



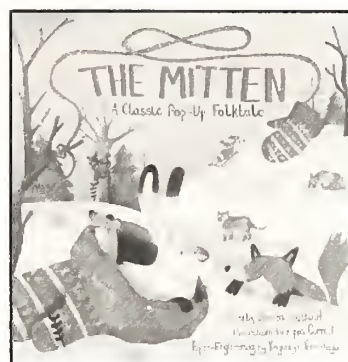
*Alexander Calder: Meet the Artist*. Princeton Architectural Press. \$24.95. 9781616892258. **Also:** *Pablo Picasso: Meet the Artist*. 9781616892517.



*Animals. Sounds of the Wild. October. Templar. \$15.55. 9781848774247.*



*The Mitten: A Classic Pop-Up Folktale. October. By Yevgeniya Yeretskaya. Jumping Jack Press. \$19.99. 9781623481537.*

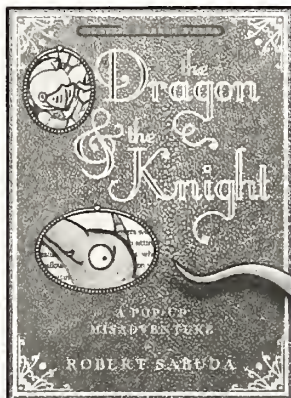


*Totally Amazing Atlas of the World: With Awesome Pop-Up Map! Barron's Educational. \$18.99. 9780764167461.*

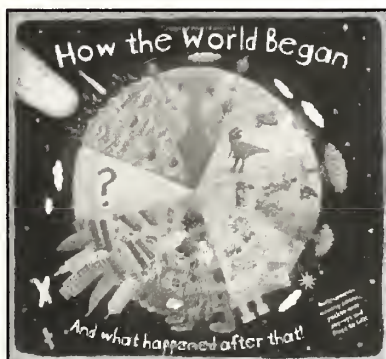
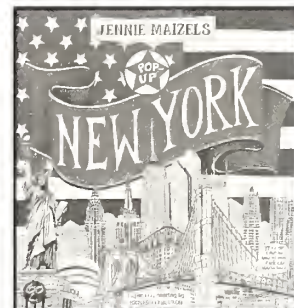


*Mon Pop-up des Bruits. (French) Nathan jeunesse. CDNS\$ 19.95. 9782092551653.*

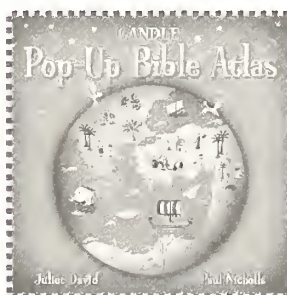
*The Dragon & the Knight. By Robert Sabuda, October. \$29.99. Little Simon. 9781416960812.*



*Pop-up New York. By Jennie Maizels. Richard Ferguson, paper engineer. October. Walker Books. \$16.00 9781406349450.*



*How the World Began. September. \$9.99. Templar. 9781848771666.*

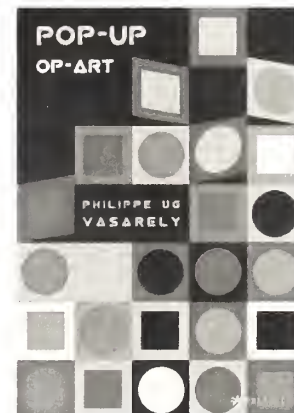


*Pop-up Bible Atlas. Candle Books. £9.99. 9781781281000.*

*Maisy's Castle: A Maisy Pop-up and Play Book. September. \$16.99. Candlewick. 9780763674380.*



*Pop-up Op-Art: Vasarely. By Philippe UG October. Prestel. 9783791372020.*

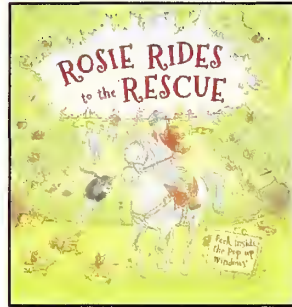




*Robots: Watch Out, Water About!* By Philippe UG. Prestel. 9783791371986.



*Sophie Pop-up Peekaboo!* Dorling Kindersley. \$9.99. 9781465420411.

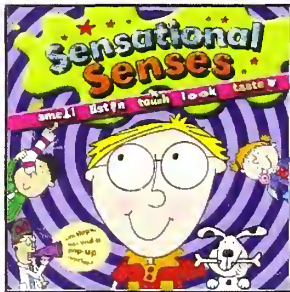


*Rosie Rides to the Rescue.* Peek Inside the Pop-up Windows. October. Armadillo Music. CDN\$ 18.23. 9781861474889.

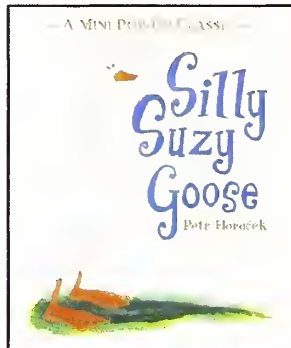
*A Tiger in My Garden: A Do-It-Yourself Pop-up Book.* September. \$19.95. Prestel. 9783791371931.



*Under the Ocean.* By Anouck Boisrobert and Louis Rigaud. October. Tate Publishing. 9781849761598.

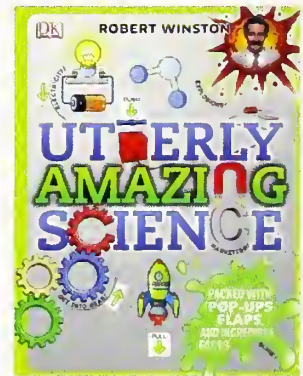


*Sensational Senses: With Flaps, Tabs and a Pop-up Surprise!* \$12.99. Ticktock Books. 9781783251803.



*Silly Suzy Goose.* A Mini Pop-up Classic. By Petr Horáček. September. \$10.00. Walker Books. 9781406357172.

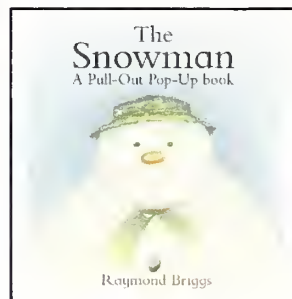
*Utterly Amazing Science: Packed with Pop-ups, Flaps, and Incredible Facts.* Dorling Kindersley. £14.99. 9781409347934.



Also: *Snow Bears.* 9781406356458.



*The Snow Queen: The Hans Christian Andersen Classic Story.* Carlton Books. CDN\$ 21.95. 9781783120154.



*The Snowman Pull-out Pop-up Book.* September. \$8.00. Puffin. 9780141356372.

*Star Trek Pop-ups.* By Courtney Watson McCarthy. \$29.95. Thames and Hudson. 9780500517499.

