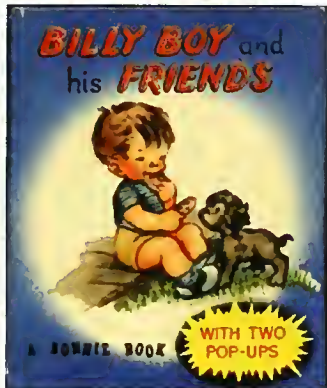


Wisconsin Printers and Publishers

Ann Montanaro
Salt Lake City, Utah

Who were the Wisconsin publishers and did they have any relationship to each other? From my research I knew that beginning in the 1930s many movable books were published in the state of Wisconsin. It was only after I attended a lecture by children's book historian Leonard Marcus that I began to think more about how they might be connected. Marcus was visiting Salt



Billy Boy and his Friends. 1949

Lake City, Utah to celebrate the opening of the traveling exhibit "Golden Legacy: Original Art from 65 Years of Golden Books." Marcus and Diane Muldrow co-curated the exhibit, which was produced by The National Center for Children's Illustrated Literature. During his Saturday night lecture at the Salt Lake Public Library, he spoke about his book *Golden Legacy: How Golden Books Won Children's Hearts, Changed Publishing Forever, and Became an American Icon Along the Way*. Published by Golden Books in 2007, the lavishly illustrated, 245-page history is full of color illustrations from Golden Books and includes photographs of many of the books' authors and artists.

Marcus noted in his talk that there were a number of publishers who were located in the mid-western part of the

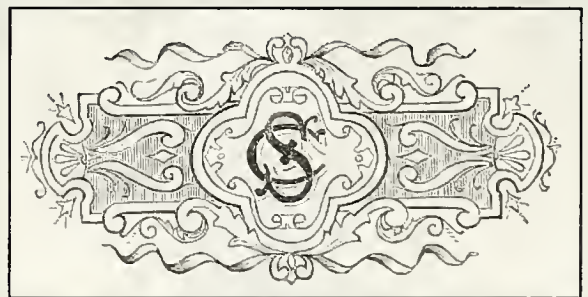
United States and that these publishing houses often hired local artists and writers for their books. This was something I had wondered about when I wrote about the Arcraft Paper Products (*Movable Stationery*, Volume 17, Number 3, page 5) as few, if any, of the authors or illustrators credited in those books ever published any other books. Marcus wrote about Little Golden Books in *Golden Legacy* that "relying on in-house writers and their families and friends was one way to control costs (and maintain the twenty-five-cent price) at a time when the Little Golden line had to contend with its first serious competition during the post-war years."¹

Continued on page 7

The Logos of Some Otherwise Hidden Publishers of Movable Books and Related Novelties

Theo Gielen
The Netherlands

As described in earlier *Movable Stationery* contributions about industrial (movable) picture books, many of them appeared anonymously, without a publisher, place or date – and a certain part of them still do. The reason why this was done is yet unclear and in my research I have never found any explanation about it from the publishers of the period. Rather than thinking the publishers left off their name because they were not proud of the product, I tend to think that they did not have any reason to put their name on their books as there is rarely a maker's name on a toy. These kinds of (industrial) children's books were not only produced in huge numbers but were sold to wholesalers in large quantities as well – most likely the complete printed edition was one sale. The wholesalers distributed the books un-assorted to their various outlets and that was it. Since there probably no possibility for the individual shop to re-order, it was not necessary to know from which publisher (or printing office) the product originated. And the registration/order/publisher number found often at the bottom of the front cover was enough information for the representative to refill the shelves. Often these registration numbers were not unique but were, instead, shared for a series of similar books!



Carl Schaller logo

An intermediate between publishing anonymously and listing the publisher's full name and address on a book was the use of a logo or some other marking of the publication to make its origin recognizable or reducible for the knowledgeable bookseller or buyer. We see this especially in books published in Germany and the Netherlands; the use of just a logo or a vignette on the cover (and sometimes on the title page when one was present).

Continued on page 2

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 index to past issues of Movable Stationery is available at:

<http://movablebooksociety.org>

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, *The Movable Book Society*, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

Telephone: 801-277-6700 or 732-742-9270 (cell)

e-mail: info@movablebooksociety.org.

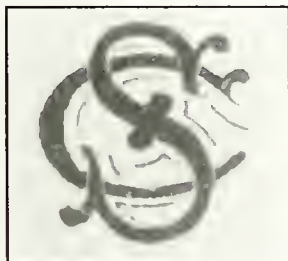
The deadline for the November issue is October 15.

Logos, continued from page 1

This seems to have been the practice of certain printers/publishers from about the 1880s onwards. When foreign (British or French) publishers issued translations of these books they used their full name: Capendu, Théodore Lefèvre, Dean & Son, or Raphael Tuck & Sons, for example.

To assist collectors and researchers I have listed here some of these logos and vignettes to help in the possible identification of these otherwise hidden publishers of historical movable and novelty books and some related paper toys. Sometimes identifying the logo will help to determine an approximate date of the publication as well, but use caution. If you have more of these I would be interested in learning about them. Please contact me and, if more are identified, there may be a second listing in the future.

Not listed are those logos or vignettes that never stand alone on a book but are always accompanied by the full name of the publisher. For example, think of the easel-and-palette logo with the "RTS" that is found on books by Raphael Tuck & Sons or the walking, top hatted gentleman with his son, seen from the back, that is found from the 1890s onwards on picture books by Dean & Son.



Carl Schaller logo

Continued on page 4

Shipwreck!

John Rabou

The Netherlands

In 2007 I was commissioned by an English publisher to illustrate a pop-up book called *Shipwreck!* It was quite an extensive job consisting of almost seventy pictures, ranging from small spot illustrations of portraits in black and white to full-page (some of them spread-wide) and full-color illustrations with intricate flaps, pull-out tabs, and little booklets. As icing on the cake, the book was fitted with four pop-ups, all designed by Dutch paper engineer Kees Moerbeek.



Whydah

When I received the free copies of the book I was very pleased because the cover looked quite beautiful and had the appearance and feel of a ship's hull. The book started off with a double gate-fold, containing an introduction and a brief overview of the history of shipwrecks from Egyptian times until the wrecking of the container-carrier MSC Napoli in the English Channel in 2007. The front cover depicted the USS Monitor, an ironclad ship that took part in the indecisive Battle of Hampton Roads in the American Civil War and sank in a violent storm in the Atlantic on December 31, 1862.

The inside of the double gate-fold had two small pop-ups. On the left-hand side there was a Roman galley and at the right-hand side another small pop-up depicted the change in shipbuilding from wooden sailing ships to steam-powered ships made of iron.



Batavia

The rest of the book held four chapters in which just as many, more or less, famous shipwrecks were described. The first chapter described the history of the *Mary Rose*, the flagship of Henry VIII which, following its completion in 1510, was England's biggest ever warship. It was named after

Henry's sister Mary, and the rose, the flower which was the emblem of Henry's Tudor family. The Mary Rose first saw action in 1512 in a battle against France when she crippled the enemy's flagship with a single shot from one of her ninety-one huge cannons.

The second chapter described the mutiny on the Batavia. In my opinion, the pop-up in this chapter was just spectacular and depicted the nightly wrecking of the Batavia in 1629.

The last chapter was fitted with a smaller pop-up of the Whydah. The Whydah was an English ship which was chased and captured in February 1717 by Samuel Bellamy, better known as "Black Sam," an English pirate who was active in the Caribbean Sea. A few months later the Whydah encountered a terrible storm. The vessel slammed into a sandbar and split in two, throwing the pirates and their treasure into the wild sea. Of the 146 pirates, only two managed to save themselves. Black Sam went down with this ship. Apart from the illustrations, as I mentioned above, I made many more pictures for this book.

Although this book was commissioned by an English publisher, an English version was never published. Instead *Shipwreck!* was published in Italian, French and Russian. Contrary to the Italian and French edition, the Russian one wasn't entitled *Shipwreck!*, but *In the Stormy Seas: History of Shipwrecks*.



French, Italian, and Russian editions of *Shipwrecks!*

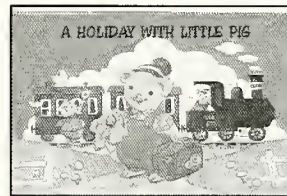
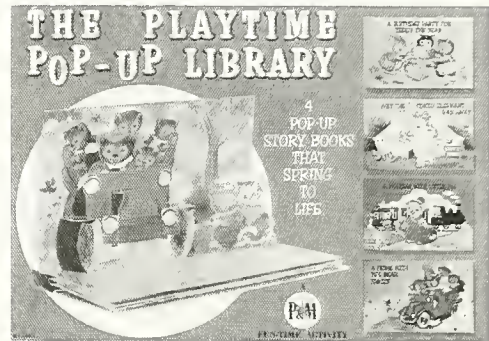
This article, with minor editing, is reprinted with the permission of John Rabou. A Brush With History: History Illustrators (<http://bit.ly/gHc4o0>) is the weblog of five professional and prize-winning illustrators from the Netherlands, who specialize in history illustrations.

Note: The Italian edition is *Naufragio. Storie, Avventure e Tragedie di Tutti Mari*. (Shipwreck: Stories, Adventures and Tragedies of All Seas. Libri Crealibri. 29,00€. 9788883285370.

A Backward Glance Pop-ups You May Have Missed

Ann Montanaro

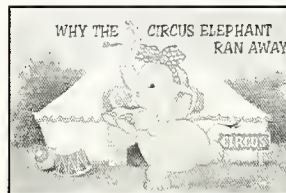
The Playtime Pop-up Library: 4 Pop-up Story Books That Spring to Life is a boxed collection of four small pop-up books issued by Platt & Munk Publishers in 1963. (It is interesting to note that the books were printed in Denmark.) The numbered books in the collection are: (1) *Why the Circus Elephant Ran Away*, (2) *A Birthday Party for Teddy the Bear*, (3) *A Holiday with Little Pig*, and (4) *A Picnic with the Bear Family*. The titles are often available individually but are rarely found in the original box.



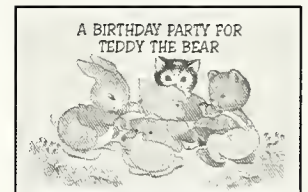
A Holiday with Little Pig



A Picnic with the Bear Family



Why the Circus Elephant Ran Away



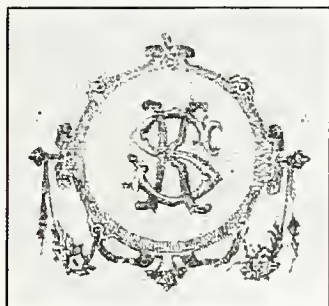
A Birthday Party for Teddy the Bear

The cardboard box measures 25 by 35 cm. and is 2.5 cm. deep. The books sit inside a paper frame that both adds structure to the box and holds each of them securely in place. The 10 by 15 cm. books have four, simple fan-folded pop-ups printed parallel to the spine.

The stories are colorfully illustrated with bright, bold, friendly animals. In the first book, Bongo, the circus elephant, runs away rather than taking a bath. He gets scared after being away from his mother and is happy "be home safe again." And then there is Sara Bear who attends Teddy the Bear's birthday party. When the boys get tired after all their playing and go to the sweet shop for ice cream she stays home "to wash the dishes." However, Sara is rewarded with three flavors of ice cream for being such a helpful friend.

Carl Schaller, Fürth (Germany)

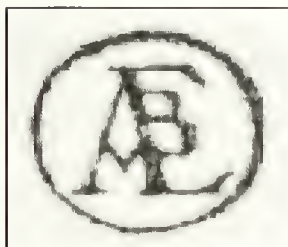
The Schaller logo is also known within further decorative (typographical) borders, but essential for identification are the strangled C and S. They were used for movable books from 1886 until about 1918; the activities of the Schaller company ended in 1931.



Schaller & Kirn

Schaller & Kirn, Fürth (Germany)

Schaller first started his company in 1883 with a partner, Kirn. This logo of a strangled S and K (in variant decorative borders) was used from 1883 until 1885 when Kirn left.



Adolph Engel, Berlin (Germany)

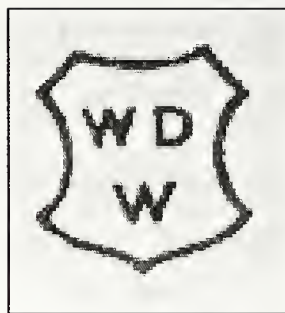
As a publisher Engel (father until 1885, and son) was active from 1851-1904. The logo of A, E, and B is found on the front cover of numerous movable books from about 1880 until 1904.



G.B. van Goor Zonen

G.B. van Goor Zonen, Gouda - from 1929: The Hague (The Netherlands)

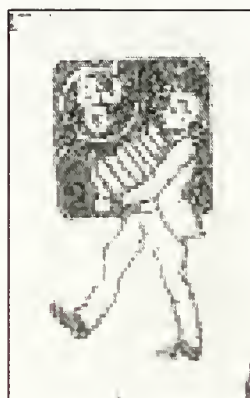
The logo was used in the 1920s and 1930s.



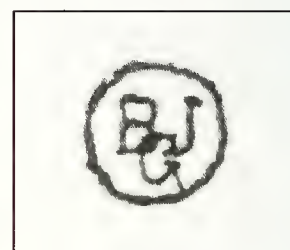
Wilhelm Düms

Wilhelm Düms, Wesel (Germany)

The company was founded in 1867 but their movable books mostly appeared in the 1880's and 1890's.



B. Jacobs



B. Jacobs

B. Jacobs, Groningen (The Netherlands)

Active as a publisher of picture books from 1884 until about 1914.



A. Molling & Co.

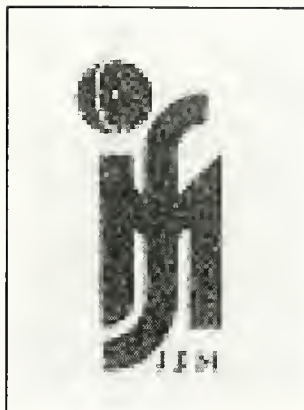
A. Molling & Co., Hannover (Germany)

Active as a printer and publisher from 1879 until 1939. This logo used about 1910-1915 when they produced some novelty books.



Mulder & Zoon

Mulder & Zoon, Amsterdam (The Netherlands)
The logo, with and without the circle, used to be accompanied by the book's registration or order number.

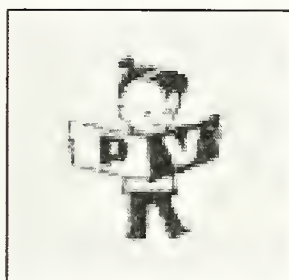


Joseph Scholz



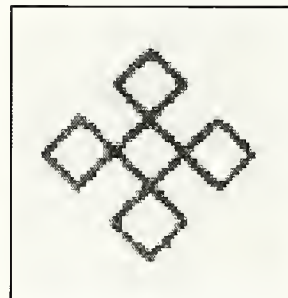
Joseph Scholz

Joseph Scholz, Mainz (Germany)
Both the logos with the stylized J, M, and S were in use from 1934 onwards - most likely until the end of WW II.



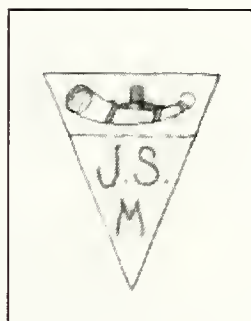
Pestalozzi Verlag

Pestalozzi Verlag, Fürth (Germany)
From about 1935 (until nowadays) the name/imprint of the Loewensohn company - to circumvent the forced aryanization of Jewish companies by the Nazis.



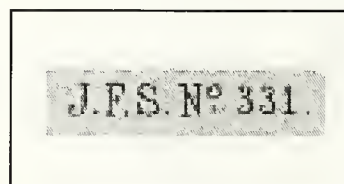
Johann Albert Steinkamp

Johann Albert Steinkamp, Duisburg (Germany)
Mostly found as a small logo somewhere in the lower part of the cover illustration. The publisher was active from about 1860 until 1937 but its novelty items mostly date from the 1900-1914 period.



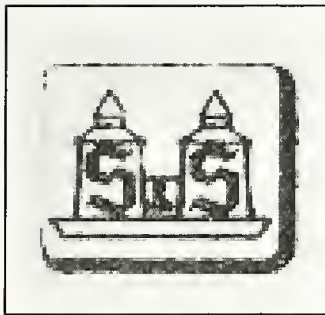
Joseph Scholz

Joseph Scholz, Mainz (Germany)
This logo with the horn was in use from about 1900 until 1934.



J. F. Schreiber

J. F. Schreiber, Esslingen (Germany)
The logo is sometimes found also as J. F. S. I. E. No. 63 (or another number) indicating the additional location of the Schreiber company "in Esslingen."



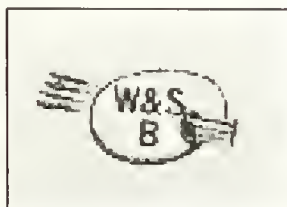
Schwager & Steinlein

Schwager & Steinlein, Nürnberg (Germany)
Though the company was founded in 1901, publications with this logo mostly date from after WW II.



Gustav Weise

Gustav Weise, Stuttgart (Germany)
Founded in 1863 they published movable books especially in the last quarter of the 19th century. They also used their bare initials G.W. or G.W.V. (V for Verlag) for a logo.



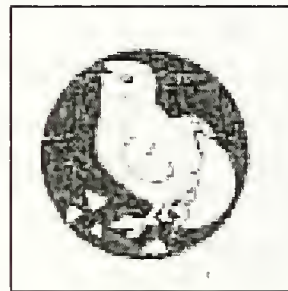
Werner & Schumann

Werner & Schumann, Berlin (Germany)
Never found on a movable book but frequently seen on related novelty items and paper toys.

J.W.S.&S.

J. W. Spear & Söhne

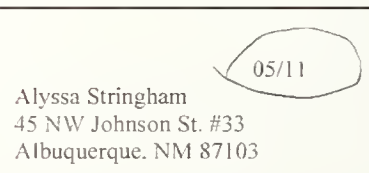
J. W. Spear & Söhne, Nürnberg-Doos (Germany)
Again, maybe better known for related novelty items and paper toys from the 1910's and onwards.



Wonderland, Haarlem (The Netherlands)
This always very small printed logo of a chicken crawling out of the egg was used on cheap industrial movables (f.e. the wagging heads) between 1956 and 1968.

Membership Changes

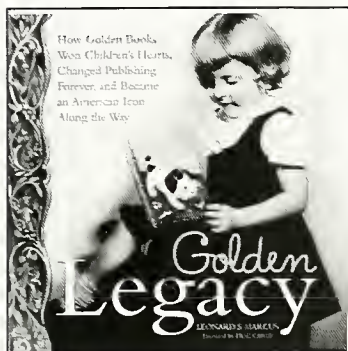
The Movable Book Society annual membership increased on July 1, 2011. Membership in the U. S. is \$30.00 per year; outside of the U .S. is \$35.00. PayPal is accepted for payment with the addition of the PayPal fee. The membership expiration date is on the mailing label.



The annual membership list is available to members upon request as a PDF document. Request a copy by sending mail to info@movablebooksociety.org.

Western Printers, continued from page 1

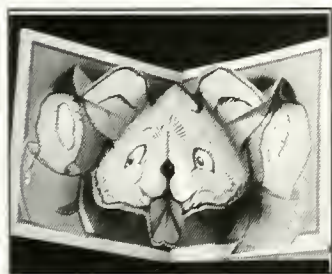
This discussion led me to examine Western Publishing Company and the other Wisconsin publishers that produced movable books from the 1930s to the 1950s.



Golden Legacy. 2007

While New York was the center of publishing in early 20th century America, Racine, Wisconsin, the home of “skilled artisans, upstart entrepreneurs, and, most notably inventors,”² had some of the world’s most advanced printing technology. Western Publishing was the leading publisher in Wisconsin. The company traces its beginnings to Edward Henry (E. H.) Wadewitz and his brother Al. The two men bought a financially troubled Racine business called West Side Printing Co. for \$2,504 in 1907. Neither of them knew anything about the printing business prior to the acquisition but they obviously had a knack for it; In 1908 they made a respectable profit of \$5,000 in sales.³

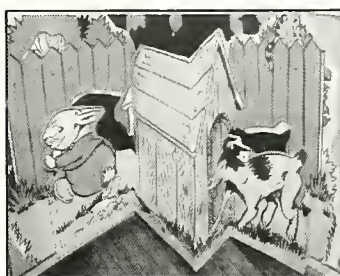
The business was incorporated in 1910 as the Western Printing & Lithographic Co., a reflection of the acquisition of its first lithographic offset press. Sales topped \$127,000 by 1914 when the company installed a larger offset press and added electrotyping and engraving departments. Two years later it acquired the assets of Hamming-Whitman Publishing Co., a Chicago publisher of children’s books that had defaulted on its bills. The company was transformed into a subsidiary named Whitman Publishing Co. and it was relocated to Racine. E. H. hired two salesmen, one of whom, Samuel E. Lowe, saw an emerging market for affordable children’s books.⁴ In 1918 Lowe’s persuasive salesmanship led major U.S. five-and-ten-cent retail chains, such as S. S. Kresge, Woolworth, and McCrory’s to set aside selling space for children’s books.⁵



Bobby Bear. 1935

Whitman had a wide range of juvenile literature and published the first of its movable books in 1931, *The Story*

of the United States in Moving Pictures. It included six large, double-sided wheels that attached to the front cover. Through an open window cut in the book cover, the historical events described in the text were displayed when the wheel was turned.

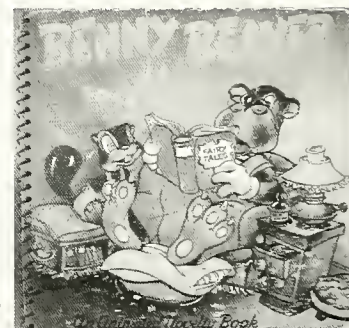


Bunny Boy. Inside. 1935

Whitman’s published eight pop-up books in 1935 and 1936, each with three double-page pop-ups. The 1935 titles, with the series name Magic-Action Books, were: *Blinky Bill*, *Bobby Bear*, *Bunny Boy*, and *Bunty*. The next four, *Fluff*, *Muff and Puff*, *Ginger and Brownie*, *Rags and Tatters*; and *Toodles*, were published in 1936 with the series name A Magic Action Story. Inexpensive paper was used for the book covers as well as the text and illustration pages. The books were stapled at the spine and their folded pop-ups were easily mis-folded and damaged. They often separated at the staple.

In the 1920s and 1930s Western continued to be successful. By 1928 they had opened a small printing plant in Chicago and produced their ten-millionth children’s book. In 1932 the Whitman Big Little Book line, created by Samuel Lowe,⁶ made its debut and the following year Western won exclusive book rights to all Walt Disney licensed characters. In 1934 Western established an eastern printing plant in Poughkeepsie, New York.⁷

Western began a fruitful collaboration with Simon and Schuster’s juvenile book division in 1938 and it soon evolved into the division’s sole creative and production source. Executives of the two companies decided to issue 25-cent books for children called Little Golden Books, each with forty-two pages, sixteen of them in full color. Within five months of publication of the first run in 1942, three editions totaling 1.5 million books had sold out.⁸

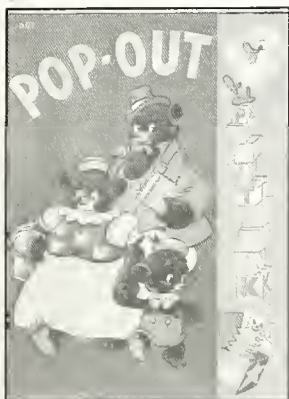


Benny Beaver and Fuzzy Bear. 1945

The 1942 Little Golden Book sales were fortuitous. Under war rules, in 1943 mandatory paper rationing was instituted by the U. S. government and a printer’s or publisher’s annual allotment was calculated as a percentage of the quantity of paper that the company used the previous year. On this basis, Western’s vast commercial printing operation entitled it to a substantial paper supply. The rationing system also required publishers to withhold every tenth book ordered from retailers.⁹

Samuel Lowe served as Whitman's president for more than twenty years. But in 1940 he resigned to start his own publishing firm, the Samuel Lowe Company, which was located in Kenosha, Wisconsin, just ten miles from Racine. Bonnie Books, Abbott Publishing, and England's John Martin's House all became Lowe imprints.¹⁰

Leonard Marcus wrote "whether Lowe's decision was sudden or a long time in coming is not altogether clear, but there is no doubt that the parting was bitter. In an article published a few years after Lowe's death in 1950, the *Kenosha Evening News* reported that he had 'severed his connections with another large publishing firm' to 'gain greater liberty for his ideas and methods of producing high quality and low cost books for children.'"¹¹

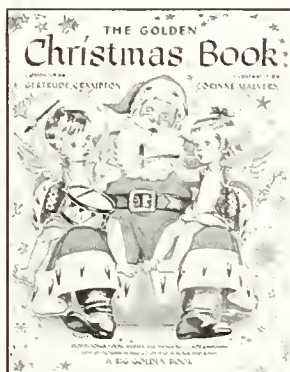


Pop-out Paint Book. 1943

The first pop-up book I can identify that was published by Samuel Lowe was issued in 1943, *Pop-out Paint Book*. The 50-page coloring book included a full color, double-page, folded pop-up of Goldilocks and the three bears. The three stories inside to be colored are Jack and the Beanstalk, Little Black Sambo, and The Wonderful Dream.

In 1945 two pop-up books were published in the series An Animated Novelty Book by John Martin's House. The titles, each with one pop-up, are *Benny Beaver and Fuzzy Bear* and *Hoppy the Marvel Bunny*. Both Benny Beaver and Hoppy were Fawcett Publications characters and appeared in contemporary comic books.

During the mid-1940s most publishers tried to stretch their paper allotments by printing books in smaller sizes, limiting the number of illustrations, and shrinking the margins. In dramatic contrast, Simon and Schuster introduced their first Big and Giant Golden Books in 1944, and Deluxe Golden Books in 1946.¹² Several of the Giant Golden Books included pop-ups. *The Animals' Merry Christmas*, published in 1950, was illustrated by Richard Scarry, who began his career with Golden Books in 1948. A large Santa popped out from inside the front cover. *Funny Bunny* (1950) and *The Golden Christmas Book* (1947) also included pop-ups. By the mid-1950s Simon and Schuster had published more children's books than all other publishers combined.¹³



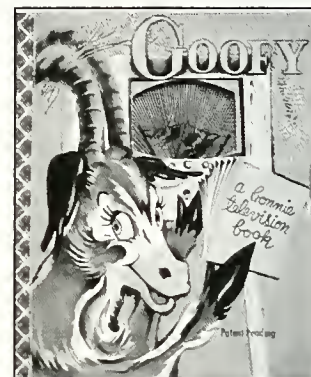
The Golden Christmas Book. 1947



The Animals' Merry Christmas 1950. Inside

In 1949 John Martin's House began a series of Bonnie Books with pop-ups. (Both John Martin's House and Samuel Lowe used the term "Bonnie Books," for many different formats: A few books had pop-ups, other Bonnie Books had stickers, moving eyes, moving clock hands, shaped covers and pages, fuzzy textures, and fold-out head and legs such as the Jack-in-the-book *Cookie the Rabbit*). Each of the nine pop-up books in this Bonnie Book series had two pop-ups pasted inside the covers unfolding along the spine. They measured 20 x 21 cm., about the same size as the Little Golden Books. The titles are: *All Around the Christmas Tree*; *Billy Boy and his Friends* (4014), 1949; *The Bunny Book* (4013), 1949; *The Busy Children* (4010), 1949; *The Ducks Come to the Farm* (4015), 1949; *Hopalong Cassidy Lends a Helping Hand*, 1950. *The Kitten Book* (4012), 1949; *The Night Before Christmas*, 1950; and *The Puppy Book* (4011), 1949.

Bonnie Television Books were issued with both the John Martin's House imprint and that of the Samuel Lowe Company. These books had a die-cut shape cut into the cover. When a disk attached to the front cover is rotated, a picture appears under a lined, transparent sheet that causes the pictures to appear to move. Some examples are: *Animal Parade* (Samuel Lowe, 1951), *Goofy the Goat* (Samuel Lowe, 1953), *Little Red Riding Hood* (John Martin, 1949), *Choo Choo* (John Martin, 1949), *Farm Animals* (John Martin, 1949), *Hesperis* (John Martin, 1949), *Favorite Nursery Rhymes* (John Martin, 1949, and Samuel Lowe, 1955), *Hopalong Cassidy and His Young Friend Danny* (John Martin, 1950), *Little Red Riding Hood* (Samuel Lowe, 1953), *Paul Terry's Terrytoon* (Samuel Lowe, 1950), *Peter Pan* (Samuel Lowe, 1953), *Some Day*, (Samuel Lowe, 1948), and *Yoo-Ho* (John Martin, 1949)



Goofy the Goat. 1953



The Story of the Nativity. 1951

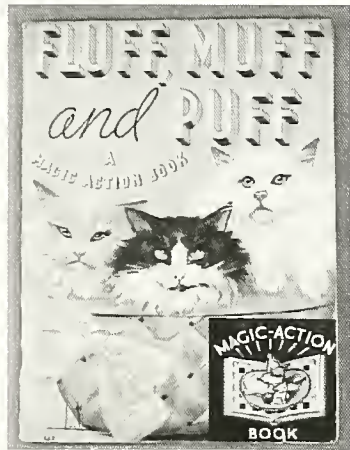
A movie book of *Billy the Bunny* published by Samuel Lowe of Canada in 1951 was cataloged as both A Drive-in Theater Movie book and A Bonnie Book. James & Jonathan Company was the copyright holder and it was described as having "A miniature movie screen on

the cover with a movable disc [sic] that shows animals moving across the screen.”

In 1951 Samuel Lowe produced three Bonnie Merry-go-round books: *Christmas*, *The Story of Snow White*, and *The Story of the Nativity*. Each had five, three-dimensional scenes, and the covers came together to form a carousel display.

Pop-ups must have done well for Samuel Lowe, as they published additional titles in 1952. Seven of the titles were part of the Picture Pop-up Book series. These 10-page books measured 15 x 15 cm. and had one simple pop-up. The titles are: *ABC*, *Farm Babies*, *Four Footed Friends*, *Friendly Animals*, *Johnny and His Pets*, *Kittens*, and *School Days*.

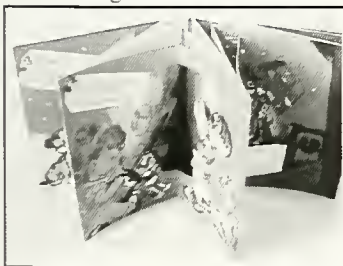
Four Christmas pop-ups, each with the subtitle With Novelty Pop-up were also published in 1952: *Here Comes Santa Claus*, *It's Time for Santa Claus*, *Santa Claus in Toytown*, and *'Twas the Night Before Christmas*. Each 10-page book measured 11 x 20 cm. and had one simple, folded pop-up in the center of the book. (These books included “Printed in the U.S.A. Copyright James & Jonathan Company.” I have been unable to find any information about the James & Jonathan Company.)



Fluff, Muff and Puff. 1936

Samuel Lowe used the Bonnie Books series name for three pop-up books issued in the 1950s: *The Circus is Here!* (1957), *Harry the Hairless Horse* (1952), and *The Night Before Christmas* (1950).

Another set of Samuel Lowe books called Bonnie Books were also called Bonnie Spinwheel Books. I have been able to identify six: *Here Comes the Jeep* (1951), *Hocus Pocus Magic* (1953), *The Hungry Bear* (1956), *Jungletown Jamboree* (1955), *Mother Goose* (1951), and *Tiny Toot Train* (1951). These books have a die-cut shape on the front cover and a disk mounted inside the cover. As the edge of the disk is rotated, an illustration can be viewed through the cut-out on the cover.



Christmas, 1951. carousel

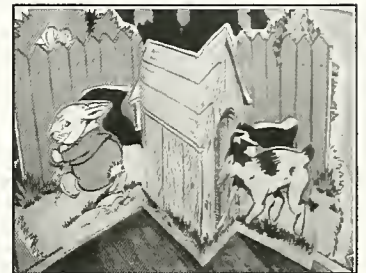
Leonard Marcus noted that Golden Books faced a challenge to their Little Gold Books not only from the Samuel Lowe Company's line of twenty-five-cent Bonnie Books, but also from Chicago-

based publisher Rand McNally's launch of its similar Elf Books series in 1947.¹⁴ The OCLC database shows books by Samuel Lowe using the Bonnie Books series name up to 1966: No titles were found beyond that date.

The history of the Samuel Lowe imprint is difficult to trace. Hundreds of books were published by Samuel Lowe Company from its formation in the 1940s but the OCLC database does not show any Lowe publications after 1977.

Western offered common stock to the public for the first time in 1960 when the name Western Publishing Co. was adopted. However, almost 80 percent of the common stock remained in management and employee hands. By this time Western had established itself as a giant in the publishing industry. It was the largest creator, producer, and publisher of juvenile books in the United States, the largest producer and distributor of children's games made from paper and paper products, and the largest creator and producer of comic books.¹⁵

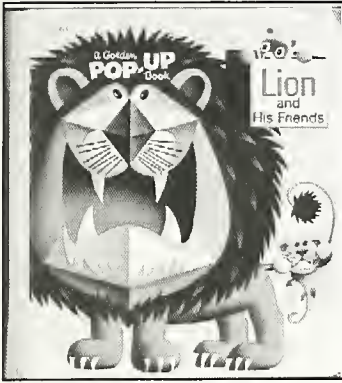
In 1968 Golden Press published six books in the series A Golden Pop-up Book. Yet unlike their previous works, these were printed not in the United States but in Czechoslovakia. Illustrated by Rudolf Lukeš, these colorful books had bold, double-page pop-ups. The titles are: *Cow and Her Friends*, *Dog and His Friends*, *Elephant and His Friends*, *Lion and His Friends*, *Tiger and His Friends*, and *Turtle and Her Friends*.



Bunny Boy. 1935

Western earned 65 percent of its total revenues in 1963 from juvenile literature (including games), 25 percent from commercial printing, and 10 percent from books for other publishers and miscellaneous activities. Whitman alone accounted for 35 percent of the company's revenues. By contrast, the company's half-share in Golden Press, Inc. had become a burden. Golden Press lost money in 1961 and 1962, and in 1963 its sales plummeted.¹⁶ In 1975 Western retired the Whitman imprint.¹⁷ Western's history as an independent company came to an end in 1979 when it was acquired by the toy and entertainment company Mattel, Inc. for \$120.8 million in cash and stock.¹⁵

Just months before Mattel took over Western, Walter Retan was hired from Random House to head its publishing program. His tenure lasted until 1983 when he resigned and was replaced by Doris Duenewald. Marcus describes her as “a colorful publishing veteran with a patrician manner, a salty wit, and a flair for dressing glamorously for the office in Chanel suits accessorized with elegant furs and jewels. The daughter of the founder of an eponymous printing company long associated with the book trade, Duenewald had grown up around printer's ink...”¹⁹ Her father's firm, Duenewald Printing Corporation, was the printer and copyright holder of



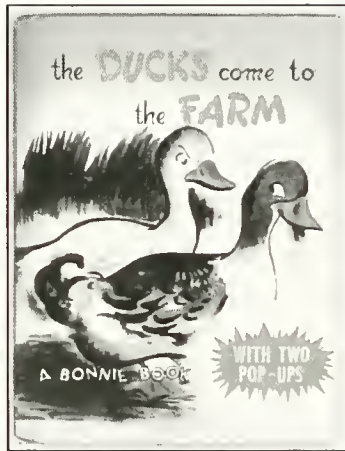
Lion and His Friends. 1968

Western Publishing Co. continued to create, publish, manufacture, print, and market children's books under such imprints as Golden Books and Little Golden Books. It also produced a variety of activity books and products including coloring books, paper-doll books, pop-up books, crayons, and boxed activity

products.²¹ In 1995 Western issued about a dozen pop-up books, most produced for them by packagers: It does not appear that they issued any pop-ups after that.

Endnotes:

1. Marcus. *Golden Legacy*, 128.
2. *Ibid.*, 2.
3. <http://bit.ly/mud2Vz>
4. Marcus. 7.
5. *Ibid.*, 8.
6. *Ibid.*, 10.
7. <http://bit.ly/mud2Vz>
8. *Ibid.*
9. Marcus, 72.
10. *Ibid.*, 36.
11. *Ibid.*, 36.
12. *Ibid.*, 72.
13. <http://bit.ly/mud2Vz>
14. Marcus. 129.
15. <http://bit.ly/mud2Vz>
16. *Ibid.*
17. Marcus. 202.
18. <http://bit.ly/mud2Vz>
19. *Ibid.*, 203.



Ducks Come to the Farm. 1949

20. The following note was received from Julian Wehr's son Paul when he was asked about the copyrights. "Tracking the Julian Wehr copyright is a challenge as I found out when I tried to reissue one or two titles. Much of it is because of the turnover in the publishing field (e.g. Grosset and Dunlap was absorbed by Putnam which became PenguinPutnam.) Correspondence from the publisher stated 'We would love to process your reversion request, however we have no record of those titles or Julian Wehr in our files or our database.' And, of course, Duenevald Printing was no longer around. In the frenzy of 1940s and 1950s Wehr publishing, it seems Duenevald printed most or all of them, copyrighted about half, and published a few. My father had the copyright on only his first book, *Finnie the Fiddler*."

21. <http://bit.ly/mud2Vz>

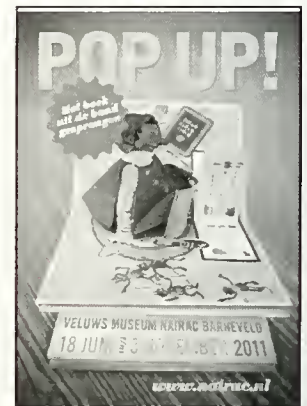
In a special ceremony held on August 1, 2011 an almost complete set of Lothar Meggendorfer's movable books was handed over to the Special Collections Department of the University Library in Amsterdam. The set was donated by the late Professor Dr. W. A. Wagenaar who died earlier this year. It is most remarkable, for sure, to bring together so many Meggendorfer rarities in one collection – amongst them the copy of the Meggendorfer *Struwwelpeter* that until now was the most expensive Meggendorfer to be auctioned on eBay – and what a wonderful *beau geste* of the collecting professor to donate such a collection, to ensure that it will stay available under the best conditions for study and exhibit loans.

After 12 years - since they started business in 1999 - Jacques Desse and Alban Caussé have closed their bookshop *Chez les Libraires Associés* at the Paris flea market *Marché Dauphine*. All their activities are now concentrated in the bookshop and gallery at 3 Rue Pierre l'Ermite in the 18th district of Paris - near Montmartre - where the pop-up bookshop *Boutique du livre animé*, managed by Thibaut Brunessaux is located. It is open every day, but by appointment only.

Dutch master paper engineer Kees Moerbeek finally has his own website that includes his books and films of some of his pop-up designs. And it includes very nicely framed diorama's of artistic paper work in limited editions. Spot the artist as an angry toddler... It also has information about his recent side activities as a designer and carpenter of matchbox furniture - complete with images that prove the re-writing of (art) history by implementing his tables.

Go to his shop, and add the site to your website links as well, to enable as many visitors as possible to nicely scroll for half an hour at www.keesmoerbeek.com.

An exhibition of mostly modern pop-up books from the collection of Miriam Goldschmidt opened on June 18 at the Museum Nairac in Barneveld, the Netherlands. It was a pleasant reunion of old friends showing off in their well-lit display cases. Peppered both by an exquisite selection of oldies from the Booy-collection, and some brand new paper artistry contributed by paper engineer Kees Moerbeek (such as a framed funny movable Dodo-image activate by a pull-string). It is on display until November 5, 2011.



Museum Nairac poster

In the prestigious Museum Meermanno in the Hague, the Netherlands a parallel exhibition opened on July 9 that concentrates on the historical movable book.

It begins in the year 1476 with the rare hand-colored *Calendarium* by Regiomontanus and continues with several movable curiosities from the 17th and 18th century. A wealth of movable books from the first Golden Age in the second half of the 19th century are included. It ends with some paper extravaganzas of our times and – more importantly – a fine selection of recent movable and pop-up artists' books in limited edition. The informative texts are bilingual (English and Dutch) aiming at foreign tourists that visit the city and nearby beaches.



Museum Meermanno poster

Related to the actual exhibition there will be an international one-day conference on historical and modern movable and pop-up books in the Meermanno Museum on August 27. Organized by the European branch of The Movable Book Society and it will include lectures by such experts as Maike Biederstaedt, Theo Gielen, Kees Moerbeek, and Rosie Temperley (under reserve). To be invited please contact Aernout Borms at agborms@xs4all.nl.

Still to be seen until August 31 is the exhibition of pop-up books that feature ships and boats. They are displayed at the appropriate location of the historical ship lift Henrichenburg in Waltrop, Germany. The selection of about 100 books is from the collection of our fellow member from Germany, Ulrich Tietz. See: <http://bit.ly/n9X6pt>.

Questions and Answers

Q. I recently purchased a copy of the *A Visit to the Haunted House* published by Hallmark. This is the first edition with a dust cover. Loose inside the book was a skeleton head on a spring. It was no longer attached to a page and I am unable to determine where it should be attached. I have copies of the Hallmark edition with glazed covers and the Troll edition but neither of them have the skeleton head. Thank you for your help.

Ann Montanaro

A. In the May, 2011 issue of *Movable Stationery* I showed the different Negro banjo players in the Dutch and French editions of the Tuck book that was published in English as *Fun in the Forest*. And I asked who of the readers/collectors knew which variant – the half-naked boy or the all-clothed woman – had been used in the English edition.

Immediately after the appearance of the issue there was a response from Mrs. Rosie Temperley from Birmingham U.K. who happens to have a copy of the English Tuck book in question in her collection. She stated that it has the half-naked boy indeed. And, she added, she knew of more Tuck books that similarly showed small variations in their editions in different languages – but she also didn't have any idea of the reason why the publishing house varied images.

Theo Gielen

Catalogs Received

Aleph-Bet Books. *Catalogue 97*. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Email: helen@alephbet.com. www.alephbet.com

Henry Sotheran Limited. *Children's and Illustrated Books. 2* Sackville St. Piccadilly, London W1S 3DP. Phone: 020 7439 6151. Fax: 020 7434 2019. Email: rh@sotherans.co.uk. www.sotherans.co.uk



Different by Nature.

The Movable Book Society

9th Biennial Conference

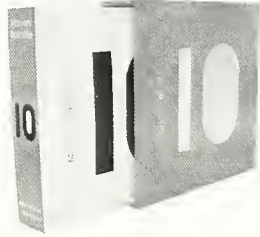
Salt Lake City, Utah

September 27-29, 2012

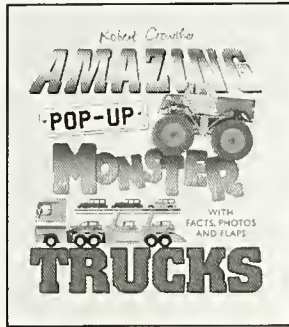
New Publications

The following titles have been identified from pre-publication catalogs, 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.

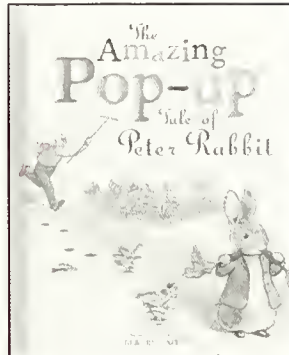
10. Roaring Brook Press.
\$14.99. 9781596436824.



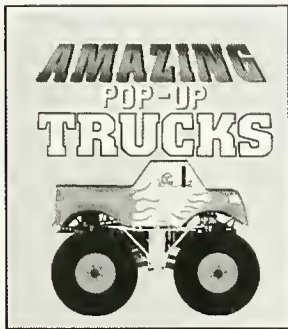
Amazing Pop-up Monster Trucks. Walker. £12.99.
9781406314991.



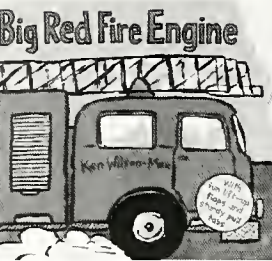
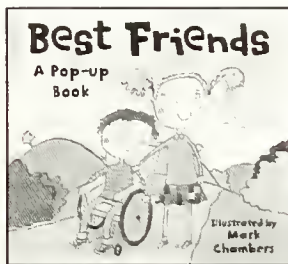
The Amazing Pop-up Tale of Peter Rabbit. Warne.
£14.99. 9780723267096.



Amazing Pop-up Trucks. September. Candlewick.
\$17.99. 9780763655877.

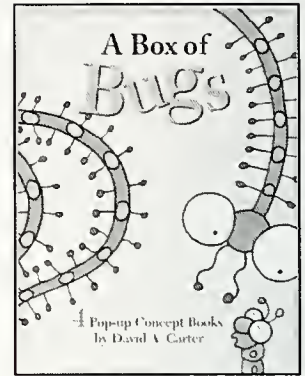


Best Friends: A Pop-up Book. October. Tango.
\$15.99. 9781857077117.

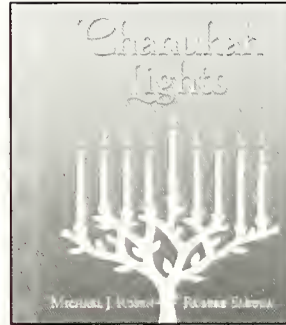


Big Red Fire Engine. September.
Anova Books. \$13.99.
9781843651680.

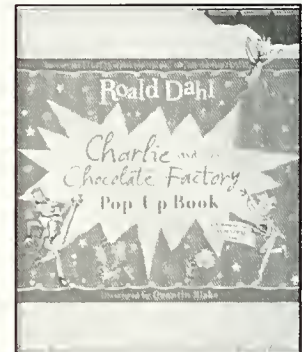
A Box of Bugs. September.
September. Little Simon.
\$14.99. 9781442429895.



Chanukah Lights.
Candlewick. \$34.99.
9780763655334.



Charlie and the Chocolate Factory Pop-up Book.
Puffin. £14.99.
9780141328874.

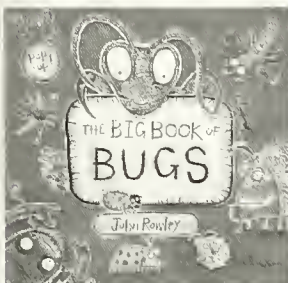


Cinderella's Diary. Fairy Tale Diaries. Child's Play.
£7.99. 9781846434501.
Also: *Little Red Riding Hood's Diary.*
9781846434471.

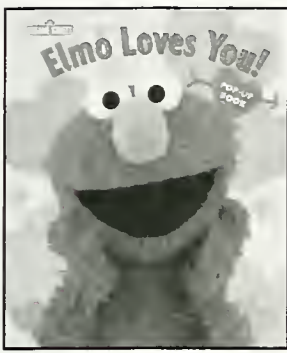
Daisy's Trail. Busy Bugz Adventure Pop. October.
Templar. £9.99. 9781848770560.
Also: *Izzi Goes Missing.* 9781848770553.



Danger Island: Perilous Pop-up World.
September. Alison Green Books. £14.99.
9781407111322.

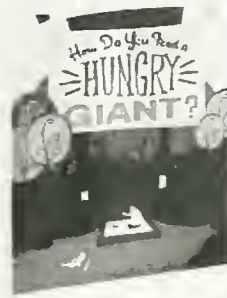


Big Book of Bugs. Hodder Children's Books. £12.99.
9780340989340.



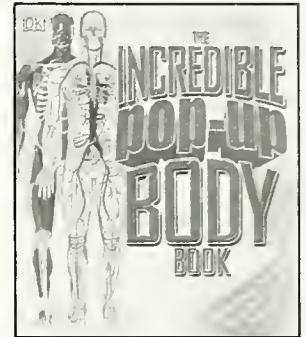
Elmo Loves You!: The Pop-up. October. Candlewick. £9.99. 9780763652739.

Eye to Eye. Pop-up Creatures. Running Press Kids. \$16.95. 9780762441341.
Also: *Feathers to Fur.* 9780762441358.



How do you Feed a Hungry Giant? A Munch-and-Sip Pop-up Book. October. Workman. \$18.95. 9780761157526.

The Incredible Pop-up Body Book. September. DK Children. \$24.99. 9780756686963.



Fairy Pop-up Snowflake Tree. Macmillan Children's Books £7.99. 9780230746749.



Fire Engine. Noisy Pops. October. Tango. \$11.99. 9781857077100.

Cinderella's Dairy. Fairy Tale Diaries. October. Child's Play (International). £7.99. 9781846434501.
Also: *Jack's (and the Beanstalk) Diary.* 9781846434495.
Little Red Riding Hood's Diary. 9781846434471.
The Three Little Pigs' Diary. 9781846434488.



The First Christmas. Candle Books. \$11.99. 9781859858264.

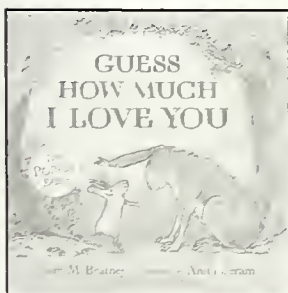
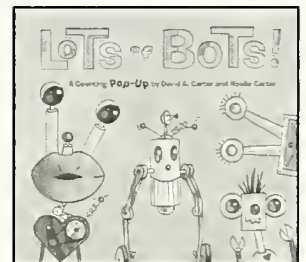


Lost and Found. October. HarperCollins Children's Books. £14.99. 9780007430048.

Follow the Star: A Pop-up Christmas Journey. Chronicle. \$19.99. 978-1452103587.



Lots of Bots! A Counting Pop-up Book. October. Robin Corey Books. \$14.95. 9780375865091.



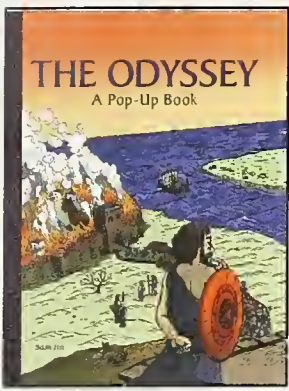
Guess How Much I Love You: Pop-up. September. \$19.99. Candlewick. 9780763653781.



The Mermaid's Treasure Hunt: Peek Inside the 3D Windows! Armadillo Books. £7.99. 9781843227625.
Also: *The Dragon's Magic Wish.* 9781843228561.

Moomin's Most Magical Pop-up Book. Puffin. Price not available. 978 0141333519.

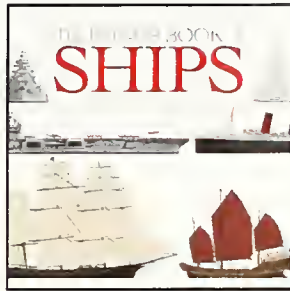




The Pop-up Book of Ships. September. Rizzoli Universe Promotional Books. \$14.95. 9780789324085.

The Odyssey: A Pop-up Book. September. Sterling. \$24.95. 9781402758676.

Pinocchio Sound Pop. Classic Pop-up Sound Books. Templar. £14.99. 9781848773851.



Pop-up London. October. Walker. £14.99. 9781406321579.



Making Pop-ups & Novelty Cards: The Practical Step-by-step Guide. By Trish Phillips and Ann Montanaro. Lorenz Books. \$35.00. 9780754820789.

Olivia: Princess for a Day: A Pop-up Storybook. October. Simon Spotlight. \$17.99. 9781442431416.

The Princess and the Pea. October. Tango. £14.99. 9781857078169.



Puppies, Kittens, and Other Pop-up Pets. Robin Corey. \$6.99. 9780375871740.

Puss in Boots. October. Carlton. £12.99. 9781847329110.



Rescue: Pop-up Emergency Vehicles. \$6.99. Robin Corey. 9780375871719.

Santa's Song. Snappy Christmas. October. Templar. £4.99. 9781848775664.

Also: Reindeer Round Up. 9781848775671.

Secret Fairy Garden. Felicity Wishes. October. Hodder Children's Books. £16.99. 9780340998908.

Sleeping Beauty. Tango. £14.99. 9781857078268.

Snow White. Fairytale Pop-ups. Hinkler Books. \$12.99. 9781741850895.

Also: Jack and the Beanstalk. 9781741850871.

Little Red Riding Hood. 9781741850888.

Three Little Pigs. 9781741850864.

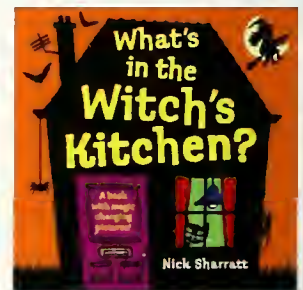


Spot's Pop-up Playtime. Warne. £7.99. 9780723267195.

Super Science: Feel the Force! Full of Pop-up Physics Fun. September. Templar. £11.73. 9780763655662.

Turn It Up, Doris! Puppet Pop Ups. Silver Dolphin. \$12.95. 9781607102748.

What's in the Witch's Kitchen? \$12.95. Candlewick. 9780763652241.



Who Says Moo? Fliptop. [tabs] Armadillo. \$6.49. 9781843226796.

Also: Who Lives Here? 9781843226512.

Who's Hiding? 9781843226574.

Who's on the Farm? 9781843226529.



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