

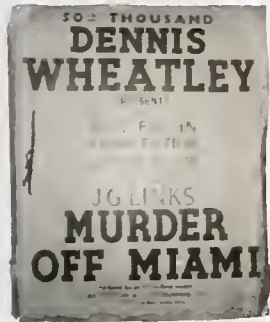
Creative Use of Inserts and Fold-outs The Crime Dossiers of Dennis Wheatley and J. G. Links

Corrie Allegro
Melbourne, Australia

The 1930s in England saw a short-lived publishing phenomenon that created a genre of books that could be read and played with and which today can be seen in varied formats of movable books with three-dimensional interactive elements.

Over three years, four murder mysteries were published, not a narrative novel approach, but “real” police dossiers to be read as case files. A brief biographical sketch of the two originators will paint a fascinating background to these exciting compilations.

Born in London in 1897, Dennis Wheatley served as a young soldier in WW1 and afterwards joined the family wine business, heading it from 1926. At that time he attempted writing short stories and novels and this skill saved him from total ruin after the wine company collapsed in the early ‘30s. After initial setbacks with his first book, his thrillers, horror, occult, and crime stories, totaling over 60 books became international bestsellers, and it was only in the late 1970s that his popularity declined. At the time of his death in 1977 it was estimated that over 50 million copies of his books had been sold worldwide. And in that four-year window in the ‘30s he created, with J. G. Links, a concept that has been imitated but never surpassed in its originality and freshness.



Wheatley’s partner in crime, during their three-year collaboration, was born in England in 1904 and christened “Joe” but became known as J. G. Links. He left school early on the death of his father to run the family fur business and later held the Royal Warrant as Furrier to the Queen! He was an

adventurer, sportsman, and the writer of a best selling travel book on Venice, but his long friendship with Wheatley sparked the idea that while most crime novels were full of dense prose, what would happen when you strip it down to the essential elements?

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Jack-in-the-books A Provisional Survey

Theo Gielen
The Netherlands



The type of books discussed in this contribution do not have a name. Although there have been several – more or less successful – attempts made to classify the many different kinds of movable, novelty, and pop-up books during the last 10 or 15 years, this is one type of movable book that appears to have been completely neglected by the historians in the field until now.¹ It is a rather small section within the masses of movables, but they have popped up from time to time throughout the 20th century. They

flourished in the 1950s and surely deserve to get some special attention.

The only reference I have found to them in the literature is a two line lemma in Ellen Rubin’s “The Abecedarian of My Favorite Things,” where she, under “C” of her personal alphabet of favorites writes:

Clothing is represented by several Bonnie Books (Jack-in-the-book series) in which a person or animal's head and legs unfold around a grommet and each page of the book changes their costume in keeping with the text. The Bonnie book featuring Gabby Hayes will date many of us.²

Except for the last personal note (is the Popoplady really that old?), she gives, in a nutshell, a description of the kind of movable books that will be described in this contribution. These are books in which from the inside of a cover, usually the back cover, a fully shaped head swivels up to show above the text, and a pair of shaped legs (or a tail) swivels down below.



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Jack-in-the-books, Continued from page 1

The full-page pictures in the book “dress” the body of the cardboard “doll” that comes into existence by swivelling out the movable parts of the book. The outfit of the doll is changed by just turning the pages.

The design of these books is highly reminiscent of traditional paper toys, the paper dolls that girls love(d) to dress up with all kinds of clothes and accessories. The difference is that the clothes here never are missing since they are bound in the book. At the same time the books borrow from the idea of earlier head-body-and-leg books but offer only the possibility of changing the bodies.



The rather unusual and difficult technique of swivelling or rotating the movable parts around a grommet proves to be unsuitable for the motor skills of the young child, the intended audience. A child of that age is inclined to fold or unfold the paper rather than turn it around. As a result, the surviving copies of these books often show the scars of the struggle the child had with the

heads and legs trying to get them out of the book and back in again. So, although the movable parts were made of sturdy cardboard, the dolls that still exist show mostly bended necks and knees, or even broken ones, hanging ears or cracked tails of the portrayed animals, and, in the worst case, beheaded dolls or ones missing one or more of their limbs! Only those copies that were never in the hands of young children prove to be collectible.

A tentative start

The earliest books of this kind I have found recorded in the Dutch journal of the book trade *Nieuwsblad voor den Boekhandel* were published in early November 1912 by the company Gebr. Kluitman from Alkmaar. This is a series of four books, measuring 25.5 x 20 cm., showing a rather rudimentary form of the design. The front cover pictures the body of a person or animal that can be completed to a full paper doll by sliding up the fully-shaped head above and swivelling out the legs below, from the inside of the front cover. The rest of the book is just an illustrated picture book on the subject of the title. The text is printed parallel to the spine and the illustrations do not dress up the doll beyond the front cover.

The front cover of *Uit Verre Landen: Opstelbaar Prentenboek*. (From faraway countries: A picturebook to set up), done in beautiful chromolithography, folds out to display a nice Chinese or Japanese girl, graciously holding up an exotic fan. She has a stereotypical Asian headdress with a tuft and remarkably firm legs. The cover of a second title, *'k Weet Grapjes. Opstelbaar Prentenboek* (I know jokes: A picturebook to set up), transforms into a nice, colorful paper doll clown. The other two books are about animals. The first, *De Familie Beer: Opstelbaar Prentenboek*. (The Bear family: A picturebook to set up) tells the story of Goldilocks and the three bears and, the second, *Jumbo: Opstelbaar Prentenboek*. (Jumbo: A picturebook to set up). They have front covers that, predictably, fold out into, respectively, a bear and an elephant.³

Although the series has only been found in Dutch, I am rather sure that its origin was British (or maybe it was printed in Germany for the British market) since the style of the illustrations looks very British and the Kluitman company in those days published almost exclusively picture books whose plates were sold abroad. If a reader recognizes these books from my description in any other language, I welcome such information.

A few rare examples of these books have been found that were published in the 1920s and 1930s. The Paris-based Éditions Nilsson brought out, in about 1925, *Rirette: Une Partie de Campagne* (Rirette: A party at the countryside) that has this same odd design of the front cover - just picturing a torso - as the four 1912 books above. Only when the head and legs of the little girl Rirette, hinged here, however, into the rear of the book, have been swivelled out, does this front cover makes sense. Remarkable to this book is also the fact that the legs have another turning point, an extra metal fastener at their knees making the figure more movable and lifelike - a bit like a “pantin” or Jumping Jack.

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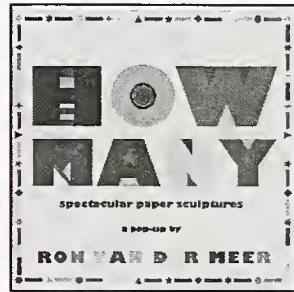
Robin Corey Books Arrives

Kyle Olmon
New York, New York



Corey Books, the new imprint at Random House.

Not long ago, you could spy an illustration of another pair of shoes in bookshops and know that you were in store for a quality movable book. These pointy-toed red shoes belong to a certain Dutch creator of dozens of pop-up books. It has been a few years since we have seen the work of this man who still sports these iconic shoes, but that will change this fall. In a statement that Corey shared, she remarks that “it’s been a joy to work with Ron van der Meer and to publish his first pop-up in six years. I’ve been blessed with working with many creative geniuses in my career and I’m delighted that Ron has re-joined the fold.”



Robin Corey has indeed worked with many of today’s leading paper engineers and is no stranger to pop-up books. She worked for Intervisual Books and a handful of New York publishing houses before spending 11 years at Simon & Schuster where she was executive v-p and publisher of novelty books, media tie-ins, and teen publishing.

After taking some time off in 2005, it was announced last year that Corey would head up her own imprint at Random House.

With Robin Corey Books, she plans to publish about a dozen titles a year with a focus on movable books, but will include board books and non-traditional books. “My aim is to deliver the best pop-ups and novelty books out there; the list will be a mix of novelty formats...roughly from \$5

to \$25.” Corey continues, “I want kids of all economic levels to be able to have good novelty books. But no matter what the price point, I promise lots of bang for the buck!”

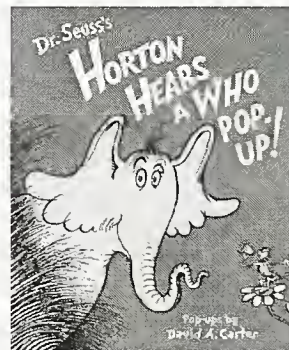
Keeping that intention in mind we can check out some of the movable titles from the Robin Corey Books Fall 2007 debut list. (We’ll even get a peek at some projects to come!)



One of the earlier titles debuting at the end of August is *Big and Little*, a concept book by John Stadler that utilizes gatefold flaps and expressive illustrations to tell a story about the fantastic feat of Ellie the elephant with a clever surprise ending.

Christmas Is Coming! written by Lisa Ann Marsoli and illustrated by Lucy Barnard is a board book with five tactile elements and a rotating wheel that will allow young children to match up different textures. Look for this touch-and-feel title in early September.

At the end of September we will see the release of Ron van der Meer’s *How Many?* This counting book will feature spectacular sculptures of different colorful shapes on each spread. In keeping with a tradition Corey upheld at S&S, there will be an offering of limited editions that come with an extra pop-up and full cloth binding with slip case.



The ever inventive David A. Carter will join the list with an adaptation of *Horton Hears a Who Pop-up!* by Dr. Seuss, in January 2008. This beloved title will also come in a special limited edition featuring an additional pop-up and a cloth bound treatment.

Also in January, Robin Corey Books will offer *The Great Bunnyville Easter Egg Hunt* by Chuck Murphy. Which promises “fun, intricate paper engineering with lots of glitter...” from a pop-up master.

With a collection of exciting initial titles from the paper engineering elite like Carter, van der Meer and Murphy, it appears that Corey is making good on her promise to provide “bang for the buck” at her new imprint. This could be a new era of masterful pop-ups from this storied publishing house that brought us such wonderful pop-ups in the late 1960s and ‘70s. Only time will tell, so for now it looks like we can slip off our own shoes, and sit back with a new pop-up book (or two) this fall.

The book (20 x 20 cm.) was illustrated in an attractive Art Deco style by Zou Zou, an unsolved pseudonym of, most likely, a French illustrator. The eight pages of clothing to change the dress of Rirette were done in full color. The illustrations on the eight text pages are in black and white with a supporting color. The book was published about the same time in Dutch, without identifying a publisher, as *Lizelotje: Een Dagje op de Boerderij* (Little Lizelot: A day on the farm) with text by a Tante Betty (Aunt Betty). In German it was published as *Rosi* (no publisher and the illustrator's name spelled as Jou Jou) featuring the adventures of a doll!



Lani of the Islands

Telling the adventures of a doll is also *Lulu* (no publisher, no date) which I have not seen but found recorded in an antiquarian bookseller's catalog. It might be the English edition of *Rirette/Lizelotje/Rosi*.

Without a date but from about 1930, Philip van Amerongen in Amsterdam published *Anneliesje* (Little Annelies). Again, it seems to originate from abroad but I have not yet found the original.⁴ It has nine, full-page color pictures of clothes on the right hand pages to dress up the unfolding paper doll girl Anneliesje.

In Italy the Deposito Edizioni Franceschini from Florence published, in about 1940, two *Libri Sagomati* (literally "torso books") that were advertized to be "... interesting, patriotic and fascist; richly illustrated with designs in ten color print." The two titles found recorded are *Balilla*, the denomination in use for the members of the boys' organization under Mussolini's Fascism in Italy, and *Piccola Italiana*, the girls' equivalent. Both volumes picture the dress of the Fascist youth organizations "as to be weared graciously." They were meant to be instructive propaganda books.⁵

The flourishing time of these books, however, started right after World War II and lasted until the mid-1960s. They prove to have been part of the outburst of creativity suppressed by the war and resulting – on both sides of the ocean – in a lot of (small) new publishing houses that produced all kinds of inventive movable, novelty, and pop-up books. In fact, the period can be seen as a "Silver Age" of movable books whose hitherto neglected history has yet to be written.

The only difference from the pre-war editions appears to be that these from now on show on the front cover a "normal" book design and no longer picture the headless and legless torso of the figure to be dressed on the pages within.

Remarkably, the Spanish language world appears to have had the lead in this development. In 1945 the Ediciones de T.G. Rovira from Spain published *La Leyenda de Mio-Lo-san*, written by José Mallorqui Figuerola and illustrated by Lozano Olivares. The 18-page booklet (18 cm. square) tells the legend of the exotic little girl Mio-Lo-san and the right hand pictures change her outfit as the pages turn, corresponding with the story line of the text on the left hand pages. A year later, in 1946, the Barcelona-based Ed. Molino brought out an exotic title *Las Fantasías de Nana-Manur* telling the story of the dreams of the little brown girl Nana-Manur who lives on an exotic island in the Pacific.⁶ Apparently there were other books of this kind since another title featuring a Hawaiian (?) girl, illustrated by Correas, was seen in its English translation: *Lani of the Islands*. It was "translated from the Spanish by Florence J. Magallan, adapted and edited by Pitt Fitzgerald" and "Printed in Spain for the Wagner Company, Santa Monica, California."⁷ But, maybe this book dates from the late 1950s. By the way, they are the only non-white people seen in this kind of book!

This same illustrator, identified as "Correas," illustrated *El Viaje de Luisito* (Little Louis' trip) that appeared in 1959 with text by L. del Corral published by Editorial Molino in Barcelona.

About 1950 the formula appears to have gained popularity in several countries at the same time and publishers started to offer series of titles with rotating head and legs, marketing them sometimes simultaneously in several languages.

Two books, privately published by their author Edmund Landy, appeared in 1950 in Vienna, Austria: *Peter und Seine Sieben Sachen. Spielbilderbuch, Nr.1* (Peter and his seven things. Playbook, Nr.1) and *Liesl: Geschichte Einer Anziehpuppe. Spielbilderbuch, Nr.2* (Little Lisa. History of a paper doll. Playbook Nr.2). Both were illustrated by Helga Schenker. A second edition of these oblong books (17 x 22

cm.) was published in 1951 by the official publisher, Fischl in Vienna. *Liesl* was issued in an English edition as *Susan and her Dresses* published at the same time. *Peter* was issued in a Greek edition titled “Πέτρᾶκης,” and was published by Atlantis in Athens.

Early in 1951 Landy privately published two further titles in the series, also illustrated by Helga Schenker, *Teddy Bereist die Welt. Spielbilderbuch, Nr.3* (Teddy travels the world. Playbook, Nr.3), with the head and legs of a teddy bear folding out. The bear wears the national outfits of the countries he visits, starting in New York and traveling to Greenland, Paris, Switzerland, Austria, Venice and Africa. The second, *Bongo in der Stadt. Spielbilderbuch, Nr.4* (Bongo in the city. Playbook, Nr.4), features a monkey that can be dressed up in seven different outfits. A final fifth book by Landy and Schenker was published by Frischl in 1952: *Ich Zeig dir Was!* (I’ll show you something).⁸

To complete the known German language productions, I mention here the only other title found. About 1950 the publisher Carl v.d. Linnepe in Lüdenscheid brought out *Meine Schönsten Ferien: Annemaries Ferienfreuden* (My most beautiful holidays. Annemarie’s holiday pleasures), written by W. Borgholte and illustrated by Wardin. Annemarie’s clothing changes are a school uniform, birthday dress, beach wear, various national costumes, and, finally, a special autumn dress.

In exactly which year the Dutch company of Mulder & Zoon, Amsterdam, published their well-known first books of this kind, is hard to say. The company started shortly after WW II but their first known catalog dates from 1951. This catalog included both *Ernst* and *Janny*, so they date from at least 1951, but they may have been published between 1945 and 1950. Written by Clinge Doorenbos and illustrated by Mr. Van Groen, they were reprinted several times during the 1950s, with and without the author’s name. English editions are known as *Jack* (for *Ernst*) and *Jill* (for *Janny*) published by Sandle Brothers Ltd. in London and also under the imprint of Mulder & Son Amsterdam (or only their logo of a windmill – “Mulder” means miller - and “M & Z”). These English editions were mentioned in the 1951 catalog, so they were already published by then. As, too, were the French editions *Jean-Paul* and *Françoise*, both with the Mulder & Zoon imprint.

Apparently encouraged by the success of these two titles, the company published four titles about animals written by Clinge Doorenbos. *Poesjenel* (1954) features a dressed kitten and has a kitten’s rotating head and legs. *Teddy* (1954) tells the adventures of a teddy bear and transforms into a paperdoll bear when the movable parts are unfolded. *Kwekkelijntje* (1955) is about a duck and *Henkie Haas* (1955) is a sportive hare that not only plays

soccer, swims, skis (both in the snow and on the water), mountaineers and shoots, but also plays cowboy, goes to school, brushes teeth (!), and reads a book before going to sleep.



According to the Mulder catalogs, the four titles were translated into English and published both without mentioning a publisher and with the Mulder & Son imprint. I have traced just two of them as *Kittikins Capers* (*Poesjenel*, 1954) and *Burrie Bruin Frolics* (*Teddy*, 1954). From the South African editions, published by Ruanda Roux Afrikaanse Pers, Johannesburg, I have seen only *Hansie Haas* (*Henkie Haas*, 1955) and it was in a private collection.⁹

In the United States two companies started publishing books of this kind in 1952. Hart Publications in New York offered two different books with a same title, *Look who I am!*, written by Rosemary Shawn and illustrated by Doris Stolberg. One volume, as stated on the cover is “featuring a beautiful 18 inch doll with 15 colorful costumes, interchangeable by the turn of a page.” It has a little girl who can be dressed in all of the choices available to a girl of that era: nurse, ballerina, stewardess, etc. The second one, a little boy, can be redressed 15 times in boyish outfits like those of a fireman, cowboy, doctor, baseball player, etc. They were, at the same time, internationally marketed since we know both parts in their Dutch editions as *Levende Poppen* (living dolls), without a publisher’s name, and shortened to only seven changes of outfit each. The boy’s version was also published for the international market with 13 of the original 14 outfits (omitting the soldier), and without any text. Striking for this last edition is that the front cover shows the hands of the boy holding a suggested book with pictures of four of the outfits inside; so, in this case the cover also matches the unfolded head and legs...! A Dutch copy entitled *Sport en Spel* (Sport and game) has also been seen without a publisher or date but surely also from the early fifties.

A year later, Hart Publications brought out at least one other volume by the same couple, Shawn and Stolberg, this time with an animal as the protagonist: *Monkeyshines: The Escapades of Bongo* (1953).

The main publisher for these books in the United States appears to have been the Samuel Lowe Company from Kenosha, Wisconsin. Within their series of Bonnie Books

that offers all kinds of movable and pop-up titles, they had the sub-series of Jack-in-the-book titles for books with unfolding head and legs – the ones the Popuplady referred to. They are uniform in their size (23 x 15 cm.) and layout; all have 12 pages and strongly resemble the Little Golden Books, then very popular. Unlike all the books described above, having the rotating head and legs inside of the back cover, the books from this series have them inside the front cover and, as a result, the left hand pages now picture the changing outfits. And where the other books have blank inside back covers behind the movable parts, the background of the inside of the front covers in this series pictures the first dress of the paper doll. Rarely is an author or illustrator mentioned in these books, but all parts from the series were designed, packaged, and copyrighted by the James and Jonathan Company, based in Kenosha, Wisconsin. Was this company a studio or a packager?



The series started in 1952 with three parts: *Circus Time*, with a clown's head and feet that unfold; *Dolly Takes a Trip*, telling about the little girl Dolly; and *Cookie the Rabbit*, with movable head and ears. The immediate success of the formula on the American market caused the publication of another four titles in the next year: the very girlish *Betty Plays*

Lady, and the likewise very boyish *Billy Boy* to dress as a cowboy, baseball player etc. There were two animal titles: *Popsy the Pup*, with a dog's head and tail that swivelled out; and *Trinket the Kitten*. In the second, the bright-eyed cat's head and tail unfold with a story that tells about Kitty's birthday presents. The series was extended in 1954 with just *Gabby Hayes: Tall Tales for Little Folks*, but now with a series name, "A Bonnie Jack-in-the-box Book."

George Hayes was nicknamed Gabby because in the 1940s he used the screen name "Gabby Whittaker" when working for Republic Pictures. Hayes was a well-known movie star in the 1930s and 1940s who played roles in John Wayne's *The Star Packer* (1934), *Randy Rides Alone* (1934), and "Uncle Ben" in *Hopalong Cassidy* (1935). But he came to fame as "Windy Haliday," the sidekick of Hopalong Cassidy, first in *Three on the Trail* (Paramount, 1936). He then did over 40 films with Roy Rogers in the 1940s. In the 1950s he even had his own comic book series and his own TV program for NBC, *The Gabby*

Hayes Show. It is with this TV show that our Jack-in-the-box Book title ties in – as can be seen also from the design of the front cover where we see his head-with-cowboy-hat on a TV screen. Gabby's head and booted legs fold out of the front cover and the pages of the book dress him as a pirate, a lion-tamer, an astronaut, Santa Claus, Old King Cole, and, finally, a member of the Royal Mounted Police!

Leah Gale wrote three additional parts in the series that appeared in 1956: *Timmy Tiger: The Tale of a Timid Tiger*, with unfolding head and paws; *Alfie the Playful Elephant*; and *Captain Big Bill the Pelican*. The last was illustrated by Elsie Darien and Jo Poehlmann, with a swing-out head and boots to create a pelican in fisherman's garb. It was reprinted in paperback as *Big Bill the Pelican. Jack-in-the-Book Story* (1963).

The last title from the series I found recorded is *Little Sugar Bear*, published in 1962.

These 12 titles are all I came across from this series of *Jack-in-the-book* books but there may have been more. Additions from readers or collectors who know of others, or have them in their collection, will be welcome. To my knowledge, none of them was ever translated into a foreign language or marketed outside of the United States.

To finish this part of my contribution we first will have to cross the ocean again and go to France. The publishing company of Hemma, based both in Paris and in Chevron, Belgium, in 1956, published four titles in French and Dutch (since Belgium is a bilingual country): two boyish books *Bruno* and *Pierre* (the Dutch editions as *Bruno* and *Pieter*) illustrated by J. Lagarde. At about the same time, he and his wife Luce Lagarde also illustrated a whole range of simple, fanfolded pop-up books for the company. The exotic *Mandarine* (and in Dutch *Mandariëntje*, shown on page 1) tells the story of a little Chinese girl of that name who wants to have a new dress for the Feast of the Moon but cannot decide which embroidery she wants on it. First she wants a dragon, then colorful birds, flowers, the setting sun, tropical fishes, and, finally, pink water lilies. Because of her indecision, the tailor cannot make the dress in time and she has to go to the feast in her old dress. The boyish counterpart appeared as *Ritou* and was illustrated by J. Lagarde.

My last stop in Europe is Hungary, where the company of Corvina, Budapest published two related titles that I have seen only in German editions. In 1960 *Peter, Was Willst du Werden?* (Peter, what do you want to be?) appeared by Papa Relli and illustrated by Anna F. Györfy. A year later its female equivalent was published, *Inge, Was Willst du Werden?* (Inge, what do you want to be?) by the same author and illustrator. It was very popular at the time and was reprinted almost every year until 1967 (5 editions).

Another trip leads to South Africa, where a nice variation was found in a shaped book published in Johannesburg about 1955, without author, title, publisher, or date but starring the little girl *Bessie*. A tall book, 35 cm. high, it is die-cut in the shape of a girl, wearing in a blue coat. The coat opens to show the story of Bessie. On the right hand pages are the clothes she wears when going to school, cooking, gardening, etc. The head and legs of the girl are fixed and cannot be folded into the book block as happens with the other books we have discussed.¹⁰

After-life of the format

Since their most popular days in the 1950s, the design of the movable head and legs still occasionally pops up. Keith Moseley, for example, used it for three books he did for Mulder & Zoon, Amsterdam in 1973: *Wat Petra Worden Wil* (What Petra wants to be), *Wat Liesje Fijn Vindt* (What little Lisa likes, shown on page 1) and *Wat Paultje Wil Worden* (What little Paul wants to be). All were illustrated in a typical 1970s style and published in French by Nathan in Paris in the same year. I have only seen the Paul title translated as *Les Métiers de Didier* (The professions of Didier).

Price Stern Sloan from Los Angeles brought out, at the end of the 1980s, in their range of "PSS Surprise Books," three titles: *Bare Bear's New Clothes: Dress up a Fold-out Bear* (1986), with text by Peter Seymour and illustrations by Robert Cremins; *Hillary Hippo, Movie Star: A Dress-up, Fold-out Book* (1988), illustrated by Linda Weller; and *Santa's New Suit! A Dress-up and Fold-out Santa* (1993), illustrated by Mike Lester.

A nice variation of the format was created by Keith Faulkner in his two titles illustrated by Manhar Chauham and published by Brainwaves in 1998. *Panda Makes Faces* has five different heads that swivel out from the inside of the back cover, picturing, respectively, such emotions on the face of the panda bear as sleepy, surprise, sad, angry, and happy. A second title, *Bewildered Bears*, has five heads of the bear, each with a head gear that matches the bear's activities: fishing, skateboarding, diving, walking, and relaxing.

Some evaluative remarks

Reviewing the copies I have seen, found recorded, and/or pictured, the general character of these books can be described as mass produced "industrial" picture books (toy books). They were mostly published without crediting an author or illustrator, with a text that hardly ever exceeds the level of doggerel verses or basic stories written by writers who made a living turning them out. The illustrations do not have any artistic pretension and were done by just skillful illustrators or studios, who were probably paid off in a lump sum without getting any

royalties. The transforming format of the book proves to be the most important reason for their publication – more important than the literary or pedagogical value of the content of the story or verses, or the artistry of the illustrations. Like most industrial picture books, they are typically undated and are generally not recorded in the national bibliographies, most likely since they were seen more as paper toys than as books.¹¹

In the human characteristics they strongly mirror the spirit of the age in their post-war optimism showing white, middle-class children who are well-fed and well-dressed with extensive wardrobes. They all go to school, have the opportunity to do all kinds of sports, travel and visit foreign countries, even exotic places, and seem to have holidays all the time. They live in happy families with a father and a mother, in comfortable and well-furnished houses with a garden, have pets, and are in no way threatened by the evils of the world outside.



The wardrobes with which the figures can be dressed, mirror, at the same time, the children's fashion of the 1950s. The books offer a catalog of trendy children's clothes of that era and for all seasons (though winter clothes are hardly found), weather, sports, activities, and other occasions. Sometimes they also show various national outfits worn in foreign countries. But, more

often they can be found in the special clothes that belong to professions, since several of the books prove to be a kind of catalog of what to be in adult life.

A big difference can be seen between books featuring boys and those featuring girls. In this aspect they also clearly mirror the pre-feminist era of the 1950s (even the titles that have been published after that decade...!) This, apparently, is the reason why the books are hardly ever found published after the 1960s. Both in the things boys do or girls do, such as the professions that are proposed for boys or for girls, they are very stereotypical and old-fashioned. Boys are sturdy, they like wild games, rough sports, and naughty behavior. They race with self-built wooden cars, play baseball and soccer, mountaineer and hunt, fish and ski, practice shooting, and play the guitar with the scouts at a nightly camp fire. Girls, however, are sweet and quiet, anxious to avoid being dirty, busy with what to wear, with birthday parties, and dreaming. They help their mothers, like to cook

and garden, skip, ride horses and swim, go for a walk with the dog, or have a tea party with their dolls, go to the beach and – of course – go shopping.

A same, sex-related difference between boys and girls is found in the professions the children play or which are proposed for them. A boy can become a fireman, policeman, soldier, cowboy, baseball player, golfer, hunter, aviator or astronaut, seaman or ship's captain, or even a pirate! The boy is the pilot, the girl a stewardess; the boy doctor, the girl nurse; the boy an Indian, the girl his squaw; the boy a magician, the girl his assistant. Girls will be a hairdresser, ballerina, hostess, teacher of the nursery class, waitress, or.... Miss World!

What a conveniently arranged world it was in "ye olde days"!

The animal-related items scarcely differ. The anthropomorphic animals found in these books are hardly ever seen as real animals. On the contrary, they wear the same clothes as the children, have their same family lives, do similarly naughty things, are as fanatic in their variety of sporting events, and, finally, go to bed, read a book and dream! I couldn't suppress the thought that some people, who as children identified themselves closely with these stories and pictures, as adults continue to dress their pets, to trick them out, to go with them to beauty saloons, treat them as children, and maltreat them in other ways. Could that be?

Conclusion

Although this type of book proves to be just a small part of the genre of movable books, they impressed the children who had them in their youth. The Populady is not the only one who vividly remembers them now, when grown. While busy with the research for this contribution, I found that I hardly ever had to explain to the generation that grew up after the second World War, in the 1950s or early 1960s, what kind of books I was tracing and studying. While the type is nameless, a short phrase like "books with a head and legs that come out," usually sufficed to bring out all kinds of youthful memories, exact descriptions of pictured children and their clothes – even once a nice story about a mother who used the books to sew half the wardrobe of her children after the designs found in these books.

Since this was just a provisional survey, I hope for now that there are more people like the Populady who, after having read all this, will remember other titles not included in this contribution. I am sure there must be more. So, when a title or other significant detail is remembered – or if there is an interesting story to tell about them – please contact me. I make the same request of collectors who might have additional information about

the titles discussed.¹²

Notes

¹ For example: none of them is included in the two parts of Ann Montanaro's bibliography.

² Ellen Rubin, "The Abecedarian of my Favorite Thing: Wild & Wacky Books from the Populady's Collection." *ABC Newsletter*, vol. 13, No. 2 (Fall 2001).

³ All of them very rare and not found in any public collection. Three of them seen in a private collection whose owner, Mr. Frits Booy, I want to thank for sharing; the fourth one in the collection of the author.

⁴ The Van Amerongen Company started publishing in 1923 and was active until World War II. It was also a company that published mostly picture books for which the plates were sold abroad.

⁵ Pietro Franchi, *Apriti Libro!* (1998), pages 53 and 106.

⁶ Pictured in full color in Quim Corominas, *Pop-Up: Llibres Movibles i Tridimensionals* (2000), p. 55.

⁷ With thanks to Mr. Reinhard Tenbrock from Germany who sent me the bibliographic details and pictures from this title in his collection.

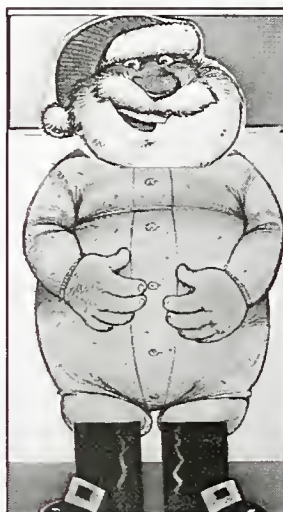
⁸ The last one has not been seen, so not sure if it fits with the other three.

⁹ The Mulder catalogs always mention that titles have been published by them in English, French, German and/or South African but, unfortunately, fail to give the titles of the foreign language editions.

¹⁰ Found recorded and pictured in color in the Aleph-Bet catalog 82, page 512.

¹¹ For a more theoretical examination of industrial picture books see my chapter "Fabrieksprentenboeken en de internationale prentendhandel" (Industrial picture books and the international picture-trade), in Saskia de Bodt and Jeroen Kapelle's *Prentenboeken: Ideologie en Illustratie, 1890-1950*. Ludion, Amsterdam, 2003, pp. 85-98.

¹² My email address is theogielen@wanadoo.nl.



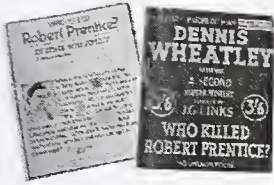
Santa's New Suit!
Santa in his underwear



Santa's New Suit!
Santa dressed in a tutu

Who Killed Robert Prentice?

Published in June 1937 for the Crime-Book Society by Hutchinson & Co. (Publishers) LTD.



1980 reproduction and new dustcover

File on Robert Prentice.

There is an interesting discussion between the two authors on the inside front cover regarding the success of the first dossier, with sales reaching 200,000.

It was time to plan the next mystery. Their words reflect the method used in their constructions and working styles:

J.G.L. *But this is not the sort of thing I meant!*

D.W. *It's the story we worked out together and you were keen enough about it then. I've hardly altered a word...you wrote for me.*

J.G.L. *But, my dear Dennis, you've told it in a completely different way...*

D.W. *I hate repetition...must we imitate-even ourselves?*

J.G.L. *You may be right...but I'm going to set to work on a third dossier...straight unadulterated detection>*

D.W. *Grand! Let me know when you're ready to talk it over.*

Inserts included a train ticket stub, postage stamp, letters, a packet of torn photographs, a broadsheet newspaper of 6 pages folded into quarters with an interview with the two authors, and the usual photographs of the suspects in compromising situations.



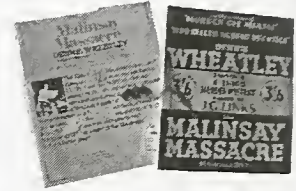
Prentice inside fold-out 6 page newspaper, printed on newsprint stock

During this time, hints of artistic disharmony came into the working relationship between the authors. In 1938 when the third volume was published, it had inherent problems that were reflected with drastic downward sales.

The Malinsay Massacre

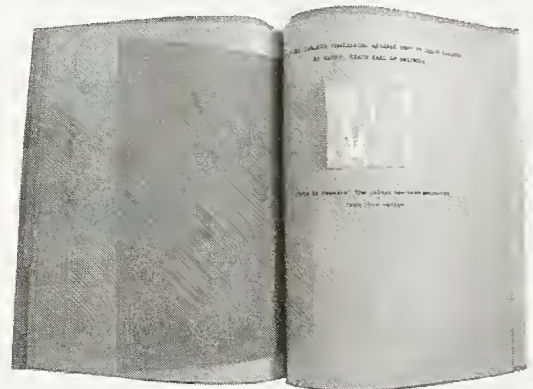
Published in April 1938 for the Crime-Book Society by Hutchinson & Co. (Publishers) LTD.

After Wheatley had written the outline of the story, he went on holidays and Links organized the photographic shoots at the Carlton Hotel in London, except the location of the plot was a castle in Scotland. By the time Wheatley returned, the production was in full swing and it was too late for amendments. It was another problem between the two authors and it seemed the creative partnership was starting to flounder.



1981 reproduction and new dustcover

There was a cutback in the inserts of clues; the newspaper cuttings were cut back in size, but increased in quantity, as this was a more cost effective production method than multiple physical 3D inserts. The saving grace was the insert of a glued glassine packet which, when opened, contained a small white arsenic tablet. Typewritten underneath were the reassuring words, "Note to readers: The poison has been extracted from this tablet." A placebo pill was used, just in case a nervous reader took the investigation to another level of intensity.



Inside page with "arsenic" pill

The dossier finished with the back cover featuring a delightful advertisement for Wheatley's massive sales of his novels over the last year. He was now firmly in the league of future airport page turners. The only chink in his publishing empire was the rapid decline of the dossiers in the popular imagination. Wheatley and Links worked quickly on what would be their last dossier and the timing of its release did not help their cause.

Creative Use of Inserts, continued from page 1

The results were pared-down mysteries with a minimum of narrative, compiled in folders with real, touchable clues. Links savored the success of this solution and the many imitators it spawned up to his death in 1997. It is impossible to clearly state how their collaborative skills were utilized but the consensus is that Wheatley focused on the slight narrative and marketing of the dossiers and Links created the plots and flow of the story lines.

The original books were published in thick brown cardboard tied together with a red ribbon through two holes. At the time, police files or dossiers were made in this way and held all the relevant information on the case. These books were not the first “dossier” style “who-done-it” puzzles but were the most complicated and intricate publications.

The common elements and what was unique to these dossiers can be summarized in the following points.

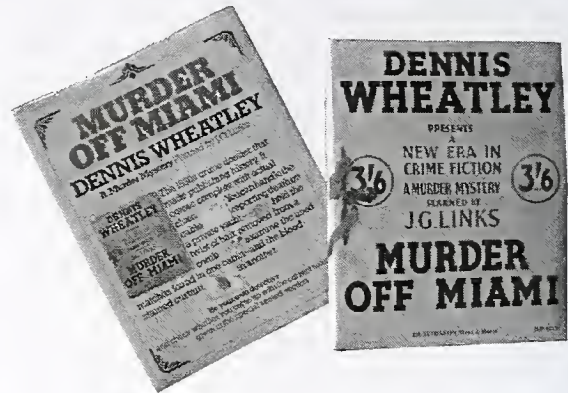
- a) cardboard folder tied with ribbon
- b) analysis of clues while watching for “red herrings” and the solution in the sealed section at the back of the folder
- c) physical clues inserted or housed in paper/plastic bags to be used in creating the reader’s narrative to assess the given facts and literally “play” the book.

Murder off Miami

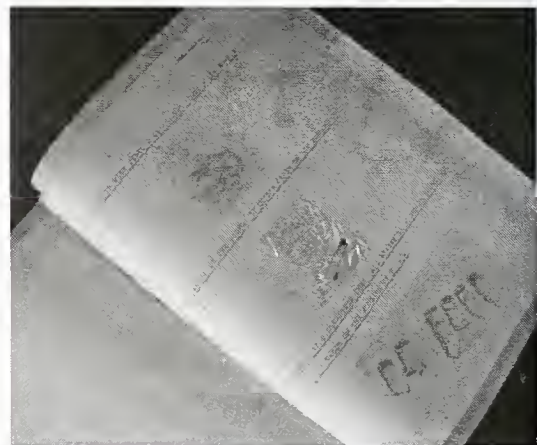
Published in July 1936 for the Crime-Book Society by Hutchinson & Co. (Publishers) LTD., *Murder off Miami*, was priced at 3 shillings and 6 pence and as all the material had to be placed and glued manually (as in all movable books), production costs were high and sales margins slim. The publishers hedged their bets and offered the authors only a one-penny royalty on sales over 10,000! Bookshops were wary, commenting on the unusual “packaged” format and the awkward display the floppy covers made. It was Wheatley’s marketing savvy and his strong belief in the product, plus wining and dining the book trade, that created a ground-swell of positive media and public response. The big London department store, Selfridges, agreed to take 1,000 dossiers but on the condition that Wheatley signed every copy, which of course he gladly did. In his autobiography aptly titled *Drink and Ink*, he mentioned that Queen Mary bought six copies on the day it was published and over the next six months 120,000 copies were sold.

The dossiers were a publishing sensation. The new marketing gimmick was taken up around the world and was published in America by William Morrow with the title of *Crimefile Number 1 File on Bolitho Blane*, supposedly based on a real identity who, it seemed, was a person of interest to the authorities on both sides of the

Atlantic in the 1920s and 30s. Wheatley used the name for his mysterious character in the dossier and it turned out to be another stroke of genius as it created controversial publicity and increased sales.



1979 Reproduction with new dust cover

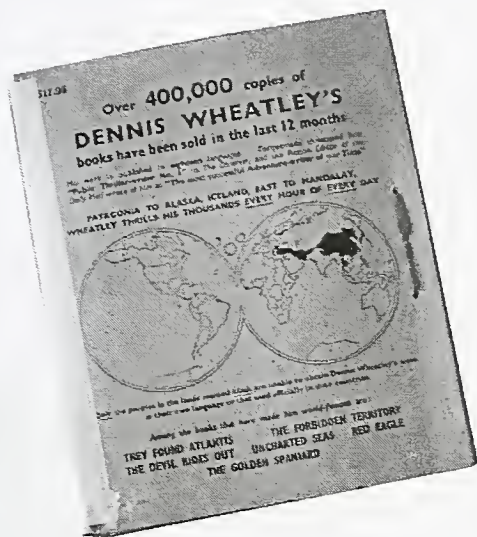


Clues that appear inside
Murder off Miami

Inserted in the dossier are memos, photographs printed on glossy paper, interspersed by typewritten police notes, cablegrams, human hair, blood stained cloth, and a burnt match! In 1979 Hutchinson/Webb & Bower published a facsimile edition with a new paper dust wrapper.

The *Guardian* newspaper book critic Martin Wainwright, reviewing the reprint wrote, “Nuns from convents all over Europe provided the vital twists of hair for the new editions...The used matches...kept the printers busy after work, when their staff each took home several books and patiently struck their contents. Finally a special chemical mixture provided a lasting bloodstain on the piece of curtain glued in each book, after the real blood donated by a director of the printing firm faded almost at once.”

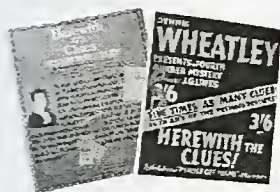
(My imagination runs wild when I think of how it was hand-produced in the 1930s, but I could not find any further information).



Back cover with Wheatley's advertisement detailing his sales

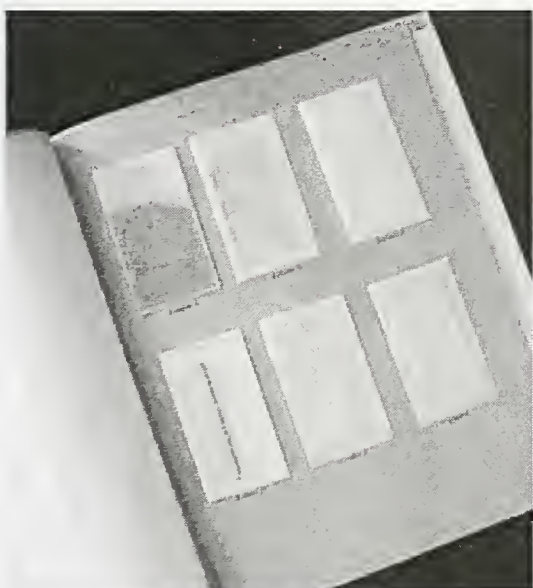
Herewith the Clues

Published in July 1939 for the Crime-Book Society by Hutchinson & Co. (Publishers) LTD.



The theme was international terrorism with a mixture of IRA, Soviet agents and the hoi polloi in London but with the outbreak of WW II, sales nosedived and Hutchinson, the publisher, started discounting

the price. This move caused profits to be very tight as production costs had risen dramatically, due to their decision to insert 12 physical clues including a hairpin, bullet casing, hairs, and tell-tale screwed up notes. Everything was thrown into the mix but the times had changed.



Series of clues inside the dossier

It seems J. G. Links constructed and oversaw the production of *Herewith the Clues*, as Dennis Wheatley was ill at this time. Again the choice of photographic matter left a lot to be desired. The reading public saw through the author's indulgent use of photographs of their aristocratic friends and themselves as the story's characters (even using their own names in the captions) as a frivolous gimmick at a time of national hardship. Wheatley's marketing skills were lost in the reality of events swirling around him.

The great idea had finished its course and had to wait for the reprints from 1979 to 1982 for a spectacular return to popularity. Critics at the time classed *Herewith the Clues* as the weakest of the four, but the facsimile of 1982 became the best seller. Here is the book reviewer Graham Lord in the *Sunday Express* on 28th March 1982,



Authors as suspects

"...More a game than a book and certainly not a novel despite being fictional, it is a baffling superbly produced murder mystery dossier...complete with clues you can actually handle and evaluate (like real cigarette ends and a lock of hair)... the fourth and last lovingly faithful modern reprint of a series of dossiers devised by Wheatley and Links in the 1930s which sold then by the hundred thousand and which even now, resurrected, have sold a quarter of a million copies world-wide."

In 1986, Webb and Bower published the four dossiers as glossy hardbacks with all the cuttings, letters and clues printed as photographs, a static flat printed page. I am sure if Dennis Wheatley was asked his opinion on this venture he would have not have approved, since the whole idea was to create a police dossier to touch, feel and be involved in.

The English novelist Reg Gadney, writing for *The London Magazine* in 1969 on the short life-span of the original dossiers said, "it may well be that the form of the dossiers is unsuitable to other forms of fiction...We can perhaps decide that the best description is 'Literary Collage' in so far as they wove actual clue with fiction plot...if any future alterations are to be made to the physical aspects of the book, then the dossiers suggest some of them..."

I suggest that these books published in the turbulent span of the 1930s, republished almost fifty years later and finding a new audience, was a creative ingredient in the resurgence and an indirect influence on designers, packagers and publishers of movable books.

This can be seen in examples from *Search for the Rare Plumador* created by Ray Marshall in 1983, Nick Bantock's series of the *Griffin & Sabine* books in the early 1990s, Iain Smyth and his "pop-up whodunnit" crime and adventure books of the mid '90s and the many varieties on interactive collections of materials available today. Today's producers, such as *becker&mayer!*, work on topics such as slavery, space and flight, Disney and architecture, and use physical elements to illustrate these book formats, in preparation for publishing. The heritage is long and strong, establishing a genre for future reference.



In 1983 Webb & Bower published in England the first of three Sherlock Holmes Murder Dossiers planned and edited by Simon Goodenough and designed by Malcolm Couch. *A Study in Scarlet*, *The Sign of Four*, and *The Hound of the Baskervilles* claimed to be the case notes of Dr. Watson found in a bank vault! Beautifully produced with all the clues and inserts from pills to hair, they are homage to the efforts of Wheatley and Links.



Historical movable books made accessible Theo Gielen

The very active Dutch St. Geschiedenis Kinder- en Jeugdliteratuur (Society for the History of Children's and Youth Literature) started to include on their website, www.hetoudekinderboek.nl, a selection of old movable, novelty and pop-up books. The books range from 1795 to about the 1960s and almost always include of all the printed pages. For copyright reasons some more modern books include just a selection of the pages.

Included are some 120 titles in Dutch, English, French, and German, but there are some in other languages, too. Of course, there are titles by Meggendorfer, Nister, and Tuck, but there are also very rare, early paper doll books, variant editions of books that from their cover look the same, a Dutch edition of an early Dean title, and a good selection of early Disney and Kubašta books.



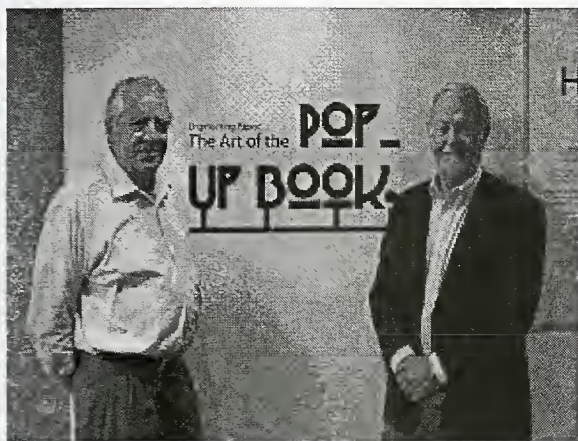
Unfortunately, the site is only in Dutch, therefore, here are some instructions. When opening the site you will see a button "beweegbare boeken" (movable books); push that button and a short introduction appears. To the left there are additional buttons: "Trek-schuif-draai" brings you to old movables with pull-tab, slide and wheel-turn techniques. "Insteek & aankleed" will open books with inserts and paper doll books. "Pop-up boeken" doesn't need an explanation but offers, when opened by another marked click, the Kubašta books. "Anatomische & flaps" brings lift-the-flap books, including medical and technical ones. "Disney pop-ups" gives a small selection in various languages of early Disneys, including French ones that have never been published in the United States. "Alfabetische lijst" lists alphabetically the books that can be seen on the site.

The movable pages of the books are shown in their two extreme positions; when you click forward and backward to these pages it is possible to see them in motion. Every chosen book can also be seen as a slide performance by clicking the button "dia-voorstelling," and every four seconds there is a new page.

The Society plans to greatly increase the number of digitalized movable books on their site. But, for now they offer the opportunity to see, read, study, and play with a lot of rare historical movable and pop-up books. Enjoy it!

On a damp cool day in May 2007, 100% of the New Zealand members of the international Movable Book Society had their inaugural meeting and social weekend.

The get together was held at the Puke Ariki Library & Museum in New Plymouth (on the west coast of the North Island of New Zealand) where there was a display of popup books by one of the members. The meeting comprised a delightful lunch, an exchange of ideas and book viewing, and then a visit to the formal public display.



Charles Duke & Trevor Morley at the entrance to the display of Charles' books in Puke Ariki

On Sunday all members and their partners gathered at the home of the local member for lunch, a private viewing of the member's collection, and conversation about books, collecting, travel and life in general. All known world problems were solved during lunch!

It was agreed to make the highly successful event an annual affair and all members heartily committed and resolved to remain in contact and further the promotion of popup and paper engineered books.

The picture is of all New Zealand members of the MBS and is it is believed to be the first time 100% attendance has been achieved anywhere in the Society.

Catalogs Received

Marc Selvaggio. A Pop-up Collection. 2553 Hilgard Ave., Berkeley, California, 94709. 510-548-8009. Email: dsbooks@comcast.net.

Sotheran's of Sackville Street. Children's and Illustrated Books." Henry Sotheran Limited. 2 Sackville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Email: sotherans@sotherans.co.uk. <http://www.sotherans.co.uk>

Milwaukee, Wisconsin

Book Artists' Response to Death and Memory
University of Wisconsin - Milwaukee
September 15 - November 2007.

Curated by Maria G. Pisano, the exhibit and the accompanying free lecture, will present work of artists who use the book form to create works dealing with death, spanning from the Holocaust and global conflicts to personal losses. These books are powerful mementos, and even as they focus on death, they commemorate life. For additional information please contact Special Collections at 414-229-4345 or libspecial@uwm.edu.

Maria G. Pisano will be the featured artist in the Book FOR(u)Ms Book Artists Series at the University of Wisconsin - Milwaukee in October 2007. As part of the program she will have a one person show, showing books from Memory Press and prints. Additionally, she will be giving a lecture and workshops for the University and the local book arts community. For additional information contact Special Collections at 414-229-4345 or libspecial@uwm.edu.

Goldendale, Washington

Gadzooks! Amazing Books by Northwest Artists
July 21 - November 15, 2007
Maryhill Museum of Art
<http://www.maryhillmuseum.org/>

Spain

The Spanish collecting couple Ana María Ortega and Álvaro Gutierrez will do no less than three exhibits of their collection (some 1,500 copies covering some 700 years of movable books) in their country in 2007. The first one was in the library of Valencia from March till early June; a next one will be in October in Valladolid; and a final one, a Christmas book special will be in Oviedo in December.

Chappaqua, New York

Marilyn. R. Rosenberg
Visual Poetry/Artists' Books.
September 8 - October 27, 2007
Chappaqua Library
www.chappaqua.org



Marilyn Rosenberg's
Alphabet Stew

New Brunswick, New Jersey

Vacation
August - September 22, 2007
Artists' books by Beatrice Colon, Lois Morrison, Barbara Henry, Marilyn Rosenberg, Chuck Miley, Suellen Glasshauser, Maria Pisano, Miriam Schaer, and more.

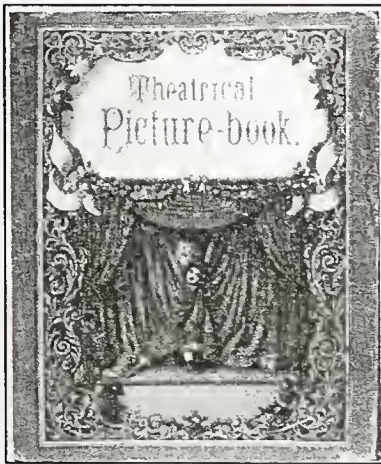
Livres Animes

The July update of the informative French website of movable books, www.livresanimes.com, offers a filmed interview (in English) with Robert Sabuda and Matthew Reinhart done by the magazine *Etapas* (for graphical design) when they visited the *Boutique du livre animé* (pop-up bookshop) in Paris early in May. There is also (written and nicely illustrated) an interview with the French artist UG (Philippe Huger), calling himself a “seriesgraphomaniac, pop-upist, cardsculptor and avantgardist.” He is also a creator of limited edition artists’ books with pop-ups. Additionally, the site includes an interview with Sacha Poliakova, illustrator, and Aurélien Lemonier, architect, who astonished us with their first pop-up book *Quand Toutou se Carapate* that was praised in the May issue of *Movable Stationery* (page 6).

Unfortunately, their special site of all of the movable and pop-up Alice in Wonderland editions that was announced in the February issue of *Movable Stationery* (page 17), is not available.

Questions and Answers

A. In the February issue of *Movable Stationery* (page 7), Ann Montanaro asked for information about the stand-up book *Poor Robinson*. It had been listed on ebay and resembled the books from the *Little Showman Series*, published by McLoughlin in the 1880s. *Poor Robinson* proves to be one of four scenes that, together, make up *Theatrical Picture Book*, published anonymously and without any bibliographical dates, having just the notation “Printed in



Germany.” The publisher, however, was the printing company of Gustav Loewensohn in Fürth (near Neuremberg) in Germany, a company that also printed many of the Tuck movables.

The *Theatrical Picture Book* opens showing a beautifully chromolithographed plate of Robinson Crusoe (the poor copy offered on ebay had only a glimpse of its original brightness) set within a theatrical setting of run-up curtains and with the title below. The plate lifts to

reveal a 4-layered diorama of three cut-outs and a backdrop, showing Robinson on his island. There is appropriate text at the foot and the title repeated at the top. Next there are similar scenes and texts for *A Rare Cat* (Puss in Boots), *Too Much Talking is Hurtful* (Little Red Riding Hood), and *Awake, Sleeping Beauty*. The four scenes are bound like a leporello and unfold in such a way that the four dioramas stand up side by side – making a great, impressive effect.

The book was published in 1883 in various languages. The German language edition *Theater-Bilderbuch* can be seen on the website of the Dutch SGKJ (Society for the History of Children’s and Youth Literature) at www.hetoudekinderboek.nl. The four separate scenes came on the market at the same time, under their own titles, as card-covered, double spreads, most likely to increase the profits! The *Poor Robinson* that puzzled Ann Montanaro, is therefore one of those separately published scenes – all of which are now very rare.

Theo Gielen

A. Both Eleanor Heldrich and Ann Montanaro requested information about series books. The Random House “It Pops Up!” series had four titles. Number 1 is *Hansel and Gretel*. Number 2 is *Little Red Riding Hood*, and number 4 is *The Emperor’s New Clothes*. What is number 3 and are there more than 4? The Random House CTW “A Sesame Street Pop-up” series included 15 titles. What is number 4? Number 3 in the Random House “It Pops Up!” series is *Three Little Pigs*. Book 4 in the series “A Sesame Street Pop-up” is *What Happens Next?*

Harry Goralnick
Waldo Hunt

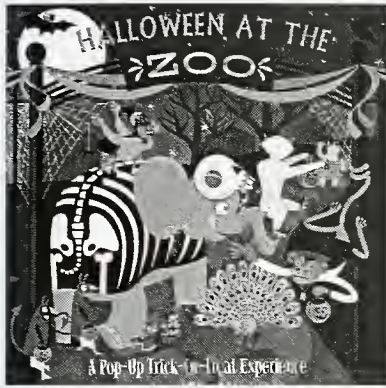
Pop-up Cartoon

Unshelved, the world’s only daily comic strip set in a public library, features scenes that are made up as well as some based on real life, and some that are absolutely true stories sent by readers. A recent comic featured a large, full-color make-it-yourself pop-up that can be downloaded from: <http://www.unshelved.com/strips/20070513.gif>



Up With Paper

George White
Mason, Ohio



Up With Paper is the world's largest marketer of pop-up greeting cards. Best known for its innovative, three-dimensional greeting cards, Up With Paper has been "wowing" senders and recipients alike for more than 25 years with intricate designs, premium artwork, and

unexpected pop-ups. The widespread success that it has had with its pop-up greeting cards led it to explore a new outlet for its creativity, pop-up books. In September, the company will release its first two pop-up books under its new Jumping Jack Press imprint, *Halloween at the Zoo* and *Christmas at the Zoo*. Industry veteran Bruce Foster served as the chief paper engineer for both books, which can be seen at www.jumpingjackpress.com.

Up With Paper has established a Collector's Club for pop-up card fans that may be of interest to some members of The Movable Book Society. In exchange for a monthly credit card charge of \$26 (including shipping and handling; international memberships are \$29/month), Club members receive four different pop-up greeting cards each month, featuring designs ranging from traditional to funky, including all types of art, characters, and occasions. Many are no longer available in stores. Additionally, members have an opportunity to order additional cards from the monthly selections at a 40% discount to retail. Contact Up With Paper's Customer Service department at (800) 852-7677 or info@upwithpaper.com to start your membership, or for further information consult their website at: <http://www.upwithpaper.com/club.html>.

Collections for Sale

Two members of The Movable Book Society are selling books from their collections. Lindig Harris and Harry Goralnick have large collections and are offering them for sale to members before listing them elsewhere. Harold would like to sell sets of books organized by series, publisher, or paper engineer. Lindig has individual titles for sale. Email is the best way to contact them: Lindig@charter.net or harry@goralnick.com.

French Harlequinade from 1783

Theo Gielen

A magnificent, well-researched study of the 1783 French harlequinade *Le Sérail à l'encan* (The seraglio by auction), illustrated with pictures that show this harlequinade in all its openings, can be seen and read at:

http://www.cesar.org.uk/cesar2/conferences/cesar_conference_2006/Rizzoni_paper06.html



Le Sérail à l'encan. 1783

The study of this rare ephemeral item was done by Nathalie Rizzoni, a researcher at the Sorbonne University in Paris. Her study began after she was shown the book by a friend, an antiquarian bookseller. Since the book was not in any public collection, the bookseller loaned her the copy. Nathalie could trace the two original theater pieces that were performed in Paris in those days and for which this harlequinade proved to have been the promotional giveaway. She also tells about the theater that produced this booklet, identifies the scenes from the piece that are illustrated in it, and gives interesting information about the lead actresses who played the roles and were the models for the illustrations in this publication.

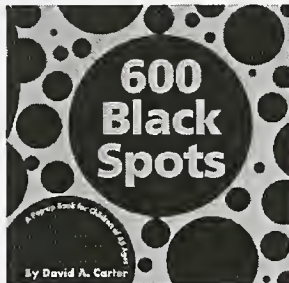
Unfortunately, the copy she studied appears to have been misbound and, since she is a specialist of 18th century theater, not a book historian, she didn't have any knowledge of harlequinades. As a result, she couldn't reconstruct the original binding and the principle of the harlequinade that has the four sheets unfolding side by side. Her study has to be appreciated even more since she came to the conclusion that there must be something wrong with the copy she was viewing!

Have a look and see if you, as a specialist in the field of movable books, can reconstruct the original layout of this harlequinade.

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.

76 Pumpkin Lane: Pop-up Spooky House. September. £14.99. Hodder Children's Books. 978-0340930748.



600 Black Spots: A Pop-up Book for Children of All Ages. By David Carter. September. \$19.99. 978-1-4169-4092-0.

Animal Babies A to Z. By Chuck Murphy. Piggy Toes. \$14.95. 978-1581176520.

Christmas Around the World: A Pop-Up Book. By Chuck Fischer. October Little, Brown and Company. \$30.00. 978-0316117951.

Christmas at the Zoo. October. \$16.95. Jumping Jack. 978-0-979-5441-0-1.

Also: *Halloween at the Zoo.* 978-0-979-5441-0-1.

Christmas is Coming. [wheels] September. Robin Corey Books. \$6.99. 978-0375845734

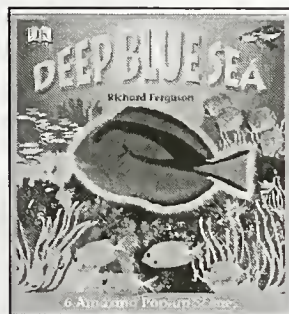


Corythosaurus. Dinosaur Romp. [pop-ups and 1 removable mask]. Silver Castle. \$4.95. 15545-372-4.

Also: *Pteranodon.* 15545-372-4.

Triceratops. 15545-373-1.

Tyrannosaurus Rex. 15545-374-8.



Deep Blue Sea. DK. \$12.99. 9780756629953.

Dino Pop-Up Faces. Piggy Toes. \$12.95. 978-1581175967

Disney Princess: The Enchanted Castle Pop-up. September. Disney Press. \$12.95. 9781423109129.

Disney's Little Mermaid: Ariel's Song: A Pop-up Story. Disney. £5.99. Parragon Book Service. 978-1405483254.

Also: *Disney's The Lion King: Simba's Lesson: A Pop-up Story.* Disney. 978-1405483247.

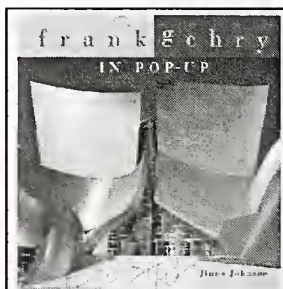
Dragon World: A Pop-Up Guide to These Scaled Beasts. By Keith Moseley. October. \$15.95. Abrams Books for Young Readers. 978-0810994560.

Even More Outrageous Pop-up Celebrity Meltdowns. Kees Moerbeek. October. DK Adult. \$29.95. 978-1595910349.



Fairies in Flight. Disney. Random House. \$9.99. 978-0736424684

First Christmas. September. DK. \$19.99. 9780756631475.



Frank Gehry in Pop-up. September. Thunder Bay. \$26.95. 978-1592237906.

Gallop! A Scanimation Picture Book. [kinetoscope] September. Workman. \$12.95. 978-0761147633.

Gigi, God's Little Princess: Pop-up Purse. October. Thomas Nelson. \$10.99. 9781400311019.



Gigi: God's Little Princess: Pop-up Tea Party. October. Thomas Nelson. \$12.95. 978-1400311026

Hee Haw Horsie. Barnyard Fun. [pop-up and 1 removable mask]. Silver Castle. \$4.95. 978-1-55454-377-9.

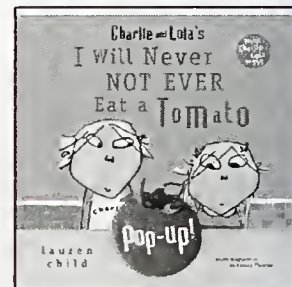
Also: *Moo Cow.* 978-1-55454-375-5.

Quacky Duck. 978-1-55454-376-2.

Oinky Pig. 978-1-55454-378-6.

Hindu Altars: A Pop-up Gallery of Traditional Art and Wisdom. October. New World Library. \$23.95. 978-1577315797.

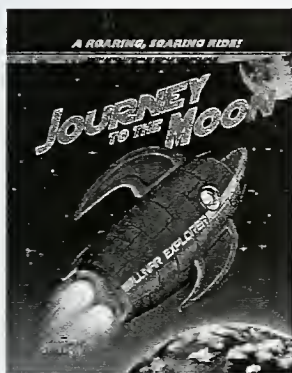
How Many? By Ron van der Meer. September. Robin Corey Books. \$24.99. 978-0375842269.



I Love You Even If: A Pop-up Book. CDNS \$13.95. Piggy Toes Press. 978-1581175578.

I Will Never Not Ever Eat a Tomato - Pop-up. September. £12.99. Orchard. 978-1846165160. **Also:** \$18.99. Candlewick. 978-0763637088.

Imagine Me Barnyard Fun. [pop-ups and 4 removable masks]. Silver Castle. \$10.95. 978-1554542932. **Also:** *Imagine Me Jungle Roar!* 978-1554542956. *Imagine Me Dinosaur Romp!* 978-1554542925. *Imagine Me Fun at Sea.* 978-55454-295-6.

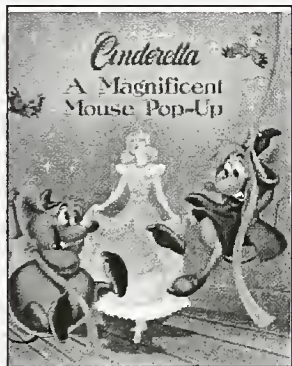


Journey to the Moon. October. \$26.99. Little Simon. 978140274528.

Let's Make Noise At the Airport. Silver Dolphin Books. \$12.95. 978-159223-641-1.

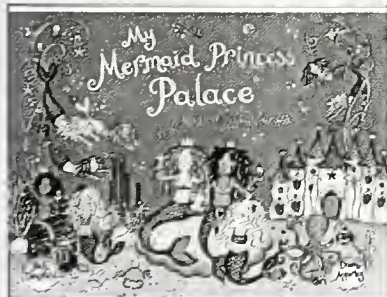
The Lost Treasure of the Mummy's Tomb. Little Tiger, 2007. £8.99. 9781845065553.

Lovable Lion. Jungle Roar. [pop-ups and 1 removable mask] \$4.95. Silver Castle. 1-5545-382-3. **Also:** *Terrific Toucan.* 1-5545-381-6. *Jolly Giraffe.* 1-5545-380-9. *Rowdy Rhino.* 1-5545-379-3.



A Magnificent Mouse Pop-up. Disney. \$15.99. 978-1423104773.

Maisy's Presents. A Maisy Mini Pop-up Book. October. Walker Childrens. £4.99. 1406309281.



My Fairy Bridesmaid Castle. Macmillan Children's Books. Price: £14.99. 978-1405090315.

My Mermaid Princess Palace: a Pop-up Book. September. Alison Green Books. 978-0439950275.



My Mommy's Tote. September. \$16.95. Workman. 978-0-7611-4767-1.

My Very Own Dredel: A Pop-up Hanukah Celebration! September. Piggy Toes Press. 978-1581175929

Mythology. Dorking, Templar, September. £17.99. 9781840118933.

Nighttime. Sounds of the Wild. October. Silver Dolphin. \$16.95. 978-1592234714.

Also: Templar. £12.99. 978-1840118797.

Also: *Ocean.* Templar. £12.99. 978-1840118841.



Now It's Fall! [tabs] Little Simon. \$9.99. 978-1416909347.

The Nutcracker Ballet: A Book, Theater, and Paper Doll Fold-out Play Set. September. Peter Pauper. \$14.99. 978-1593598853.

The Old Tree. September. Walker Books. £9.99. 978-1406302417.

Pirate Ship. History in Action. [interactive kit]. Silver Dolphin. \$18.95. 978-159223-663-3. **Also:** *Medieval Castle.* 978-159223-665-7.

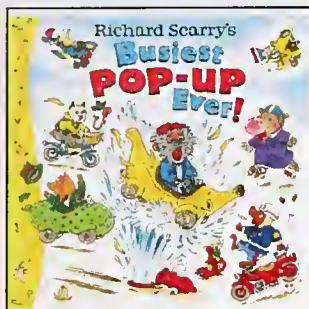


Pixie Hollow Pop-up. October. Disney Press. \$19.99. 978-1423106159.

The Pompeii Pop-up. By David Hawcock. October. \$29.95. Universe. 978-0789315694.

Popigami. By Jim Diaz. Piggy Toes. \$21.95. 978-1581176414.

Pop-up and Play Spooky Shadows. Barron's Educational Series. \$9.99. 978-0764160820.



Pop Up Shopping. [game]
DK Publishing. \$12.99.
978-0-7566-3101-7.

Richard Scarry's Busiest Pop-up Ever! Golden Books. \$19.99.
9780375841200.



Titanic. October. \$29.95.
Candlewick. 978-0763634681.

Trail: Paper Poetry. A Classic Collectible Pop-up. By David Pelham. October. Little Simon. \$26.99. 978-1416948940.

Ssssh! Duck Don't Wake the Baby. September. HarperCollins Children's. £10.99. 9780007243556.

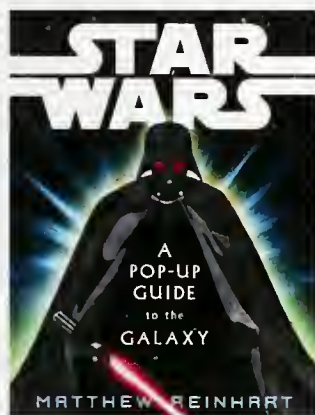
Silly Seagull. Seaside Splash. Silver Castle. [pop-ups and 1 removable mask] \$4.94. 978-155454-383-0.
Also: Slippery Seal. 978-155454-384-7.
Sneaky Shark. 978-155454-385-4.
Tricky Turtle. 978-155454-386-1.

Transformers Mix & Match. Reader's Digest. \$14.99.
978-0794412869.

Vampyre: The Terrifying Lost Journal of Dr. Cornelius Van Helsing. [tabs, letters] \$19.99. 978-0061247804 .

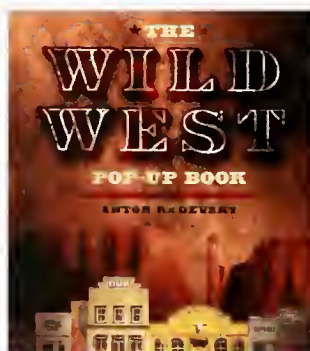


What's in the Garden? [wheel] Silver Dolphin Books. \$12.95.
9781592235377. *Also: What's in the Ocean?* 978-1592235353.



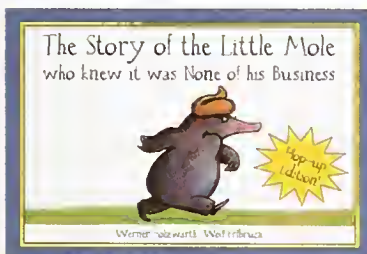
Spot's Playtime Pop-up Book. Frederick Warne. £9.99. ISBN: 9780723259145.

Star Wars: A Pop-up Guide to the Galaxy. By Matthew Reinhart. October. Orchard Books. \$32.99.
978-0439882828.



The Wild West Pop-up Book. September. Sterling. \$24.95.
978-1402746284.

The Story of Little Mole Who Knew it was None of His Business. October. Anova Childrens Books. CDN\$ 21.02.
1843650959.



Women: A Celebration of Strength. Legal Momentum. \$49.95. 978-0979323508.



Superhero Foods. £5.99.
Egmont Books. 1405232900.



X-Men Pop-Up: Marvel True Believers Retro Collection. \$24.99.
Candlewick. 978-0763634629.

