

Mulder & Zoon, Amsterdam

An International Publisher of Movable Books

Part two

Theo Gielen
The Netherlands

If you have read part one of this contribution on the Mulder & Zoon movable books¹, it may have looked as if the company had a well organized program of publishing pop-up and movable books. The choice of the registration numbers for their series proved enigmatic since no chronological system can be identified. However, looking at the rest of their novelty output from the 1950s, one finds how extensively they experimented with all kinds of novelty publications. In almost every single year of the decade they brought out one or two books that resembled paper toys. But, though published simultaneously in different languages, they apparently proved insufficiently profitable, as no sequels of the same formats continued in the next or later years.

Other novelty books from the 1950s

Het Toverboek: Meer Dan 1000 Mogelijkheden Voor Klein en Groot (The Magic Book: Over 1000 Possibilities for the Small and Big Ones) was issued in 1951 with a limp board cover and registration No.1710. The ten-page, mix-and-match booklet of heads, bodies, and legs featured ten male figures dressed either in the characteristic clothes of a country (China, Austria, Holland), partly representing an historical period (a knight, an Indian), or dressed by profession (clown, pastry cook, drummer, cowboy, circus director). It is unknown if it was ever published with a foreign title.



Het Toverboek



Reken Je Mee

In the next year, 1952, a counting book was issued with a wheel on the front cover teaching the tables 2 to 9. It was published in Dutch as *Reken Je Mee: 1+1=2* (No.1750) with a rhymed text by Clinge Doorenbos and color illustrations by Len van Groen.

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Paper Engineering in Children's Books

Rosemary Temperley
United Kingdom

This article is based on the talks and illustrated presentation given jointly by Mike Simkin and Rosemary Temperley to the Children's Book History Society in October 2009, at which they had four objectives:

1. To explain and define paper engineering
2. To show, with the help of examples, the use of paper engineering within the field of children's book publication
3. To give an idea of the development of paper engineering within children's books
4. To justify their belief that paper engineering is important in a child's development



Circus Life

Explanation and definition

"Pop-up" and "movable"

what exactly do these terms mean? Even within the collecting and academic fraternity there is confusion and ambiguity. In the world outside, the words are used indiscriminately and are usually taken to mean one and the same thing. They are, in fact, quite distinct and part of a larger umbrella term — namely paper engineering.

A working definition would seem to us to be essential in any discussion of the subject. This could be that paper engineering is the modification or manipulation of the flat sheet of paper so as to create one or more of the following:

added dimension, change or movement, in both these cases real or illusory, and stimulation of senses in addition to the visual and the potential for increased reader participation and interaction. The engineered "result" must be fully collapsible and the process must be reversible so that you can return to the flat sheet of paper time and time again. (Paper sculpture, therefore, would be excluded as it is part of a different art form.)



Little Box of Horrors
in the Roly Poly series

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 \$25.00 in the U.S. and \$30.00 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.

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The deadline for the May issue is April 15.

Paper engineering, continued from page 2

There are many different ways to achieve the desired effect: each one being described as a paper engineering technique. "Pop-up" and "movable" are just two of many techniques. Finally, it is important that the paper engineering effect be well hidden — not in any way obvious — so as to preserve the all important element of surprise. Iona and Peter Opie in an article in the *Saturday Book*, number 34, 1975 stated, that the success of the paper engineered book lay in the ingenuity with which the book hid its "non bookish" features. One of the best examples, in our opinion, is the Panascopic book by Vojtech Kubašta, *Circus Life*, 1961. The slim volume, when closed, totally belies the dramatic visual impact of the large 3-D tableau which springs up when opened.



The Pet's Panorama

Different paper engineering techniques with examples through time

The approach we have chosen is one where we consider each of the paper engineering techniques in turn to see how it has been used over time. Obviously modern paper engineers have been influenced and inspired by earlier work and it is interesting to speculate how, and the extent to which, this may have occurred. We have divided the different mechanisms into three main categories with classified subsections in each of the three: namely 3-D, movables, and finally other techniques. The examples we have chosen to illustrate each technique are listed by cover title, publisher, and date in chronological order, but working backwards from the most recent.

Category A: Pop-ups with three-dimensional effects

A1. Dynamic Pop-ups

By opening the page, the three dimensional construction is energized and elevated. In some instances page-opening movement is also created.

Examples: *Mega Beasts*. Walker Books, 2007.

Roly Poly series. Childs Play, 2000.

Circus Life. Bancroft, 1961.

Daily Express Annual, No. 2. [1930].

The Pop-up Book. Chad Valley Toys & Games, c.1912-13.

A2. Parallel Layers

These have layers of cut-out paper shapes that have been superimposed onto and parallel to the page, to create a grotto-like scene.

Examples: *Jolly Christmas Postman*. Heinemann, 1991.

Giorgio's Village. Methuen, 1982.

The Pet's Panorama. Nister/ Dutton, c. 1898.

Dean's Peep-show Magic Picture Book Showing Wonderful and Life-like Effects Of Distance and Space. Dean & Son., c.1865.

Aladdin. Dean & Son, c.1862.

A3. Carousels

These books open to a full circle showing a series of four or six dimensional tableaux.

Examples: *Botticelli's Bed and Breakfast*. Kingfisher, (1996).

Cinderella. Folding Books, 1947.

Cenerentola. Hoepli., c.1942

A4. Cut and Fold Within the Page

This is the simplest of the 3-D techniques. The cut and folded pages are transformed from a flat to a three-dimensional image.

Examples: *The Three Bears*. Granddreams. 1994 .

Rupert and the Pirates. Purnell, c.1970.

Tip and Top and the Dragons. Bancroft, 1964.

Bill and Bob in Switzerland. Piccolo, c.1949.

At the Circus. Delizia c.1948.

A5. Lift the Flap Pop-up

This technique is similar to the dynamic pop-up but it is activated by lifting a flap rather than by opening a page.

Examples: *The Friendly Monsters*.

North South, 2008.

The 12 Days of Christmas.

Little Simon, 1996

The Most Amazing Hide-and-Seek Alphabet Book. Viking Kestrel, 1977.

The Circus Comes to Town.

Hallmark, c.1971.



The Circus Comes to Town

Continued on page 9

A Tale of Hansel und Gretel

Margaret Lyons
United Kingdom

I first began to collect pop-up books almost by accident. We were expecting our first grandchild just over ten years ago and I was thinking about making a small collection of something or other as a legacy for the child. A friend of mine suggested that I should collect children's books, but the field is so wide and there was nothing that particularly appealed to me. I thought that I would specialize in pop-up books as they have always fascinated me and I did have one or two examples squirreled away just because I could not resist them. So my collection began, very modest beginnings and at the time, a not very ambitious aim.

Ten years later, the collection has become somewhat of an obsession and I am afraid that my grandchildren will have to wait either for senility or my demise to inherit their legacy.

In all seriousness, I really do love my collection and I am endlessly enchanted by the variety of ways in which different artists and paper engineers choose to illustrate their version of a particular tale. I try to collect as many examples as I can of a particular story; for example I have something like twenty different versions of *The Night Before Christmas*, several different volumes of various *Winnie the Pooh* stories and maybe half a dozen different versions of *The Nutcracker*.

I have formed my collection through assiduous trawling through charity and second-hand bookshops, the ubiquitous eBay and, very rarely, as gifts.

I was therefore more than delighted when one of the most interesting items in my collection was acquired as a gift.

My husband and I went to dinner with a very old friend about four years ago and, during the course of conversation, I happened to mention that I was thrilled to have just acquired my first genuine Nister pop-up. Our hostess then started to talk about books she had had as a child and then disappeared and came back holding a very tatty looking volume which turned out to be a copy of *Hansel und Gretel* with illustrations and animations by none other than Lothar Meggendorfer. The actual title is: *Die Geschichte von Hansel und Gretel Oder: Vom Zurkerigen Haus*. With further details on the title page which read as follows: Ein lustiges Ziehbilderbuck mit sechs Bildern und Reimen. Die mechanische Teil eingerichtet von L. Meggendorfer. Eklingen bei Stuttgart. Verlag von J.F. Schreiber. There is no date of publication given but the book was first published in 1876.

This volume was actually in a pretty awful condition, as the covers were warped and none of the animations perfect. Poor Hansel was headless in the first spread and Gretel had not fared much better. She looked as if she had been the

victim of an inept magician who had come to grief saving his assistant in half. None of the spreads were in perfect condition and some of the pages of the story were very tatty at the edges. All the tabs were bent and the paper torn where they joined the illustrations. As far as the rest of the

mechanics were concerned, we were lucky that the bear was still lurking behind the cottage door, but there was absolutely no mechanism to make him appear when the door opened. Almost every other spread had damage of one kind or another and so you will understand that the book had definitely seen better days.



Hansel was headless

One very odd thing about the story was that instead of a wicked witch there was a wicked bear who was pursuing the children for his dinner – an oven and the niceties of being cooked definitely do not come into this version.

I have done some research to try to understand why the Meggendorfer has a bear as the central wicked character and can find no reason for this. The Brothers Grimm collected traditional stories and retold them in a form that they thought would appeal to their public. The earliest version of Hansel

Membership Changes

The Movable Book Society annual membership will increase on July 1, 2011. The Society Board recommended and approved the new rate at their meeting in Portland, Oregon, September, 2010. The change, the first since 2006, covers increased costs in printing as well as both domestic and international postage. Membership in the U.S. will be \$30.00 per year: outside of the U.S. will be \$35.00. Memberships can be renewed at the current rate (\$25.00 in the U.S. and \$30.00 outside of the U.S.) before June 30, 2011. More than one year can be paid in advance. PayPal is accepted for payment with the addition of the PayPal fee. The membership expiration date is on the mailing label.

Alyssa Stringham
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05/11

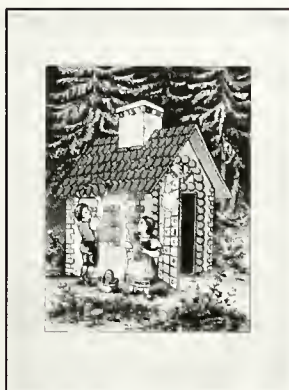
The annual membership list is available to members upon request as a PDF document. Request a copy by sending mail to info@movablebooksociety.org.

and Gretel that I have been able to trace is that which appeared, courtesy of the Brothers Grimm in 1812. There is definitely a wicked witch in this version. The only references to any animals that I have been able to source point to the children's father mentioning the dangers of wild animals, including bears, lurking in the forest. Why Meggendorfer chose to change the traditional story is a mystery to me, and if anyone has any information on the subject I would be delighted if they would share it with me.

There are versions of the Hansel and Gretel story in nearly all the European cultures and while some of them change the children's names to suit their particular culture, none of them appear to feature an animal of any kind as the predator of the children: all very odd.

Soon after I received the Meggendorfer *Hansel und Gretel* I went to the 2006 Movable Book Conference, which was held in Chicago. There I met Robin Cooper Sutton who gave a fascinating talk on her work involving the restoration of pop-up, mechanical and movable books and cards. I told her about my acquisition and she promised to try to restore it. So when I got back to England, I sent the book to her to see what could be done to improve matters.

Here are Robin's comments on the next stage of the story: When the book arrived in Vermont it really was in rough shape but was still exciting. The book has a slightly different character compared to many Meggendorfers and *Hansel und Gretel* is not a common title. I was unable to track down another copy to use as reference. I had only had one other copy of this book come through my bindery, and this was a French version, which was in far better condition. When renovating this book I had not needed to get into the mechanism of the plate showing the children being caught eating the house so there was no record of how the mechanism looked.



When I opened the plate in Margaret's copy the inside was completely empty. Not even a clue. A number of false starts and mangled scraps of paper later, I had a working model of the plate. With that major hurdle overcome I needed to track down or recreate in some way the missing

parts. I needed to invent the pieces from the book at hand. The computer came to the rescue, not via the older CDs of the other copy, some of which had decided to permanently vanish to "never-never land." Photoshop, some pen and ink, and watercolor created the missing, heads, hand legs, etc. There were also problems with slots in images, rivets, tabs, and brittle pages, as is often the case in these books. However, after a great deal of effort, the job was completed. The book had responded to being kept in the book press for some considerable time and, eventually, I was able to return it to its owner with all the spreads complete and working in a much more presentable condition than the volume that had originally landed on my workbench.



Like Margaret, I am used to the Hansel and Gretel story having a witch, not a bear. The one exception is in the book *Theater-Bilderbuch*, published by Schreiber. Plate 2 has almost the exact same image (only in reverse) as plate 4 in the Meggendorfer Hansel and Gretel. This is the only reference that I personally have been able to find to a bear instead of the more usual witch and wonder

if this is just coincidence or if one version influenced the other. If so, where did the original idea come from?

As you can see, Robin put an enormous amount of research into this project and I am delighted with the results. It is an enormous pleasure to be the owner of such a book, even if it is not totally authentic, it is complete, in working order and the standard of the repairs is incredibly high.

When I received the repaired book I invited the lady who had given it to me over for tea and showed her what had become of her gift to me. This evoked all kinds of memories for her and she spent a long time telling me about her childhood and how she and her brother had read the book over and over again. Our friend, who is now 88, told us that the book had belonged to her mother when she was a child and that she had given it, in turn, to her children when they were quite young. I do not think that the children had deliberately mistreated the gift: the condition was simply due to having been read and handled a great deal over very many years. The conversation certainly underlined the point that it was very fortunate that the book had obviously had great sentimental value for our friend and this was the reason it had survived, albeit in a very tatty condition.

Now, thanks to the hoarding habits of an old lady, a fortunate meeting with someone who recognized the merit of what had been preserved and, above all, the hard work and research of Robin, the book has a new lease on life and will hopefully survive for at least another hundred plus years to bring pleasure to its owners.

In Conversation with Marion Bataille

Kyle Olmon
New York City, New York



This past October, I had the pleasure to be part of the presentation ceremony for the 2010 Meggendorfer Prize to Marion Bataille. As fate would have it, Bataille and her family were to be on holidays in New York, so exactly one month after we said our goodbyes at the Portland conference, I found myself joining Ellen G.K. Rubin at the landmark Flatiron building

to meet Marion in person. Through her acceptance speech and book signing, she proved to be charming and gracious as we mobbed her for autographs and I cornered her with a request for an interview. Her answers appear to be as unassuming and straight forward as her pop-up constructions and left me wanting more, but for now I give you Marion Bataille.

Kyle Olmon: It was an absolute pleasure to meet you a few months ago when you were awarded the Meggendorfer Prize for *ABC3D*. Many people are familiar with your book, but we are not familiar with the woman behind the work. Can you tell us about yourself?

Marion Bataille: My absolute pleasure, of course, and such an honor! *ABC3D* has had so much support from Neal Porter and his team, that I feel I owe the Meggendorfer Prize to them (but I keep it on my desk!). I am a 47-year old graphic designer for various publishers and an author of children's books.



Marion Bataille

KO: I read that you have worked in graphic design, illustration, and photography, as well as costume and set design. What led you to pop-up books and how did your past experience inform your design process?

MB: I want to understand how it works and the only way is to experiment. All of these practices are graphic design. As for pop-up books, the technique has something to say. I try to share this point of view in my books.

KO: There are many alphabet books in the world, yet you

managed to create a fresh look at the ABCs. How did you decide to develop your own version?

MB: Anyone can relate to general subjects like colors, numbers, and letters and have something to say about it, so the subject itself is not a statement. That is what is difficult and interesting to me.

KO: I believe this was your first pop-up book. Do you have any favorite letters? Where there any constructions that gave you trouble?

MB: *ABC3D* was not my first pop-up book but it was the first one that was published. I have no favorite letter because what was important is how they relate to each other in the book. The letter "Z" was difficult because the angle has to lift and stand.

KO: You recently participated in the 3rd Salon of pop-up books in Paris. The event sounded like a great success and the long list of artists made me think that pop-ups are becoming more popular in France. Can you talk about your perception of the current "movable movement" taking place in Paris?

MB: There are many pop-up artists and engineers in France, not only in Paris. The person who initiated this Salon, Jacques Desse, is a reference for all of us. For a long time he had the only specialized pop-up bookshop in a flea market of Paris. Now he has opened an antiquarian bookshop with associates in Paris and he curates exhibitions. So Jacques anchored this "movement" in the history of pop-up books.

KO: At the award ceremony you said you are interested in the "simple beauty of the pop-up" and that you "try to remove everything in the way of the beauty of the simple pop-up technique."

MB: Yes, I did not mean the technique is simple, I meant I try to make it look accessible: I don't hide it.

KO: This Spring, Neal Porter/Roaring Brook Press will be releasing the U.S. edition of your next book, *10*. Can you share what was your inspiration for this title?

MB: In *10*, I try to show a relationship between finger counting and the shape of the figures we use. Counting with your fingers is the origin and basis of our numeral system.



10

KO: I know that *10* has only been out for a few months in France, but I have to ask if you have plans for another pop-up book. What can we expect from Marion Bataille in the future?

MB: I am currently working on other books and toys.

Third Salon du Livre Animé in Paris

Theo Gielen

On Thursday, December 2, 2010, even though the weather was horrible with icy roads, frozen snow, and a strong north-eastern wind that made Paris feel like Siberia, a lot of people attended the late afternoon Salon du Livre Animé. It was organized for the third year in succession by the local Boutique du Livre Animé. While maybe not as many people attended this year as last, that made the cozy exhibition space in the shop basement where the happening took place, less crowded and gave the visitors better opportunity to talk with the participating artists about their newly-published books and their planned projects.

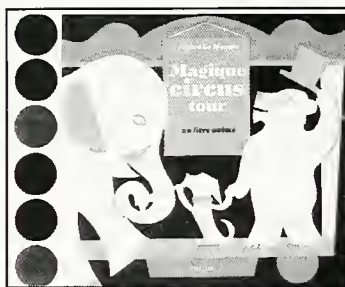
The fair was again supported by the major French publishing houses of pop-up books like Albin Michel Jeunesse, Les Grandes personnes, and Hélium. They were joined by the Salon du Livre et de la Presse Jeunesse de Montreuil (the big children's public book fair held in a Paris suburb) that this year took place at the same time. Support also came from well-known websites of Ricochet (with serious reference information on children's books) and livresanimés.com (that announced an update at this occasion after a long absence, but, apparently it didn't succeed). The best of the current French graphic artists, illustrators, and paper engineers involved in the publishing of pop-up books had prepared presentations of their newest projects.

In the limelight, for sure, was Marion Bataille, the 2010 winner of the Meggendorfer Prize from The Movable Book Society, honored by her fellow artists as well as by the critics and the collectors. All were proud that this prestigious prize was, for the first time in its existence, given to a European artist. The sophistication of her design for her ABC3D reflects the sophistication of the work of the master designer who gave his name to the prize far better than many of the American paper extravaganzas that have received the award before. Indeed, a general feeling of justice warmed the gathered lovers of movable books. Mrs. Bataille also presented first copies of the new pop-up book *10* (Albin Michel Jeunesse). It is her first publication after the enormous success in 2008 of *ABC3D* and features the numbers one to ten in a similarly surprising way. The text-less book, printed only in black and white, is being simultaneously published in various countries and will come out in an over all first edition of 200,000 slipcased copies. She greatly enjoyed the attention she got from the visitors but had a lot of work signing the copies that sold that evening.



Moby Dick

Next was the colorful table with the new books of Anne-Sophie Baumann who wrote the texts of no fewer than six new titles in the novelty series of Kididoc reference books, the Albums Kididoc collection (Nathan), and three more for Tourbillon publishers.



Le Magique Circus Tour

There was great traffic in the corner where the stand of Studio Les Associés Réunis and their publishing house Editions Hélium was located. People queued especially for the master of the studio Gérard Lo Monaco who offered his new colorful carousel book *Le Magique Circus Tour* (Hélium). It was just

selected to be a present for all new-born babies of 2011 in the province of Val de Marne! Together with the illustrator Joëlle Jolivet he offered both *Moby Dick* and *L'homme qui Plantait des Arbres* (both from Gallimard Jeunesse). Mrs. Jolivet, who as well, attended the salon, was also responsible for the cute counting book *10 p'tits Pengouins: Un Livre Animé Pour Jouer à Compter* (Hélium). Engineered by Bernard Duisit, it appeared in several languages simultaneously. This young and talented paper engineer of the same studio did, together with his boss Lo Monaco, the very nice pop-up book *La Belle Lisse Poire du Prince de Motordu* (Gallimard Jeunesse) that celebrates the 30th anniversary of this popular picture book, and it sold very well this evening. He also showed amazingly ingenious blank designs for new projects that were admired by many of the visitors and studied intensely by some of the other paper engineers.

Still impressed by the huge success of their first book, last year's best-selling *Popville*. Anouck Boisrobert and Louis Rigaud showed the dummy of their sequel *La Forêt du Paresseux*. By a clever re-use of the *Popville* format, they developed this as great new pop-up book on the loss of the tropical forest. It will come in 2011 from Hélium and abroad.

And the other young illustrator and paper engineer Eric Singelin, who last year impressed all with his collaboration on the magnificent *Jeux t'aime* (Editions Tana), didn't have another elaborate new book. He offered *Pénélope Fait du Sport* (Gallimard-Jeunesse) for which he did the rather simple paper engineering. But he drew a lot of attention with the designs of a planned pop-up book of Rome.

Olivier Charbonnel had two new offerings for *Le Petit Théâtre d'ombres* (Gallimard Jeunesse), the shadow theater format that started publication last year: *Le Petit Poucet* and *Fables d'Esopo*. Newly engineered by him, also, was another version of the three little pigs, *Les Trois Petits Cochons* (Tourbillon). Unfortunately there were no copies yet available of the (German) *Shaun das Schaf* (Boje Verlag) that he designed together with Antje von Stemm to tie-in with the known children's series of Shaun the sheep on German television.



Tout Toutou

Senior illustrators and paper engineers Jean-Charles Rousseau and Jean-Hugues Malineau once more presented last year's collection of cute dogs as pop-up in their *Tout Toutou: Un Livre Animé* (Albin Michel Jeunesse). At the occasion of the Salon they had exclusively made pop-up postcards available from most of the spreads of the book.

And of course the house artist of the boutique was present. Philippe Huger (aka UG) offered resting copies of his new limited edition pop-up book *Novopolis*,

not yet sold at the exhibition in Toulouse. That exhibit was still up at the time and showed a colorful survey of his graphic and three-dimensional work of the last decades – mostly artists' books published in very limited editions. Here on sale were a new *L'incroyable Encyclopédie* (Larousse Jeunesse) for which he did the paper engineering and pictures of the scenery of the piece *Popup* by the French performance artist Belinda Annaloro. At the salon Mr. Huger also showed the delicate paper artwork for a new pop-up book on birds that will appear in a normal trade edition, *Drôles d'oiseaux*. It will be published in 2011 by the new house of Les Grandes Personnes. Brigitte Morel, their director and ex-Seuil publisher, was spotted at the salon as well.



Il Était une Fois

More new pop-up artists' books were on sale at the table of Gaëlle Pelachaud. She offered nice and well produced new theater formats in the three-dimensional *Amsterdam Théâtre Miniature*, and *Vienne Théâtre d'illusion* made in very limited editions. See her website if you are interested in purchasing them. Though announced to appear in December, there were not yet

copies available of the trade edition of her doctoral thesis on movable, novelty, and three-dimensional artists' book of the world.

Interested visitors could make a final stop at the table of Jean-Charles Trebbi who offered for sale copies of his *L'Art de la Découpe (The Art of Paper Cutting)*, the new edition of his earlier *L'Art du Pli* at the same Paris publisher Editions Alternatives. Trebbi, an architect and designer, writes in this book about the history and traditions of both Eastern and Western paper cutting, with a focus on the contemporary expressions of the art form by artists around the world. He connects paper cutting with



Bruit

Livre Aonore and *Nuit: Un Livre Lumière* (Milan).

Unfortunately the makers of one of the best pop-up books of the season, and new in the field of movable books, didn't respond to their invitation to attend. Designed and paper engineered by José Pons after an idea of and with illustrations by the rising star of Benjamin Lacombe is the remarkable *Il Était une Fois* (Seuil Jeunesse). It is a must-have book of eighteen pages with eight double-page pop-up spreads, each featuring such classic children's stories as Alice in Wonderland, Pinocchio, Sleeping Beauty, Peter Pan, Red Riding Hood, Madame Butterfly, Thumbelina, and Blue Beard. Done using a variety of mechanisms and techniques, the new paper engineer José Pons has been known in France for years for his advertorial graphics and publicity work, but he hardly ever contributed to books. There is an afterward by Jean Perrot, a specialist of tales and illustration (who attended the salon) which adds an explanation to the concept of this book.



La Rêve d' Icare

architecture, design. paper folding, and sculpture as well.

Invited to attend but unable to come the long way from southern Toulouse studio Upupud3D, were Camille Baladi and Arnaud Roi. Roi published a nice, though not too complex pop-up book *La Rêve d' Icare* (Casterman) and two other simple pop-up books that he also illustrated: *Bruit: Un*

Livre Aonore and *Nuit: Un Livre Lumière* (Milan).

Unfortunately the makers of one of the best pop-up books of the season, and new in the field of movable books, didn't respond to their invitation to attend. Designed and paper engineered by José Pons after an idea of and with illustrations by the rising star of Benjamin Lacombe is the remarkable *Il Était une Fois* (Seuil Jeunesse). It is a must-have book of eighteen pages with eight double-page pop-up spreads, each featuring such classic children's stories as Alice in Wonderland, Pinocchio, Sleeping Beauty, Peter Pan, Red Riding Hood, Madame Butterfly, Thumbelina, and Blue Beard. Done using a variety of mechanisms and techniques, the new paper engineer José Pons has been known in France for years for his advertorial graphics and publicity work, but he hardly ever contributed to books. There is an afterward by Jean Perrot, a specialist of tales and illustration (who attended the salon) which adds an explanation to the concept of this book.

The visitors really enjoyed the happening and were eager to take the opportunity to buy and get signed the new movable and pop-up books of the attending artists. Except for several well-known collectors, there was a wide mixture of young and old(er) people who had come to complete their collections or just to buy their Christmas presents. Professional big shots were spotted, like the publishing

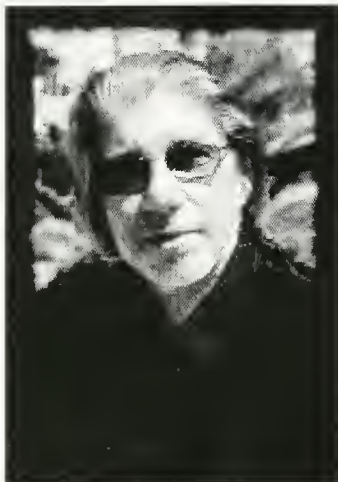
directors of Gallimard Jeunesse, Anne de Bouchony, Albin Michel Jeunesse, Evelyne Guyot, Edmonde Huret of the famous antiquarian bookshop Huret, and the bibliophile Librairie Nicaise. Also attending was the well-known Sorbonne researcher of 18th century (movable) fire hand screens, Nathalie Rizzoni.

All attending artists and visitors had a good time at 3 rue Pierre l'Ermite, and praised the congenial initiative of the hosts of the Boutique du Livre Animé, Thibaut Brunessaux and Jacques Desse, who organized this salon. It is gradually growing into a tradition on the Paris book calendar. Pictures of the Salon can be seen at <http://bit.ly/eD1AUL>.

Graham Brown - PopKing February 15, 1948 - December 23, 2010

By Mick Wells
United Kingdom

Graham Brown, one of the most unique and individual talents in the world of children's novelty packaging passed away in the early hours of December 23rd. He leaves behind a thirty-plus year legacy of literally hundreds of children's titles, almost every one of which he personally devised, created, and managed through the manufacturing process to deliver millions of books to his customers.



Graham Brown

Graham is one of my oldest friends and we were partners for ten years. When we met and looked back on our early days in publishing we could only laugh at how naive we were, and how much good fortune we had establishing our company, Brown, Wells and Jacobs, when we had next to no experience of the industry. In spite of that and with the good grace of the people we met then (many of whom became good friends), we managed to create many successful pop-up titles and Graham began travelling regularly to New York and Columbia, both selling our books and learning the intricacies of pop-up manufacture.

Shortly after I left the company, Graham entered what was probably the most rewarding phase of his career, creatively, professionally and financially. Over the next few years he created many, many titles and formats for Disney during the studio's golden period, which featured *The Little Mermaid*, *Beauty and The Beast*, *Aladdin*, *The Lion King* and many others. He was able to come up with ideas that sold worldwide and opened up the international market for him.

He was never limited to one type of book. He saw early that the market for pop-ups would eventually decrease and he swiftly moved into other areas of novelty product.

I recall during this period sitting with him in the back of the hall in one of the never-ending Disney presentations at the Frankfurt Book Fair. As the upcoming movies and television shows were announced, he sat with a notebook sketching out ideas for formats based on the shows as they were announced. These would be worked on, costed, and presented to publishers within days of the meeting.

Over the years he travelled frequently to the U.S.A. on sales trips and to the Far East to visit manufacturers and

source new materials that could be applied to his books. One of the best networkers in the business, almost anyone who knew him well can remember long telephone calls with Graham discussing, or rather listening to, his take on the state of the industry.

The long term success of BWJ is tribute to his creative talent, determination and sheer hard work. There weren't many like him from the start. By the time he left, there weren't *any* like him. The phrase "his own man" was written for him. In this age of corporate nonsense he'll be sorely missed.

He leaves behind his wife Ailsa and Gavin, their son.

Questions and Answers

Q. Bruce Fisher lives in the Washington, D.C. area and has a small collection of pop-up books he would like to sell. All of his books are from 1985 on: he has no antique books. It would be his preference to sell the books to a collector in the D.C. metro area to avoid shipping charges. If you are interested in this collection, please contact him at: yorikofisher@gmail.com.

A. In the August 2010 issue of the *Movable Stationery* there was an illustrated question from the Argentinian collector Leandro Coccia about two old Spanish movable books he acquired. He asked if anyone could identify the publisher and could give an approximate date of publication of his *Caperucita Roja* and *El Pulgarcito*.



Caperucita Roja

Although I had never found the Spanish editions, both books were recognized from copies seen in other languages. The *Little Red Riding Hood* seems to be the more popular one. It was seen or found recorded in English published with that title by Pictorial Color Book Co., New York (see Aleph Bet catalog 39, 210) and in French as *Le Petit Chaperon Rouge* published by Capendu, Paris (see exhibition catalog *Bon Rencontre* 2008, nr. 23 with color picture frontcover). And it is this French edition that betrays the origin of the books since it has in very small letters at the foot of the last page: "G. Loewensohn. Imp. Fürth." Apparently the books were printed by the Loewensohn printing office in Fürth, near Neuremberg in the south of Germany and appeared partly as co-editions at foreign publishers but were (f.e. in Russian) also without publisher directly, marketed by Loewensohn. This seems so to have been the case with the Spanish editions, as well.

The *El Pulgarcito / Tom Thumb* title I have seen only in a Dutch edition as *Klein Duimpje*, published by Cohen Zonen, Amsterdam. Maybe an American collector knows if there has been an English edition published by Pictorial Color Book, too? It is unknown if there ever were published editions in German for Loewensohn's home market. Maybe further historical research in the field of movable books will bring such editions to light; but I wouldn't be surprised if there have never been such. Various examples are, meanwhile, known of Loewensohn productions that have appeared only in foreign editions (especially French). The same confusion about the publishers of the series is also a confusion about their date of publication. The French edition of *Little Red Riding Hood* appeared in the 1914 Christmas catalog of the Paris department store Bon Marché, but the archives of the publisher show that Capendu paid for its translation in the summer of 1910. That makes "ca.1912" as the approximate date of publication the most plausible one. This would also fit as a similar approximate date for *Tom Thumb* since the Amsterdam publisher Cohen Zonen, after financial problems in 1915, no longer published.

Theo Gielen

Note: See moving illustrations from this book at Leandro Coccia's blog: <http://bit.ly/fSnaIn>

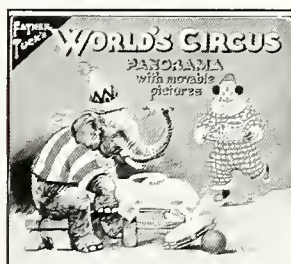
Q. I am a fourth grade teacher in Oklahoma. Another 3rd grade teacher and I are planning on visiting London, France, and Italy this summer. We are looking for a half day, 1 day, or 2 day class on bookmaking, in particular one about making pop-up books. Do you know of any workshops in these locations taking place in June? Your help is greatly appreciated. kschooler@norman.k12.ok.us

Kimberley Schooler
Norman, Oklahoma

Catalogs Received

Aleph-Bet Books. Catalogue 96. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helen@alephbet.com. <http://www.alephbet.com>

Buddenbrooks. Solstice. Catalogue 151. 31 Newbury St., Boston, MA 02116. Phone 167-536-4433. Buddenbrooks.com.



Father Tuck's World
Circus

Paper engineering, continued from page 2

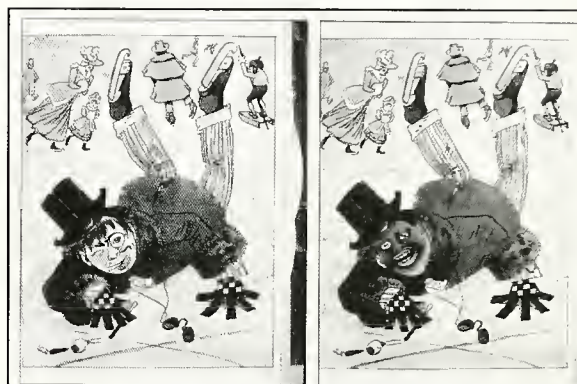
A6. Honeycomb/Beehive

The honeycomb is similar to unfolding paper Christmas decorations. The beehive is achieved by raising a circular, spiral cut layer which you see through.

Examples: *The Golden Christmas Book*. Simon & Schuster, c. 1947.

The Favourite Picture Book. DROM, c.1906.

The Pretty Mansion. MSS, c.1820s.



Megendorfer's Lustige Drehbilder

Category B. Movable

In these books the change or movement is created by reader participation.

B1. Pull-the-tab Change

A before-and-after effect is created by pulling a tab in and out.

Examples: *Opposites*. Walker, 2005.

Magic Fairy Tales series. McLoughlin, 1943.

Deans New Book of Dissolving Scenes.

Dean & Son, c.1862.

Shadows. Dean & Son, 1858.



Circus in the Midst

B2. Pull-the-tab Movement

Pulling the tab in these books produces a continuous movement.

Examples: *Pop-up Olympics*. Walker, 1996.

Monster Island. Hamish Hamilton, 1981.

Skylab. R. Schlessinger, 1971.

Curious Creatures. Grevel, c.1895.

This Way and That Way. Nister/ Dutton, c.1890.

Robinson Crusoe. Dean & Son, c.1861.

B3. Rotating Discs and Volvelles

A circular rotation of a paper disc, on or below the page, effects change or movement.

Examples: *Trail*. Pelham. Little Simon, 2007.

Wonderland Pictures. Nister/Dutton, c. 1899.

**Lustige Drehbilder*. Meggendorfer. Schreiber, 1892.

View of the Earth. Turner. Crowder & Gamage, 1764.

B4. Direct Manipulation

The reader creates change/movement by hands-on participation.

Examples: *Mr. Men Clock Book*. Emont, 2004.

Tiny Town Express. Sampson Low, c.1953.

My Picture Puzzle Book. Nister/Dutton, c.1912.

The Parents and Tutors First Catechism.

Pelham & Hemsted, c.1815.

B5. Illusory Movement

This could be achieved by transparent overlays with black stripes passing over the illustration or by some other optical device.

Examples: *Gallop*. Workman, 2007.

Pop-up Circus Fun. Chatto & Windus, 1978

Cinema Book. T. Brown, 1926.

Motograph Picture Book. Bliss Sands & Co., 1898.

Flicker or flip books - various titles.

B6. Lift-the-flap or Page-opening Movement

Examples: *The Most Amazing Hide-and-peek Alphabet Book*. Viking Kestrel, 1977

Who's Who at the Zoo. Bancroft, 1964.

Category C. Other Techniques

This final section includes techniques that do not fit neatly into the two other categories

C1. Slotty Books

Pages are cut to enable moving parts to be slotted in so as to change the original illustrations. In this way the reader is given creative licence and extensive storytelling enhancement.

Examples: *Yum Yum*. Viking Kestrel, 1984.

Father Tuck's World's Circus. Tuck, c.1920.

Dreamland. Atlantic Book & Art Corp.

New York, c.1928.

Le Paignon. 1830

Cinderella. Fuller,

1814.

C2. Split Pages / Mix and Match

Pages are cut into sections and can be turned in a variety of different ways to achieve endless combinations.

Examples: *Nick Sharratt's Crazy Mix-ups*. Scholastic, 2008.

Heads, Bodies & Legs.

Penguin, 1946.

Funny Jungleland



Funny Jungleland
Moving-pictures

Moving-pictures. Kelloggs, 1909.

Transforming Performers. Dean & Sons, c.1875.

C3. Holes or Die-cut Apertures in Pages

A very simple device allowing the reader to discover new surprises and other worlds by peeping through one or more successive cut layers of illustration.

Examples: *The Very Hungry Caterpillar*.

Hamish Hamilton, 1968.

The Book about Moomin. Benn, c.1951.

Joyland. Ideal Book Builders, 1912.

Dame Wonders Transformations of the Pence Tables. Dean and Munday, c.1842.

C4. Lift-the-flap

Excluding situations where pop-up movement is created, this is the simplest of mechanisms whereby a surprise is hidden under the flap.

Examples: *A Lark in the Ark*. Bently. Egmont, 2008.

Doll House. Moss/Weil. World Publishing, 1946.

The Suit of Armour for Youth. Grimaldi/

Ackerman, c.1840s. [coloured copy]

C5. Extended Pages

These pages can be unfolded vertically or horizontally to extend illustrations and storytelling beyond the confines of the dimensions of the book.

Examples: *The Blue Balloon*. Hodder & Stoughton, 1989.

See the Circus. Chatto & Windus, 1951.

Victoria Coronation Procession. 1838.

The Old Man and His Ass. Turpin, 1791.

C6. "Feely" Books

This is where parts of the page have texture or other material to stimulate the reader's sense of touch.

Examples: *Stuff and Nonsense*. Little Simon 2009.

Red Thread Riddles. Collins, 1978.

1 Prelibri. Milan, 1980.

The Golden Circus. Simon & Schuster, 1950.

C7. Translucent or Transparent Pages

Overlay sheets effect mood and atmosphere in the storytelling and facilitate changes in the pictorial narrative.

Examples: *The Foggy Foggy Forest*. Walker Books, 2008.

Mister Sea Horse. Penguin Group, 2004.

Circus in the Mist. World Pub., 1969.

Dean's New Moveable Book of the Popular Performance of Galanti Show. Dean & Son, c.1861.

C8. Artificial Light Effects

Examples: *A Winter's Tale*. Simon & Schuster, 2005.

Shine a Light. Heinemann, 1998.

Lonely Firefly. Philomel Books, 1995.

C9. Sound Effects (Mechanical or Page Movement)

Examples: *One Red Dot*. Little Simon, 2004.

Door Bell. Orchard Books, 1992.

The Speaking Picture Book. Grevel, 1893.

C10. Multi-faceted

This is where a multiplicity of techniques are used within a single book to provide extra dimension and movement as well as other techniques to ensure that the reader is engaged and has the potential to fully participate.

Examples: *600 Black Spots*.

Little Simon, 2007.

The Wizard of Oz.

Simon Schuster, 2001.

Universe. Century,

1985.

Babar's Moon Trip.

Schlesinger, 1969.

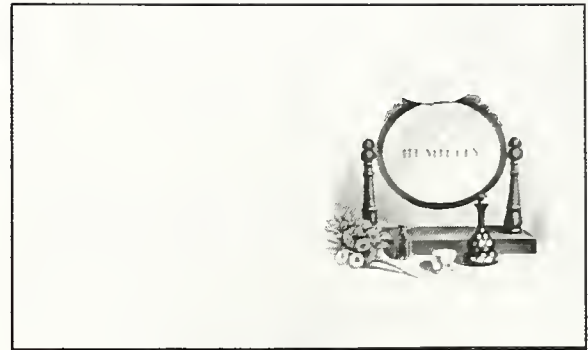
The Night Before Christmas. Crown, 1944.

Real Sky Blue. Sylvian Press, 1936.



The Night Before Christmas

slotting into each costume. The main publisher and seller was Fuller, whose premises were at the "Temple of Fancy" in London.



The Toilet

The development of paper engineering in Britain within the field of children's books

Very few early examples of the genre survive so that it is impossible to provide a definitive or comprehensive history. However, one can pin-point certain key trends and also some landmarks in the development. We take as a starting date the 1760s. Prior to this there were but few published children's books that contained any paper engineering — handmade and ephemeral items playing a more important role.

Three discernible trends in the development from 1760

The growth of paper-engineered children's books has been an almost continuous upward trend. There was, however, a hiatus around the time of the First World War. Collectors and researchers agree that there are two "Golden Ages." The first from the 1880s through to the First World War and the second beginning in the 1960s and gathering momentum from then and on-going. The second and third trends reflect changes in children's books generally, namely the shifting balance towards a greater emphasis on entertainment and amusement for their own sake rather than as an educational tool, and finally the increase scale of production/degree of commercialization.

The "Landmarks" (many dates are approximate) Harlequinade or "Turn-up books," 1760-1810.

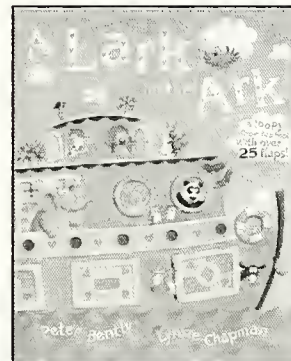
These are probably the first mass produced, paper engineered items intended for children (although they would appear to have been equally popular with adults.) Based on sporadic earlier examples, they were in the form of a booklet, utilizing the technique of "turn-up" page extensions. Some, like earlier examples, had a religious theme, while others were based on the popular pantomime or harlequin figures of the day. There were several publishers, but the main one was Robert Sayer.

Paper doll books with "slotty" heads, 1810-1821

The hero or heroine of the story would appear in a different costume for each chapter or scene, the one head

Toilet books, 1820-1845

The original titles were by Grimaldi in the 1820s, namely for *The Toilet* (for young ladies) and *A Suit of Armour for Youth* (for young men). Rock Brothers published their own version of the books in the 1840s and there were several copycat editions within that time. Each book contained several lift-the-flap items of costume, make up, and advice on dress, morality, and behavior.



A Lark in the Ark

Dean and Son and the beginning of the more sophisticated paper engineered children's books, 1840-70

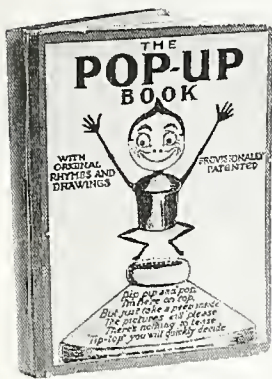
In the 1850s a few publishers, including Dean and Darton, started to produce the first British pull-the-tab movable books. There is debate as to who was actually the first to do this but Dean and his early partner Munday had already published a series of "hole" books called *Dame Wonder's Transformations*. Certainly by

the 1860s Dean had fended off the competition and was pre-eminent in terms of commercial expertise and also in terms of sophistication and variety of the techniques utilized. The 1860s were a truly astonishing decade in the development of paper-engineered children's books. Dean produced huge numbers of books, some of which were exported in many different languages.

Meggendorfer, Tuck, and Nister, 1880s - 1910

Lothar Meggendorfer was an acclaimed genius: a great artist and paper engineer at one and the same time. His books were published in Germany but several of them were also published in English by Grevel in London. The books of both Raphael Tuck and Ernest Nister, also German in origin, were printed in Bavaria, Germany but were designed and published in London (and New York). An astonishing number of titles

were produced at this time and it is generally accepted that these three dominate the first “Golden Age.”



The Pop-up Book

The Pop-up Book published by Chad Valley Toys and Games, between 1912 and 1914.

This is the first book which was so named and, as far as we know, the first where the 3-D effect automatically springs up vertically off the page. This was achieved with the aid of elastic, utilizing a new innovation of the time.

Bookano/Daily Express, 1930-1950.

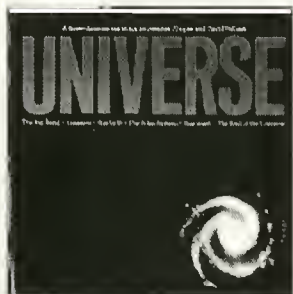
Between twenty-five and thirty-five books were published first by Daily Express Publications and then by Strand Publications. The use of the dynamic pop-up technique predominated (this being achieved without the help of elastic bands). This paper-engineering technique was patented (no. 321369) in February, 1929 by Theodore Brown of Woking Surrey and by S. Louis Giraud of Finchley, North London. These were a remarkable group of books, hugely innovative, if somewhat crude in their production.

V. Kubašta, printed in Artia Prague, published by Bancroft, London, 1958-1980s

Like Meggendorfer, Kubašta was a genius both in terms of his wonderful, naive art work but also his understated paper engineering. This was usually simple but powerfully effective. Well over fifty titles were published by Bancroft. Kubašta was as prolific as he was talented: a remarkable figure.

The second “Golden Age” and the rise of the multifaceted book, 1960s -

We have already explained that “multi faceted” means that a multiplicity of paper engineering techniques and “gadgetry” are all incorporated within the covers of just one book. We feel that in Britain four illustrators and engineers stand out as being groundbreaking. Robert Crowther’s *Most Amazing Hide-and-Seek Alphabet*, published in 1977, had been part of his college thesis. It is a real gem. Jan Pienkowski’s *Haunted House* was the first paper engineered children’s book to win the Kate



Universe

Greenaway award. Ron van der Meer’s *Monster Island* was hugely innovative and his educational packs set a new trend. David Pelham’s *Universe* is quite breathtakingly complex in its structure and artistic in its design and is a “tour de force.”

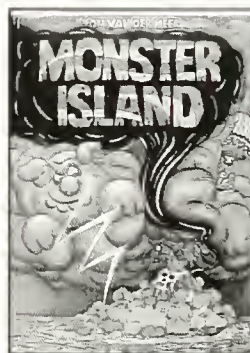
The Importance of paper engineering within the field of children’s books.

While paper engineering has always been a feature within the field of children’s books, it represents but a small proportion of total production. The added complexity of these books, over and above that of other illustrated children’s books, and the lengthy, labor-intensive methods of production made them more costly and difficult to produce. Even today, when computer technology can be utilized to a greater extent, this is still the case.

Their greater fragility means that fewer books tend to survive for collectors and researchers. In children’s book reference works, typically a short final chapter is all that is devoted to them. But this should not give the impression that they are perhaps marginal or something of an afterthought. In our opinion, nothing could be further from the truth. They have a central and important place in a child’s development. There are a number of reasons for thinking this. The first has to do with their obvious visual qualities and intriguing ingenuity. Both have the power to capture and captivate a young audience. They can be a wonderful introduction to the world of books and, in our experience, this can result in a real appreciation, or even a life-long love of books even before the child is able to read. Moreover this interest can develop the desire to read and, as we all know, this is more than half the battle. For older children who are reluctant readers or for those who have learning difficulties, paper-engineered illustrations can be crucially important, bringing stories to life more vividly than with illustrations alone.



Haunted House



Monster Island

Second, paper engineering can be just as useful a tool in children’s books that are primarily educational and informative in their content. Comenius in the mid 17th century emphasized that “learning should be fun” if it is to be effective. His *Orbis Sensualium Pictus* published in 1658 (first English edition) was the first major educational work to be lavishly illustrated throughout the text. But Comenius must also have

realized that by paper engineering an illustration you could add clarity and the potential for reader interaction and calculation. We know this because one volvelle (The Heavens) is included in this important work. This message was echoed by John Locke some years later in his *Some Thoughts Concerning Education* and has been recognized and accepted by the teaching profession ever since.

Thirdly, paper-engineered children's books also have the potential to develop other non-literary skills. The ability to handle books with care helps to develop general motor skills, while interest in these books can stimulate imagination and creative skills. An interest in fine and applied arts, including design and drama, could follow later. The actual mechanics of paper engineering might also kindle an awareness of and interest in architecture and engineering generally. This is now recognized by the teaching profession, and paper-engineering techniques are now an integral part of the National Curriculum.

Finally, there is a real danger, in our "high-tech" computer age, that literary and communication skills might diminish in future generations. It is our opinion that this would have a devastating and detrimental effect on society. The computer should be a tool: it should not replace the written word. Anything, therefore that can "buck" this concerning trend should be actively encouraged, and children's books, including those with paper engineered illustrations, have a crucial role to play.

Poppits

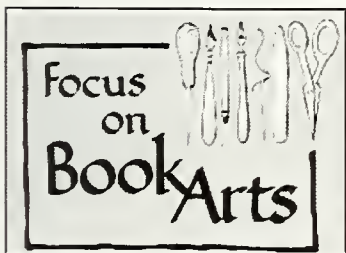
Ellen G. K. Rubin
Scarsdale, New York

LECTURES, PRESENTATIONS, CLASSES

The Smithsonian lecture on the 700+ year history of movable paper given by Ellen G. K. Rubin, aka The Popplady, for the Smithsonian Libraries may be seen in its entirety at: <http://bit.ly/dZZP0q>. Explore the Smithsonian site for a lecture by Chuck Fischer [delivered December 1, 2010] when it comes available.

The PowerPoint presentation that Jo Ann Reisler gave at the 2008 conference of The Movable Book Society, showing highlights from her private collection of movable books, can now be seen on YouTube: <http://bit.ly/fDDZQG>. The eight-minute show is a spectacular survey of historical movable and pop-up books and some related ephemera and includes an amazing number of extremely rare items.

Focus on Book Arts features workshops by twenty prominent book artists. It will be held from June 22-26, 2011 in Forest Grove, Oregon. For more information and a course catalog, see www.focusonbookarts.org.



EXHIBITS

Pop-ups! They're not JUST for Kids is the featured exhibit at Bowdoin College's Hawthorne-Longfellow Library during its spring term, ending June 4. On display are over 150 items from the Harold M. Goralnick (class of

1971) Pop-up Book Collection, which numbers over 1,800 volumes and was donated to the College in 2008. Items range from the late 19th century to the present and also include a selection of artists' books that employ pop-up features in their design. The library is located at One College St., Brunswick, Maine. An online presentation of the exhibit is in progress.

The Athenaeum of Philadelphia presents Haunted Philadelphia: Photography and Pop-ups by Colette Fu from February 1 to March 18, 2011. Her large scale pop-ups feature such local landmarks as the Rodin Museum, Fort Mifflin, and the Academy of Music. <http://bit.ly/Abvp4>

From October through December, 2010 there was an exhibition of movable books in Toulouse (France) with special attention given to the work of the French book artist Philippe Huger (aka UG). It offers a peep into his private photo album showing the preparations of the exhibit and a first workshop by Huger. It is at: <http://bit.ly/h6O39r>.



Arte Pop-up

Our Spanish fellow Movable Book Society members María Ortega and Álvaro Gutiérrez had from December 20, 2010 to January 22, 2011, an exhibition of their collection of historic and modern (Spanish) movable books in the Pinacoteca Municipal of Langreo Eduardo Úrculo (Spain). Entitled *Arte Pop-up: Libros de Arte Móviles y Desplegables* it is a good

survey of what was shown (in Spanish) with many pictures. It is at: <http://bit.ly/gXj4cm>. A sixty-four page illustrated color catalog on paper was published but can be downloaded online as well (after registration) at <http://bit.ly/i8sJz4>.

PUBLICATIONS

John Plunkett has written "Moving Books/Moving Images: Optical Recreations and Children's Publishing, 1800-1900," a 27-page study of children's books and optical media. The treatise is densely written but gives insight into the effects of 19th century peepshows, lantern slides, and other optical "toys" on children's picture books. One must now think about digital imaging and the effects it will have and has already had on children's books, especially pop-ups. See: <http://bit.ly/es9woY> and <http://bit.ly/gKzMCi>.

The talk on Pop-up and Movable Alices that Selwyn Goodacre gave at the October, 2009 conference of the Children's Book History Society in London is (finally) published in the *Newsletter* of the Society, Nr. 98 (November, 2010), pages 8-11.

“Movable Magic,” by Kristin Knipschild, is an interesting article on the movable books by Lothar Meggendorfer. It is a rare English-language contribution about the most famous paper engineer. Originally published in 2006 in the rather obscure *Friends of the Library Magazine* of the University of Wisconsin-Madison, it is now available online at:

<http://bit.ly/gPwUZ4>.

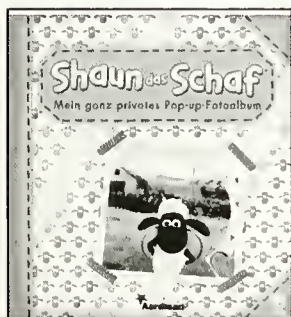


Friends of the Library Magazine

BOOKS

The *Guinness Book of Records* officially recognized the largest pop-up ever. The enormous book was designed by Kees Moerbeek for an ad for the Belgian division of Pearle Vision eyeglasses (see *Movable Stationery* November, 2010, page 4). See: <http://bit.ly/exswxu>.

The French pop-up book *Il Était une Fois* by Benjamin Lacombe and paper engineered by José Pons was the revelation of last fall’s French production. An impressive video of its three-dimensional announcement can be seen at: <http://dai.ly/cQ2uHR>.



Shaun das Schaf, Mein Ganz Privates Pop-up-Fotoalbum

After meeting again at the 2009 Frankfurt Bookfair, and after fifteen years of not seeing each other, the paper engineers Antje von Stemm and Olivier Charbonnel have collaborated on a project. In February, 2010 they worked together in Antje’s studio in Hamburg and this Franco-Prussian cooperation resulted in the publication last November of their *Shaun das Schaf, Mein Ganz Privates Pop-up-Fotoalbum* (ISBN 9783414822710; Shaun the Sheep: My Very Private Picture Album). It is a spin-off of the well-known children’s television series and was commissioned by Boje Verlag to tie in with the broadcasting of this series in Germany. <http://bit.ly/cMEsOA>.

The trade edition of French artist and scientist Gaëlle Pelachaud’s *March*, 2009 theses recently appeared at L’Harmattan in Paris as *Livres Animés: Du Papier au Numérique* (Movable Books: From Paper to Digit). It includes a foreword by her promotor Michel Sicard. (ISBN 9782296137790, 446 pages, 39,00 EUR.) <http://bit.ly/e66EGY>.

The large Thailand printing company Sirivatana Interprint, nowadays responsible for the production of most of the (especially elaborate) pop-up books, surprised its clients in 2010 with a wonderful twelve-page (six double-page spreads) pop-up book. It includes all mechanisms and techniques they are able to offer. So not only is complex paper artwork included (a baseball stadium) but also more simple layered V-folds, magnetical elements (the closure of the book for example), scratch-and-sniff pads, touch-and feel-elements, lights and various noises, and a pocket from which at the opening of the page a CD automatically slides up. A small stand-alone pop-up desk calendar for 2010 was inserted in an extra pocket at the inside of the back cover. It is a great collector’s item indeed. Unfortunately it is not shown at their website. <http://www.sirivatana.co.th/>

OTHER INTERESTING WEBSITES

1. Carol Barton’s website: <http://bit.ly/c4KNWI> provides us with a look-not-taste of a yum yum pop-up cake. Paper engineering and baking! What a combo!

2. C. Carey Cloud was a paper engineer who worked on several of the Blue Ribbon classics of the 1930s. He also developed Cracker Jack prizes, among other toys and things. Learn more about him at: <http://bit.ly/eJfIjm>.

3. Visit Jacques Desse and Thibaut Brunessaux in their Paris store. Things are always popping up! For the latest goings on, go to their site: <http://bit.ly/hTmE7z>.

4. Pop-ups and Romance. Hopefully you are reading this before Valentine’s Day. Here is one of the most modern romantic presentations using pop-ups: a wedding proposal. <http://bit.ly/i2tzwE>. She said, “Yes!” The wedding invitation: <http://bit.ly/gUtSB5>.



Kees Moerbeek’s record-setting pop-up book

5. The German website of movable books — <http://paperboxx.com> — some years ago appeared briefly on the Internet. But recently, the people behind the site, apparently the same ones who last summer published a bibliography of 20th century German movable books, have become (very) active again. The site includes a blogspot, and even offers some antiquarian or second hand movables and pop-ups (click on “Antiquariat”). However, their information proves to be not too reliable. For example, the grammophone disks they offer with pop-up scenes by the Czech artists Pavlin and Seda don’t have a Russian text as stated, but, instead, have a Bulgarian text!

At the same time, it was brought out in English as *Learn to Count: 1+1=2* with the same order number and the Mulder imprint. In German it was issued as *Das Lustige Einmaleins* with only the Mulder logo for its imprint.

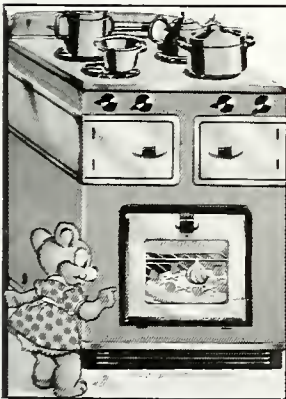


Spiegeltje, Spiegeltje Aan De Wand

The company was quite prolific in 1954 with various formats. First there was *Spiegeltje, Spiegeltje Aan De Wand* (No.1590) with Snow White's stepmother on the front cover seated on a pull-forward footstool. When pulled down, the mechanism forms a

three-dimensional scene of the stepmother in her dressing room before a real mirror on the wall that reflects the face of the queen. It is a very girlish book indeed. It appeared with the same registration number and imprint in English as *Mirror, Mirror on the Wall: A Picture Story Book*, and in French as *Miroir, Gentil Miroir* with the number 1590F (the letter "F" for French).

Tover-ABC (No.1960), from 1954, is a book in anaglyphic format with glasses that have one red "glass" and one green "glass." Some parts of the illustrations in this "magic alphabet book" are done in orange and yellow dots. A letter of the alphabet (for example, B) appears when the picture is viewed through the green "glass." An object starting with that letter (in this case a baby) is seen when viewed through the red "glass."



front cover (with the inserts) of the untitled version of the 1954 Playtime Cooker

Push-outs in the back covers are found in two other 1954 picture books that both appeared without any title at all. The girl's book is shaped like a large modern red cooker from the 1950s (No.1775, 30 x 22 cm.). The text is by Clinge Doorenbos and it was illustrated by an unknown hand. On the front cover it has slits at the top and in the flap of the stove into which seven shaped pots and pans can be inserted. The pots and pans are pushed out of the back cover. It was

published in English as *Playtime Cooker* with the same number and the M&Z windmill-logo. In German it was



Back cover with the push-outs of the Playtime Cooker

published without a title but with the same logo and the number 1775 D (for "Duits" being Dutch for German). The boy's book, No. 2445, is an oblong edition (22 x 30 cm.). The front cover has a typical 1950s gas station with two pumps that dimensionally fold forward and a plastic refueling hose that goes through both. In the back cover there are five push-out cars with stands to play with. Each page shows various models of an identifiable car mark from the early fifties, illustrated in color, again by an

anonymous hand, and with some technical details. These are two nice books that are rarely found with their accompanying push-outs.

The catalog for 1955 once more announced a new format: oblong books with a shaped flap of a vehicle, hinged from the inside of the back cover to be laid over the right hand full page illustrations to which the figure matches. Although the catalog only gives two titles in the series, four are known to have been published in both Dutch (with rhyming texts by Clinge Doorenbos) and English editions and with the same registration numbers. *Per Vliegtuig Naar Droomland* (No.1780A) has a shaped plane for its flap; *Met Vacantie* (No.1780B) a shaped boat; *Op Reis* (No.1780C) a shaped car; and *De Vrolijke Treinreis* (No.1780D) a shaped train². Three of their four English editions have been seen or found recorded as well: *By Plane to Dreamland* (No.1780A); *Happy Days* (No.1780C); and *The Jolly Train Trip* (No.1780D). Does anybody have/know the title of part B of the series?



Met Vacantie

In 1956 and 1957 two series of movable books appeared with pull-tabs in their front cover, as described in part one of this article. And in 1958 another new format popped up in the Mulder list. This year saw the appearance of two oblong booklets, each measuring 14.5 x 23 cm., numbered 65A and 65B and both without title or text. Their four double pages open out into almost poster-like plates measuring 30 x 44 cm.! They used clever folds, much like today's pocket city maps, that unfold to a usable format and then easily fold back again between their covers. All eight plates picture sweet scenes of farm animals in a very 1950s illustrative style. Since there is neither title nor text, just the Mulder logo with the windmill and "Printed in the Netherlands" on the cover, they could have been marketed internationally, as well.



French edition of Snow White
grammophone disk
printed/pressed in front cover

the series (No.3220A to H) feature well-known fairy tales like *Cinderella*, *Puss in Boots*, *Hansel and Gretel*, *Sleeping Beauty*, *King of Frogs*, *Tom Thumb*, *Red Riding Hood*, and *Snow White*. They are known to have been published in Dutch and in French as *Albums Du Gai Moulin*. The copies of the series that have been seen had color illustrations by Truus Vinger – another of the Dutch illustrators who had gained certain fame in the 1920s and 1930s. The 1959 catalog also speaks of four painting books, each with a grammophone disk in the front cover, announced as a series of Musical Painting Books. But since no copy has been seen, I don't know how they looked, or what text/music the grammophone disks contained. Mr. Van Groen remembered that this format with the grammophone disks was a real commercial disaster in those days. As a consequence, it halted the company's experimentation with novelty formats.

Pop-up books from the 1960s

It is only at the end of the next decade, the 1960s, that Mulder pops up again in the novelty book market by publishing a new series of pop-up books. The huge numbers of pop-up books, such as those designed by Kubašta, Lukeš, and Theiner, and imported from Czechoslovakia from the end of the 1950s onwards, proved very competitive for the company³. They flooded the part of the market in which Mulder until then had been so active and successful. Mulder could not compete with the well-executed Czech pop-up books. In the 1960s their eight amazing double-page pop-up spreads, with attractive graphic design, offered a great value for little money.

Meanwhile Mulder continued to publish their usual variety of flat picture books, color books, puzzles, games, etc. In 1964 they even took part in the foundation of a

Finally, in 1959, Mulder came out with another experimental novelty that seems nowadays characteristic of the fifties: a series of booklets (21 x 19 cm.) with a hole in the middle of all twelve pages and a 6-inch, 33 1/3 rpm record pressed into the front cover. The complete booklet has to be laid on the turntable of the grammophone player to hear the story and the music. The eight books of

similar company in Germany, the Favorit Verlag in Rastatt, that, from its start, co-published and distributed the German editions of the Mulder printed products.

It was only when the popularity of the imported three-dimensional books from Czechoslovakia decreased that Mulder came up with a new series of pop-up books – listed first in their 1968 catalog. The four titles of that series, with the registration number 8805, were announced to have "levende" platen ("living" pictures) and were copyrighted by Mulder & Zoon. It is unclear if Mulder was really the packager of the series or if the company was only the printer of the books. At least all foreign editions have the characteristic Mulder mark "Printed in the Netherlands" and some have the same No. 8805 for the series, as well. No designer, illustrator, or paper engineer was credited in these books, nor is any signature found in the rather old-fashioned illustrations with a 1950s style. But I wouldn't be surprised if Keith Moseley, who is known to have worked with a Dutch packager in those days, was involved in this production. The pictorial contents of the books look very Anglo Saxon. In *Mijn Nieuwe Treinenboek in "Levende" Platen: Panoramaboek* (No.8805 C) two of the featured locomotives are British: "The Flying Scotsman" and "The Silver Jubilee" or "Coronation Scot." The two others are the "City of Los

Angeles" and the "Prairie Pioneer," said to be in use in the United States and Canada and pictured in action in the mountains of that continent. Also, in *Een Dag Op De Boerderij in "Levende" Platen: Panoramaboek* (No.8805 B) the landscape and the farm look very American,



Mijn Nieuwe Poppenhuis in
"Levende" Platen

including an iconic American red barn. *Mijn Nieuwe Poppenhuis in "Levende" Platen: Panoramaboek* (No.8805 D) betrays its origin by showing cups of tea and cookies on the drawing room table. The final title of the series, *Feest in Het Paddestoelenbos in "Levende" Platen: Panoramaboek* (No.8805 A) features a nightly feast of hares in the woods with lots of Chinese lanterns. All four books open sideways with the binding at the top. They each have eight pages (four double-page spreads) of simple, cut and counterfolded layered tableaux with the text of a simple story laid out beneath.

An English edition of this series came from World Distributors Ltd. of Manchester. Until now I have found only

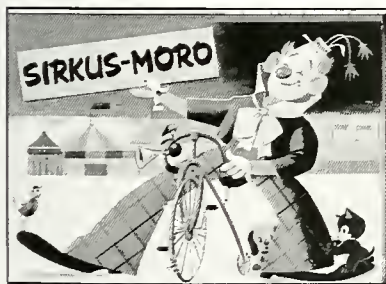
two parts: *Trains in Living Pictures: A Pop-up Book* (PU/3) and *On the Farm in Living Pictures: A Pop-up Book* (PU/2). Additional information about the titles of the other two parts is welcome.

In the French edition, published by Editions Lito in Paris as Série "Le Petit Monde Animé," I have found only two titles: *Les Locomotives, Avec Images En Relief* and *La Maison d' Oursinet, Avec Images En Relief*. The German edition was published by Favorit Verlag as *Die Waldhäschen Feiern ein Lampionfest: Lebende Bilder: Panoramabuch*. (No.8805 A), *Auf dem Bauernhof: Lebende Bilder: Panoramabuch*. (No.8805 B), *Reise mit der Schnellen Eisenbahn: Lebende Bilder: Panoramabuch*. (No.8805 C), and *Bei uns zu Hause: Lebende Bilder: Panoramabuch*. (No.8805 D).⁴ Apparently there was a Swedish edition, as well, since I have seen a copy of the farm book in that language. It appeared at the publishing house of Lito in Stockholm with the title *På Bondgården: Panoramabok* ([No.] 43311).⁵ But, unfortunately, the Mulder trade catalogs of these years do not mention the foreign editions.

More enigmatic, by consequence, is a similar series of (four?) pop-up books that was published with the order or registration number 8806 (A to D). Though the Mulder catalogs show books both with the series numbers 8805 (in 1968) and 8807 (in 1969), a series with the number 8806 is missing. Since no copies in Dutch have been found, it may be that they were not printed.⁶

The pop-up books of the No. 8806 series, that most likely date from the late 1960s, show much more the 1960s style of illustration characteristic than the just-described 8805 series. They are more geometrical and very colorful designs with less attention to detail than the typical illustrations of the fifties. They are like the other pop-up books of the time with a similar format featuring six double-page spreads and rather simple, cut and counter-folded three-dimensional scenes. Copies of two parts have been seen in German published by Favorit Verlag: *Besuch im Zoo: Das Bunte Favorit Aufstellbuch* (Visit to the Zoo:

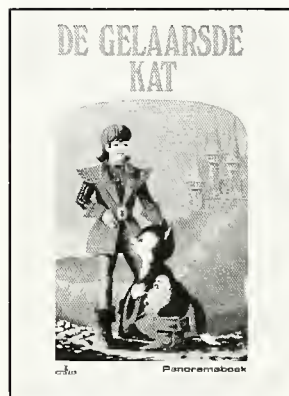
The Colorful Favorite Pop-up Book), and *Unser Haus: Das Bunte Favorit Aufstellbuch*. The later proves to be a redrawn and "modernized" edition of the doll house book *Bei Uns Zu Hause* from the No.



Sirkus-Moro

8805 series. It is complete with a teddy bear that guides the reader through the various rooms. A third title, featuring a circus, has, curiously enough, only been found in a Norwegian (!) edition as *Sirkus-Moro* published by Litor in Oslo.

In 1969 a final series of four pop-up books appeared with a different format. Instead of the usual fanfolded, 3-D scenes, as mostly found in the simple pop-up books of the period, the four scenes in these books have a color illustrated flat background, with a second color illustrated sheet mounted on



Dutch Puss in Boots of the 1969 series (No.8807)

top with cut-outs and folded parts that stand forward when the page is opened. The dimensional effect and the depth of the pictures is best experienced when seen with the pages opened just to a 90 degree angle. It invites the reader to open the book cover to cover like a carousel book. But unfortunately, the binding is so bad that when doing so, all the pages come loose from the spine! No author, illustrator, or paper engineer has been credited, but, again, I wouldn't be surprised if Keith Moseley was involved. The featured fairy tales of the series are *Assepoester: Panoramaboek*, *De Gelaarsde Kat: Panoramaboek*; *Roodkapje: Panoramaboek*, and *Sneeuwvitje: Panoramaboek*. The stories have been told on six additional colored, illustrated text pages. In 1970 all four titles were issued by Purnell in London in English as *My Pop-out Book of Cinderella*, *My Pop-out Book of Puss in Boots*, *My Pop-out Book of Little Red Riding Hood*, and *My Pop-out Book of Snow White*.

Packager and co-publisher in the 1970s and 1980s

About 1970 the elasticity of the company decreased. The two directors, Bep and Jan Mulder, born in 1898 and 1900 respectively, became old men. Both had children, but they proved to be of that famous "third generation" in family companies, the spoiled ones who prefer to enjoy life rather than to work. One of the sons, for instance, mostly traveled the U.S.A. and celebrated the 1960s; another enjoyed having an antiquarian furniture and curiosities shop in the countryside of Portugal. The brothers did not think any of them were capable of running in the company. They had to find a solution for the continuity of the company. So, in 1972 when the British investors, the Ray Turner Group, made an attractive offer, the Mulder company was sold – and sold again the next year to the Hester Group; incorporated by

Internatio-Muller in 1976. It proved to be the start of a confusing, and not very transparent, history of take-overs, mismanagement, speculation, and capital robbery that finally ended up in bankruptcy.

It seems that Mulder, from the early 1970s onwards, stopped developing their own novelty books. But maybe they had already been experimenting with co-publishing foreign designs from the end of the 1960s. In the catalog of 1968 there is offered a series of novelty booklets that, for their illustrations, look very un-Dutch but, from which I have not yet found any foreign originals. They are four booklets with a Chinese binding and a plastic spire for a spine that came with the series number of 7502 (A-D). Every color illustrated page has a riddle and a door. When the door is opened, it reveals the pictured solution printed beneath, on the back of the next page. The laziness of the house and/or the complete loss of interest in their children's book product is shown in the fact that all four books were brought out with the same title *Mijn Wonder Prentenboek* (My Wonder Picture Book) and with a rhyming text still by Clinge Doorenbos who was by then 84 years old. These were the ultimate in industrial picture books!

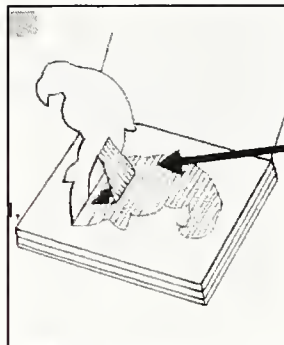


Wat Petra Worden Wil

In 1973, the format of a puppet book with a head and legs swivelling out from inside the back cover, as designed by Keith Moseley, was packaged. The four titles – two featuring boys and two featuring girls – were published with the series number 1802 (A-D) in Dutch: *Wat Paultje Wil Worden* (What Little Paul Wants to Be), *Wat Petra Worden Wil*

(What Petra Wants to Be), *Wat Liesje Fijn Vindt* (What Little Lisa Likes) and *Wat Hansje Fijn Vindt* (What Little Hans Likes). All were illustrated in a typical 1970s style. They were published in French by Nathan in Paris in the same year. I have seen only the titles *Les Métiers de Didier* (The Professions of Didier) and *Sylvie S'Amuse* (Sylvie Enjoys Herself). And, published in German by Favorit Verlag, Rastatt, I have seen only: *Was Hansi Spass Macht*. Likewise, in 1975 they were packaged as a series of four all cardboard, ten-page booklets of animals. Or were they a co-edition of a foreign packager? They were anonymously published and illustrated. Each has five figures that lay deepened in the double-thick pages and raise out of the picture on the right hand pages to stand up when a cut part is pushed back. Again, the four books came with one

uniform title *Leuke Dieren: Met "Levende" Figuren* (Nice Animals: With "Living" Figures) and the series number 1805 (A-D). It is unknown if there were foreign editions published.



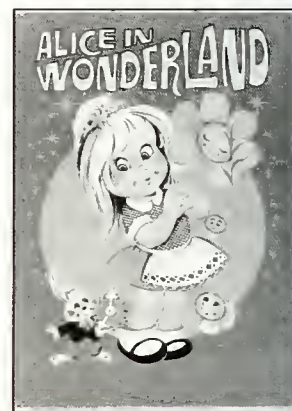
Mechanism used in the series *Leuke dieren*, No.1805. Printed on the back cover.

In every way, the most ugly pop-up books the company ever produced were the last series they did in 1987. They had terrible illustrations (from an anonymous studio) that hurt your eyes, humiliatingly shortened texts of well-known stories, and an amazingly bad production of fanfolded pages. One does not wonder why this became their last three-dimensional production. For sure nobody wanted to buy this kind of product. They called it, nevertheless, the Diamant Series

and it contained four titles *Alice in Wonderland*, *Cinderella*, *Pinocchio*, and *The Pied Piper of Hamelin*. They were the ultimate examples of bad taste and showed disrespect for both the buying client and the intended reader, the child.

The end

Most likely the production of new children's books at Mulder's was stopped in 1988. Some successful titles from their list, however, were reprinted until 1997 when all publishing activities of the company ended. The greater part of the backlist was transferred to the similar printing and publishing company Pestalozzi in Germany (the company known before World War II as Loewensohn Verlag). Finally, on August 29, 2006 the remaining Mulder printing office was declared bankrupt.

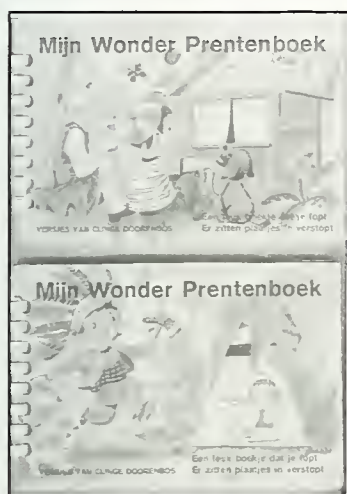


**Alice in Wonderland
Diamant series**

Reviewing the total output of movable, pop-up, and novelty books published, packaged, and produced by Mulder & Zoon we can ascertain that in, at least the second half of the 1940s and the 1950s, the company played a remarkable role in the marketing of (cheap) interactive children's books. Several new mechanisms, techniques, and formats of the period originated in their studio and/or were internationally marketed by them. As a representative of the producers of

industrial picture books, and not pretending to publish highly artistic or educational relevant books for children, they offered a good value for the money. These books are still recognized today as characteristic of their period.

In this period the company was also an example of a keen packager that brought out its projects simultaneously in various (European) languages. Those were first marketed abroad from the premises in Amsterdam. But in short, they both used local distributors – printed their imprint on the books – and got foreign publishers interested in co-publishing the Mulder books at their own expense. As a result, the company had huge profits, especially in the 1950s, with books with the windmill logo on sale all over Europe and in South Africa.



Two books from the 1968 series
(No.7502)

To develop and keep a long term list of novelty books proved to be quite difficult. In the modern history of movable books we can count lots of examples to illustrate this. Many publishing houses that had remarkable lists of movable and three-dimensional books vanished within ten or fifteen years – or at least stopped publishing these kinds of books within a couple of years. Mulder & Zoon proves to be no exception. From the

1960s onwards there is no longer a clear publisher's course of action in this aspect. Irregularly there has been produced some standard pop-up or novelty items but any innovative format is wanting. And when from the mid 1970s onwards, the company became a prey of investors who were just eager for profit and stripped the company, the novelty output grew not only disappointing but even embarrassing.⁷

Notes:

¹ Part one was published in *Movable Stationery* Volume 10, nr. 4 (Nov 2010) page 1 and pages 6-11.

² Apparently the Dutch series was reprinted at some time: possibly with the titles changed, since I have seen also a copy of No.1780D with the title *Per Trein Naar Speelgoedland*.

³ First Kubašta titles that appeared in the Netherlands were *Hansel and Gretel*, *Little Red Riding Hood*, *Sleeping Beauty* and *Snow White* in 1958.

⁴ With thanks to Mr. Ulrich Tietz who completed my information on the German editions from copies in his collection.

⁵ A copy was seen in the collection of Mr. Ulrich Tietz in Recklinghausen, Germany.

⁶ With thanks to Mrs Jeannette Kok of the Royal Library the Hague, who did control this another time.

⁷ There are few other movable books known to be published by Mulder, most likely in the 1960s. Apparently it concerns titles that were taken over from companies that had published them before and had let Mulder print them. I found some examples but have not had the opportunity to see and examine any of them. Found recorded with the AMZ logo of Mulder & Zoon Amsterdam was an Italian *Animali Del Circo* illustrated by Dick Eshuis, featuring animals with waggling heads by the use of springs. It is known to be published in the 1950s by an unknown publisher with an unsolved logo; a German *Der Tüchtige Peter: Mit Beweglichen Bildern* has illustrations as characteristic for the 1960s but shows exactly the format of the movable (pull-tab) books as published by Dalemär in Bonn shortly after the war, and about which Peter Schühle contributed some years ago in the *Movable Stationery*. Known in French only is a pop-up alphabet book *De A à Z* designed and illustrated by Keith Moseley, published (in the 1970s?) by Gautier Langereau in Paris and "Printed in France" as well, but with the printed copyright of Mulder & Zoon. Very puzzling indeed.

Correction: In part one of this article, page 9 and 10, the name of one of the Mulder illustrators unfortunately was misspelled as Piet Girtlmaar. His real name was Piet Gertenaar. T.G.

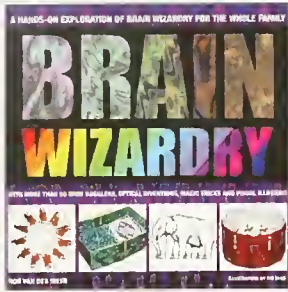
New Publications

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.

Bags to Love: In Pop-up. May.
Thunder Bay Press. \$13.57.
9781607100874.

Big Bug, Little Bug. Cartwheel.
\$12.99. 9780545253802.





Brain Wizardry: With More Than 50 Mind Bogglers, Optical Inventions, Magic Tricks, and Visual Illusions. Barron's Educational Series. \$16.99. 9780764163821.

The Christmas Story. Pop-up Fun. Igloo. \$14.95. 9781848529861.

Cinderella. Pop-up Fun. Igloo. £8.99. 9781848527461.
 Also: *The Mermaid and the Frog.* 9780857342287.
Snow White. 9781848527461.



Kracken Attack. Time Pirates. April. Macmillan U.K. \$24.99. 9780230739017.

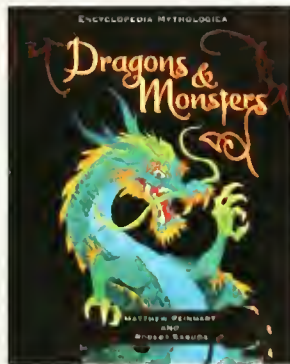
Little Dinosaur's Big Wish. Igloo. £8.99. 9781848529762.
 Also: *Little Dragon's Big Surprise.* 978184852975.



My First Bible Stories: Changing Pictures. Candle Books. \$11.99. 9781859851739.



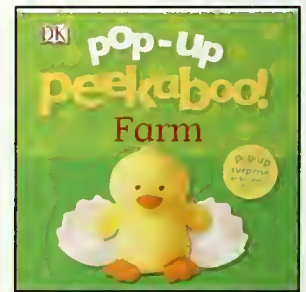
Pop-up Peekaboo! Playtime. March. Dorling Kindersley. £6.99. 9781405362870.
 Also: *Pop-up Peekaboo! Farm.* 9781405362887.



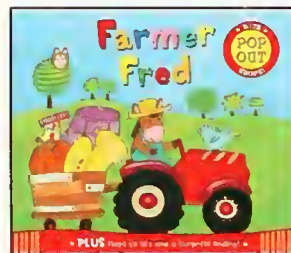
Count 1 to 10: A Pop-up Book. March. Abrams Books for Young Readers. \$15.99. 9780810996441.

Encyclopedia Mythologica: Dragons and Monsters Pop-up. April. Candlewick. \$29.99. 9780763631734.

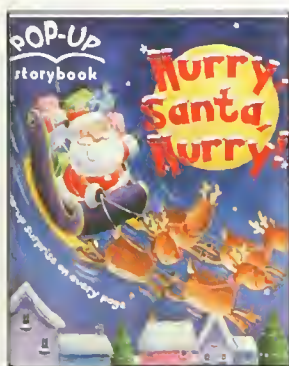
Santa's Snowy Surprise. Igloo. \$14.95. 9781848529854.



Farmer Fred. March. Campbell Books. £7.99. 9780230744691.



Snappy Playtime Big and Small. March. Templar. £4.99. 9781848774629.



Hurry, Santa, Hurry! Sandy Creek. \$7.98 9781435127715.

Incy, Wincy Spider: And Other Popular Rhymes. Igloo. £8.99. 9780857344618.

Where'd It Go? A Pop-up Book. Spongebob Squarepants. \$5.99. Simon Spotlight/Nickelodeon. 9781442412422.

