

An Interview with David Carter: Part One of Three

Kate Sterling
Corte Madera, California

On May 20, 2000 David A. Carter, the originator of the Bug Books series of pop-up books, was interviewed at his rural home in Auburn, California where he lives with his wife Noelle and their daughters Molly and Emma. The interviewer was Kate Sterling, movable book dealer at www.popupparadise.com.

Here is a pop, pop-up quiz. The answers are to be found in David's interview:

- 1) What is the maiden name of David Carter's wife Noelle?
- 2) What is the name of David Carter's first movable book? Hint, it has not been published but exists in full mock-up.
- 3) What book is illustrated by John Strejan?
- 4) Who wrote the directions for the engineering demonstrations in *Elements of Pop-Up*?
- 5) What is the name of the series that Noelle and David Carter collaborated on and in what country is it very popular?
- 6) Who illustrated *Skyscraper Going Up*?
- 7) What is Waldo Hunt's middle name?
- 8) In *Bugs In Space*, the rocket is launched from what state?
- 9) Who owns the domain name www.popupbooks.com?
- 10) Who probably did the mechanical man on the cover of *The Genius of Lothar Meggendorfer*?

K: Can we begin with a description of your work space?

D: Sure. Messy studio. The studio is built above our garage, an A frame shaped attic space. Good lighting with a lot of trees around. There are two dormers with tables



David
Carter

underneath. The north light makes it nice. But it's messy and I need more storage space.

K: What is a regular workday for you?

D: On a regular workday during the school year I take the kids to school, come back, and I usually get to work around 9:30 or 10:00 a.m. I work all day until 6:00 p.m., except I take a break for lunch. Usually I work on two or three books at the same time, so if I'm working on the final art for one book, then I'm thinking about the editorial for the next book, or I have some papers sitting on the side. That's about it. I work all day long.

K: Would you tell us about your commute?

D: (Laughs) Thirty steps. It's a nice little commute. Before we built the studio my commute was only upstairs. I worked for a long time in my own studio in my house in Santa Monica. It started out with a studio that was just in one of the other bedrooms, so there was virtually no commute at all. And then we had Molly and she took over that bedroom so I rented a different apartment in the same building, which was an old house. Now, here in Auburn, I just walk from the house to the studio.

K: So for a long time you have worked basically at home?

D: Yes, for a long time. I worked at Intervisual for seven years, which means that I would commute every day to work, and that was driving from Santa Monica to the airport area, near LAX where the Intervisual office was. I think I left Intervisual in about 1989.

K: Recently you were working on *The Nutcracker* and *Easter Bugs*. What are you working on now?

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The deadline for the next issue is November 15.

D: *The Nutcracker* is finished. I've basically finished *Easter Bugs* too – just did a final on the *Easter Bugs* book. I don't know what the next book will be. There are three or four ideas floating around for the next Bug book. We've been talking about doing nursery rhyme books. That's a possibility. I would also love to do a Happy Birthday book. And I'm playing around with something that I really haven't given a name to yet, but it's basically sort of a nonsense book like an Edward Lear type thing. Very playful. I may call it Jabber Bugs, but I don't know yet. There are also a couple of other ideas. I just received a type of a new sort of working ... not a mechanic ... it's a device that is built into the book and when you pull the string it makes the book shake. We would call that Jiggle Bugs or Wiggle Bugs.

K: Well you've done Giggle and Jingle.

D: I'm running out of fun words.

K: Now this *Easter Bugs* book I have in my hand is a mock up ?

D: I call that a rough cut. That's where I do the paper engineering and draw in pencil on the book. You can really figure the book out right there.

K: And pasted-in words. These are your words, right?

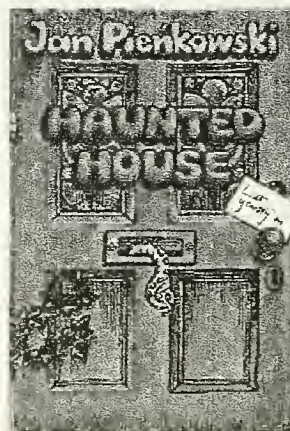
D: Yes, they're pasted in the text.

K: Does Noelle (David's wife) critique these for you?

Continued on page 17

Everything you Wanted to Know About Jan Pieńkowski's *Haunted House* (But were Afraid to Ask)

An interpretation by Kees Moerbeek
The Netherlands



There are lots of pop-up books, many of them are lousy, some of them are good and only a few are brilliant. And at the lonely top is Jan Pieńkowski's *Haunted House*.

Since the moment I first saw this book I've considered *Haunted House* the best pop-up book ever and after all these years no other pop-up book has changed my opinion. Not only has this book the most effective mechanics, but it also has (and that's even more important) the most intriguing sub-story I've ever seen in a children's book.

At first glance it looks like an "ordinary" visit to a regular haunted house, with the usual attractions: the ghost in the closet, the spider, the black cat, the skeleton in the cupboard, etc. But when we take a better look we also see all kinds of "un" haunted elements like white (!) mice, a gorilla, a birthday cake, and an alien monster. They all seem kind of misplaced in this environment. It is these unusual elements, however, that put us on the track that leads to the solution of the puzzle: what seems like a haunted house is in fact a story about something completely different, the story behind the story. Pieńkowski has hidden all kinds of clues into the illustrations and text and it's up to us, the readers, to pick them up and understand what is really going on. Let's take a closer look.

Spread 1. The Introduction

We're looking at the entrance hall of the old house. Everything seems to be in the right place: the black spider, the ghost in the closet, the portrait of the Dracula-mother and green slime on the stairs. What always puzzled me was the fact that the ghost and the spider didn't *appear* when opening the book, but *disappear*. It seems that they are frightened by us, the visitors. When you take a good look at their facial

expressions they really look scared, as if we caught them in the middle of something we shouldn't know. Like little children caught at the moment robbing the cookie jar. I think the element of "guilt" is introduced here.

The next thing that intrigued me is the portrait of the "Dracula-mother" with the black cat. She's named "LaGioconda." But, who's LaGioconda? Is Pienkowski referring to the famous portrait of the young lady with the mysterious smile by Leonardo da Vinci, known as the Mona Lisa? Isn't the portrait of a woman of whom we know little more than that she was the wife of a Florentine merchant Francesco del Gioconda. The painting itself is also known as "LaGioconda."

But there's also the opera "LaGioconda" by another Italian, Amilcare Ponchielli (1834-1876). It's a typical Italian opera love story in which a young woman named Gioconda falls in love with Enzo, a young rebellious sea captain. Enzo, however, is in love with somebody else. Of course he gets arrested and put in prison. In order to set him free Gioconda decides to offer herself to Barnaba, an evil and mean man with influence. Enzo gets permission to leave the prison and flies with his girlfriend to better places. La Gioconda has to marry evil Barnaba now to keep her promise. But she commits suicide instead. This makes La Gioconda the perfect personification of unselfish love.

The painting in the haunted house hall connects La Gioconda to the black cat: they are on the same painting. Every time we see the cat we'll have to think of the unselfish love. In other words, this cat *becomes* the symbol of the unselfish love.

At the left bottom of the spread we notice two white mice. One is already in, the other has just arrived. I always get the feeling that one is showing the other around. It's obviously a first visit for one of them. But why are these mice white and not grey or brown, which would be much more likely in this environment? White mice do not belong in a haunted house, but in a laboratory and are used for scientific experiments. I have a strong feeling that Pienkowski used these mice as a symbol. White is the color of virginity and innocence.

It's not very difficult to recognize the real meaning of the flower-like decoration on the wallpaper. They look like flowers, but in fact they are (hardly) disguised spermatozoa! When we put the element of love, the virginity, the first visit, the feeling of guilt and the sperm - cells together we get a more than clear picture

of the real meaning of this book. It's a story about the first sexual experience!

The (invisible) narrator even says "Come in, Doctor." It's obvious that he's not feeling as usual. Maybe he's been unwell his entire life, maybe he fell ill recently. The fact is, he wants to change this situation and invited a doctor to cure him. I have a strong feeling that his disease is called *childhood*.

Spread 2. The Farewell to Childhood

On the second spread we take a look in the kitchen. Through the window we can see it's a bright day. This is strange, because, as we all know, it shouldn't be daytime in haunted houses but always dark and spooky. It's obviously a metaphor for the daytime in our life. A tiny space ship is approaching. The narrator says "I seem to have lost my appetite." When we take a look in his fridge it's obvious why. It's typical kids food that we find: spaghetti, eggs, and ice cream and everything in the shape of a *face*. An over-clear indication to childhood. When the narrator says he lost his appetite, he really wants to say he wants something different than child's food, probably something more adult. In the oven we find a birthday cake. It's obvious that the owner of the haunted house has reached a certain age. But what age? According to the candles on the cake it's six years. But we also have seven cherries on the same cake. Six plus seven makes thirteen. The kitchen clock says it's ten minutes to three. Ten plus three also make thirteen. We have to assume the narrator is celebrating his first teenage birthday and reached the age of adolescence.

Spread 3. The Carnal Desire

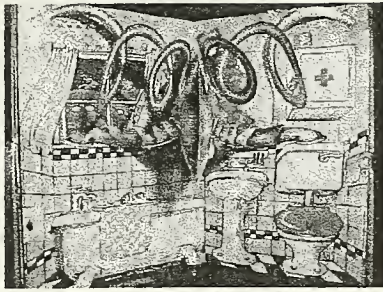
A huge ape welcomes us. In the paintings of the Middle Ages and the Renaissance the ape was always used as a metaphor



for the degenerated human, someone who has no control over his carnal desire. This spread probably wants to say to us "The beast is loose." The text emphasizes this and says "I can't seem to settle down. In fact I can't sit still for two minutes." We don't really need an explanation why. The ducks on the wall probably want to let us know that "hunting season has opened."

Spread 4. The Object of his Desire

The alien has arrived. In this case the alien stands for “somebody from outside.” A person who’s *not* connected to the haunted house and its



inhabitants. Everybody who’s going for the first time to his/her new lover’s parental home gets that same alien-feeling that Piękowski visualizes here. The childish “there’s-a-crocodile-under-my-bed”– crocodile sits in the bathtub this time and snaps to the new intruder. A clearly powerless effort to stay a child. The medicine cabinet is carefully locked so no medicine is available to cure this situation. The unselfish love is temporarily flushed through the toilet. He’s obviously of no use right now. The one white mouse seems to say to the other “follow me.” What’s going to happen is inevitable . . .

Spread 5. After the Consumption

Compared to the foregoing pages, this is a most peaceful spread. It’s the bed scene. When we take a close look we see two people lying in bed: a black haired and a blond haired. It seems that we caught them right after “the consumption.” They’re haunted by a ghost, a real one this time, with a fearful expression on its face. Probably it’s there to emphasize the feelings of guilt. The skeleton in the cupboard, on the other hand, is used as a “memento mori”; life has an ending and we have to enjoy while we’re still here. These two opposite elements: the guilt and the resignation seem to keep this spread in perfect balance. When we pull the tab we see the eyes of the Unselfish Love cat flashing, like a photcamera. It’s been noticed!

Spread 6. The Loss of Innocence

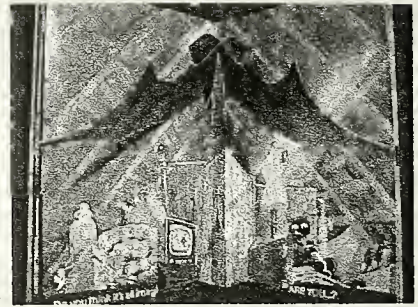
The attic is the closest place to heaven. The composition of this spread is based on the triangle, a symbol of perfect harmony, with at the left hand base one (!) white mouse, at the right hand side the black cat and at the top the huge black bat. There’s only one mouse but where’s the other one? On the right hand side we can find the answer. We see the black cat with a rather full stomach licking his whiskers. It’s obvious he ate the other mouse: innocence consumed by love. The narrator’s question “Do you think it’s all imagination” has been answered now.

It wasn’t.

The addition, “Doctor. . . ? DOCTOR, WHERE ARE YOU . . . ?”

Indicates that the doctor has

left the house, which cannot mean anything other than that the patient is cured. His disease was Childhood and he’s cured by Physical Love.



This really is a story we all can understand. *Haunted House* is an essential book and it should be available in all hotel rooms, next to Gideon’s *Bible*.

Notes and Comments

Catechetical Scenes

There is one bit of information that I would like to add to the article on Catechetical Scenes. Because the books are teaching materials of the Roman Catholic Church, they have a *nihil obstat* and *imprimatur*. The *nihil obstat* is a designation that there is nothing in the book that is against faith and morals. They may be given by any trained cleric in the church. The *imprimatur* is a permission to print or publish and is given by an administrative cleric of some standing. I assume that all the books have this, though I have only one copy of the series: *Holy Church* written in Italian. This is the only set of pop-up books I know of with these designations.

James Sinski
Tucson, Arizona

Disney Books

The article on Early Disney Pop-up and Novelty Books mentions that Applewood published reprints of the 1933 Mickey and 1933 Minnie in 1993. It should have included that a slipcased, numbered, limited Collector’s Edition of the 1934 editions of the books and updated color editions, four volumes in all, plus a special Certificate of Authenticity, was marketed in Disney stores. Limited to 2,500 copies, the set sold for \$100.00.

Bob Young
Sacramento, California

MOVABLE REVIEWS

ROBERT SABUDA

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



The Civil War. By Marc E. Frey. Ill: Mark Gerber. Paper Eng: Roger Culbertson. Running Press. 0-7624-0614-3. \$24.95 US. 30x26 cm. 6 spreads. 5 multi-piece pops, 3 tab/flap mechs, 9 flaps, 1 paper letter, one 3-D plastic map inserted in back cover. Art: Realistic, computer-generated. Plot: "A 3-D experience of the Civil War's human and physical realities." Subject matter is a little questionable (people got killed in a variety of unbelievable hideous ways, none of which are shown here). Pops are somewhat basic and the topographical map is nothing to write home about. Definitely a niche book. Paper Eng: Somewhat complex.



Make a change - Opposites. Ill: Margot Thompson. Paper Eng: Geff Newland. The Millbrook Press. 0-7613-1043-6. \$8.95 US. 21x21cm. 12 pages. 9 tab mechs, 1 wheel. Art: Folk art-like bright paintings. Plot: Animals demonstrate simple opposites, in/out, up/down. Fun mechs with unique art make this a bit more sophisticated than the usual primer. Paper Eng: Somewhat complex. Also: **Make a change - Shapes**, 0-7613-1004-4.



Max's Machines. By Willy Bullock. Scholastic Press (UK). 0-590-54264-8. 14.99 UK. 27x32cm. 5 spreads. 3 pops, 4 tab mechs. Art: Humorous airbrush. Plot: A mechanic demonstrates the fine art of transportation maintenance. Sounds pretty boring, right? Wrong! This is one of the best pop-up books in years. The mechanisms are unlike anything ever seen before (I only wish there were more!). The vehicles are not only 3-D but they also move using strategically placed string. The last spread is a bit tricky involving a rubber band but the effort has truly humbled this paper engineer. Paper Eng: Very complex.



Das Max und Moritz Pop-up Buch. By Massimo Missiroli. Esslinger. 3-480-20618-2. 21x26cm. 14 pgs. 3 pops, 13 tab mechs, 1 wheel, 1 flap. Art: Humorous 19th century style pen/watercolor. Plot: Two troublesome boys get their just desserts (yes, that is *desserts* since at the end of the book they're baked in an oven and turned into goose feed). I don't read German but you don't need to in order to enjoy the dark humor of this fairy tale. Full of fun mechanisms and love the historical look of the art. Paper Eng: Somewhat complex.



Monster train. By Michael Ratnett. Ill: June Goulding. Paper Eng: Iain Smyth. Orchard Books. 0-531-30293-8. \$15.95 US. 22x27cm. 6 spreads. 4 pops, 13 tab/flap mechs, 7 flaps, 1 mirrored wheel. Art: Humorous pen/watercolor. A young boy meets some scary creatures on a spooky train ride. Silly fun for middle readers (although the mirror at the end really should be reflective). Paper Eng: Simple.



Patch and the rabbits. By Mathew Price. Ill: Emma Chichester Clark. Paper Eng: Steve Augarde. Orchard Books. 0-531-30265-2. \$5.95 US. 16x16cm. 10 pgs. 5 pull tabs. Art: Humorous colored pencil/watercolor. A young dog on his quest to catch rabbits. Simple and sweet for very young readers. Paper Eng: Very simple. Also: **Patch finds a friend.**



The pop-up book of spacecraft. By Anton Radevsky. Könnemann Publishing Co. 3-8290-4864-5. 22x29cm. 4 spreads. 10 multi-piece pops, 4 tab/flap mechs, 4 flaps, 3 removable space vehicles. Art: realistic paintings. Plot: A celebration of all that is outer space worthy. A wonderful pop-up book for space lovers of all ages. Well designed, illustrated and engineered (some of which are bold and delicate at the same time). Paper Eng: Very complex.



Snappy little farmyard. By Dugald Steer. Ill: Derek Matthews. Paper Eng: Richard Hawke. The Millbrook Press. 0-7613-1278-1. \$12.95 US. 22x27cm. 10 spreads, 10 pops. Art: Bright, cartoony, computer-generated. Meet all the animals on the farm. Cute introduction to animals for very young readers. Paper Eng: Simple.



Whose shoes are these? by Ruth Hooper. Ill: Sam Childs. Paper Eng: Olivier Charbonnel. Van der Meer Publishing. 1-902413-39-3. \$6.95 US. 22x28cm (shoe shaped). 5 spreads. 5 pops, real shoe laces run through covers. Art: Humorous pastel. Plot: 5 different animals try on a pair of shoes. Simple, fun and delightful under the guidance of the Red Shoe Master himself. Paper Eng: Simple.

And coming soon: **Brooklyn Pops Up!** \$19.95 US, 1-891001-04-3, co-published by the MBS. Nine pop-ups, including a movable cover by Maurice Sendak!

On a personal note, I'd like to thank all the MBS members who supported my partner Matthew and I for our AIDS Rides this fall. Together we have raised almost \$10,000 all made possible by your generosity and kindness. At this writing I leave for Alaska tomorrow to begin my ride. I'll bring lots of pictures to the convention for show-and-tell. Thanks again!

My Trip to Mecca

Ellen G.K. Rubin
Scarsdale, New York

No less compelling than the holy city of Mecca, Ibarra, Ecuador is the pop-up collector's center of the Universe. Imagine my demeanor of reverence layered over the giddiness of good fortune at having to go to Cargraphics, S.A. in Ibarra to witness the production of *Brooklyn Pops Up*, the pop-up catalog for the forthcoming exhibition, "Brooklyn Pops Up! The History and Art of the Movable Book." (The issue of the disappearing exclamation point will not be addressed here.) As on any first time pilgrimage, one must have an experienced guide. Mine was none other than Robert Sabuda, designer of the catalog, a contributing paper engineer, and co-curator of the exhibition along with Ann Montanaro and myself. Over twelve years of collecting and writing about pop-ups had led to my having a part in making one.



Now we were off to the real thing, the dreams and plans of two years behind us. The catalog would have eight spreads each depicting a Brooklyn landmark which satisfied the Library's challenge to make the exhibition relevant to Brooklyn. Twelve paper engineers and illustrators from around the world were enthusiastically contributing their expertise. Maurice Sendak, a Brooklyn native and a collector of pop-ups, was enlisted to do the cover art. Robert made the artwork movable with a peek-a-boo window on the reverse side, a la *The Genius of Megendorfer*.

The preliminary nesting sheets I had seen in New York were printed and die-cut in Cali, Colombia and trucked to Ibarra, 10 hours away. The 150 copies of the limited edition would be assembled and numbered during our stay. Fifty of them were to have tipped-in sheets of signatures by the contributing artists. Robert had sent the sheets around the world. We were scheduled to meet our hosts from Cargraphics, Alvaro Lopez and Guillermo Holguin, for a week's stay.

After driving through the lush green mountainous corridor from Quito (elev. 9,200 ft) to Ibarra, and congratulating ourselves on beating the usual high-altitude headache, we were greeted by a "Welcome to Ecuador" sign over Cargraphic's front door, a harbinger

of the friendliness we encountered throughout our stay. I stepped through the portal atwitter with expectation. Here the very air felt different; everyone inside was concerned with the production of pop-up books. This visit was to be much like my Hanukkah trip to Israel. No longer in the Diaspora, I would be in a place which was singly centered on my interests, my passion.

Much like a sacred place, the interior of the Ibarra plant was awash in a great white light. The white walls of the factory were rimmed with windows at ceiling level on three sides letting in the sunlight filtered through the high thin air. Seated at over 15 long tables, in rows like pews, were almost 600 workers, mostly women, dressed in white coats. More than 200 were assigned to *Brooklyn Pops Up* alone and would produce the 16,500 book run in a week to ten days. Since there is no heavy machinery used in this facility, the quiet was broken only by the rustling of paper. In fact, the highest tech item I saw was an oscillating fan used to dry the glued stacks of completed spreads.

After being introduced to the supervisory staff and digging deeply into my limited Spanish – I had thumbed through my Berlitz book on the plane – we were ushered into the plant. Passing the on-site medical facility, we entered the scrapping room where die-cut pieces are separated. My heart jumped as it does when one recognizes a celebrity on the street. Lying on an entrance table were die-cut parts from *Brooklyn Pops Up*. These landmarks of New York were totally out of context. Here in the Andes, with a mix of Spanish and indigenous peoples, most of whom had never ventured beyond their village, lay the Brooklyn Bridge, Coney Island, and Nathan's frankfurters. It was like finding a yo-yo in a Tibetan monastery. On shelves lay miniature boxes of Junior's cheesecake and glasses of foamy egg creams for Moerbeek's and Dij's "Flavors of Brooklyn." The workers, with total indifference, used rubber mallets to pound out the shapes.

Like proud parents, Robert and I took photographs of our offspring (my first born!) from every vantage point. The workers smiled at our intensity of purpose and the dangerous positions we assumed as well. For them, this was just another book, another day's work. But I was smiling beatifically. I was escorted from table to table by Alvaro whose business card boasts, "Account Executive, Pop-up and Board Book Division." With more than 16 years of experience, he has devoted his working life to pop-ups. My kind of guy! In fact, what kept me grinning were the constant reminders that every person and artifact in the three assembly plants I visited were all devoted to pop-up books. Thinking of Robert's oft quoted remark, "Pop-ups are the stepchildren of publishing." I recalled feeling like an ignored stepchild myself. I know what it's

like to have my interest trivialized, relegated to the insubstantial. But here you could hear me humming the opening bars from “*This Is My Country!*”

Trekking through the plant, I saw workers at their tables with bowed heads and incessantly moving hands. Despite the surprising lack of conversation – handwork takes concentration – it was a relaxed atmosphere. At the end of each table was a yellow “happy face” swaying slightly on a metal coil. If a row was having assembly problems, the “happy face” was replaced with a frowning one to alert the line supervisor of a difficulty. There were few “frowns” in the plant while I was there. I was told Cargraphics in Cali has a “Preliminary Studies” department which goes over the production of each book before the printed die-cuts leave for Ibarra. Many supervisors attributed the smooth workflow to this innovative department.

One wall of the plant was lined with workshops and offices. The first large room was divided between a long table ringed with chairs and smaller tables where individual projects – now the *Brooklyn Pops Up* limited edition – were going on. During my stay, the long table held new employees who were learning how to work on the assembly line. Sample projects were used to teach different assembly techniques. For example, a device called a rigging, a board of nails in the shape of a single die-cut, held each piece so that the assembler can glue another part in precisely the same place. In several other rooms doubling as offices, line supervisors sat at small round tables putting together individual spreads, working out the kinks. I marveled at them scurrying from office to office or office to assembly line holding different spreads from *Brooklyn Pops Up*, each spread making our plans a reality. I couldn’t help but laugh out loud watching the frankfurters being assembled; first, glue the two parts of the hot dog, then, glue it into the bun, finally, add on rick-racks of mustard. These women could have worked at any hot dog stand on the streets of New York! Walking around, it was jarring to glance at the cadaverous face from *The Human Body* and the delicate house of cards from *Alice and Wonderland* used as work mats on the assembly tables. Most disorienting of all was chancing upon the balletic horseback riders from Meggendorfer’s *International Circus* pirouetting out of a bin of recyclables.

Entering the middle room, the largest, I was caught up short. From wall to wall, behind glass doors, Cargraphic’s current archives were housed. The seeker had found the Holy Grail. While obviously not Cargraphic’s full 27 year output, this certainly was a mother lode. Familiar spines, many with foreign titles,

beckoned to me. More compelling were the unfamiliar titles, books either produced before I started collecting or those only published for non-American consumption or those which made me squeal, “I never saw this one!” I opened cabinet after cabinet removing and furtively examining each book occasionally looking over my shoulder. Certainly, such joy was illegal. I must be doing something *verboten*, something which has a *Thou shalt not* before it.

It was a great learning experience to not only watch the catalog being assembled but to listen to Alvaro and Robert discuss how the assembly was going. One would think there would be many more problems with glue points considering the speed with which the workers applied it, the loose wad of cotton threads they used to clean their work, and the folding and stacking of spreads which ensued. The greatest revelation I had was the attention to detail paid by everyone up and down the chain of command. I seemed blind not seeing the necessity of the subtle changes made. Supervisors continued to point out phantom glue marks and hitches in movements. They all looked fine to me. (By now I was looked on as the village idiot, smiling as I was.)

But the smiles were not mine alone. The people of Cargraphics, from Alvaro and Guillermo down to the box handlers responded to my obvious joy. I can’t imagine they have ever had a visitor so demonstrably excited. Snapping pictures in their faces (after saying, “*Con su permiso*” first), they smiled back seeming to appreciate how much I valued what they did. And they wanted to thank me, a totally unnecessary gesture, to be sure. But thank me they did in the one currency they knew I valued most. Guillermo took me aside and said he would like me to help myself to whatever books I wanted !!!!! I looked over at Robert asking with my eyes, “Does he know what he’s getting into? Is he for real?” Robert grinned and barely nodded his head. He was saying, “It’s real. Go for it!!!” I was being given absolution for the Sin of Gluttony.

Guillermo escorted me to a room hidden from view and opened the doors. Kept dark like a shrine, he put on the lights. It was an entire room of pop-ups books in all languages, some editions and formats I had never seen before! I taught Guillermo the English phrase, “Like a kid in a candy store.” He knew it was an apt expression. Nora, the receptionist who had seen to it we were never without water, was instructed to help me choose. Why prolong this? I sent home two cartons of books. I left large spaces on those shelves and had to make equal ones at home. I hope the people of Cargraphics remember me fondly as I will them. Maybe they will refer to me as “The Lady of the Perpetual Smile.”

In Search of Emma and Her Feathered Friend

Adie C. Pena
Makati City, the Philippines



For a movable book enthusiast, the name Emma C. McKean is synonymous to “Magic Fairy Tales.” For a children’s book buff, it would be “Tell-A-Tales” and coloring books. For a paper toy collector, it would be dolls and dresses. For me, the name immediately brings to mind a small winged-creature (a

duckling?) that appears on almost all of her art. (Step aside, Alfred Hitchcock. When it comes to cameo appearances, Emma’s little bird has outdone you.)

Join me on this journey as I follow the trail of Emma’s feathered friend.

The first known published work of Emma C. McKean was *Color Rhyme Painting Book: 48 Pictures To Color* (#654) for Whitman Publishing Co. (1932), a coloring book featuring children from 45 countries. Two years later, Whitman published Emma’s “travelogue” follow-up: *Children Of All Nations Coloring Book* (#654). While both books erroneously had the same catalog number (i.e. #654), one was totally unlike the other. Aside from the different cover and title, the different artwork and verses on the inside pages, the 1934 book had a small winged-creature that inhabited every illustration – watching from window sills, perching on tree branches or scurrying across the ground – unnoticed by the costumed children. And that was the beginning of the cute little critter’s adventures in McKeanland. (Note: To correct the #654 error, Whitman re-released *Children Of All Nations Coloring Book* with a new cover, a new title: *Children Of All Nations Paint Book*, and a new catalog number: #616, though the contents were essentially the same.)

As a freelancing artist, Emma could bring her ideas and illustrations to any publisher she chose. In 1936, McLoughlin Bros., Inc. published Emma’s third travelog, *The Travel Twins’ Coloring Book* (#2006). Of course, she took her feathered friend along for the ride – in a 32-page trip around the world. Two years later, McLoughlin would publish two more from Emma: *The Big Sports Coloring Book: 48 Pastime Pages Of Sport To Color* and *The Party Of The Paper Dolls: Cute Dolls And Costumes To Cut-Out* (#552).

(A member of the McLoughlin pool of commissioned artists at that time was a Goldie Klein. Using the pen name Geraldine Clyne, Goldie illustrated *Winnie’s New Wardrobe* (#555), a paper doll book which was immediately followed by *The Jolly Jump-Ups And Their New House* (1939) – the first of eleven pop-up books she would do for the Springfield, Massachusetts-based publisher.)

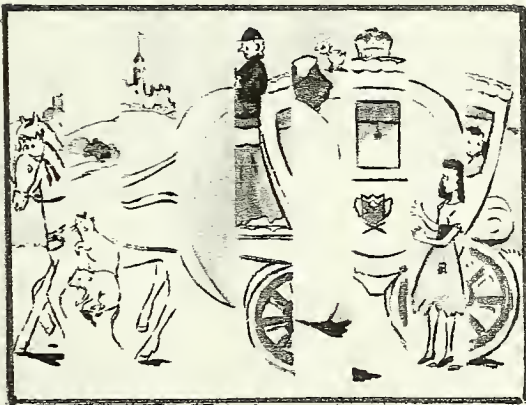
Encouraged by McLoughlin Bros.’ interest in novelty books, Emma submitted a conceptual manuscript called “Magic Picture Finder Book.” Her handmade book (8" x 10⁵/₈") with original pencil-and-watercolor illustrations has a “front cover” featuring Mother Goose and the Three Kittens. The artwork is unmistakably Emma’s. Line for line and stroke for stroke, the kittens are definitely the siblings of Pussy-Willow, Fluffy and Patty Pussycat. (*Pussy-Willow* (1948) was the second of three (3) Tell-A-Tale Books she did for Whitman. The other two are (*Surprise For*) *Snoozey* (1944) and *Fluffy And Tuffy: The Twin Ducklings* (1947). And, talk about ducklings, yes, Emma’s web-footed friend does a walk-on role in all three books, as well as in the following two items. “Fluffy” was a comic strip cat in the *Lots Of Fun For Girls And Boys* activity book (1951), likewise from Whitman. While “Patty Pussycat,” along with her brother, Fluff, are on jigsaw #2 from “Jolly Picture Puzzles” (#4033), an undated box of three jigsaws from Milton Bradley Company.)



On the “inside front cover” is a hand-cut hand-painted blue “magic picture finder” enclosed in a clear cellophane pocket. On the “first page” are her typewritten instructions: “Here is the magic picture finder. Carefully place it directly over the double drawings on each page. Be sure that it covers the

dividing lines. Then carefully slide it to the side, one space, until you see an entirely different picture. Each page contains two clear pictures.”

On the subsequent pages are three sets of typescript paste-up text (verso) and full-page slat-separated pictures (recto): “The Five Little Pigs,” “Sing A Song Of Sixpence/Blackbirds In A Pie,” and “Cinderella.” (Attention, Birdwatchers! Emma’s feathered friend appears on the “Pigs” and “Cinderella” pages of the manuscript.)



**Cinderella with hand-cut hand-painted
“Magic picture finder”**

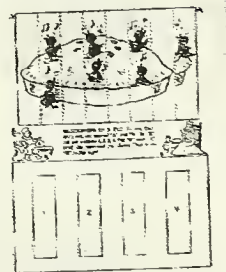
McLoughlin Bros. recognized the potential of Emma’s magic picture finder and requested her to expand the “Cinderella” tale, as well as, three additional stories. Though the publishers glossed over (ignored?) the “Five Little Pigs” and “Blackbirds In A Pie” plates, these two subjects re-surfaced years later as do-it-yourself (DIY) movables in the Emma C. McKean activity book *Things To Do: Plenty Of Fun For Boys And Girls Of All Ages* (#2801) Saalfield Publishing Company (1948). *The Five Little Pigs* was a film strip from the “Miniature Movies” spread; while “Blackbirds In A Pie” appeared essentially as it had on Emma’s manuscript – a perfect example of artistic recycling. The “Five Little Pigs” film strip was again

included in the 1951 re-issue edition (with less pages, etc.) of *Things To Do* (#1169).

Trivia: Mary Young, in her self-published *Paper Dolls and Their Artists: Volume 2* (1977), wrote: “No information has been found for Emma McKean except that she lived in the New York area at one time.” You’re absolutely right, Miss Young. On the “rear cover” of the McKean manuscript is her signature in pencil with her home address: 43 Marine Avenue, Brooklyn, NY. Based on an old Brooklyn map (c.1925), #43 is supposed to be between Streets 93rd and 94th. (A year and a half ago, Robert Sabuda suggested: “Perhaps the best way to find out what happened to Miss McKean is to check the Brooklyn census [which is easily accessible here in Manhattan] for the years 1940 and then 1950. The U.S. census is an invaluable source of information regarding individual people no matter where they lived.”) But I digress.

By late 1941, Emma’s “Magic Fairy Tales” were ready to roll off the press – but that was not to be. The publisher’s blank binding dummy for “Cinderella” (with its own manufactured “magic picture finder” with red ribbon pulls; a few typeset paste-ups; and some ink inscriptions throughout to show the general design of the published book) is date-stamped all over “DEC 7 1941.” That was the day the Japanese attacked Pearl Harbor, Hawaii – and the USA was thrust into war.

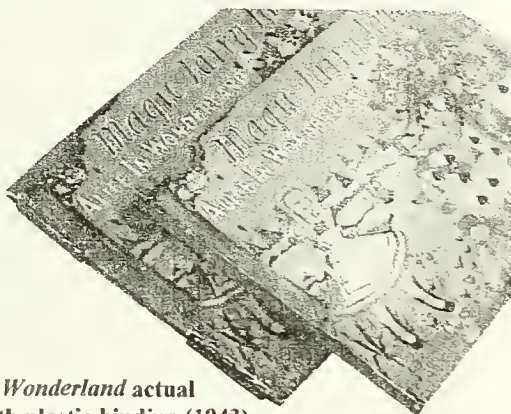
But that didn’t keep Emma away from her drawing board. 1942 found her busy putting the final touches on two projects for Whitman: *(New) Color Rhyme Paint Book* (#1136-15) and *Surprise Party Cut-Out Dolls* (#979) – both to be released in 1943. While World War II was raging across the Atlantic and in the Pacific, Emma’s *Brother and Sister Paper Doll Book* (#1971) was issued by Saalfield Publishing



Blackbirds in a Pie and do-it-yourself movable (1948)

Company. This same company published her *14 Good Little Dolls With Cloth Like Dresses* (#2329) and *Children of America Coloring and Paper Dolls* (#2335) the previous year.

After over a year of waiting, McLoughlin Bros. finally released her 4 magical movables at a suggested retail price of \$1.25 each. These were *Little Red Riding Hood* (#2940), *Goldilocks and the Three Bears* (#2941), *Cinderella* (#2942) and *Alice in Wonderland* (#2943). Each book contained "14 heavy board pages, decorative end leaves, board cover with full-color litho label; plastic binding." (An *Alice in Wonderland* cover prototype from the McLoughlin Bros. Archives suggests that the books were initially meant to have spines. Why the publisher decided to "lop off" the spines for the actual run is anyone's guess.)



Alice in Wonderland actual book with plastic binding (1943) and cover prototype (n.d.)

Its 1943 "*Children's Reading Activity and Novelty Books* catalog (with an attached price list "effective March 1, 1943" and a patriotic "For Victory: Buy United States War Bonds And Stamps" seal on the back of the stiff blue paper wrappers) had the following blurb: "Four entirely new books embodying a sliding mask, which when moved from right to left, completely changes the picture on the page from one episode in the story to another. The thread of the story can be followed through the book merely by the change of scenes, though the story is also contained. There is nothing mechanical to get out of order and the sliding masks are so constructed as to last indefinitely."

While Emma's "magic picture finder" was now simply called a "sliding mask," an unimaginative and matter-of-fact moniker, the catalog captions were pure hype, even by today's standards. "...Little Red Riding Hood is transported from her mother's kitchen, to the

woods where she meets the wolf. Each page that follows is really a revelation." The blurb for "Goldilocks" guarantees that "the dramatic change from one scene to another will seem like real magic to the young reader." "Here we see the poor cinder girl suddenly change to a beautiful lady," proclaims the "Cinderella" caption. The "Alice" ad copy reads: "The best-loved scenes in this favorite book are here portrayed, with this newest of treatments lending them still further charm. The 'magical' changes are in perfect harmony with this 'Wonderland' story." Needless to say, Emma's feathered friend makes a cameo appearance on all the covers and title pages; and on each movable page except for plate # 2 of "Alice," and plates # 5 of both "Little Red Riding Hood" and "Cinderella."

(Coincidentally, two "sliding mask" books with the word "Magic" in their titles were issued thereafter by New York-based publishers: Animated Book Company, Inc.'s *Mother Goose Magic Window* (1943) by Hank A. Hart; and Grosset and Dunlap, Inc.'s *The Book of Magic* (1944) by William Weisner.)

Though Miss McKean's 4-volume MFT set was her first and last venture into movable books, her inclination towards movable paper toys is evident in some of the paper dolls she designed and illustrated in the 1940s and 50s. Among these are: *Ballerina Dolls: 12 Wardrobe Changes For 2 Big Dolls That Really Dance!* boxed set (#D115) from Saml. Gabriel Sons and Co. (1956) which features two (2) 11½" tip-toeing paper dolls with movable arms and legs; *Twinkley Eyes: The Baby Doll Who Looks Around With Pretty Dresses* (#4792) from Milton Bradley Company (n.d.), a 17" paper doll with movable eyes; and four (4) boxed sets of "Animated Dolls," likewise from Milton Bradley (n.d.).

The McKean "animated" sets are quite interesting since these are somewhat similar to the Father Tuck "panoramas with movable pictures" from the Victorian Era. While the Tuck movables were folded concertina-like, McKean's are separate card-board scenes wherein one, as per the instructions, would insert the cut-outs, i.e., "slide (the doll) into a costume."

The first in the series, *The Animated Cinderella Doll: 7 Beautiful Scenes* (#4030), contains the following blurb: "A NEW and DIFFERENT doll idea originated by EMMA C. McKEAN. See Cinderella sit

down, stand or run in the numbered scenes.”

The other three (3) boxed sets are: *The Animated Goldilocks With The Three Bears*: 7 Beautiful Scenes (#4101); *Animated Alice In Wonderland Dolls*: 7 Wonder Scenes (#4109); and 6 *Animated Nursery Rhyme Dolls* (#4110).

The last features



The Animated Goldilocks with the Three Bears. Scene 7 (n.d.)

Little Bo-Peep, Little Jack Horner, Mary Had A Little Lamb, Mary Mary Quite Contrary, Little Boy Blue and Little Miss Muffet. It goes without saying that Emma’s feathered friend appears on the box covers and on all of the twenty-seven (27) scenes!

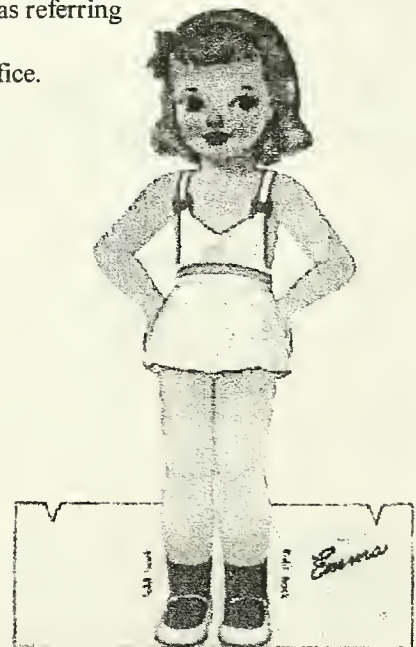
In the 1950s, Emma C. McKean apparently concentrated on paper dolls as evidenced by the number of paper doll books and boxes she churned out during that period. (Ask any diehard PD collector and she’ll enumerate all of the McKean titles from memory!) Her non-doll projects obviously had taken a backseat. The credit on *The Golden Fun Book: 88 Full Pages Of Things To Do* (1953) from Simon and Schuster, Inc. reads: “by Bonnie and Bill Rutherford with Emma McKean.” (The illustrations on this activity book are definitely not by Emma. So what does “with Emma McKean” mean? Was she simply a “consultant” on this project?) Her essential (indispensable?) middle initial, i.e. C, was missing – and so was her feathered friend.

I thought that was the last of Emma until I, early this year, came across a coloring book: *The Saints: Pictures and Rhymes by Emma C. McKean* (1986) from Catholic Book Publishing Co., NY. As I scanned the pages, a sadness came over me. Her feathered friend no longer inhabited her art. But this recent discovery raised some possibilities. Will I finally meet

the woman behind the magical bird? If not, at least, a friend or family member who could tell me a thing or two about her? I dashed off a letter to the Totowa, NJ-based publisher and, after a month, received this very short reply: “We regret to inform you that Ms. McKean died several years ago.” I sent another letter, probing further, hoping someone in the organization knew her. A Mrs. Margaret A. Buono wrote back: “We are sorry to inform you that we have no further information available on Ms. Emma C. McKean. Hopefully you will be able to obtain the information you need elsewhere.”

No, I haven’t given up yet. I think I’ll follow Robert Sabuda’s advice and do a little more digging after the Movable Book Society conference this September. The “elsewhere” that Mrs. Buono was referring to may just be the Census Office.

Blue-eyed and golden-haired Emma paper doll (1946)



For now, one can’t help but speculate on Emma C. McKean the person. Does her work with the Catholic Book Publishing Co. suggest her religiosity? Was she as blue-eyed and golden-haired as the doll she named after herself in *Picture Cut-Out Dolls: Summer-Winter-Spring-Autumn* (1946) from Whitman? What was this winged mascot that kept appearing in her work all about? A childhood pet? So many questions; and no answers . . . yet. One thing is sure though, her 54 years worth of work has provided, and is still providing, countless hours of fun and entertainment for children and collectors alike. And that would definitely do for the meanwhile.

The Complete Pop-ups of Rein Jansma Reprinted

Theo Geilen
The Netherlands

Just in time for Christmas 1999, the reprint of the one and only pop-up book ever made by Mr. Rein Jansma the remarkable text-less book *Stairs* was produced by Joost Elffers Books, New York. The book, published first in 1982, is often found described in different ways and so puzzles the collector and the book-historian. The new availability of this curious item inspired us to contact Mr. Jansma to talk about the story behind the book and its different ways of appearance that cause the bibliographical confusion. The gentle paper engineer of just one pop-up book cordially welcomed us in his office in an historical part of the city of Amsterdam and together we tried to reconstruct its rather complicated editorial history.

Mr. Jansma, born 1959 in Amsterdam, had just started his architectural studies at Delft Technical University in the early 1980's when he fell ill and had to stay in his bed for a long time. Playing around with a small Stanley knife that a friend had given to him, cutting in some cardboard paper, he accidentally discovered how a couple of cuts and some folding – “but a fold is nothing” – resulted in a simple staircase. Intrigued by the mathematical challenge he saw to be the base of his experiments, he went on to explore the possibilities of using just straight cuts and some folding could bring: how many and what variety of stairs could be made out of a simple piece of paper without adding or removing anything. Fascinated by how from just a few cuts on a blank piece of paper grew “something from nothing,” he tried to raise the complexity of the composition by trying to combine several stairs to pop up from one page. When he finally succeeded in including even the suggestion of perspective, by cutting diagonally, his fascination diminished and the experiments stopped.

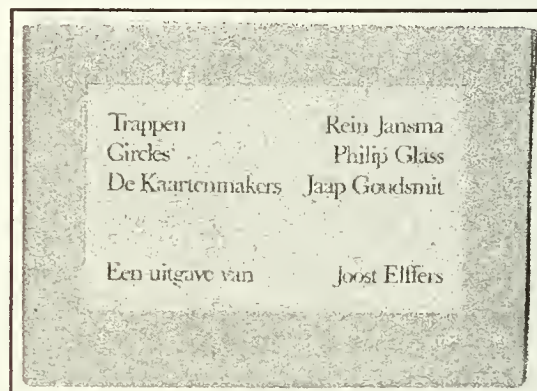
Jansma then, as now, lived in a large historical apartment house on one of the beautiful Amsterdam canals. And in this same house lived the elder friend of the family, Joost Elffers, who in those days had started his own publishing house. As Mr. Elffers saw the results of Rein's paper-engineering experiments he suggested a book be made out of them. Both friends were intrigued by the “minimal art” that was the vogue in these days in the Amsterdam artistic circles they belonged to and thought the book would be a nice Dutch contribution to this international trend.

So the book was published in 1982 with ten stairs done in blanks, without any text at all, in a natural linen

cover with the title *Stairs*, the author's name Rein Jansma and the publisher, Production Joost Elffers, blind-stamped crosswise on the front cover (no ink had to be used!) and the whole was housed in a simple cardboard slip case without any overprint.

Since the newly-established publisher couldn't afford the high costs of production, the book mostly was produced by using family and friends to fold the cuts and glue the pages. The spreads were not made of one continuous piece of paper as often is thought! The first edition was issued in a “printing” of 1100 copies: rather a lot for a book that looked like an artists' book, without a well-known publisher's name and without a good way of distribution. By personal car the copies were distributed to some four or five trendy bookshops in Amsterdam and The Hague and they were not too happy with a book having no easily readable title on the front, no text, no ISBN, and no text on the slipcase or a title on the spine that could be read when the book was shelved. This appearance of the book in the blank cardboard slipcase has to be seen as the real, though not stated first edition.

The special character of the book also caused problems when the publisher tried to get the book reviewed: the book reviewers of the newspapers didn't think it a real book since there wasn't any text, and the architecture reviewers had never heard of the young author as an architect – what Jansma wasn't yet in those days since he had stopped his studies. As a consequence the book was not reviewed at all.



But a good fortune proved helpful. Mr. Rob Malasch, a friend of Joost Elffers, was at that time producing the Philip Glass opera *The Photographer* which in 1982 would be the opening act of the prestigious yearly Holland Festival of Arts. But he didn't yet have a stage-designer for the production. Mr. Elffers thought that not a problem “since he had seen such design already” and he showed Malasch the *Stairs* of Rein Jansma. Both Mr. Malasch and Philip Glass agreed and so the young man was charged to

build the pop-up stairs as the scenery for the opera: three huge white stairs first laying flat on the stage and in the performance of the opera popping up (with the help of a simple winch) to four and a half metres of height.

What was more, 250 copies of the first edition of the book – still in production - would serve as a special gift for the guests of honor attending the opening of the Festival, amongst them Queen Beatrix, in whose royal palace in the center of Amsterdam the opera was being performed. Mr. Glass agreed these copies would be accompanied by a seven inch record with parts of the (minimal) music from “*The Photographer*” and he lent his own tapes for this purpose. The record got its own minimal (blank) protective sleeve. The record label however reads: “CIRCLES. Song from THE PHOTOGRAPHER. Music Philip Glass. Theater-piece by ‘De Groep’. ROB MALASCH / PHILIP GLASS. Keyboard, Philip Glass, voice Dora Orenstein, piano/keyboards Michael Riesman. Made in Holland. Produced by the Elffers/Malasch Foundation New York. VR 10708 stemra 3:43. By permission of Donvagen. © Donvagen 1982.”

The opera was, as said, performed in the “Burgerzaal” of the Royal Palace, built in the seventeenth century as the Town Hall of the City of Amsterdam. Since this “Citizen’s Hall” used to have a wonderful floor laid in with some great charts of the world as known in the seventeenth century and symbolizing the cosmopolitan character of Amsterdam’s trade-power in those days, to the *Stairs* pack was added a booklet written by Jaap Goudsmit with information about these and other 17th century maps and cartographers.

The pack was completed with a prospectus, a sheet printed only on one side in Dutch that reads in its translation:

A publication by Joost Elffers. TRAPPEN. Rein Jansma. The publication of the book Stairs comes together with the performance of the musical theater piece “The Photographer” by Rob Malasch. The music being composed by Philip Glass, the scenery originates from the same form studies that underly this book. From the 250 signed copies of the book 224 are numbered and 26 have a letter of the alphabet. Enclosed are the record ‘Circles’ by Philip Glass and the story of ‘The traveler and the cartographer’ by Jaap Goudsmit.

Assignment: Just open the book to 90 degrees (half-open), otherwise some of the staircases can grow disconnected. When this nevertheless happens, don’t panic, just fold them carefully back in shape, close the book and press it. May 1982. P.O. Box 16475. Amsterdam.

These 250 copies of the book have a special white paper sticker glued crosswise on the card stock slipcase with the text:

“Trappen - Rein Jansma
Circles - Philip Glass
De Kaartenmakers - Jaap Goudsmit
Een uitgave van Joost Elffers”

and are the only ones showing the Dutch title of the book. This complete pack of the signed and numbered/lettered book, the record, the booklet and the prospectus is now often referred to as the “limited edition.”

Since collector was asked sometimes asked Mr. Jansma for signed and numbered copies, for which they appeared willing to pay a lot more (the young paper engineer hadn’t heard yet of this strange phenomenon in those days but enjoyed the extra money) he has also sold, at random, copies with a number and his signature. In a small booklet, still in his possession, he noted which numbers he gave away, to prevent double numbering since he used to number whatever number the collectors wanted to have inscribed in their copy. For this reason there can be found some ten or fifteen rather illogically numbered copies of the book!

It was only when the distribution firm of Idea Books, specializing in art books, museum catalogs, etc. and again originating from the circle of Jansma’s friends, started to export copies of *Stairs* for distribution in the United States, that sales boomed. As a result, more copies than the 1,100 copies of the first edition were wanted, so the publisher did several new printings in the 1980s – in total until an amount of some 15,000!

Where a second number of copies got a simple standing sticker on the front of the slip case with *Stairs*, “Rein Jansma” and “Elffers” (this one to be seen the second edition though not stated as such), a further printing got not only an inked author’s name, title and publisher on the spine of the slip case, but also on the frontcover of the slipcase the text *STAIRS*. Rein Jansma. Elffers” and on its backcover: “© 1982 Rein Jansma, Amsterdam. ARTobjects, 5 West 37th Street New York NY 10018. Ordernr. 6000. Handmade in Holland.” Such copies have to be considered the third edition.

In bookseller’s catalogs we have also found copies described as “Made in Singapore” and/or “Fourth edition” but Mr. Jansma couldn’t remember such copies to be in existence. He himself at least doesn’t have any such copy in his possession and, unfortunately, Joost Elffers, asked for help in clearing up this and some other problems about

the printing history of *Stairs* didn't react at all... Jansma does know there were copies printed in Singapore, but he thinks this was never mentioned on any copy. In all some 5000 copies were handmade in Holland, the others were produced in the far east.

At the same time, some other young entrepreneurs amongst the friends started the publishing house of posters and postcards known worldwide, "Art Unlimited." They got a license to produce several of the staircases as postcards, too: the young Rein knew how to market his experiments! So in 1982 Art Unlimited reproduced a series of five spreads of the book in a smaller format (175x115 mm) as postcards, brought in an accompanying envelope: the postcard numbered "Stairs 1" is a modified version of the third spread of the book; postcard no. 2 is identical with the ninth spread; postcard no. 3 identical with spread seven; postcard no. 4 identical with spread four and postcard no. 5 is a leftover of the sick-bed that was not included in the book. All postcards have the note that they are a "Reduced copy of a limited edition of 100 originals, 38 x 57 cm numbered and signed." Asked for this large sized limited edition Mr. Jansma is ashamed to confess they never have been made! He remembers having cut them but only one single sheet. With a bright smile and a good feeling for marketing, he suggests we write: "They still have to come!" The postcards appear to have sold out, but Mr. Hannema of Art Unlimited said that a reprint is being considered and will be distributed in the U.S. by Fotofolio, 561 Broadway, 10012 New York.

His illness and as a consequence his business with the *Stairs* caused Jansma to stop his architectural studies. The success of the stairs popping up as the scenery of Philip Glass's opera, however, brought him another request for a stage design: the Swiss stage-director Jean Philip Gerlais asked him to design a set for the classical Aischylos tragedy of "Oresteia," to be performed in Paris. Again Jansma did a design of blank stairs and platforms laying at first flat on the stage but popping up and folding out by an ingenious hydraulic system for the various episodes of the play.

Meanwhile he tried to settle himself as a painter, earning some money with stage designs and having the making extras from the sales of his book and the postcards. Not too successful as a painter, missing the contacts with people while locked in his studio, and feeling the loss of the third dimension, he took his chance in 1988 when asked to freelance for a friend, architect Moshé Zwarts, 20 years his senior. Only two years later they founded their own company, Zwarts & Jansma Architects, where Jansma has since worked as a

self-made architect, now employing over thirty people. The company specializes in infrastructural projects (bridges, viaducts, fly-overs, subway stations) and sporting facilities (stadiums, swimming arenas, sporting halls); but they also built the national Dutch pavilion at the Sevilla World Fair that struck by its cooling system of free falling water curtains, and the extension of the Rembrandt House Museum in the old city of Amsterdam, the house in which Rembrandt lived and worked in the 17th century.

A survey of his works as an architect can be seen on the website of the company: www.zwarts.jansma.nl, but they don't show any traces of a special stairs fetishism.

Last year when Mr. Elffers suggested a reprint of the book (the fifth edition!?), Jansma realized this would be a

good opportunity to give the book to friends and customers of his company to celebrate the tenth anniversary of the architectural office. He, therefore, reserved a substantial number of the copies of the 1999 reprint that was printed in an edition of 10,000 copies.



This reprint differs in several aspects from the earlier editions though the contents are identical. The book is now housed in a very professionally produced cardboard slip case (showing nothing of the original "minimalism"), covered with a smooth and very whitened paper, printed with the author's name, the title, the publisher's logo and the publisher's name. The back of the case is pictured with one of the stairs and has the usual blurb about the author, the logo, name and address of the distributor (Stewart, Tabori & Chang of New York), the year of publication and the ISBN and barcode. The cover-design for this edition was done by Erik Thé and the whole was printed in Hong Kong.

The cover is still in natural linen, though a much darker – brownish – one than the early editions, but the front cover doesn't have the blind-stamps; only the spine now shows the (ink-printed) name of the author, the title and the logo plus the name of the publisher. Where the original spine measured 30 mm, the reprint is blown up to a robust width of 37 mm.

As said the contents still show the original ten stairs - and platformscenes – though now done in, again, a very

(too!) smooth paper, printed over in a trial to give it the yellowish tint of the originally used paper (for the connoisseur: “Schipbeek 200”). There is one big difference though! People who possess the early edition will have the experience that all the staircases fold easily down when the book is opened only to 90 degrees. But the stairs that stand cross on the pages (like the one on the first spread) tend to round up in the false direction once the pages have been opened over 90 degrees. The prospectus given with the “limited edition” already warned of this problem. For this 1999 reprint the problem has been solved by gluing extra paper on the backside of every second step. Mr. Jansma ironically said it was done so “he wanted to prevent any of those stupid claims as asked nowadays in the U.S. by discontented consumers from the ones responsible of the harm...” The effect of this paper-addition appears to be technically satisfying, but seen sideways it looks as if the steps are strengthened by a disproportional metal beam! In the reprint these stairs have lost a lot of their original elegance. Otherwise we think we have now found a good reason for the mostly strange efforts of collectors to purchase a first edition of a (pop-up) book: here there is a difference that changes the look of the pop-ups in a substantial way – and not to its benefit.

We were curious to hear if we are the only one to have a copy of this reprint that has one of the spreads (the sixth one) glued in topsy turvy – resulting in an unexpected Escher-like effect. But as said, Mr. Elffers didn’t give any reaction and though his website promises to give pictures of this item, the needed link appears to be locked so we couldn’t get in. By the way, the easy misfolding of the cross stairs was also the reason they were not chosen in 1982 for their reproduction as postcards and caused the mentioned modification of the spread used for postcard number one.

Having reconstructed the printing history of *Stairs* so far satisfyingly, we recently were surprised and puzzled by a copy popping up at an auction here. We discovered a copy in a Moscow red linen cover without the blind-stamps on the front cover but with the Dutch title ‘TRAPPEN’ printed in gold on the spine, defying the minimal art that underlies the original. Confronted with this copy Mr. Jansma was astonished too, saying he had never seen such a copy. The only explanation for the copy he could think of, was that one of the people who helped him to produce the handmade copies had used a completed block of the book for a private binding. We are curious now to be informed if any of our readers does have another copy that differs of the ones described in this article.

Asked for the reason for the composition of the book and the internal coherence of the sequels of the stairs, Mr. Jansma said the stairs were mostly grouped in their chronological order of coming into existence. It all started with the first simple staircase that stands cross on the raised half of the cut paper. Only later he discovered the possibility of stairs that stand parallel to the raised paper and then did several of the two before returning - with spread five – to the first one to complicate the design. Spread seven, called by him ‘the theatre’, shows another possibility of making stairs by cutting and folding; and this design was mirrored in its negative on spread number nine. Realizing himself that all the staircases bring you up, without the possibility to get down again, caused the design of spread number eight. With the mentioned diagonal cuts as used in staircase number ten, bringing a perspective view in the design, his experiments ended – and so does the book.

Except for the described pop-up stage designs, Mr. Jansma only did one other project using kind of pop-ups. When asked for a promotional design by an Italian photo studio, he did some advertisements that had the backsides of the blank forward folding parts heavily colored. When the cards opened, a slight reflection of the colors at the back grew visible on the blank paper of the front side and suggested a tricky illumination as done in a photo studio.

Such was all that came to the public of his paper artworks. As an architect he still often does some designs or details of a design in paper, to get a better view of the optical effects of what he has in mind. As proof he showed us the paper version of an intricate pillar that will be part of a radar-station he is designing at the moment. Since the paper model showed that the pillar – done in an intriguing combination of hexagonals – when built would be seen as a straight pillar, he had also glued together a second copy with all the compartments turned a mere six degrees and so giving exactly the spatial effects he wanted to have it.

Of course we finally asked Mr. Jansma if he does have himself a special interest in pop-up books or if he even collects them. The answer was negative but he proved to have vivid memories of some pop-up books he had in his childhood. From the detailed descriptions of the books he remembered, it was clear they were several early books by Vojtech Kubašta, from the *Tip + Top* - and the fairy book series. He told us how intrigued he was as a child by discovering how such simple means resulted in such wonderful three-dimensional scenes.

We think he is not the only one intrigued by the Czech wizard who knew how to puzzle children with his pop-up books and wonderful three-dimensional scenes, brought to life just by cutting and contra-folding without hardly any addition of paper – just as Rein Jansma did in his *Stairs*.

Rein Jansma, *Stairs*. New York, Joost Elffers Books, 1999. ISBN 1-55670-963-3. \$24.95. Distributed by Stewart, Tabori & Chang, New York.

The Movable Book Society
New York City
September 21 - 23, 2000

Speakers, Demonstrations, Book Sales

“Brooklyn Pops Up!”
Exhibition at the Brooklyn Public Library
September 21 - December 31, 2000

Program available at:
<http://www.rci.rutgers.edu/~montanar/mbs.html>

Meggendorfer Correction

Hildegard Krahe
Germany

As a so-called German Meggendorfer expert, I suppose it would be helpful for collectors if I correct information that appeared in “Pop-up Design” by Ulf Stahmer (*Movable Stationery* Volume 8, No. 2, May 2000). Two of the annotations are misleading.

Correction to annotation 1: Meggendorfer mechanized a lot of stand-up books, but not *Buffalo Bill's Wild West*. The name of the artist is absolutely unknown; not even the Schreiber archive can give any information.

Correction to annotation 4: The *Theater -Bilderbuch* is also not by Meggendorfer. I have the original edition from 1878 in my collection. At that time Lothar Meggendorfer had made his first picture book for the Stuttgart publisher Nitzschke and after that his first movable book for Braun & Schneider in Munich. The connection to J.F. Schreiber began in the year 1886.

Book-Related News

Book Artist

Book Artist Carol Barton has been awarded the Bogliosco Fellowship for the Fall of 2000. She will be artist-in-residence at the Bogliosco Center, located just south of Genova, Italy, from September 12 through October 27, where she will be designing a new book of architectural drawings and pop-up paper towers illuminated with a miniature incandescent bulb embedded in the spine. The resulting edition will be printed in the spring of 2001 at the University of the Art's Borowsky Center, with the help of a faculty Venture Fund grant.

Book Event

Northwest Bookfest - A Celebration of the Written Word will be held on October 21 and 22, 2000 at the Stadium Exhibition Center in Seattle, Washington. More than 220 booksellers, publishers, and fine presses will exhibit. The event will also include book arts exhibitions and demonstrations as well as hands-on paper crafts workshops. For more information see: <http://www.nwbookfest.org/about/>

Questions and Answers

Q. We are preparing an article on, and an as complete a bibliography as possible of the editions of *The Speaking Picture Book* published in the 1880's and 1890's. For this we hope to get in contact with collectors or librarians of collections who possess a copy of this book, to control the bibliographical dates of the different versions of this book.

The book was subsequently published by “TB,” Theodor Brand, H. Grevel & Co, F.A.O. Schwarz, Nister and without a publisher; and came also as *The Speaking Toybook*, *Das Sprechende Bilderbuch*, *Le Livre d'Images Parlantes*, and in a Spanish version from which we don't know yet the title.

If you have a copy of one of the versions, or have any other interesting information about the book, please contact me.

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The Netherlands.
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Carter interview, continued from page 2

D: Sure. Noelle, Molly and Emma. All three of them.

K: They have their input? They let you know when you are right on?

D: They do! Absolutely! They will catch things and point out things I didn't see. That reminds me that I need to change something in *The Nutcracker*. Molly read the entire book and got to one point where there is a booklet that attaches right here – the “Story of the Hard Nut,” which is a separate story within the story of the Nutcracker. And at the end of the Hard Nut story, I write “The End.” Molly said, well that is too confusing because I think the whole story is over at that point. So take out “The End.” Little things like that, and I'll do it. I'll take that out of the book.

K: So they're really developing very critical opinions, very acute.

D: That's right. If I'm doing a cover, I go through many designs before I actually show it to the editors. I'll take the covers into the house, put them on the wall and ask “What do you think?” And they will all say something. They are junior art directors. Sometimes my editor asks me, “Well, what do they think?” It's like having your homemade focus group.

K: At what stage of production is *Easter Bugs* in now?



D: They're now getting ready to do the first proofs. Which means we haven't seen anything printed yet.

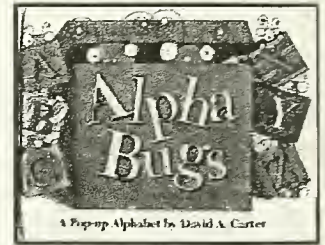
K: So it is at Simon and Schuster and Intervisual?

D: It's at both. They both have a copy. Intervisual is in the process of preparing it to send off to the printer and then they will do a first proofing of it. Then they make samples. At the end of summer they will start going into the manufacturing process where they will print the book and start manufacturing the book for Spring of 2001, for Easter.

K: Chuck Murphy at the last Movable Book Society Convention spoke about the time pressure during the creative phase. As the author, illustrator and paper engineer, do you have more control over your schedule?

D: Yes, definitely. That is what I enjoy so much about

what I do. For the most part, when I am doing a book I'll have the idea and I'll do some preliminary work. Then I'll present it to the publisher and they will either accept it or not accept it. If they do accept it, they'll say, “When can you have it?” And I'll tell them “I think I can finish this before Fall 2001.” They'll say OK and that's it. Then I work on my own schedule and get it done. For instance, when I was doing *Love Bugs*, I had it planned for one season and I didn't like the way



it was going. So I stopped it and said let's put this book aside and I'll continue to think about it. And I did *Alpha Bugs* instead. Once I had worked through *Alpha Bugs* and let *Love Bugs* sit for all those months, I was able to come back to *Love Bugs* and I then I was fresh with it. So I have that flexibility and that freedom to work on what I like to work on, what is working for me, and then hand that off to the publisher. They asked me to do *Easter Bugs* and I looked at it for a while and said “Yes I have an idea for it, I can make it happen.” I finished that book well ahead of schedule. But then there is a book like *The Nutcracker*, which is also a book that my editor Robin Corey asked me to do. Actually, she asked me to do a book for the Classic Collectible Series and I said “Yes.” I thought about it and thought *Nutcracker* would be good. It's something I grew up with in Salt Lake City where we had the Ballet West. That's what made Christmas for us. Once you saw *The Nutcracker*, you were in the Christmas spirit. After I decided to do *The Nutcracker*, it took several months for Noelle and me to actually read it and decide what we were going to do and how we were going to treat it. This book has to be a Fall book. It's a Christmas book. It got to be later and later and I was still trying to resolve what was going to happen in the book. I hadn't started cutting anything yet and, once I started cutting, that process, the actual paper engineering process, took me a long time. My final art date was November 15 and I hadn't even started the art yet. So that particular book got later and later and really put a lot of pressure on me because I was late on the project, which doesn't happen very often. I am almost always either on schedule or even ahead of schedule, mostly because I set my own schedule.

K: It's a very complex project.

D: And on *The Nutcracker* I was doing a different art style. I was using a computer software I had never used before. I jumped into this thing and had a huge learning curve on it. So I was under a lot of pressure and the schedule was difficult to meet, especially because it was

happening over the holidays. But for the most part, ninety percent of the time over the years, my schedule is very relaxed. Which is the way I like it.

K: So you get to work with the product until you feel really good about it.

D: That's right, and to me that's the most creative way for me to work. I look at it and some days I will work and get a lot done and sometimes I will sit for three or four days and not accomplish anything. But really, during those three or four days I am accomplishing something. I'm getting to the point where I finally have it the way that I want it. You think you are not being productive, but then on the third or fourth day it all falls into place. Or I will go out and dig in my garden or in the winter go skiing. It just kind of clears your brain.

K: For the collector, you said it is part of the Classic Collectible Series?

D: Yes.

K: Is it going to be produced in a slipcased, limited edition?

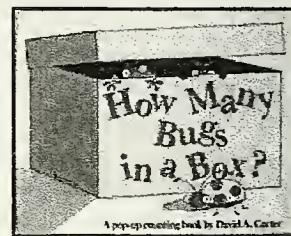
D: Yes. There will be a slipcased, signed edition. There will be 150 of those and I will get a series of 26. They do a series especially for the artist that is lettered A through Z and I keep those for myself. 176 copies will be slipcased and have a special pop-up on the front cover – something that nobody else gets. The special edition will be here around Fall.

K: In 1997, you dedicated *Bugs in Space* to Miss Howard, your fourth grade teacher, "Wherever she may be."



D: I have no idea where she is. I was hoping she would see it and call me. My fourth grade teacher was a great teacher, one of those teachers who make a huge impression on you and really change the way you do things. Of course I had a crush on her too. That was part of it. A schoolboy crush on Miss Howard. And then she got married during the year and she invited the whole class to her wedding. We all got to go. But she was the teacher that got me going in art. I've always been an artist from the time I was very young, but didn't know it. I just loved to draw and color, but it was Miss Howard who turned off all the lights in the classroom and put a coffee can and an orange on the table. She took one light source, turned it on and said this is how you draw this

form. You draw the can and you draw the cast shadow – and I saw it all click. I could do it and I loved it. If you look at *How Many Bugs in a Box?*, the art layout is basically what I saw in that fourth grade class. If you were to look at this box in the book, here is the shadow, and a strong light source shining on it. That was the first time I really saw something like that.



Miss Howard was a great influence. The school was in Bountiful, Utah. I actually called the Davis County School District and asked them if they had any record of her and they said no. That was 25 years ago. Her married name was Frew, but I'm not sure of the spelling. I think she was quite young, probably straight out of school at the time, and she may have left teaching when she got married. I think she taught for two or three years and that was it. She was there at the right time for me.

K: You said you did draw as a kid. You did paint. Did you have any interest in bugs?

D: Oh absolutely! I loved bugs! I have all sorts of stories. Part of it came from when my Dad was in the Marines during the Korean War and spent time in Japan. I remember him telling me a story about how the Japanese kept praying mantis as pets. I don't know if it was true or not, but he said that and it fascinated me. So I used to catch them and grasshoppers to keep them as pets. I loved them. To this day I love a praying mantis. It's my favorite insect. I like to hold them and watch them turn their heads. It's just fascinating to me. But yes, I love bugs. I spent a lot of time digging for bugs and looking for bugs. When I was about ten I would get up in the morning in Bountiful where we had big open fields. We had the foothills above us. We would just take off and be gone all day long and bring a little sack lunch. I just spent the whole day just looking around the fields, lifting up boards and rocks looking for bugs. It just hit me – lifting up things looking for bugs. That's exactly what the bug books are! I wasn't conscious of that when I made the bug books, but that's what I've done. And to this day, I love lifting up a rock.

K: Did you collect them or observe them?

D: Just looked at them. One of the reasons I think I started the Bugs was I would buy all the Audubon books. We also love birds and fish. Both Noelle and I love to spot them and look at them. I had the insect books and thought this would be fun to draw because they have certain body structures – I could start making up what is happening to

these bugs. You know, the head and wings and legs and antennas, all the interesting body parts. It's just like Mr. Potato Head and Cootie. You can do anything with them. Everything moves. I can make anything into a bug simply by adding the eyes, adding the antenna, adding wings, whatever. I can take any object almost and make it into a bug, which gives me so much flexibility in working with the manuscript.

K: I have a fantasy that you did bug doodles on the margins of your school papers.

D: I doodle on everything. I don't know if I ever drew bugs. Not these bugs. These bugs I created when I started the bug series. I don't know what I drew when I was a kid. My mom didn't keep very many school papers. She did keep my dinosaur drawings and the drawings of my family that I did. But I do recall drawing on everything. In fact, I remember getting notes from the teacher asking me not to draw on my math papers.

K: In 1998 you dedicated *Bed Bugs* to Roger Cushing, your high school art teacher "for helping you find the straight and narrow path." Could you tell us a little bit more about that process?

D: Roger Cushing was my high school art teacher. In my first week of high school, I was in a bad car accident. I wasn't in critical condition, but I had a broken femur. Back in those days they would treat a broken femur by putting you in traction and I was in traction in the hospital for seven weeks. It was tough, especially because I was an avid skier. I missed that ski season and that drove me nuts. Then I was in a body cast, so I missed that entire year. I was in bed for five months. In junior high school I had stopped being an artist. It wasn't cool. I was into wood shop. I was still building things. I love to build things, and that was my career path at that time. I was going to be a cabinetmaker. When I was in the accident I spent so much time lying in bed that at one point someone gave me a drawing pad and I started drawing. That got me into doing some watercolors and I did a lot of hand lettering, just to give me something to do while I was lying on my back. The home teacher saw it and said, "Hey let's show your artwork to the art teacher. They can get you an art grade for junior high school." And he did. The art teacher, Mr. Cushing, said that when I came back to school I should come in and see him. So I did and he sat me down and said look what is available to artists. He started showing me *CA Magazine* and he showed me the big world of art. That did it for me and I said this is what I'm doing from now on. So I spent my senior year in his art class and learned a lot. I also became aware of the fact that if you do well in high school you can get a scholarship to college. My parents

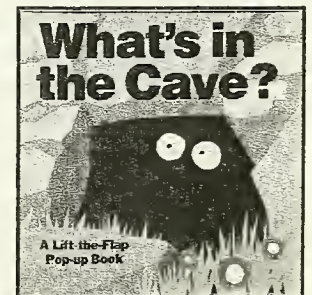
wouldn't have been able to send me college, so I did that. I worked hard. I ended up getting a scholarship to Utah State University, which was a real good art college. In fact, my next book will be dedicated to Glen Edwards, the college professor at Utah State in Logan. Roger Cushing did a lot. The reason why I say "straight and narrow path" is I was kind of wild in high school. If it hadn't been for him, I probably would have gone off and been a regular working stiff somewhere and done a lot of things I probably shouldn't have done. He got me focused early, saying that it was time for a career. In fact, between junior and senior year in high school, he got me into a summer art program at Utah State. So I went to Utah State University and spent six weeks up there, living in the dorms. My best friends now, art directors I know in Los Angeles and all over the country, are kids that I met in that program. Jim Deesing was there. It was a great program. So he really got me focused on doing a career very early.

K: How did your interest in three-dimensional art develop?

D: I had never seen a pop-up book until I went to work for Intervisual Communications and I didn't even realize they existed.

K: In the advertising agencies -- did you see anything....

D: Nothing. Nothing like it at all. Now that I think back about it, when I was a child I loved to build things. I would go down to my Dad's workshop and be pounding and constantly building stuff. Like I said, in high school I was going to be a cabinetmaker so I built things all the time.



Three-dimensional, yes. I loved some of the things that were being done at Intervisual. I remember one of the first jobs I did as a freelancer for Intervisual was doing a paste up for a Jan Pieńkowski book. I had never seen his artwork. I had never seen anything like it. So Jan Pieńkowski's *Robot* did it for me, as far as the artwork is concerned. If you can do artwork like this, this is the field I want to be in. I saw the working dummy of the *Robot* book and it just knocked me out. Right there I decided that I was staying with the company. This is it. At that point I had been in Los Angeles for a few years trying to be an illustrator and I wasn't getting any work at all as an illustrator. So I was falling back on my knowledge of general graphic design and I decided at that point, at Intervisual, that I didn't even care if I ever illustrated

anything else again in my life. I wanted to work on those books. I was very happy just to do the paste-ups, just to put the type in place.

K: Going back before that, how did you end up at Intervisual?

D: There was an ad in the Los Angeles Times for freelance paste up artists. At that time, I had a job working for Peterson Publishing, but the job didn't pay enough money to pay my monthly expenses. I made less money than I spent for my rent. I was scrambling constantly. I was constantly doing freelance work on top of my regular job just to stay afloat. So I was always looking for freelance prospects and I spotted this ad. What appealed to me was that it was close to where I lived. I lived in the Hermosa Beach area, which was south of Los Angeles. For my other job, I was traveling up to Hollywood everyday, which was miles away, and this was down by the airport.

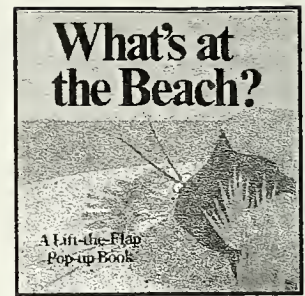
K: Because you physically lived close to Intervisual, you ended up there?

D: That's right. That was also the period, working in Los Angeles, where there were some days I worked literally 24 hours. I would go from my job at Peterson Publishing, which was an eight hour a day job, and I would drive back down to Intervisual and work from 7 p.m. to midnight. Then I had another freelance job that I would do sometimes that was for *Beverly Hills People Magazine* – all it was a newspaper where they would cut and paste pictures of Beverly Hills people at parties. So I would sometimes do the paste-ups on that from midnight to 5 a.m. and then I would go to work at Peterson Publishing the next day. That was how I was working and I would take every freelance job I could get. I started doing the freelance Intervisual work and Jim Diaz saw that I was a hard worker so he convinced Wally Hunt to hire me. When they offered me my first job at Intervisual, it paid more than all the other jobs combined So I took it and I loved it. It was a matter of being lucky, but I was basically taking any job I could at that time.

K: What was your first published book as an illustrator?

D: My first published book as an illustrator is called *How to be an Ocean Scientist in Your Own Home* by Seymour Simon, but I illustrated it for Linda Zuckerman. Linda was an editor who was hired from New York and brought into Intervisual. She worked there for a while and then, on the side, hired me to do this job for HarperCollins.

D: I am wrong. No, that was the first book I did outside of Intervisual. The first books that I illustrated were *What's in the Cave?* and *What's at the Beach?* in 1985.



K: You illustrated those books? You were not only the paper engineer, you were both engineer and illustrator?

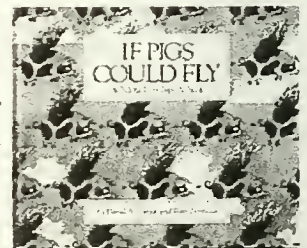
D: I did the whole thing. The reason why I had to think twice about it is because Linda Zuckerman was on staff at this point and she was the one who came to me and said, "Hey how would you feel about doing the whole thing? I understand you do illustrations too." And I said "YES."

K: Those are wonderful books and they definitely look like David Carter books.

D: I look back at these and say what an idiot, I would now have done that differently, but I'm real happy with them. These were fun and they were all very simple.

K: There are about five to six books in that series: *Deep Blue Sea*, *Prehistoric Forest*, *What's in the Cave?*, *What's at the Beach?*, and *Jungle*. And, of course, also at about this time you did one of my favorites, *If Pigs Could Fly*.

D: And that was with Peter Seymour. The sequence is that I did these books and then a year later I did *How Many Bugs in a Box?* and then after that I did *If Pigs Could Fly*. Pete Seymour wrote that based on a poem.



K: So that collaboration with Peter Seymour came about because he was at Intervisual and you were at Intervisual and they said would you like to do a book?

D: Part of what we would do in those days was to sit down and create products. We would have a creative meeting. I would give my ideas -- and they discouraged it actually. The powers that be at Intervisual discouraged people from the Art Department from creating their own ideas, but we did it anyway. *How Many Bugs in a Box?* came about that way. One of the top people at Intervisual took *How Many Bugs in a Box?* to the Bologna Book Show, saying we don't understand this, no one is going to buy it. He came back from the Bologna show and said no one is interested. But luckily, Irv Goodman, who was a New York

publisher, came to work as President of the company. He also took a copy of it and came back and said "Let's go. Simon and Schuster just bought 100,000 copies of it and this one has legs." That's how close it was to being shelved.

K: It must have been awfully discouraging sometimes to get that kind of information and then to have it turn around so totally.

D: It was, but it wasn't, because that was what we were used to. There was actually a point at Intervisual when one of the two owners wrote a letter to the Art Department staff that said, "Please, your job is not to think of ideas. Please don't submit ideas to us." And then it had a place where you had to sign it. I tore it up. Forget that! And luckily Jim Diaz also tore his up. If we don't think of ideas, these people will have no books. Actually, they did rely a lot on outside people, though. That's when van der Meer was bringing book ideas in. There were a lot of interesting things going on.

K: I think you said who was one of the two owners of Intervisual. Who was the other one?

D: Of course Wally Hunt has always been one of the owners and Arnold Shapiro was the other owner at that time. Wally and Arnold were the two head people.

K: As an illustrator, your first book was *What's in the Cave?* or *What's on the Beach?*, one of those. What is your first book as a paper engineer? Same books?

D: Well no, because my first book to receive a paper engineering credit, I think, was *Goodnight Moon Room*. And I'm not even certain if that was the first one.

K: And you did that with John Strejan.

D: Yes. That was the first book where I mostly did the whole book. Because what was really happening in those days was Jim Diaz would get a project in and he would give one spread to Tor (Lokvig) and one spread to John (Strejan) and one spread to Keith (Moseley). Then he would take Keith's spread and give it to John. He was constantly mixing it up so all paper engineers were collaborating on the books.

The Little Simon Pop-up Contest

Simon & Schuster Children's Publishing has announced the debut of The Little Simon Pop-up Contest. Little Simon seeks proposals from artists with writing, illustration, and paper engineering skills to add to its distinguished list of novelty books, which already includes such pop-up masters as Robert Sabuda, David Carter, Kees Moerbeek, and Chuck Murphy. The Little Simon Pop-up Contest will be awarded in February 2001 to an individual from the United States or Canada (excluding Quebec). Entrants must not have been previously published or have won any paper engineering or design awards. The winner will receive a book contract with an advance against royalties.

"It's always exciting to work with and publish new talent, especially so in the pop-up book field," said Robin Corey, VP, Publisher of Novelty and Media Tie-Ins, Simon & Schuster Children's Publishing. "This contest confirms our strong commitment to the genre both for our reining pop-up author/illustrators and for the stars of tomorrow."

Entries must include a complete, type-written, double-spaced manuscript of no more than 500 words in English; one full-color, fully illustrated pop-up spread with working mechanics; and an outline of complete paper engineering ideas and illustration suggestions for a children's pop-up book appropriate for ages 4 to 10. The contest began August 1, 2000. Entries must be postmarked by December 15th and received by December 31, 2000.

To learn more about The Little Simon Pop-up Contest, please visit the Simon & Schuster Children's Publishing website at: <http://www.simonsayskids.com> or write to: Simon & Schuster Children's Publishing, Little Simon Editorial Department/Little Simon Pop-up Prize, 1230 Avenue of the Americas, New York, NY 10020.

Simon & Schuster Press Release
August 8, 2000

**Part 2 of this interview will
appear in the November issue.**

New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified.

Alles Gebacken! Pop-up-Buch. Geschichten vom Kleinen Raben. Paper engineered by Massimo Missiroli. Esslinger. DM 19,80. EUR 10,12. 3-4802-1499-1.



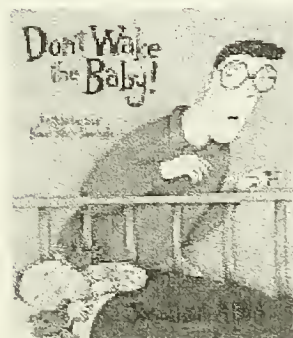
The Amazing Magic Fact Machine. [Spin the Magic Finger to Find the Right Answer.] By Jay Young. Sterling Publications. September. 30 pages. 11 x 11. \$19.95. 0-8069-5817-0.

The Amazing Pop-up Geography Book. By Kate Petty. Dutton. September. 14 pages. \$22.99. 0-5254-6438-7.

Brooklyn Pops Up. Little Simon. September. 8 pages. \$19.95. 0-6898-4019-5.

A Busy Day for Santa. By Keith Moseley. Abbeville Press. September. 8 x 10 x 11" \$10.95. 1-902413-490.

The California Pop-up Book. By the Los Angeles County Museum of Art. Universe. November. 7 spreads. 12 x 12 x 3" \$45.00. 0-7893-0500-3.



Don't Wake the Baby! By Jonathan Allen. Candlewick. August. 18 pages. 9 1/2 x 10 1/2. \$19.99. 0-7636-0891-2.

Fashion-a la Mode: The Pop-up History of Costumes and Dresses. Universe. November. 7 spreads. 8 x 11 1/2. \$35.00. 0-7893-0507-0.

If I were a Halloween Monster; A Mirror-mask Book with Pop-up Surprises! Little Brown. September. 16 pages. 9 x 11. \$13.95. 0-316-57778-2.

Little Red Car Gets Into Trouble. By Mathew Price. Illustrations by Steve Augarde. [tab-operated mechanicals] Abbeville Kids. September. 10 pages. 6 x 6" \$6.95. 0-7892-0676-5. Also:

Little Red Car has an Accident. 0-7892-0673-0.

Little Red Car in the Snow. 0-7892-0674-9.

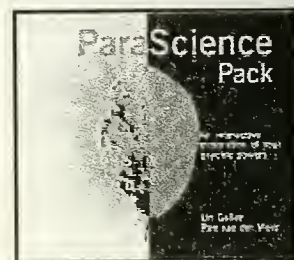
Little Red Car Plays Taxi. 0-7892-0675-7.

My First Day at School. Golden Books. 9 1/2 x 9 1/2. 10 pages. \$9.99. 0-33500-33103-9.

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The Nutcracker. David Carter. Classic Collectible Pop-up Series. Little Simon. October. \$19.95. 0-6898-4107-8.

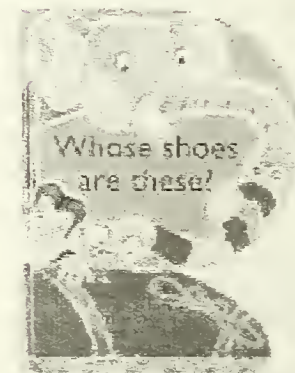
The ParaScience Pack. By Uri Geller and Ron Van der Meer. Abbeville Press. September. 11 1/4 x 11 1/2 x 2" \$49.95. 1-902413-53-9.



A Treasury of Cats: Smitten with Kittens, Cats: A Feline Potpourri, The Purr-Fect Little Book of Cats, Cat Crazy: A Pop-up Book. Andrews McMeel. October. \$19.95. 0-7407-1180-6.

Vrindavan Activity Set: Fold-out Temple and Altar. Mandala Publishing Group. 14 x 11 1/2. \$19.95. 1-886069-23-9. [Mandala Publishing Group. 2240-B 4th St., San Rafael, CA 94901.]

What are You? A Surprise Pop-up Book. Golden Books. 9 1/2 x 9 1/2. 10 pages. \$9.99. 0-307-14590-5.



Whose Shoes are These? By Olivier Charbonnel. Abbeville Press. 8 1/4 x 11. \$6.95. 1-902413-39-3.

Who Lives in the Jungle? (Wiggly Tabs) Readers Digest. 12 pages. 6 1/2 x 7 1/2. 1-5758-4353-6. \$5.99

The Wizard of Oz. Robert Sabuda. Simon & Schuster. October. \$19.95. (Limited Edition: \$100.00. 0-6898-4014-4.)

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