

Adult Entertainment Collecting Movable Books and Prints in the Renaissance

Suzanne Karr Schmidt
Jersey City, New Jersey

Movable books have not always been considered works of art worth serious study, though collectors have been aware of their charms for centuries. I hope to renew their scholarly appeal with the art-historical dissertation I am currently completing at Yale: "Art—A User's Guide: Interactive and Sculptural Printmaking in the Renaissance." Scholars were in fact the first to play with pop-ups. They could read, which helped. Almost from the beginning of printing in Europe, books and single-sheet woodcuts and engravings harbored moving flaps and dials in varying states of construction. Some remain untouched in their original uncut sheets, while others bear user annotations and corrections.¹ Humanists also cut out and built supplementary sheets from books into three-dimensional objects pasted onto wood—such as sundials, astrolabes, or game boards, all of which functioned, could be colored, and often bore stunning printed designs. (Fig. 1) As I argue in my thesis, following textual or graphical instructions to construct and use these devices ultimately taught their owners to appreciate the subtleties of hands-on art. These interactions could also be quite enjoyable. So how did movable books and prints entertain the early Modern adult?

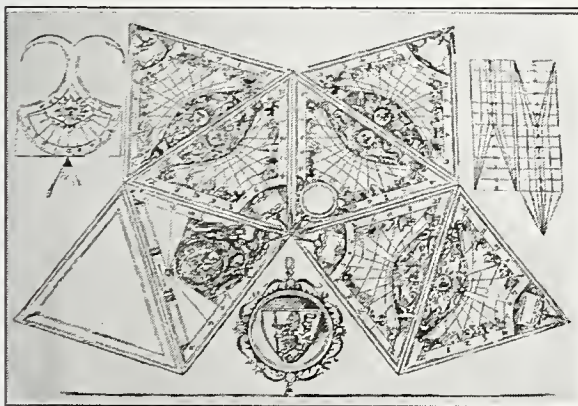


Figure 1

Sadly, no known 16th century collector amassed a trove solely composed of these rarities, and no early inventories survive which identify them by type.²

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Movable Book Exhibition Catalogs

Frank Gagliardi
Plainville, Connecticut

About two years after I began collecting pop-up books I visited Gay Walker's "Eccentric Books" exhibit which was held in Yale's Sterling library between January and March, 1988. The exhibition included examples of pop-up, flap, revolving, shaped and fold-out books. Ms. Walker produced a catalog for this exhibition which included two pop-ups. The colophon stated that "only 150 or so copies were made." It is not known how many copies were eventually produced. My copy of her catalog is numbered 183.

I was hooked and began to collect catalogs that documented pop-up and movable book exhibitions. This type of publication ranges from paperbacks and one page checklists to hard cover productions. My favorite catalogs, of course, are those that contain pop-ups. There seems to be a new trend of sending out pop-up invitations to pop-up exhibitions and I collect these as well.

While the 1980s witnessed an explosion in the publication of pop-up and movable books they were not taken very seriously until late in the decade. Were these books dismissed because they were children's books? I do not know.

For reasons of cost, lack of energy, or time, some exhibitions are not accompanied by a catalog. For example, in 1987, the Smithsonian's Cooper-Hewitt National Design Museum in New York City hosted "Surprise! Surprise! Pop-up and Movable Books." While the exhibit received extensive press coverage and the bookstore offered some pop-up books for sale, no catalog was ever produced.

As part of this article I have compiled a checklist of exhibition catalogs. Like so many bibliographies, it is incomplete and out-of-date. My major source of information about exhibition catalogs comes from members of The Movable Book Society as well as the newsletter. While I own many of these catalogs, there are some that I have not seen. I would appreciate hearing from you if you have corrections and additions. Do not hesitate to act if you wish to collect this type of catalog. Frequently these catalogs are printed in a limited edition and quickly go out of print.

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The Movable Book Society

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Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The annual membership fee for the society is \$20.00. For more information contact: Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906 USA.

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Fax: 732-445-5888

The deadline for the next issue is November 15.

Continued from page 1

For example, only about 1,000 copies of *Pop Up Het Boek in Beweging* were issued. There are no plans to reprint it and, if the collector is fortunate to locate a copy, the price is 300 euros.

I would like to mention a few of these catalogs in more detail. The late James Sinski set up 12 pop-up exhibitions at the University of Arizona between 1989 and 1999. Many of his catalogs contain a simple pop-up. Because of a falling out with the library administration at the university, his comprehensive collection was donated to the Pratt Institute in New York.

One of my favorite catalogs is *Pop-up, Livres Mouvables I Tridimensionals* issued in 2000. In addition to two pop-ups, this catalog contains a movable metamorphoses. The front cover has a wheel, that when turned, creates the illusion of a little girl writing and then erasing on a blackboard.



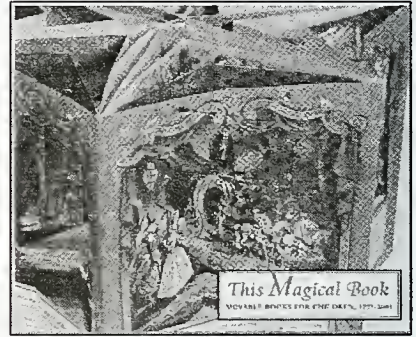
Livres Animés, 2004

The Bienes Center for the Literary Arts is located in the Ft. Lauderdale, Florida main library. The staff of this center has created a series of attractive catalogs to accompany several pop-up exhibits. Their latest catalog *Pop-ups, Illustrated Books and Graphic Designs of Czech Artist and Paper Engineer, Vojtěch Kubašta (1914-1992)* was issued this year.

Compiled by James A. Findlay and Ellen G. K. Rubin, this history and bibliography is the most scholarly work of the genre.

Picturing Childhood, Illustrated Children's Books from University of California Collections, 1550-1990 is not limited to movable books. It is an unusual catalog in that it provides illustrations of the cases and exhibition rooms. Members of The Movable Book Society who attended the convention in Los Angeles were given a private tour of this show.

In Spain, the collector Ana Maria Ortega Palacios has been introducing her countrymen to movable books through a series of exhibitions throughout the country. She has also issued a series of wonderfully illustrated color catalogs.



This Magical Book

Beautifully illustrated with detail notes is the Toronto Reference library's catalog for *This Magical Book: Movable Books for Children, 1771-2001*. The frontispiece contains a working transformation first published in 1874.

In France, Jacques Desse, has issued two beautiful publications that serve both as exhibition catalogs as well as bookseller catalogs. His first catalog was *Livres Animes une exposition organisée par Jacques Desse et le Marché Dauphine 2002-2003*.

My latest acquisition is *Pop Up À Sète! Les Jouets en papier collection Quim Corominas* a catalog issued for an exhibition June 2003-January, 2004. It was published in French with an English summary. This accordion fold book is a beautiful example of French color printing.

In conclusion I would like to mention Edward H. Hutchins who has issued several catalogs, some of which have appeared in unusual formats. Ed has created a variety of artists' books. In addition, he has created several traveling shows of artists' books. Many of these clever creations contain movables. In 1999, a catalog was issued for *Beyond the Fold, Artists' Books: Traditional to Cutting Edge* a show curated by Ed and Judith K. Brodsky.

Movable Book Exhibition Catalogs and Hand Lists: A Checklist

Frank Gagliardi

Alice, and Look Who Else, Through the Looking-Glass. Bernice Steinbaum Gallery, New York. December 10, 1988 - January 7, 1989. Not seen. Magnifying glass attached to cover. 63 pages.

Beyond the Fold: Artist Books: Traditional to Cutting Edge. Gallery of South Orange (New Jersey). September 12 - October 31, 1999. 26 pages. Illustrated. Lists 47 books.

Books & Bookends Sculptural Approaches 1989-1991. Traveling exhibit curated by Carol Barton Issued in 1990. 73 pages. Illustrated catalog, some in color. I only have the prospectus sent to museums and galleries.

Brooklyn Pops Up. Ann Montanaro, Ellen Rubin, Robert Sabuda. 2000-2001. Pop-up book, history of pop-ups, and a checklist of the exhibit. Edition limited to 150 copies signed by paper engineers.

Creativity: The Flowering Tornado, Art by Ginny Ruffner. Montgomery (Alabama) Museum of Fine Arts. 2003. Have not seen. 12 pages. Pop-up catalog of a fine art exhibition.

Eccentric Books: Arts of the Book. Yale University Library. January - March 1988. 62 page catalog contains a pop-up and was my first exhibition catalog. Limited to only 150 copies - however my copy is 183. Done up on a computer. Bibliography and history.

Exposición de libros Móviles y Desplegables. (Spain) Toledo, February 18 - March 28, 2004; San Antonio March 31 - April 30, 2004; Morata de Tajuña, May 12 - June 9, 2004; Calatravo, October 14 - November 20, 2004; Centa, November 25 - January 8, 2005. 16 pages. Illustrated. Collection of Ana Maria Ortega Palacios and Alvero P. Gutiérrez.

Flights of Fancy: The Books of Edward H. Hutchins. Salena Library Center, Brooklyn Campus, Long Island University (N.Y.). September 3 - October 3, 1996. 6 pages. Illustrated. French door fold.

Gadzooks, Pages Alive! Artist Books by Ed Hutchins. Park Row Gallery, Chatham, N.Y. October 4 - 18, 2002. 18 pages. Illustrated. 2 pop-ups. Dial on cover.

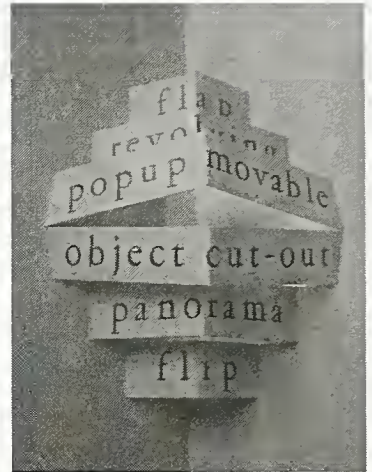
Ideas in Motion: The History of Pop-up and Movable Books: Books & Ephemera from the Collection of Ellen G.K. Rubin. Sojourner Truth Library, State University of New York, New Paltz. April 11 - 30, 2005. 18 pages. Illustrated. History, bibliography, and list of materials on display.

Libros Desplegables. Colección de Ana Maria Ortega Palacios. Pop-up Book Exposition. Centro Cultural Provincial, Palencia, Spain. December 23, 2002 - March 21, 2003. Book must be turned to be read.

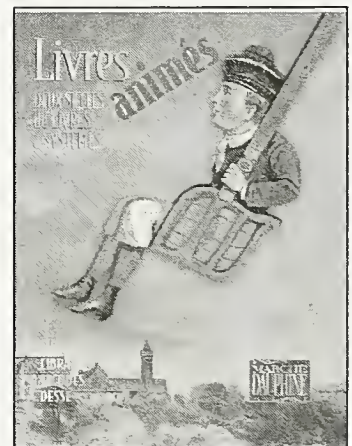
Libres Mòbils I Desplegables. March 11 - April 29, 2005. Una exposició organitzada per Obra Social Caja Madrid. Comissariada per Álvaro Gutiérrez. Col·lecció d'Ana Maria Orgega. 47 pages. Illustrated. One pop-up. Barcelona, Espai Cultural Caja Madrid.

Livres Animés. Bookseller's catalog assembled by Jacques Desse. 2004. Consists of 473 movables. Illustrated. Marché Dauphine, Paris.

Livres Animés Deux Siecles de Livres à Systemes. Marché Dauphine, Paris, December 21, 2002 - January 27, 2003. 69 pages. Exhibition Catalog of 300 movable books from the 16th through 21st century. It is also a book seller's catalog with price list



Eccentric Books



Livres Animés, 2002-2003

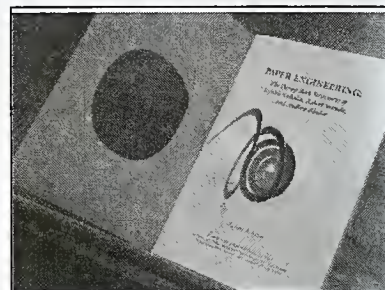
assembled by Jacques Desse.

Livres Animés: 15e - 20e Siècle. Bibliothèque municipale de Rouen, France. Septembre - Octobre 1982. A hand list

Magical Movable Books, 1584-1994. Los Angeles Convention Center. May 28-31, 1994. 11 pages. Illustrated. List of 260 books. Brief history of movable books. Intervisual Communications. Slat dissolve built into front cover.

Magical Movable Books 1560-1990: Presented at the Bologna Children's Book Fair. 8 page checklist. Exhibition set up by Intervisual Communications.

Northport (N.Y.) Pops Up! Museum Cove of the Northport Public Library Introduces an Exhibit Featuring Pop-up Books Past and Present. September 2004 - January 2005. 10 pages. Illustrated. [4 page pamphlet listing pop-ups for sale. Pop-up of a bear].

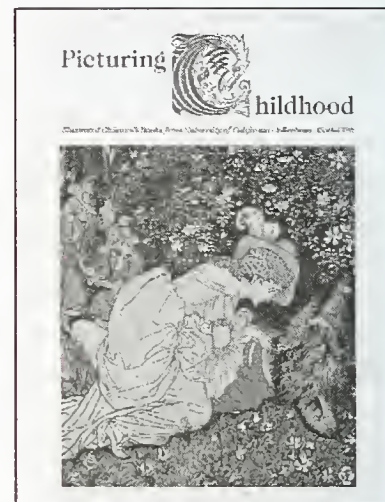


Paper Engineering

Paper Engineering: The Pop-up Book Structures of Vojtech Kubašta, Robert Sabuda and Andrew Binder. Bienes Center for the Literary Arts. Fort Lauderdale, Florida. January 16 - March 12, 2004. Bienes Center has offered a number of movable book exhibitions with catalogs. 35 pages. Spiral pop-up.

Paper Toys: An Exhibition of Paper Dolls, Pop-up Books, Paper Soldiers, Construction Toys, Games, Puzzles and Other Amusements. New Britain (Connecticut) Youth Museum. March 8 - September 30, 2004. No catalog. Curated by Debby Phiefienberger.

Picturing Childhood, Illustrated Children's Books from University of California Collections 1550-1990. April 16 - June 29, 1997. Beautifully illustrated. A checklist. Bibliography and history and what is unusual. Photographs of the exhibit itself showing rooms and cases. Not all pop-ups. 64 pages.



Picturing Childhood

Pop-up à Sète! Les jouets en papier. Collection of Quim Corominas. June 2003 - January 2004. 26 pages with English translation. Musée International des Arts Modestes, Sète, France. 2003. Accordion fold. 2 pop-ups one double page.

Pop-up Books for Adults and Other Children. Hemingway Western Studies Center, Boise State University (Idaho). July 10 - September 10, 1992. 16 pages. Frontispiece abstract pop-up. One of 300 copies. Describes 38 movable books. Tom Trusky set up this exhibit to keep faculty from taking exhibit space.

Pop-up: Die Dreidimensionalen Bücher des Vojtech Kubašta. By Thomas Gubig and Sebastian Köpcke. Sammlung Industrielle Gestaltung, Berlin. November 2003 - March 2004. 95 pages. Illustrated.

Pop Up Het Boek in Beweging. By Jan Toringa Pre Press Studio. Groenendaal Nieuweg ein 1996. 400 years of movables. Stadsbibliotheek, Harlem, Netherlands.

Pop-up: Llibres Movibles I Tridimensionals Fundació Caixa de Girona. December 17, 1999 - January 6, 2000. The grandest of all exhibition catalogs with 132 pages. Wheel in cover showing girl erasing black board. Contains working metamorphosis. 2 pop-ups. All in full color. Preface by Robert Sabuda. First such exhibition in Spain.

Pop-up, ou le Livre magique of het Magische Boek. Brussel, Musées Royaux d'Art et d'Histoire. November 11, 1993 - March 20, 1994. In French and Dutch. 2 pop-ups. Color plates. One of about 1,000 copies. Not seen.

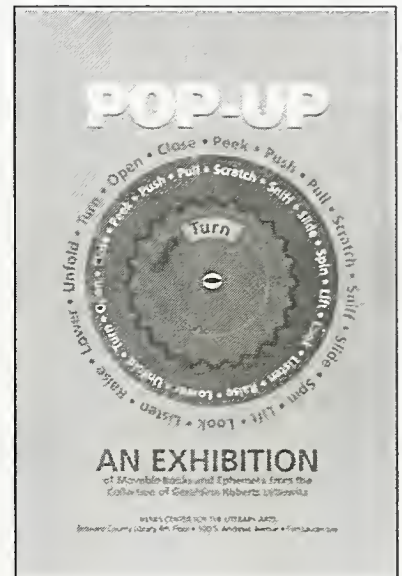
Pop-up: Peek, Push, Pull, Scratch, Sniff, Slide, Spin, Lift, Look, Listen, Raise, Lower, Unfold, Turn, Open, Close: An Exhibition of Movable Books and Ephemera from the Collection of Geraldine Roberts Lebowitz. Bienes Center for the Literary Arts. Fort Lauderdale, Florida. May 31 - September 15, 2001. One of 650 copies.

The Pop-up World of Ann Montanaro. Special Collections Gallery, Archibald Alexander Library. Rutgers University, (New Jersey). April 19 - July 31, 1996. 30 pages. Hand list describing 83 items. Limited printing.

Pop-ups, Illustrated Books, and Graphic Designs of Czech Artist and Paper Engineer, Vojtěch Kubašta, (1914-1992). By James A. Findlay and Ellen G. K. Rubin. From the collections of Ellen Rubin and Dagmar Kubašta. Bienes Center for the Literary Arts, Broward County Libraries, Fort Lauderdale, Florida. January 24 - April 30, 2005. 137 pages. Illustrated. Describes 150 items. 1 pop-up by Robert Sabuda. 500 copies. Includes a bibliography and index.

Renaissance Pop-Ups: Interactive Books at the Beinecke Library [Yale University]: 1474-1677. Curated by Suzanne Karr. November, 2003. Exhibition checklist in tri-fold brochure.

Sinski, James T. Sinski issued a series of flyers and catalogs to mark his annual pop-up and movable book exhibits at the University of Arizona Library. (He passed away in 2004 at age of 87.) Because of a falling out with the University of Arizona, his collection went to Pratt Institute (New York). In addition to some correspondence, I have catalogs 1-12. Little pop-ups.



Pop-up: Peek, Push, Pull...

- 1st *Pop-ups in the Old Pueblo.* December, 1988 - January 1989.
- 2nd *What's New in Pop-ups.* December, 1989.
- 3rd *Surprise and Delight.* December 1990.
- 4th *The Best of 3-D Books, Antique and Contemporary 1548-1990.* December, 1991.
- 5th *Pop-up Engineers and their Creations.* December, 1992 - January 1993.
- 6th *Pop-up and Movable Books Produced by White Heat Ltd., Santa Fe, New Mexico.* December 1993 - January 1994.
- 7th *Annual Pop-up and Movable Book Exhibit.* December, 1994 - January 1995. Featuring Vojtěch Kubašta.
- 8th *Annual Pop-up and Movable Book Exhibit.* December, 1995 - January 1996. Keith Moseley retrospective.
- National Geographic Society Action Books: Ten Years of the Best in 3D.* June 1 - July 15, 1996.
- 9th *Annual Pop-up and Movable Book Exhibit.* December 1996 - January 1997. Featured Robert Sabuda's books and engineering models.
- 10th *Annual Pop-up and Movable Book Exhibit.* December 1997 - January 1998. Contains a history of his exhibits.
- 11th *Annual Pop-up and Movable Book Exhibit.* December 1998 - January 1999. Handmade and limited editions.
- 12th *Retrospective of works of David Carter.* December 1999 - January 2000.

Spielbilderbücher: Aus der Spielzeugsammlung des SMCA: Die Sammlung Hildegard Krahe. Salzburger Museum Carolino. Augusteum. By Peter Laub. June 2 - October 27, 2002. Hardcover, 288 pages. Describes 323 books. All illustrated. Problem with color quality.

Stand & Deliver: Engineering Sculpture into Book Format. Florida Atlantic University, January 10 - March 27; Brookfield (Connecticut) Craft Center, April 11 - June 6; Denver Public Library, June 3 - July 29; Mesa College (San Diego, California), September 7 - October 7; Columbia College (Chicago), September 16 - October 28, 2004. 2 illustrations. Catalogs/pop-up/interactive CD limited to about 950.

Thinking Editions: An Exhibition of Artist Book Multiples by Edward H. Hutchins. Nathan Marsh Pusey Library, Harvard. September 15 - November 10, 1999. Flexagon pages. 26 pages. Limited to 1,000 copies. Contains a set of 3 post cards.

This Magical Book: Movable Books for Children, 1771-2001. Toronto Public Library, 2002. Movable metamorphosis inside front cover. Arranged by date, Harlequinades to modern spectacular pop-ups. Each item is illustrated and annotated. 1,000 copies.

Top of the Pop-ups: 150 Years of Movable Books. Bethnal Green Museum of Childhood, London. February 23 -

April 30, 1988. Handlist. 16 pages. 128 titles listed by paper engineer or subject.

Toy Books from the Collection of Raphael Grünzweig: Pop-ups, Movable, 3-D & Novelty Books. Summer 2001. Ra'anana Israel Culture Department. 40 pages.

Trans Fotom. Paper Art & Paper Engineering. Atrium Gallery, Cal State Fullerton. November 22, 2002 - March 30, 2005. 4 pages Illustrated. Announcement with one pop-up.

Online Exhibition Catalogs

The Great Menagerie: The Wonderful World of Pop-up and Movable Books, 1811-1996. Exhibition in the Rare Book Room, Willis Library, University of North Texas. November 1997 - February 1998. History by time period. Describes 76 titles, pop-up videos.
<http://www.library.unt.edu/rarebooks/exhibits/popup/main.htm>

Moving Tales Paper Engineering and Children's Pop-up Books. State Library of Victoria, Australia. August 18 - October 1, 1995. History, brief description of 35 titles. The site is no longer available but the home page is archived at: <http://pandora.nla.gov.au/pan/45690/20041103/slv/children/popupbooks/>

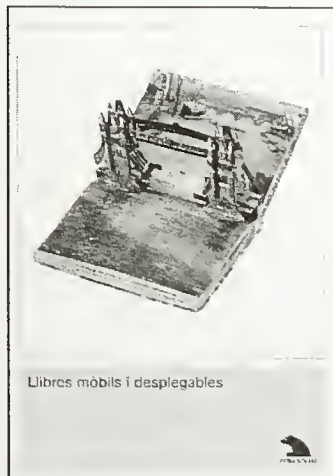
Pop Goes the Page: Movable and Mechanical Books from the Brenda Forman Collection. University of Virginia. May - August 2000.
<http://www.lib.virginia.edu/small/exhibits/popup/>

Pop-up and Movable Books: A Tour through their History from the Nineteenth Century to the Present Featuring Examples from the Weaver Collection. University of North Texas. 1999.
<http://www.library.unt.edu/rarebooks/exhibits/popup2/default.htm>

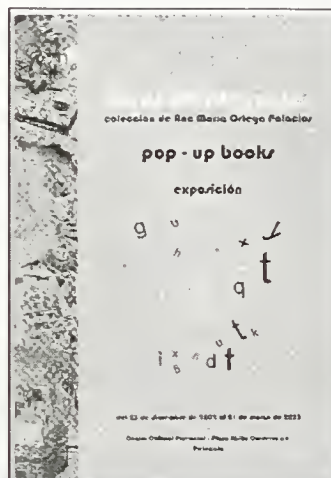
Pop-up World of Ann Montanaro. Rutgers University. July - April, 1996.
<http://www.libraries.rutgers.edu/rul/lib/scua/montanar/p-ex.htm>

Spring Surprises: Popular, Literary and Scientific Pop-up Books. Rare Book and Special Collections Library, University of Illinois at Urbana-Champaign. April - May 1999.
<http://www.library.uiuc.edu/rbx/popup.html>

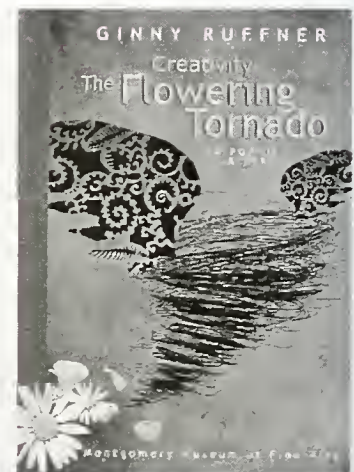
World of the Child: Two Hundred Years of Children's Books. An exhibition at the Hugh M. Morris Library, University of Delaware Library. February 17 - June 12, 1998.
<http://www.lib.udel.edu/ud/spec/exhibits/child/popup.htm>



Libres Mòbils I Desplegables



Libros Desplegables



*Creativity:
The Flowering Tornado*

Oddities and eccentricities in pop-up books

Corrie Allegro
Australia

One part of my book collection that gives me great pleasure is the unusual, quaint and one-of-a-kind items that populate the shelves. You wonder why the publishers gave the nod to go-ahead with another eccentric publication that will, if lucky, get on the remainder tables or disappear without trace. Just as well!

My hunting and gathering instincts seem never to be appeased, as I always come across another strange publication with a paper movement that has a surprise in store. This mania of collecting, the obsessive nature, the insatiable thirst, the sight of your family shaking their collective heads, the lack of finance, all this and more is the sorry state of your addicted bibliophile who cannot let go. But as a tragic collector and a graphic designer by profession, the following examples of pop-up oddities appeal to my visual and humorous side as well as their intrinsic pop-up and movable aspects.

The following small selection, of many from my collection, is in order by publication date.

1936. *Micky Maus-Die Waldmanniein und Konig Neptun*

Publisher Bollmann of Zurich, Switzerland had the Walt Disney publishing rights for German speaking countries and in 1936 brought out this version of the 1933 *Mickey Mouse Silly Symphony*, originally published by Blue Ribbon. There was only one problem. Nazi Germany had banned all Disney products and Mickey was definitely off limits. The U.S. had used all means of propaganda to help the war effort and Donald and Mickey were no exceptions. Hitler's ban lasted from 1936 to 1951. Of course, since then, Mickey and the rest have regained these lost territories.



Micky Maus

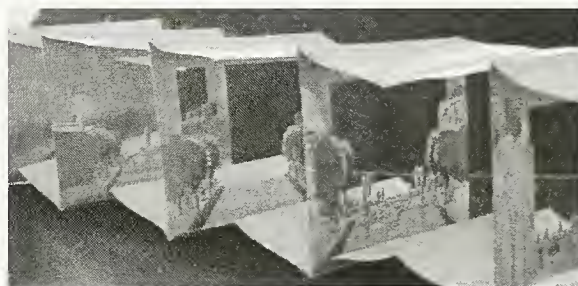
material vanished into warehouses in Zurich. This treasure trove of material came to light only recently and throws a political aspect into the history of pop-ups.



Micky Maus

1939. *New York World's Fair Peepshow*

This very nice souvenir portrays a view of history looking back to 1789 from the World of Tomorrow. Through the peephole and five deep layers you, and George Washington (on the front cover), can ponder on the days ahead. It is an interesting publishing idea to illustrate 150 years of history in the modern era by an old idea of the peepshow, but it works! People find it fascinating to peer down a tunnel, even of paper layers, and let their eyes be deceived for a few moments by the illusion of depth created by the use of diminishing sizes of figures and shades of color. There have been amazing examples of peepshows throughout the last centuries and this small example is a one-of-a-kind classic.

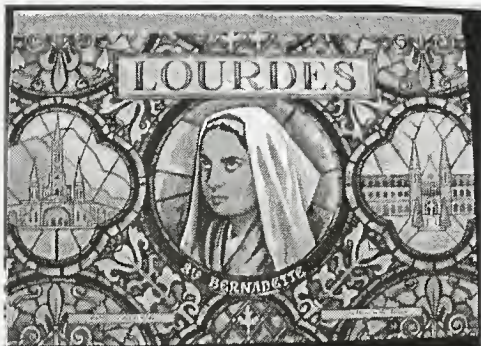


New York World's Fair Peepshow

The Bollmann stock of books, promotional flags with Mickey holding an open pop-book of him, and all other

1958. *Lourdes, Sainte Bernadette*

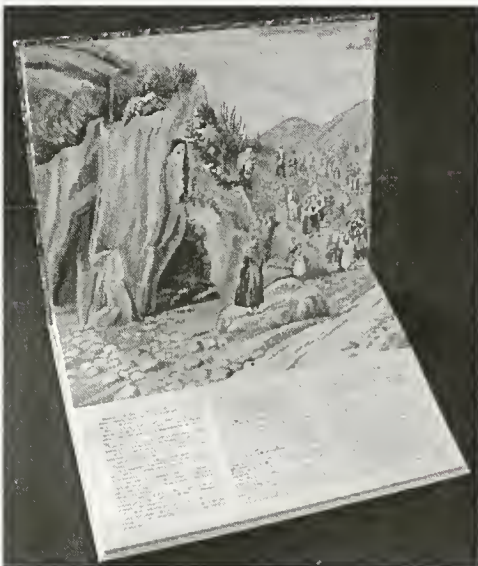
This book was published by Lucos in France on the 100th anniversary of the first vision experienced by the three little girls from Lourdes. Eight large pop-up spreads document their life stories in soft pastel water color illustrations by the artist



Lourdes, Sainte Bernadette

Gildas. The text is in English, German and French and on the inside of the front cover there is a printed form dated 10th March 1958 sanctioning this book as an official souvenir by the St. Bernadette Society, Strassbourg. It is a quaint book with a young audience in mind but also intended to be used as a primer and faith renewal for the

faithful. There is quite a religious anthology available in pop-up books and if requested this section can be discussed further.



Lourdes, Sainte Bernadette

Published by Random House and with the input of paper engineer Bruce Baker, what can you say? Complete indulgence of pop-art trivia in pop-up form by the master of kitsch and probably not surpassed in narcissistic behavior until Madonna's interesting book on sex, which I haven't got! The book celebrates "The Factory," Warhol's avant-garde artist/media junkie's paradise. Nat Finkelstein the in-house photographer summed up the times, "...I was at a party at the Factory. I was getting on with a girl....and when I looked up, what I saw was decadence. So I decided I wanted to photograph this

1967. *Andy Warhol's Index (Book)*

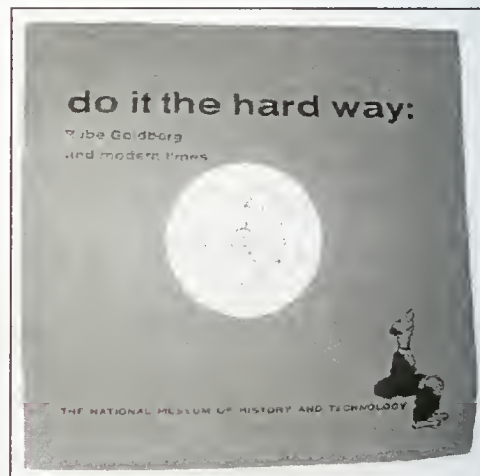


Andy Warhol's Index (Book)

aspect of American society..." This book is an example of the self-conscious efforts Warhol went to in documenting an art style that is vapid and shallow but brilliantly sold by him to the critics and the establishment in his over-extended 15 minutes of fame. From the Chelsea Girls' paper disc to the Velvet Undergrounds' plastic rock disc the complete book came in hard and soft editions. My only missing book insert bits are the tiny sponge and the condom/balloon which goes to show that all good things perish sooner or later.

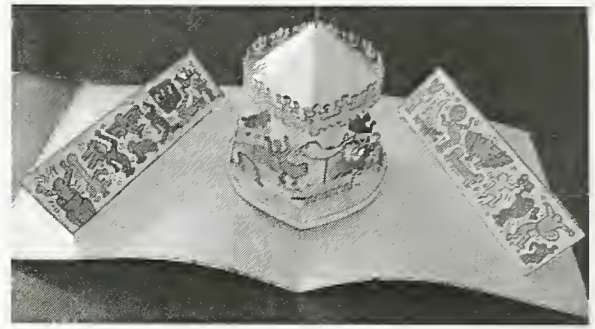
1970. *do it the hard way: Rube Goldberg and modern times*

The Smithsonian's Museum of History and Technology had an exhibition of the eccentric cartoonist and sculptor Rube Goldberg. This 20cm. square catalog booklet of 28 pages encapsulates the Goldberg Law, "men will always find a complex method for doing a simple task." Goldberg is famous for his intricate cartoons of incredibly complicated contraptions to solve basic tasks sprinkled with his irreverent humor. There is only one pop-up in the middle pages but it's a beauty! In simple black and white the caption explains how to make it easy for the man who blows his horn! A very large gentleman being pushed in a wheelbarrow is about to be pounded on his corpulent stomach by a mallet wielding character, hereby





do it the hard way



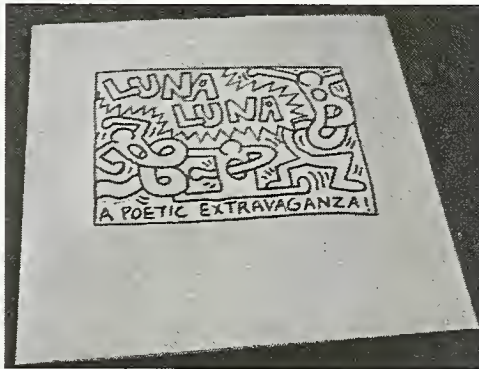
Luna

creating a very loud *toot* that is exhaled through a megaphone attached to his mouth. Pulitzer Prize winner Goldberg was a true eccentric inventor and to have him celebrated in a pop-up is fantastic. Actually it would be great for a complete pop-up book to be made of his cartoons and sculptures. Here is the challenge, paper engineers!

There are many more examples of the exotic and eccentric in movable and pop-up books and related ephemeral. It's fun to drag out these items from the shelves and share the knowledge.

1986. *Luna, a poetic extravaganza!*

This is a beautiful representation by Ron Van der Meer's design company of Keith Haring's sculpture of a futuristic roundabout, created for a "modern art form" performance



Luna

exhibition in Hamburg, Germany. It was a gathering of an elite crop of artists ranging from Salvador Dali and David Hockney to the composer Philip Glass. Keith Haring (1958-1990) was the multi-talented performance artist who first made his name in the New York subway redesigning the advertising hoardings! One day, while waiting on a subway platform, he noticed some empty advertising displays against the platform walls. Haring said, "These panels are just dying to be drawn on!" The drawings were quite simple - pyramids, flying saucers, human figures, winged figures, television sets, animals, and babies. These icons became his trademarks and his art can be found around the world; in my city of Melbourne there is a college wall featuring an impressive Haring mural. This large single pop-up is striking, in bold, bright colors and the vibrancy is brought to the fore by the use of the pop-up in making Haring's figures jump off of the 2D page.

Movemania

Theo Gielen
The Netherlands

Dutch collector Adriaan Heino has added a remarkable extension to his website by putting up a complete catalog of his collection of movable, pop-up and novelty books. They are bibliographically described with short commentaries and some include pictures. Since libraries haven't collected movable books until the recent past, it is very difficult for the collector and the researcher to get a survey of what has been published. Therefore, private collections prove to be very important in understanding the scope of these publications. Mr. Heino's initiative to share his holdings is, therefore, welcome for both collectors and researchers. Experience has shown pop-up collectors to be very accessible people who generously exchange information, send needed details, and even provide scans of their special items when requested. Additionally, it is interesting, of course, to see what is in a collection and what is not, the highlights, preferences, and oddities. Let's hope that his example will be followed by other collectors in the future. The site has a new server even though the old address is still on the net. It can be found at <http://www.heino.speedling.nl/> Enjoy!

On August 1, 2005 the U.S. Internal Revenue Service officially recognized The Movable Book Society, Inc. as a non-profit organization and, thus exempt from Federal income tax. This also qualifies The Society to receive tax deductible bequests, or gifts.

Movable Reviews

Marilyn Olin
Livingston, New Jersey

1 = AWFUL 2 = POOR
3 = O.K. 4 = GOOD
5 = SUPERB

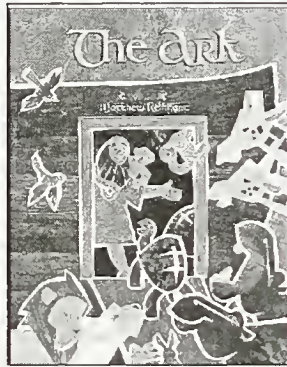
Rating: $4\frac{1}{2}$

ENCYCLOPEDIA PREHISTORICA:

DINOSAURS. By Robert Sabuda and Matthew Rinehart. Published by Candlewick Press in July, 2005. ISBN 0-7636-2228-1. \$26.99. $9\frac{3}{4} \times 8\frac{3}{4}$ in. 12 pages. 6 large pop-up dinosaurs and 20 to 30 additional smaller pop-up dinosaurs. The text is informative and fun and the multi-pop-ups are colorful and exciting. This is an amazing feat, forget about any future dinosaur pop-up books topping it. Each dinosaur is spectacular. A must-have for the collector and any child or adult who loves dinosaurs. Paper Eng.: Unbelievable!

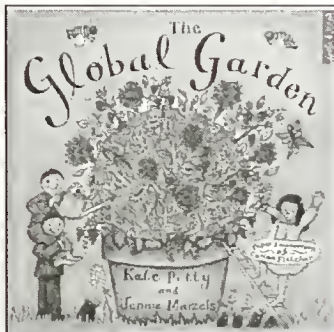
Rating: **5**

THE ARK. Paper engineering, design and illustrations by Matthew Reinhart. Published by Little Simon, an imprint of Simon and Schuster Children's Publishing Division in Feb., 2005. ISBN 0-689-85909-0. \$16.95. 9.4×7.3 in. 12 pages with 6 large pop-ups and also small page inserts with many additional pop-ups. This book is crammed full of wonderful pop-ups. It is colorful and exciting. The story is told on each page as you view the pop-ups. The animals on the gangplank are fabulous. Paper Eng.: Complex, but works perfectly.



Rating: $4\frac{1}{2}$

THE GLOBAL GARDEN. By Kate Petty and Jennie Maizels. Paper engineering by Corina Fletcher. Published by Eden Project, an imprint of Transworld Publishers, a division of The Random House Group, UK in May,

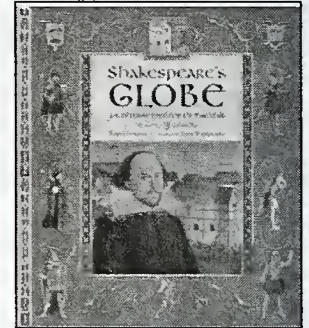


2005. ISBN 1-903-91916-9. \$22.82. $9\frac{1}{4} \times 9\frac{1}{4}$ in. 10 pages. This is a well-illustrated book with lots of pull-tabs, lift-the-flaps and some lovely pop-ups. It also explains the many things that come from plants in a delightful way. Paper Eng.: Fun and well-done.

Rating: **4**

SHAKESPEARE'S GLOBE-An Interactive Pop-Up Theatre.

By Toby Forward. Illustrated by Juan Wijngaard. Published by Candlewick Press in May, 2005. ISBN 0-7636-2694-5. \$19.99. $12 \times 10\frac{1}{4}$ in. This set consists of one large pop-up which shows the outside of the Globe



Theatre and also the stage. Two scripts are enclosed of scenes from many of Shakespeare's plays and some explanation about them. A wonderful way to introduce a child to his plays. There are tiny players so that the scenes can be worked out on the stage. Paper Eng: Well-done.

Rating: **5**

THE POCKET PAPERENGINEER. By Carole Barton. Published by Popular Kinetics Press in 2005. ISBN 0-9627752-0-7. \$24.00. 68 pages. $9\frac{1}{2} \times 6$ in. Wire bound and hard cover. See www.popularkinetics.com for ordering information. This is basically a wonderfully thought out workbook that guides you through the process of designing and constructing pop-up forms. It is done extremely well with easy to follow visual instructions and models you can do yourself. I would also order an extra card set for \$14.00 plus shipping. In this way you do not have to cut the cards out of the book or you can order them to work with a class. Paper Eng. and Instructions: Clear and well done.

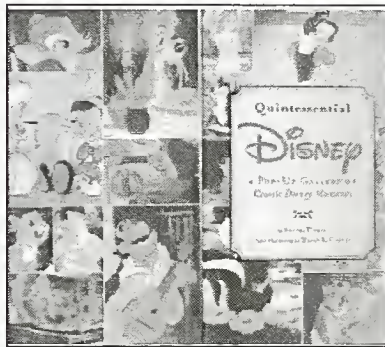
Rating: $3\frac{1}{2}$

THE AMAZING POP-UP STONEHENGE. By Julian Richards. Illustrations and paper engineering by Linda Birkinshaw. Published by English Heritage in 2005. ISBN 1-8507-4926-4. 16 pages. On Amazon.co.uk it is about \$18.43. $12\frac{3}{4} \times 7\frac{1}{4}$ in. 2 large pop-ups and other movable devices. The Stonehenge pop-up is very good and works well. It can also be purchased from booksellers on Amazon in the USA. This book gives a child some background and history about how Stonehenge was built and used. The only problem is that the title gives you the feeling that there are more pop-ups in the book than there are. Paper Eng.: Very good.

Rating: 4

QUINTESENTIAL DISNEY. By Robert Tieman.

Illustrations by Toby Bluth. Designed by Katie LeClerq at Becker & Mayer. Paper engineering by David A. Carter. Published by Disney Editions in June, 2005. ISBN 0-7868-5556-8. \$30.00.



14 pages. 8 x 9 ¼ in. 5 double-page pop-ups. This is a long overdue, much too short, Disney pop-up book for adults. It is well done, but I expected something more spectacular from Disney. The book opens in the center and each pop-up is framed by the inside covers. The 5 pop-ups, from different films, fold down and on each page there is an additional fold-out about that movie. While the cover is black & white the pop-ups are in color. Paper Eng.: Very good.

Changes to ISBN

Ann Montanaro
East Brunswick, New Jersey

A global revision of the International Standard book Number (ISBN) structure, now beginning to be implemented, will take effect on January 1, 2007. The ISBN system, designed for books in the late 1960s, is a 10-digit number (9 digits plus a check digit), with the capacity to assign 1 billion numbers. However, due to the large number of books being published, both print and electronic, there are not enough numbers to meet the demand. Once the change is complete, all existing ISBNs will be prefixed with 978 and the check digit will be recalculated.

Some books are already being published with two ISBNs, one with 10 digits and a second with 13 such as *Encyclopedia Prehistorica: Dinosaurs* by Robert Sabuda and Matthew Reinhart. As shown in the barcode from the book, it has both a 10-digit ISBN (0-7636-2228-1), and the new 13-digit ISBN (9780763622282). There are several reasons this is of interest: first, it will be another way to date books issued without a publication date; second, some collectors use inventory software that has a fixed field length for the ISBN that will have to be modified to accommodate the new number; and third, it is an event in book publishing history.

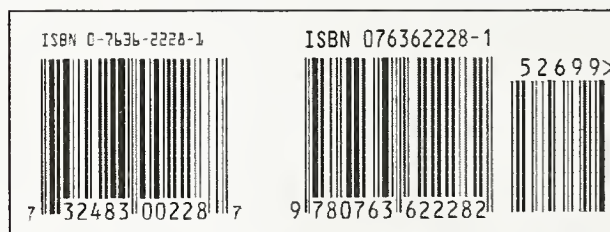
The ISBN is a hierarchical system and it is the internal structure of the ISBN itself that limits the capacity of the system. If the ISBN were a “dumb number” (i.e. if it did not contain any meaningful internal elements), all of the unassigned numbers would be available for use. But, because the system is partitioned into pre-determined blocks, the actual capacity is much less.

Blocks of ISBNs are allocated by the International ISBN Agency to specific regional groups or countries. Those blocks are identified as the “group identifier” which is the first element an ISBN. (For the complete list of group or country codes see: <http://isbn-tools.com/details.html>.) Within each regional group or country, blocks of ISBNs are allocated to specific publishers according to their publishing output. Those blocks are identified by the “publisher identifier” (sometimes called the “publisher prefix”), the second element of an ISBN. The next set of numbers identifies a specific title, and the final number is a check digit.

The barcode below follows the ISBN structure: the group identifier is 0, meaning it was issued in an English-speaking country. The second set of numbers (7636) is assigned to Candlewick Press. The third set of numbers (2228) is assigned to *Encyclopedia Prehistorica: Dinosaurs*; and the final number (1) is the check digit used to validate all of the numbers.

The smaller barcode, printed to the right, is the “price add on.” Most retailers in the United States require this barcode. The five digit add-on encodes the suggested retail price. In the U.S., the first digit of the add-on is the number 5, which indicates U.S. dollars. The remaining 4 digits encode the price without decimals.

For more information see:
<http://www.collectionscanada.ca/iso/tc46sc9/isbn.htm#Why>.



Barcode for *Encyclopedia Prehistorica: Dinosaurs*

As there were hundreds of movable books in print, they appear to have been regarded as a fairly normal occurrence by sellers and readers. Occasionally, authors take credit for inventing the interactive components in their books. This insistence doesn't suggest the printer had never seen other examples, but simply drew attention to their own particularly novel approach.³ In response to the scattered bibliography documenting these works, my dissertation includes catalogs of all these books and separate prints through 1700. Excellent studies of 19th century movable books, particularly of children's fare, already exist as models for this approach.

In the Renaissance, these books and prints were often didactic, but they were also visually bold and intriguing adult playthings. In particular, the flood of German anatomical models with flaps demarcating the skin and organs helped inspire some of the more creative Protestant propaganda. Children might think twice about playing with a broadsheet after its flap-skin revealed to them that Pope was really the Devil. When they bore no relation to science or religion, some of the more ribald movable sheets and volumes depended on allegory to avoid appearing utterly immoral. Due to the more complicated subject matter and expense of full-length texts, as well as the relatively low standard of literacy, the books were also intended for adults. Children would have to wait almost until the 19th century to get their hands on movable books of their own.

Early humanists and modern movable book collectors are not the only ones to appreciate these rarities. Several exhibitions in the 1990s have highlighted interactive illustrations and prints as part of the pre-history of film. These veritable *Kunstkammern* of optical effects covered as much thematic ground as interactive printmaking did. The rich collection of the German

filmmaker Werner Nekes contains an impressive number of them. These include the famous Georg Bartisch *Augendienst* text on optometry printed in Dresden in 1583, in which the viewer can dissect an eyeball into five flaps, and then lift five more layers of a skull to view the optic nerves from above.⁴ As any playful polymath of that era might, Nekes

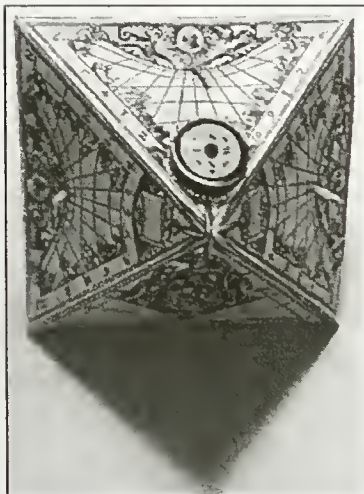


Figure 2

also owns a folding allegorical engraving from Antwerp around 1600, which contrasts a female figure of plenty with one of chaos. By dropping her skirt on one flap and raising her torso with another, the viewer transforms the image of the woman from a dispenser of milk and honey into a worm-infested, ape-faced horror. This surprise of the juxtaposition made the print both shocking and entertaining, and as much of a *memento mori* as Bartisch's dissection.







Nekes rounded out his collection of interactive ephemera with a late 18th century watercolor of a lady, equipped with both another liftable skirt and considerable anatomical correctness. Lifiable-skirt engravings were extremely popular in the late 16th century from the north to the south: one stereotypical Venetian courtesan found immense fame through the guise of ambiguously gendered undergarments and ludicrously tall shoes. A costume book included the courtesan in 1589, only to have the entire volume copied in reverse, flaps intact, shortly thereafter.⁵ The courtesan reappeared almost a dozen times on other sheets with lovers in gondolas and carriages covered by discreetly opaque curtain flaps.⁶ Even so, the viewer's anticipation of illicit pleasure was as likely to end in discovering skeleton legs, or trousers, as it was to encounter ones of verifiably feminine flesh and blood.

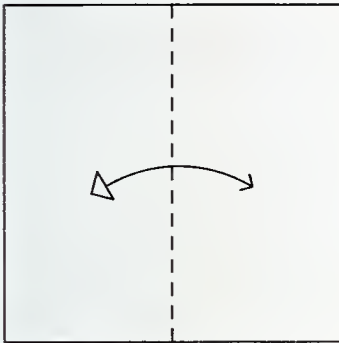
While flaps and dials restrict Nekes' early "moving pictures" to basic circular and up and down movement, one class of interactive print did require a light source: build-your-own sundials. Peter Apian included sheets for this purpose in several of his books, but like toys today, they often came "batteries not included."⁷ While the sun powered the dial, it was missing components such as compasses to orient the dial for the correct time, and tiny pointers, or *gnomons* to catch the sun's shadow. Printed sundials and other paper instruments were also sold singly, especially in Nuremberg, where the mathematician Georg Hartmann produced at least sixty such sets between 1526 and 1564.

A woodblock carved in Bavaria during the mid 1520s reveals one of the most complex of these sundials.⁸ Ornatly designed, it reflects the gravity of its time-telling function in a *memento mori* woman cradling an hourglass and a skull. Although no 16th century impressions from the block are known, this anonymous octahedral sundial has been reprinted since its acquisition. (Fig.1) Seven of its eight triangular faces serve as sundials, while a hole cut through the entire block shows that the eighth originally held letterpress, presumably the assembly instructions. Without them, the sundial becomes more difficult to construct, but as the instrument rests on the face the instructions once occupied, it looks no different during use. (Fig.2) The tiny rosettes beneath the six suns, and at the base of the *memento mori*, mark the location of each of

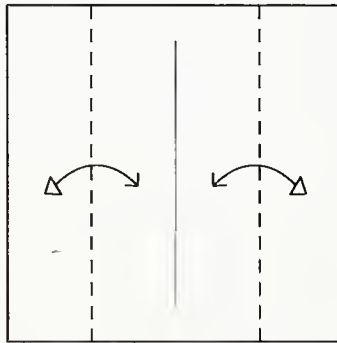
Trampoline

Origami diagram symbols:

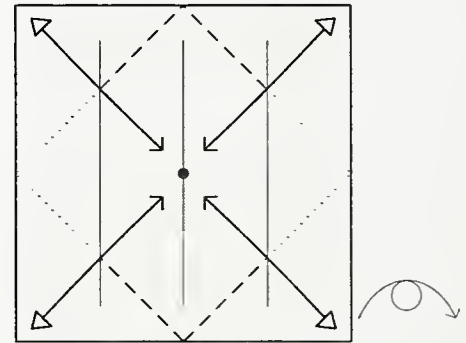
	Fold the paper toward you, resulting in a trough. Called a "valley-fold."		Fold in the direction of the arrow.
	Fold the paper away from you, resulting in a peak. Called a "mountain-fold."		Fold in the direction of the arrow, then unfold.
	Existing crease		Turn the model over.



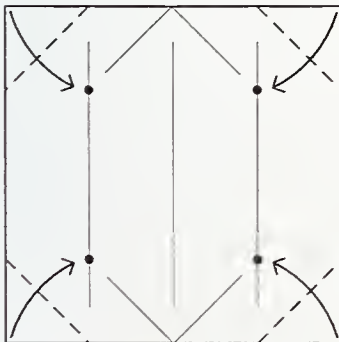
1. Begin with the color side up. Valley-fold and unfold left to right. Turn the model over.



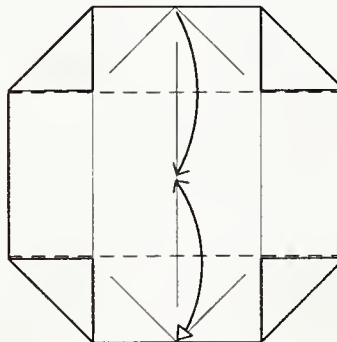
2. Valley-fold and unfold both sides to the center. Turn the model over.



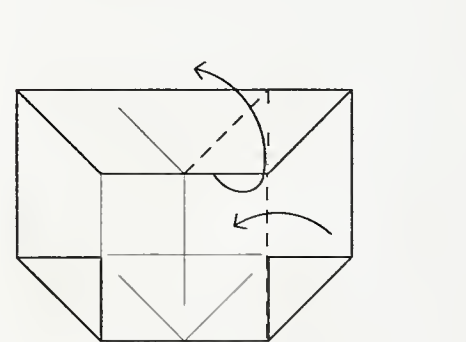
3. Fold the four corners to the center (indicated with a black dot), but only to the crease made in step 1. (The dotted lines show where the fold would have continued.) Turn the model over.



4. Valley-fold the four corners to meet the creases made in step 2 (as indicated by the black dots).

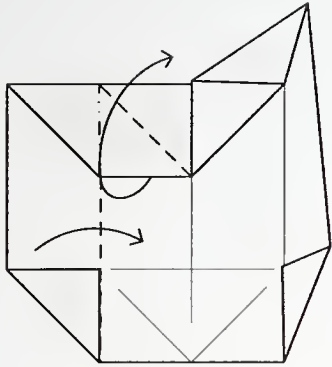


5. Valley-fold the top and bottom edges to the center, keeping the corners tucked in. Unfold the bottom edge.

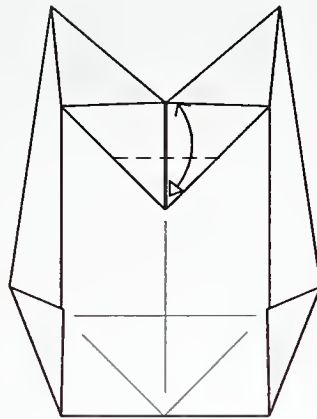


6. Lift up the colored flap along the diagonal valley-fold, while at the same time allowing the side to fold up 90°.

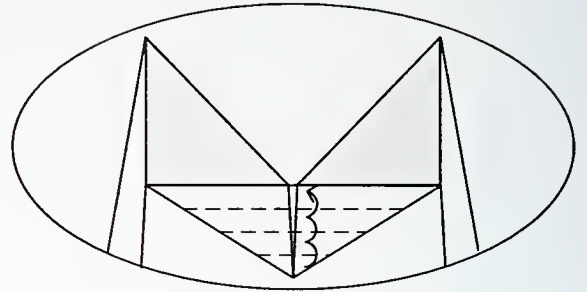
Trampoline - 2



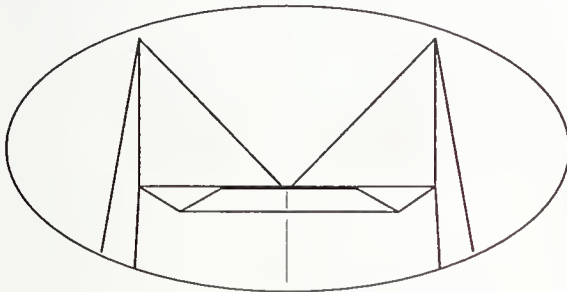
7. The model is now shown in 3-D. Repeat step 6 on the left side.



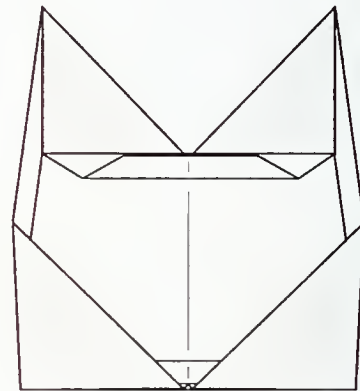
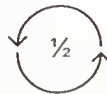
8. Valley-fold and unfold the tip of the triangle to its base.



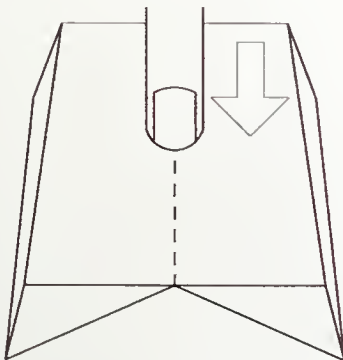
9. Fold up the triangular flap three times: the tip to the crease made in step 8, then along the crease from step 8, then again to the inside edge.



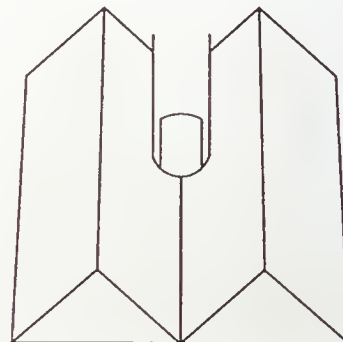
10. Step 9 completed. Rotate the model half way around, fold the other edge to the center, and repeat steps 6-9 on this flap. This will be a little more difficult because you'll have to work "inside the box."



11. Steps 6-9 are now completed on the other side. The model has two rectangular side walls, connected to triangular props in front and back. Flip the model over.



12. Press gently along the existing valley-fold. The model will collapse into two tent-like shapes.



13. Here is what the model looks like while collapsed. When you lift your finger, the model will spring back into the shape shown in step 12.

the seven *gnomons*. The suggested length for these wires is also indicated under the woman—the horizontal line with vertical bars on either end. The compass belongs in the empty circle on the opposite triangle. Only one adjustment remains for accurate time-telling: the gnomons must be set at the correct angle for the latitude of their location. Unfortunately, we don't know where the object's commissioner lived, and though the two diagrams above may help establish that latitude.

Constructing such a complicated instrument required patience and skill. Presumably, many owners of this sheet simply paid an artisan to cut out a wooden block for the interior, cut out and glue the print onto it, and then furnish it with all its extra components. The end product would be a horological *tour de force*, for the dial could tell time on every one of its sides as the sun moved across its faces. Though printed sundials were cheaper than ivory or metal ones, the geometric form of this dial would still please the many European scholars with a taste for the elegance of Platonic solids.

These brief examples of the ways early movable books and prints could divert their reader, teach, and even titillate him only begin to explore their infinite variety. They range dramatically in medium, quality, decoration, and even shape—from deceptively two-dimensional to fully sculptural. While many were meant primarily for literate males, others sought a wider audience with their self-explanatory illustrations and occasional modifications for use by women.⁹ While I have identified over a hundred distinct prints, and even more books with movable illustrations, unknown examples probably remain hidden in private collections. Indeed, I would be most grateful to hear of any impressions or rare objects I may have missed. Could some interactive books and prints intended for children survive from this era after all? If anyone has collected them, please let me know. I'd be delighted to write about them.

suzanne.karr-schmidt@yale.edu

¹ For a more detailed discussion of the interactive dial, and more bibliography, see my article, Karr, Suzanne, "Constructions both Sacred and Profane: Serpents, Angels and Pointing Fingers in Renaissance Books with Moving Parts," *Yale University Library Gazette* (April 2004, New Haven): 101-127. It may soon be available on Robert Sabuda's website, "www.robertsabuda.com."

² Perhaps the first to coin a term was Wilhelm Edouard Drugulin, who noted six flap prints, or *Klappbilder*, in his *Historischer Bilderatlas*, from 1863-67, nrs. 1761-2, 1878, 2502, 2503 (2 sheets).

³ In Edmund Bolton's *The Elements of Armories* from 1610, p. 198, he promises the "Gentleman Reader" the

"ufe, and admirable effects thereof in a little mooveable instrument of mine owne devise," to design your own coat of arms. Two strips of paper each printed with three *cinquefoils* are sewn to the center of an empty shield. Three are visible if the viewer rotates the strips with one on top of each other; with the slips apart, five can be seen.

⁴ von Dewitz, Bodo, and Nekes, Werner, eds, *Ich Sehe Was, Was Du Nicht Siehst!: Sehmaschinen und Bilderwelten*, Steidl (Göttingen; Steidl Verlag, 2002), illus. pp. 193, 250, 256; discussed on 274-5.

⁵ Bertelli, Pietro, *Diversarum Nationum Habitus*, Patavij, 1589. Women wearing such shoes, called *chopines*, are often depicted with servants on either side to help them keep their balance.

⁶ The Venetian blind - or *jalousie* would only come into use in paper in the 18th century. Nekes' collection includes a tab-pull engraving from 1760 showing two different saints, which functions on this principle, *op.cit.*, p. 240.

⁷ Due to the complexity of the multilayered dials in Apian's 1540 *Astronomicum Caesareum*, he constructed and colored the entire run entirely in his own workshop. Apian included variations on sundials in: *Horoscopion Apiani Generale Dignoscendis*, 1533; *Instrument Buch*, 1533; *Folium Populi*, 1533.

⁸ The block is now in the clock department of the Bayerisches Nationalmuseum, Munich, inv nr. 72/130. The curator, Lorenz Seelig, kindly gave me my own impression of the print.

⁹ See my article, *op. cit.*, p. 116-122 on the dedication a fortune-telling book to Anna of Bohemia, wife of the future Emperor Ferdinand, and its unusual measures for accommodating female readers.

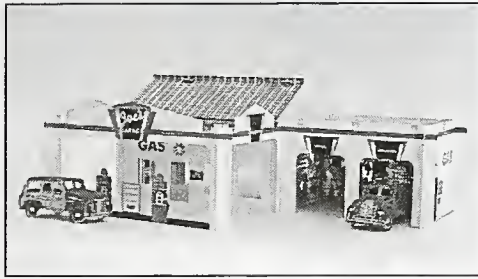
Catalogs Received

● Thomas and Mary Jo Barron. "Childrens & Illustrated Books." 120 Lismore Ave., Glenside, PA 19038. Phone: 215-572-6293.

● Sotheran's of Sackville Street. "Children's and Illustrated Books. Spring/Summer 2005." Henry Sotheran Limited. 2 Sackville St. Piccadilly, London W1X 2DP. sotherans@sotherans.co.uk. <http://www.sotherans.co.uk>

● Jacques Desse's Boutique du livre Animé. Bulletin 1. Available on request from libraires-associés@wanadoo.fr.

Pop-up Garage



Joe's Garage, a recreation of a 1930s garage, is the most recent addition to the pop-up structures from Hestia House. The cardboard model features two repair bays, a drive-thru awning, a foyer with back office, two island pumps with a sign and a cardboard car and truck. The roofs lift up for easy access and the garage folds flat for storage. Tools and parts cover the walls, along with vintage advertising art. The gas station is sold fully assembled, and the cardboard vehicles are precisely laser cut and easy to put together. The set, scaled for metal die-cast vehicles, is 8-inches by 17-inches when folded flat. It can be seen and ordered at: <http://www.hestiahouse.com>. This pop-up, created by Ilisha Helfman, follows her previous large pop-up model Emily's Dollhouse.

Workshops

Pyramid Atlantic is offering bookmaking, printmaking, and papermaking courses throughout the fall. In December, member Maria Pisano will be teaching both miniature books and carousel books. For more information about this program see pyramidatlanticartcenter.org or write for a fall newsletter and class schedule. Pyramid Atlantic, 8230 Georgia Ave., Silver Spring, Maryland 20910.

Women's Studio Workshop, supporting the creation of innovative work in printmaking, papermaking, and artists' books, offers grants for artists, fellowship programs, and summer workshops. For more information see wsworkshop.org or write to Women's Studio Workshop, P.O. Box 489, Rosendale, New York 12472.

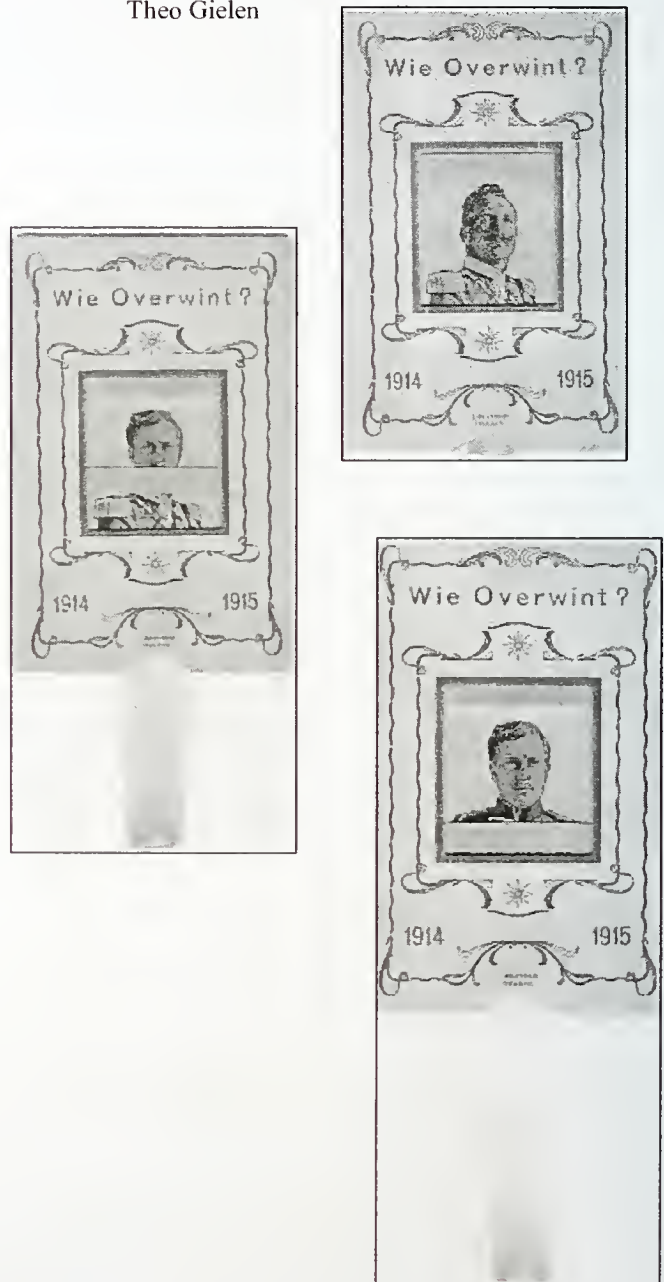
Questions and Answers

Q. I recently saw a reference to *Noah's Ark*, part of the Living Bible Stories series from The Wagner Company. The book was illustrated by Virginia Marie Cook and was published in 1964. What are the other books in this series?

Ann Montanaro

Q. Really puzzling for me is the technique used for a political propaganda postcard from the First World War. The caption reads: "Who will gain the victory?" By the pull of a tab a small bandage slides through the window and the picture of the German emperor William II transforms into the picture of the then King Albert of Belgium. One sees clearly that none of the pictures slides away – up or down. The new picture becomes visible as if it really is under the small bandage. The top of Albert's head appears first, followed by the rest of his face, his neck and his shoulders in uniform. Somebody thought the picture unrolled from behind the bandage, but you cannot feel any thickening or rolled paper. Does anyone know how this technique works? And, does anybody know if this technique has ever been used in a book?

Theo Gielen



Schiller Prize

The Bibliographic Society of America has announced the creation of the Justin G. Schiller Prize for Bibliographic Work on Pre-20th-Century Children's Books. Endowed by Justin Schiller, dealer in antiquarian children's books, the prize is intended to encourage scholarship in the bibliography of historical children's books. The prize will be awarded in January 2007 and thereafter every three years. It brings a cash award of \$2000 and a year's membership in the Society.

Submissions for the Schiller Prize may concentrate on any children's book printed before the year 1901 in any country or language. They should involve research into bibliography and printing history broadly conceived and should focus on the book (the physical object) as historical evidence for studying topics such as the history of book production, publication, distribution, collecting, or reading. Studies of the printing, publishing, and allied trades, as these relate to children's books are also welcome. For more information see:
<http://www.bibsocamer.org/Schiller-Prize.htm>.

Pop-ups in the News

● The July 2005 issue of *National Geographic Magazine*, v. 208, no. 1, pages 114-116, 118, 120, includes an article by Carol Barton. The story, entitled "Glen Echo, Maryland: 20812: It's Only a Paper Moon," is part of the magazine's Zip USA series. It is illustrated with assembled pop-ups created by Carol. The pop-ups can be viewed online at: <http://www7.nationalgeographic.com/ngm/0507/feature6/index.html>. The site also includes instructions for making your own pop-ups and a video of Carol re-creating the opening amusement park scene.

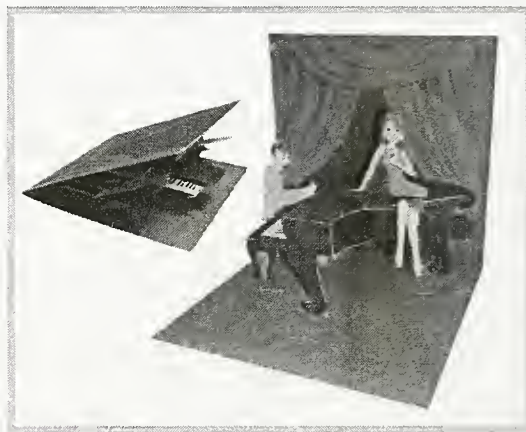
● Ann Montanaro was the featured collector in the "How I Got Started" column of the July/August 2005 issue of *Fine Books & Collections*.

● It has been 25 years since the original release of Jan Pienkowski's *Haunted House*. A new full size version with a foil cover and new pop-up features is due to be released in October by Walker Books.



● "Not Just for Children: Pop-up and Movable Books" was an exhibition held at Indiana University's Lilly Library. While the books are no longer on display, pictures of the exhibit space and some of the books are available at: <http://www.homepages.indiana.edu/072205/text/popup.shtml>.

● Member Mary Beth Cryan has started her own design studio offering paper engineering, packaging, illustration, surface patterns, toy and product creation. She worked as a product and packaging designer in New York and at a novelty toy and housewares design company in Rhode Island before starting Mary Beth Cryan Design. Examples of her work can be seen at www.marybethcryan.com.



Pop-up card by Mary Beth Cryan

● Following the success of Jacques Desse's *Boutique du livre animé* in Paris, a new Pop-up Bookshop will open this fall in Dordrecht, a town near Rotterdam in The Netherlands. Harry Faber van der Meulen, although officially retired, will turn his hobby into a business specializing exclusively in three-dimensional books. Starting with a stock of over 800 pop-ups, movables, panorama books, carousels, leporellos, and split-page books, he intends to sell all kinds of paper engineering: antiquarian, second hand, remaindered, and new. He also will offer repair and restoration service.

The website of the bookshop is now active and offers a selective catalog of his holdings to download. See www.popupbookshop.com where you also will find the address of the shop and how to contact Mr. Faber van der Meulen by e-mail.

The Werner Laurie Show Books (2)

Theo Gielen

In the February 2005 issue of *Movable Stationery* (p 8-10) I published a contribution on the do-it-yourself peepshows designed and engineered by Jack S. Chambers. They were published by the London company of T. Werner Laurie Limited as *Werner Laurie Show Books*. Since my research hadn't answered all of my questions about the books, I asked for additional information from the readers.

I was happy to receive a telephone call from British member, Rosie Temperley from Birmingham who had the additional information that I was seeking. Her additions provide the opportunity both to exactly date the series and to add at least two more titles to the company's list of published peepshows.

First, Mrs. Temperley told me that T. Werner Laurie Limited indeed had been a small publishing house active in London for just a couple of years in the early 1950s. My assumption that the *Show Books* were their only publications, however, proved to be incorrect. She had seen some flat picture books produced by the company but, unfortunately, didn't have the titles since her husband, an antiquarian bookdealer, had sold them long ago. Surprisingly, Mrs. Temperley told me that from the books announced "series of six ballets" she knew for sure of only two published volumes! She herself had seen in a private collection a copy of *The Swan Lake*, and had found in the *British Library Catalogue* a further title from the series: *Giselle*. Both of them were published, according to the catalog, in 1952. As for the other four announced ballet titles, she also had not found any trace of them, so we can assume that they were never published.

Her research in the *British Library Catalogue* also resulted in an exact dating of the two other series of Werner Laurie Peepshow Books. She found some of the titles from the Series A (the Enid Blyton series) to be dated 1951. My line of reasoning was that they should have been published after 1952 since the first book of Blyton's Mr. Tumpy series (on which I thought the *Tumpy* peepshow, number 5 in the A series, was based) only appeared in 1952. Mrs. Temperley knew that, although the first Mr. Tumpy book indeed was published in 1952, the character of Mr. Tumpy had popped up in Enid Blyton books from 1949 onwards. Sorry, my knowledge of Blyton's work was not that complete.

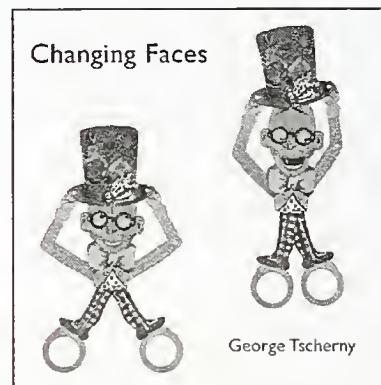
The Series B (on biblical themes), though not recorded in the *BLC*, was also published in 1951. Mrs. Temperley possesses one of them with an inscription dated "Christmas 1951." Their official publication date could still have been early 1952 since we know of additional

publications dated in one year that were offered for sale during the holidays shortly before the official year of publication.

With this additional information I think the history of the *Werner Laurie Show Books* has been sufficiently written. I would like to thank Mrs. Rosie Temperley greatly for her information that made the history complete.

Changing Faces

Theo Gielen



Great fun for any lover of surprise by transformation in books, printed ephemera, etc. is George Tscherny's *Changing Faces*, recently published by Princeton Architectural Press. Mr. Tscherny, in his own words,

"collected for years antique toys without thinking much about it. That changed when I began to detect a connection; I focused on toys and printed ephemera that literally or symbolically moved or transformed themselves. To heighten the challenge of the search and to narrow the choices, I began concentrating on the face. The face is infinitely expressive; the subtle lift of an eyebrow can express as much meaning as the gesture of an arm. Here, motion expresses emotion. Of particular interest to me as a graphic designer is seeing how ingeniously designers and artists have historically resolved the problem of representation of actual or simulated movement in art and how they continue to do so today... My primary motivation for this book was an exploration and appreciation of movement and the perception of motion in the visual arts, specifically the face – human and otherwise..."

The result is an offbeat and humorous collection of paintings, drawings, cartoons, masks, toys, booklets, advertisements, and other works of ephemera that - by flipping, spinning, twisting, pulling, or just plain staring - transform the human visage. Over 130 pieces of fully interactive objects, dating from the Renaissance, the Enlightenment, the Victorian era, till today, are pictured (mostly in full color) and briefly described. The result is a great picture book, with little text,- about a weird diversity of transformational items. Changing pictures, heads, bodies and legs, costume cards, topsys and turvys, paper

dolls with turning heads, cards with wheels that provide lots of faces within one head (remember Meggendorfer), interchangeable facial features on postcards, or puzzle blocks, metamorphoses from the Regency period, split faces on trade cards, folding and unfolding panels in metamorphoses picture books from the 19th century, and so on, and so on. There are 132 pages of all kinds of movable and novelty books! A wonderful book to turn over the pages again and again.

George Tscherny, *Changing Faces*. Princeton Architectural Press, New York, 2005. 132 p. ISBN 1-56898-480-4. \$19.95.

News from Packagers

The packagers and publishers of pop-up books continue to change. In the November 2004 issue of *Movable Stationery*, Theo Gielen, reporting on the 2004 Frankfurt Book Fair, announced the formation Inky Press. He wrote "The new company of Inky Press from Lewes, U.K., formed as a collaboration between the Ivy Publishing Group and Tony Potter Publishing, employs such paper engineers as Keith Finch, Andy Crowson, Corina Fletcher, Tony Potter, and David Hawcock."

The website of Inky Press (www.inkypress.com) includes the following update:

"The Directors of Inky Press are pleased to announce that agreement has been reached between Inky and Creations for Children International (C4Ci), a Belgian packager of children's books, to acquire the assets of Inky Press as per June 1st 2005.

"Inky Press Limited will fulfil its current order book but all new titles or reprints will be carried out by C4Ci.

"The sale of Inky will allow The Ivy Group to concentrate on its core activities of adult illustrated co-edition book packaging and publishing. At the same time it will allow the Inky name to grow with the dedicated focus that C4Ci will invest in the list. Inky Press will be operated as a deviation [sic] of c4ci nv.

"We would like to take this opportunity of wishing C4Ci lots of luck with Inky Press and thank all those talented writers and artists who worked with us for creating such wonderful work."

Pop-Hop Mania

Through the informative and frequently updated French pop-up book website www.livresanimes.com we linked to the new site of a French collector of movable and pop-up books, Joël Selo. He tells how he started to collect movables after he had found in his attic an old, "interactive" geographical children's handbook

published in 1766: *Atlas des Enfants, ou Nouvelle Méthode pour apprendre la Géographie, avec un nouveau traité de la sphère et XXIV carte enluminées*. The book had belonged to one of his ancestors. Remembering that he himself had a similar movable book in his childhood in the 1950s, he searched to find it, and, thus, started his collection.

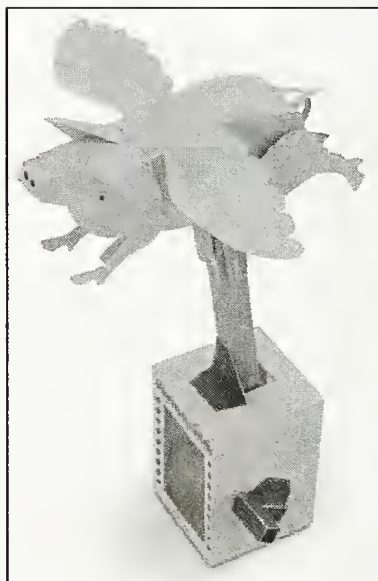
Selo's site, currently under construction, includes linkg to information on the restoration of pop-up books and the start of a glossary of French terms used to describe pop-up books. Another link includes lists of titles from series or the complete production of certain publishing houses. As a start there is a list of some 20 titles issued in the 1950s by the publishing house of Lucos in Mulhouse. Selo invites viewers to add other titles.

He has also begun to show highlights from his collection. There is a very desirable book with inserts from the 1920s, done in a beautiful Art Deco style. The site is attractive, using lots of color pictures from books in his collection, several of which are moving (but very fast). Visit the site at: <http://monsie.wanadoo.fr/pop-hop17/>

Paper Animation Kits

Flying Pig sells kits of die-cut paper models that can be popped out and pasted together to make movable paper figures. A paper crank is used to make the figure move.

The dozen or more models that are currently available include action animals such as a flying pig, a grumpy goat, and a walking cat as well as "The Impatient Outpatient." Once the latter model is assembled, a turn of the handle results in the hand, with bandaged thumb, to tap fingers impatiently on the doctor's waiting room desk. The printed models are available online for \$8.95 or £3.75. Another dozen



models can be downloaded for free or at a small cost. See the working models at www.flying-pig.com.

Save the Dates

The next conference of The Movable Book Society will be held in Chicago, Illinois from September 14-16, 2006. More information will be available later this year.

An exhibition of historical pop-up books (primarily English) will be held in Birmingham, England from June 8-10, 2007. Rosie Temperley and Mike Simkin are planning the exhibit and one-day conference to be held at the Birmingham Museum and Art Gallery in Gas Hall.

MenOpop Special

The publishers of *MenOpop: a Menopause Pop-up and Activity Book* are offering it to Movable Book Society members for a limited time at 50% off the cover price. "That's right, get it for only \$12.48. Paper engineered by Andrew Baron, this seven-spread book is chock-full of pull-tabs, pops and highly sophisticated mechanics. *MenOpop* has been on CNN, ABC World News, Fox, was Dave Barry's pick for his Holiday Gift Guide, and was featured in Maxim, FHM, *The Chicago Tribune* and the *Washington Post*."



When you check out online at www.menopop.com, simply enter the coupon code: POPUP

Buy as many as you want for only \$12.48 each, plus s/h. The offer is good for online orders only at www.menopop.com, and only until October 31, 2005.

Trampoline

Pop-up enthusiast Joel Stern is also a fan of origami. Recently he developed a model that straddles the worlds of pop-ups and origami – a trampoline that pops up after you press down the center. It only requires a square of paper – no scissors or glue. Templates are included for readers who might enjoy assembling one.

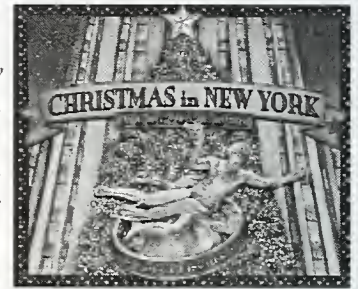
New Publications

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

Baa Humbug! A Sheep with a Mind of His Own. Templar. £5.99. 1840114428.

Blue's Pop-up Surprise! 16 pages. Simon & Schuster. \$8.99. 0-6898-7671-8.

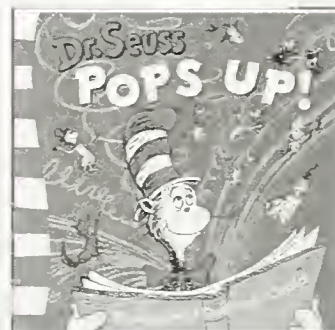
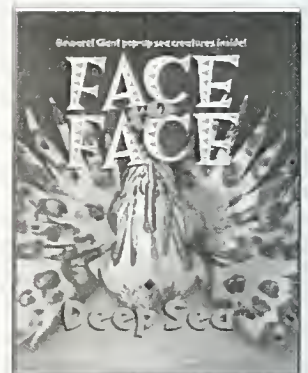
Christmas in New York: A Pop-up Book. By Chuck Fischer. October. 12 pages. Bulfinch. \$35.00. 0-8212-5702-1.



The Christmas Pop-up Present. By John Rives. October. 24 pages. \$19.95. 0-689-86643-7

Cinderella. By Matthew Reinhart. October. 12 pages. Little Simon. \$24.95. 1-4169-0501-4. Limited edition: \$250.00. 1-4169-0540-5.

Deep Sea. By Sally Hewitt. Face to Face series. Poppy Red. £9.99. 1902227751.



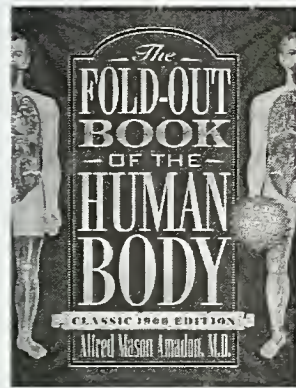
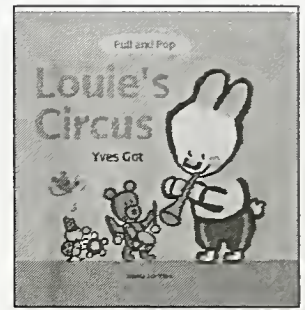
Dr. Seuss Pops Up. Random House Books for Young Readers. 14 pages. \$24.95. 0-3758-3352-8.

Fairly Odd Halloween. 16 pages. Simon Spotlight/Nickelodeon. \$6.99. 0-6898-7676-9.

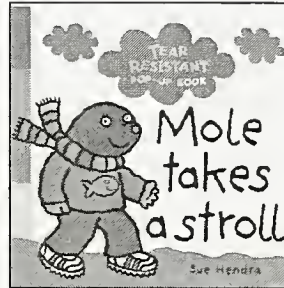
Firefighter. By Ken Wilson - Max. October. 10 pages. Chrysalis Children's Books. £5.99. 1-8445-8558-1.
Also: *Police Rider.* 1-8445-8559-x.



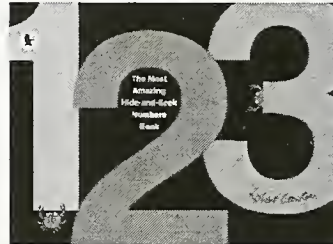
Louie's Circus. Pull and Pop. By Yves Got. Zero to Ten. £9.99. 1840894318.



The Fold-Out Book of the Human Body : Classic 1906 Edition. By Alfred Mason Amadon. October. 68 pages. Bonanza Pop-Up Book. Gramercy. \$12.99. 0-5174-5127-1.



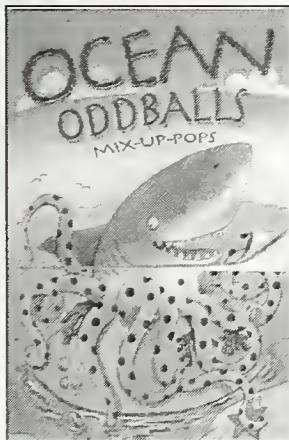
Mole Scores a Goal. By Sue Hendra. September. Meadowside Children's. £4.99. 1845390539.
Also: *Mold Digs a Hole.* 1845390539.



The Most Amazing Hide-and-Seek Numbers Book. By Robert Crowther. September. Walker. £6.99. 074457028x.

Harry and the Bucketful of Pop-up Dinosaurs. By Ian Whybrow. October. Puffin. £12.99. 0-141-38112-4.

The House that Jill Built. September. Candlewick. 20 pages. 10x10 inches. \$15.99. 0-7636-1008-9.

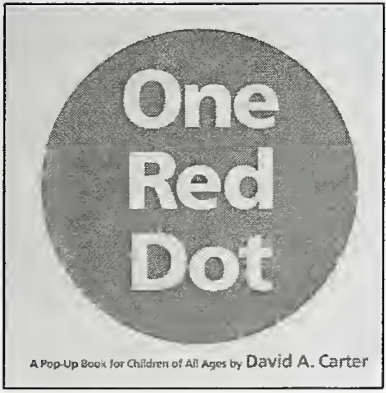


Jurassic Jumble. Mix-up-pops. By Keith Faulkner. 10 pages. Barron's Educational Series \$8.95. 0-7641-5837-6.
Also: *Ocean Oddballs.* 0-7641-5838-4.

My Little Case of Creepy-Crawlies. A Pop-out Book. By Jo Lodge. Scholastic. \$10.35. 0439959926.
Also: *My Little Case of Farm Animals.* 0439959934.



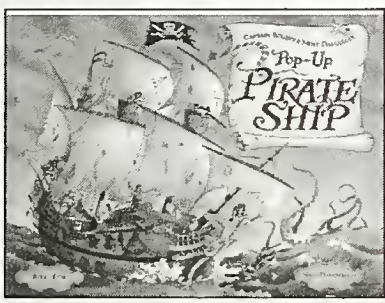
Nova's Super-Galactic Pop-up. By David Kirk. October. 16 pages. Calloway. \$22.99. 0-4484-3993-x.



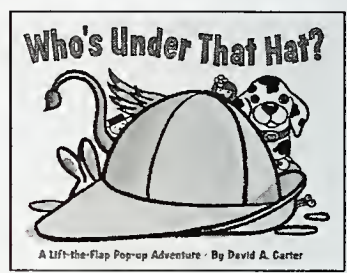
One Red Dot: A Pop-up Book for Children of All Ages By David Carter. September. 18 pages. Little Simon. \$19.95. 0-689-87769-2. Limited edition: \$250.00. 1-4169-0979-6.



Sea World. Picture Pops. Priddy. £7.99. 1843322641. Also: *Jungle.* 1843322587. *Machines.* 184332265x.

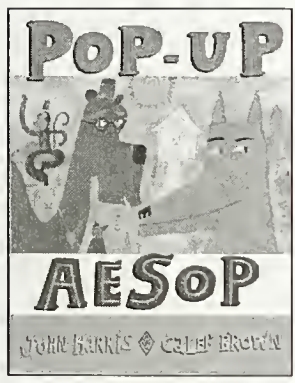


Pirate Ship Pop-up. By Nick Denchfield and Steve Cox. October. 14 pages. Macmillan Children's Books. 1-4050-2169-1. £14.99.



Who's Under that Hat?: A Lift-the-flap Pop-up Adventure. By Sarah Weeks and David Carter. October. 14 pages. Red Wagon Books. \$13.95. 0-152-05467-7.

Wanda's Washing Machine. Little Tiger Press. £7.99. 1845061675.



Pop-up Aesop. October. J. Paul Getty Museum. 12 pages. 8½ x 11 inches. \$19.95. 0-89236-814-4.

A Winter's Tale: An Original Pop-up Journey. By Robert Sabuda. September. 12 pages. Little Simon. \$26.95. 0-689-85363-7. Limited edition: \$250.00. 1-4169-0787-4.



Quintessential Disney: A Pop-up Gallery of Classic Disney Moments. By Robert Tieman and David Carter. Disney Editions. \$30.00. 0-7868-5556-8.

Safari Shapes. By Jonathan Emmett. Gullane Children's. £7.99. 1862335834.

Samantha Squid. Penguin Young Reader's Group. \$16.99. 0-694-40046-7.



Zoom!: A Fantastic Pop-up Adventure. September. 12 pages. Macmillan Children's Books. £9.99. 1-4050-0445-2.