

MOVABLE STATIONERY

VOLUME 7
NUMBER 4
NOVEMBER
1999

Happy Birthday New York City

Ellen G. K. Rubin
Scarsdale, NY

New Yorkers have the reputation for having attitude, of being in your face. Only a city like New York could have produced a book like *The New York pop-up book*. A product of the non-profit organization New York City 100, as part of their multimedia tribute to the city's centennial, this "pop-up for grown-ups" is a cornucopia of all that is superlative and unique about the Big Apple.



To give you an idea of what makes this new book so exciting you must first imagine the size and format of the Van der Meer pack books, filled with pop-ups hidden in gate-folds, and booklets galore punctuate it with personal essays by Wendy Wasserstein, Tom Wolfe, E.L. Doctorow, and Nora Ephron, to name but a few literary luminaries, and then mix scholarly text about New York landmarks and attractions by the major museums of New York. Next, embellish all of that by having David Hawcock engineer 14 pop-ups, some from the works of famous living artists, such as Red Grooms and Al Hirschfeld. All of this is contained in 7 spreads! Times Square on New Year's Eve should be so tumultuous.

Continued on page 2

An Interview with Robert Sabuda, Part 2

Barbara Valenta
Staten Island, N.Y.

In Part 2 of his interview, Sabuda discusses his working methods, his professional life, and his future plans.

BV-Do you work on more than one book at a time?

RS-Always on several.

BV-More than one pop-up?

RS-Oh no. Usually one pop-up and one picture book alternating. When I submit the finished book I'm not really finished. I still need to look at the printers' proofs, go down to Equador for production. So while I'm doing that I'm illustrating a whole new book. When I go to Equador I go for one week, but I look at proofs and the jacket in New York. Then I also have to run this business, taxes, paper work. Preparing for a conference, book signings, it all adds up.

BV-You're going 90 mph. How much time do you get to spend on art, on business and so on?

RS-I guess about two thirds on the creative part.

BV-Not bad. About one third on business and production.

RS-What about my personal life?

BV-I guess I forgot to put that in.

BV-Do you think about marketing?

RS-I always think I should focus on what I do well and let others do what they do well. Sometimes I have an idea-like when we made pop-up bookmarks to give away free of charge to kids who couldn't afford my book-which some children can't. So I wanted to give them something, and I thought, how about a pop-up bookmark, which we did. I prefer that to book signings.

Continued on page 6

The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The 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.

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The deadline for the next issue is February 15.

Continued from page 1

The New York pop-up (ISBN 0-7893-0374-3, retail \$39.95) is jam-packed with ephemera (NYC newspaper facsimile and souvenir postcards) and esoterica (Irving Berlin's immigrant-ship manifest, for example). The architecture and artifacts which make New York New York are presented down to the roof-top water towers, a distinguishing characteristic of the low-rise skyline. The general approach of the book is to present New York as the starting point for America's immigrants.

To make spending your money even easier, the royalties from the book benefit New York City 100's many programs in the public schools. In addition, arrangements have been made with the New York Public Library store for members to buy the book at a 10% discount. Just call 212-340-0839 and identify yourself as a Movable Book Society member. Proceeds from the NYPL store benefit the NYPL research library. It's hard to imagine more bang for your buck.

In the interest of being a responsible critic, I have tried to envision what is missing from the book. While watching the New York Yankees sweep the Atlanta Braves in the World Series, it occurred to me. Wouldn't a pop-up of Yankee Stadium like the one of Fenway Park, have been grand or some nod to the Amazing Mets, the Knicks, or the Rangers? But this is being picayune. *The New York pop-up book* has something for everyone. I'll be making it my holiday gift for so many friends and family. It'll have you singing the chorus of "New York, New York," it's a helluva town.

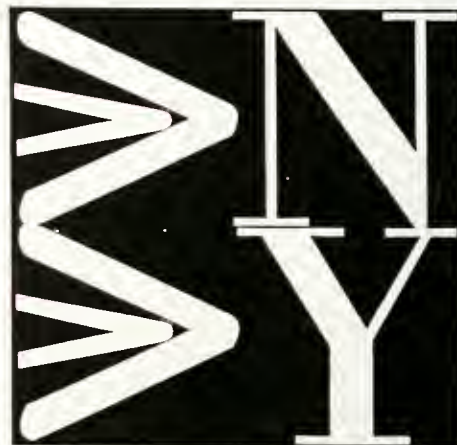
Lewis Carroll and the movable book

Theo Gielen
The Netherlands

January 14, 1998 marked one hundred years since the death of Reverend Charles Lutwidge Dodgson, the man better known as Lewis Carroll, the author of the children's classics *Alice in Wonderland* and *Through the looking glass*. In commemoration of the centenary of his death lots of articles appeared in newspapers and magazines the whole year through, one of which caught our special attention. It was an article on "The library of Wonderland" describing and analysing the private library of over 3,000 titles collected by Mr. Dodgson during his lifetime.

In the section of the article speaking about the children's books in the Oxford Don's library, the author listed all kinds of books for children as present in the collection, amongst them "books with movable figures." Though we had read most of Carroll's books for children, his published diaries and letters, some ten biographies of him and lots of other studies about him and his books, we had never met before any special interest of his in movable books. Otherwise, it was not hard to believe he should have had such ones since Mr. Dodgson was a great friend of children (especially female) and it is known he used to use all kinds of - often self-invented - games and puzzles to draw the attention of children and to amuse them when they visited him or when he made trips with them. Storytelling was another way to amuse his child-friends and to keep them busy, and as a result of this his most famous book came into being.

Continued on page 9



**THE 3RD MOVABLE BOOK
SOCIETY CONFERENCE**
SEPTEMBER 21 to 23, 2000 • NEW YORK CITY

**Thinking Editions
Edward Hutchins Exhibits
at Harvard University**

David Whittredge
Cambridge, Massachusetts

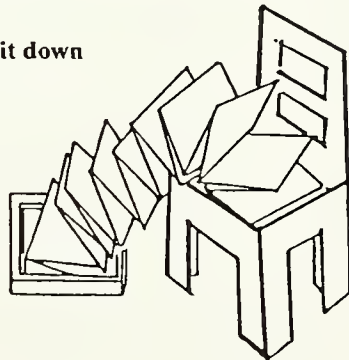
I doubt that one could invent a better title for an exhibition than Ed Hutchins' work. By what can be seen in his current 10-year retrospective at Harvard, Hutchins' creativity has not been restrained within a single narrow form or style and he has expanded the world of artists' books to include his own super-charged imagination.

Most readers of *Movable stationery* are familiar with Ed's many activities and accomplishments in the world of book arts and so it was with delight that I discovered new treasures within this latest exhibit of 64 books. The exhibit is divided into four sections, each beautifully arranged in its own large display case.

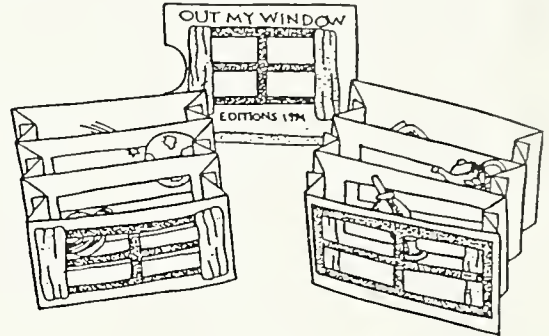
The first case, entitled "Playing with Accordions," has some familiar pieces such as *Do sit down*, *Dulce rey* and *River of stars*, which use concertina folded pages in unique boxes such as a miniature chair, miniature guitar case, and a book with reverse concertina binding that gives a counterpoint to the flow of text pages. To quote from the artist's statement, "I try to match a unique point of view with an appropriate non-standard structure created out of non-traditional materials . . .", and so it is that we see excellent examples of that here.

The next case is "Exploring Tunnel Books" and has the most contemporary book art that I can recall embodied in postcard tunnel books such as *Arizona wildlife*, *New York City transit*, and *Travelog* (a joint project with Steve Warren). The structures fragment, compress, and distill contemporary postcard images in neat telescoping dioramas which seem to perfectly represent our world of sonic speeds and short attention spans. "See the world in three seconds" they seem to proclaim. There are simple and yet powerful gems.

Do sit down



Also in this case are the books *Windows* and *A great lunch* which are displayed in both flat layout form and in various stages of assembly. The display provides insight to the clever and thoughtful work that goes into Ed's deceptively simple designs: simplicity resulting from endless hours of refining and redefining shape and structure.



Windows

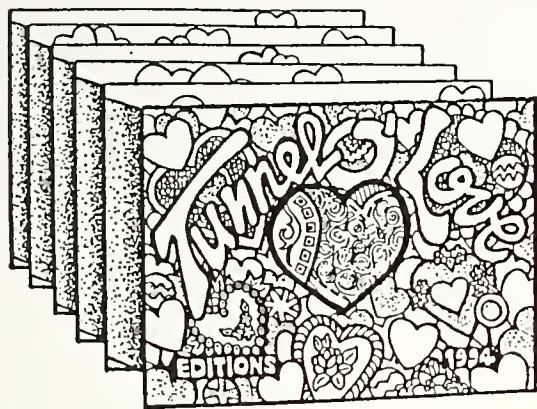
In viewing *Windows*, 1994, which is a set of two miniature tunnel books (one a view in and the other a view out), I was struck by the simple cleverness of a visual phenomena that I had not seen before. In one, a miniature room is filled with cut-out furniture and flowers. The window at one end of the room is crisscrossed by thick mullions, dividing it into four panes. The mullions interrupt the view of the room and prevent one from focusing on the interior elements, involuntarily causing one to see the room with one eye or the other, but not both; the view quickly switching back and forth as being seen by one eye and then the other. The visual phenomena that results is that the harder you try to focus, the more the interior jumps around in an optical boogie woogie; the opposites of a still life which is what it first appears to be. It caught me in a cycle of desire and denial, which is hardly what I expected from such an innocent looking work.

The third case is entitled "Transforming Pages." This group of books shows examples of how far Ed has transformed the concept of a book, from pages laden with stickers, stamps, and the shrapnel of arts and crafts counters, as in *Tags*, a book made of sales tags, to his creation *Whatta pie*, which the exhibition catalog describes as "a selection of pie-related legends, rumors, and quotes (which) are recorded on wedge-shaped pages that fan out, unfold, rotate, and flip over" and are all contained in a clear, wedge-shaped pie box.

The fourth case, "Fascinating Folds," presents variants of the accordion books and flexigons. *Mystery of*

the magic box is a 56-page book-box exhibition catalog, offset printed (which is a rarity for Ed; almost everything of his is either hand-stamped, Gocco printed, or printed in other non-traditional methods). This project highlights how much variety there is in Ed's output, from the commercial to the totally funky. Contained in this case is also a book titled *Twisted*, a tiny treatise on conformity in which the pages are turned only by twisting, and here also is *World peace*, a circular book that serves up some of the barriers to world peace for us to contemplate.

Tunnel O'Love

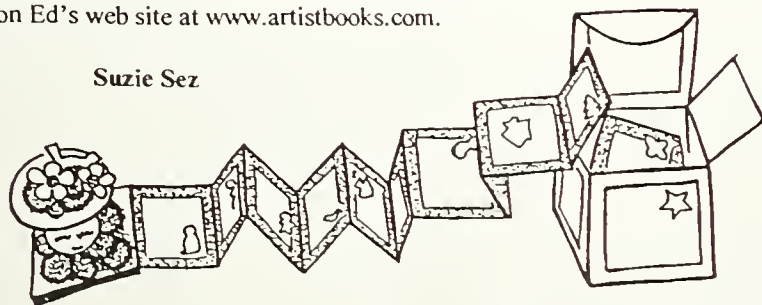


The exhibition catalog is also a treat, being an elegantly designed and constructed flexigon book which contains several introductions to Ed's work, a short essay by Ed, and color postcards in a pocket in the back.

As with all original art, Ed's work has autobiographical handprints all over it, from literal manifestations of pictures and text to metaphorical associations and romantic notions. The work carries numerous messages of hope, tolerance, friendship, and love, poetry, comedy, and even a T.V. miniseries (written by Ted Cronin): all the ingredients for the soap opera of life. And so I went through the exhibit time and time again with sustained interest. And time and again the works provided insights to humanity with playfulness, consummate skill, and intelligence. What a joy.

This exhibition of artists' book multiples by Edward Hutchins was held at the Lammot du Pont Copeland Gallery, Harvard University, September 15 through November 10, 1999. Much of this work may be viewed on Ed's web site at www.artistbooks.com.

Suzie Sez



Questions and Answers

A. In response to Theo Geilen question about The Schreiber Plastical Picture Book: I have a Schreiber Plastical Picture-book as you described in *Movable stationery* volume 7. The title seems to be *Fairy tales*. There is a picture of a young girl reading a book (looks like a pop-up book!) to dwarves or gnomes in the woods, a la Snow White. A crow is in a tree with a bandage wrapped around his head as one would for a toothache (!?). Numbers at the right bottom are JFS-0190. There are 4 stories, each with one fan-folded pop-up. There is no other information.

Ellen Rubin
Scarsdale, New York

Q. I have a question regarding *Aladdin and his magic lamp*, Bancroft & Co. Ltd, London, 1960 by Artia Prague. Is there supposed to be a movable part on the illustration inside the back cover? One the copy I have, the pavillion pops out, but nothing else moves, and I am suspicious that something might be missing since in the other titles from this series there is a movable part in addition to the pop-up. Any information will be appreciated.

Joanne Page
Rancho Palos Verdes, CA

Q. While doing an inventory of my circus-themed movable books (for a scheduled pop-up exhibit next year at a children's museum here in the Phillippines), I noticed that the fifth spread, "The Circus" (pages 70 and 71), of my copy of *The Daily Express Children's Annual No. 2* has two clowns swinging over a parallel bar instead of one. Those who have a copy of this book (circa 1930) should be familiar with this innovative piece of paper engineering which makes use of "dowelling and tensioned thread."

Michael Dawson's 1991 article on S. Louis Giraud shows a copy with only one swinging clown - and so does Yokoyama Tadashi's 1987 picture essay which features a 1931 Japanese edition of said book. The second clown is upside down (i.e., he is hanging by his feet where the "dowel loops" are located) versus the other one who is rightside-up and has its "loops" on its hands. Unlike the first clown who is smiling, the second one looks surprised (with his mouth open) and is hatless - which probably explains the fallen hat on the ground. He is likewise holding a drumstick in his right hand - perhaps to beat the bass drum situated below the third clown who is playing the panpipes. While I'm

aware that the book's title page has an illustration of this said spread showing only one clown swinging (with the panpipes clown beating the bass drum), could my copy be an aberration - or even a "prank" (delightful, if I may say so) created by the previous owner of the book? Does anyone also have an edition with the two swinging clowns?

Adie C. Pena
Phillippines

Q. I run the online site devoted to children's space books from the 1880's to the present. Many of the books in the collection are pop-up or movable and I am trying to compile a list of the titles. If you have a pop-up, movable, or other novelty children's book related to space exploration, I would appreciate the information. I'll eventually be posting the list on my site for anyone interested.

I am also looking for a copy of *Dan Dane: Pilot of the future* and I believe it was published in England.

Alexa Smith
Roseville, Minnesota

A. In response to Theo Gielen's request for information on the Album Mediterraneo pop-up books. (For what it's worth, the book I have has 1943 as the copyright year.) The volumes, as per the list on the back of the cover, are:

- I. Nello zoo
- II. Fiabe de Grimm
- III. Nel negozio e nella casa delle bambole
- IV. Bon viaggio
- V. Gesu Bambino
- VI. Not listed
- VII. Le lepri e i leprottini
- VIII. L'auto
- IX. La ferrovia
- X. I nostri soldati
- XI. Vinceremo
- XII. Il circo
- XIII. Animali domestici
- XIV. Le avventure de Pinocchio

The Italians apparently had more "riproduzione" titles since my Spanish editions (no copyright information whatsoever on these books) have this shorter list (8 volumes vs. Mediterranea's 14) on the back covers:

- I. Buen Viaje
- II. En el Parque Zoologico
- III. Cuentos
- IV. Liebres y Liebreccillas

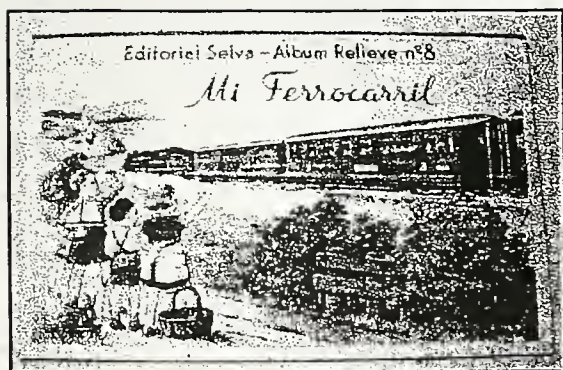
- V. Vida en el Campo
- VI. El Circo
- VII. La Casa de Munecas
- VIII. Mi Ferracarril

Adie Pena

Editor's note:

Four of the Spanish titles were auctioned on Ebay in November 1999. The following images were used in the auction.





A. In response to the August 1999 member question: I would also be willing to open my home in Boston to view by appointment my pop-up collection.

Lin Sasman
Boston, Massachusetts

A. In response to question about how to sell or trade duplicate or unwanted pop-ups, two people have lists available. (Both have primarily contemporary books.) Send self-addressed, stamped envelopes for copies of lists to:

Al Levitt
55 Orchard St.
Medfield, Massachusetts 02052

Ann Montanaro
12 Bruning Road
East Brunswick, New Jersey 08816

Q. The final spread in *Elvis: Musical pop-up* (Bonanza, 1985) shows Elvis Presley performing on stage in Las Vegas in 1969. More than 20 famous people are seated at tables listening to him. Can you name them? The people include Frank Sinatra, Dean Martin, Liberace, Liza Minelli, and Sammy Davis, Jr. Is that Richard Nixon?

Ann Montanaro

In the News

Ellen Rubin's "Czech it out!" appeared in *Book Source Monthly*, volume 15, no.7, October 1999, pages 24-27.

Sabuda interview, continued from page 1

BV-Because it takes less of your time and reaches more people?

BV-How do you think about the relationship between your graphic and pop-up elements in your work?

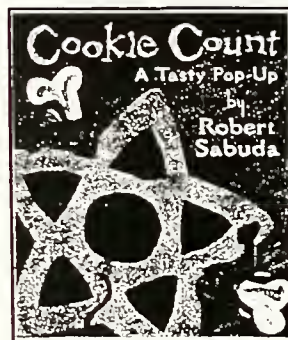
RS-I usually start to sketch in three dimensions. Making 3-D sketches-even if it's rough. I don't make detailed 2-D drawings because I don't know if it could look like that.

BV-Right.

RS-So I always build a simple form and then refine, refine, refine it. The only thing I can think of is a story board for animation-where it starts as a rough pencil sketch and then you refine it. And when you're in the rough stage of the pop-up it's "Please just let it work" and not the details.

BV-What are you looking for?

RS-I'm looking for what the main action is going to be-which is dictated by the editorial content, like the gingerbread house in *Cookie Count*.



BV-That's a very interesting house because most pop-up roofs constructed like that push upward when the page closes so the house has to be made small enough so that the roof doesn't extend above the page edge

when the page closes. But you invented a whole new construct that allows you to put a very large house on the page. You found a way to have the roof pull down within the house when the page closes. You also put tabs on the front and back folds that slide along runners that pull these folds inward, not outward when the book closes. The whole thing was very new and innovative. Taking a common house construct and doing it in a whole new way so that the house could occupy a much larger volume on the open page. That's not easy to do.

RS-That took so long. I just really want what I want. I'm sure I made that two dozen times. I'll only admit defeat after I've exhausted all my resources.

BV-How about the pop-up in *Kwanza* of the man playing the trombone?

RS-What is the main motion one would equate with playing the trombone?

BV-So you think of the real life motion and then support it with paper engineering?

RS-I usually don't think of what kind of mechanism I'm going to use. I think of what I want to have happening, a mouth opening, people dancing. I'm into movement, not just three dimensionality. I think viewers respond to movement when they can't figure out how it works. Like the snow globe in *The Twelve days of Christmas*. They can't figure out how it's done.

BV-Yes. With the gingerbread house maybe one wouldn't know there's a problem to be solved much less be impressed with the solution (although I know people love the house!), but with the snow globe perhaps it's different in terms of the "figuring it out" factor.

RS-Yes. Especially rotations are very intriguing. Like the candle in *Christmas alphabet*. People are amazed that pop-ups can rotate. And I find that magical too so that's why I design it that way.

BV-And you sometimes put moving parts next to something stationary-setting it off visually.

RS-Yes, so it appears to move more, like the swans in *Twelve days of Christmas*. Some move and some stay put. It's all an optical illusion.

BV-Do you know from the beginning what medium you're going to use?

RS-Yes. Pop-ups are very shape oriented so I think flat colors fit. Intricacy should be in the cutting. If illustration is very complex, registration can be off and ruin it. So I like to keep color simple and broad.

BV-What do you think makes for a good book?

RS-Good pop-ups and art work. It has to be exploring the medium of the book and have a reason for using pop-ups. The subject should be universal. One on divorce wouldn't be. Holidays are. Animals. A book where people are amazed by what they are seeing. That's the rule of thumb. But it doesn't always hold. There has to be a reason to pick it up.

BV-Do you think there are markets for both adult and

children's' pop-up books?

RS-Yes, but I think the most successful are those that cross over-hence are universal.

BV-How do you see the market for pop-ups in general and what are the future prospects?

RS-Most publishers expect amazing books that are complex and will cost \$20. Fewer \$10 books. And publishers are putting more eggs in fewer baskets, investing in authors who have a proven track record in regard to sales-which puts pressure on very well known people.

BV-If someone is new what would they have to offer to be successful?

RS-To stand out with unique, impressive pop-ups.

BV-What perspective does your involvement with production give you?

RS-I'm really very hands on in all my projects because after *Christmas alphabet* I wanted to be more involved-to be sure about how mechanisms are secured, about paper stock. Color and so on.

BV-What about paper stock?

RS-I prefer un-coated paper. On coated paper ink can transfer to the opposite page. I also like the tactile feeling and brighter color of un-coated paper. But it's more expensive. I use Champion Carnival 80 lb. un-coated paper. Beautiful white and bright. It soaks up a lot more ink though. I also use brighter pink and fluorescent yellow inks to give stronger color. The finished book will never be as bright as the original.

BV-Do you think about glue points (the number of places things have to be glued) in regard to expense?

RS-No. I will design as much as possible from one piece of paper folded over itself rather than lots of pieces glued together. I think it makes assembly easier.

BV-Is there anything else you'd like to talk about?

RS-Yes. I'm always questioned about overseas production in regard to low wages. Whenever I've been there everything has been very clean. The doors are open because the weather is so nice. It's like a Ford plant without the noise and the dirt. When people go home

they are playing their Walkmans and driving home in cars. They seem like middle class people. So it's my impression that this is a good job and not an unpleasant one and that the people seem happy. About 75% of the workers are women and 25% men. Printing and die-cutting are done in Columbia and assembly is done in Equador (in the last two or three years). Some of the managers who used to be in Columbia have moved to Equador when assembly plants moved there. About 10,000 books are assembled each week. So a run of 50,000 would last five weeks and then they'd go on to a new job.

BV-How many books do you do a year?

RS-About two-one pop-up and one picture book.

BV-What are your current projects?

RS-*The movable Mother Goose* for Simon and Schuster which is coming out soon. *A Wizard of Oz* for the year 2000. And for 2001 another Disney project.

BV-Do you do much research for you books?

RS-I use the picture file of the New York Public Library. Also I'm a good observer.



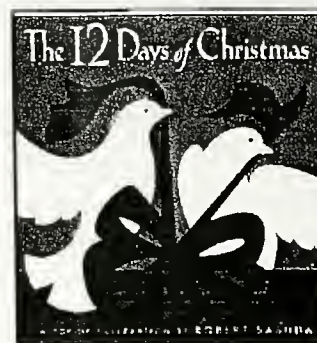
BV-Is there a reason that you don't use pull tabs?

RS-I don't use them because I think they tend to get broken easily. It's a natural urge to want to pull them farther and farther.

BV-Can you tell us about one aspect of your work that is especially fulfilling?

RS-When I was at Pratt we were told that we were to be problem solvers. So if I can be a problem solver, that's very satisfying.

BV-Thanks so much for being so gracious in taking the time to do this interview.



Pop-up books paper engineered by Robert Sabuda

- The 12 days of Christmas*. Little Simon, 1996.
ABC Disney. Disney Press, 1998.
The Christmas alphabet. Orchard Books, 1994.
Cookie count : a tasty pop-up. Little Simon, 1997.
Help the animals of Africa. Reader's Digest, 1995.
Help the animals of Asia. Reader's Digest, 1995.
Help the animals of North America. Reader's Digest, 1995.
Help the animals of South America. Reader's Digest, 1995.
The knight's castle. Golden Books, 1994.
A Kwanzaa celebration. By Nancy Williams. Little Simon, 1995.
The movable Mother Goose. Little Simon, 1999.
The mummy's tomb. Golden Books, 1994.

Books illustrated by Robert Sabuda

- Arthur and the sword*. Atheneum Books 1995.
The Blizzard's robe. Atheneum Books 1999.
Earth verses and water rhymes. By J. Patrick Lewis. Atheneum, 1991.
Fire engine. Modern Pub., 1987.
The fiddler's son. By Eugene Coco. Green Tiger Press, 1988.
I hear America singing. By Walt Whitman. Philomel Books, 1991.
The ibis and the egret. By Roy Owen. Putnam, 1993.
The log of Christopher Columbus. Text selections by Steve Lowe. Putnam, 1992.
Magic carpet. Modern Pub., 1987.
Saint Valentine. Atheneum, 1992.
A tree place. By Constance Levy. Putnam, 1993.
Tugboat. Modern Pub., 1987.
Tutankhamen's gift. Atheneum, 1994.
Walden. By Henry David Thoreau, text selections by Steve Lowe. Putnam, 1990.
The wishing well. By Eugene Coco. Green Tiger Press, 1988.

Exhibition

Movable Books from the Collection of Margaret L. Class

Book Club of California Club Rooms
December 6, 1999 - January 17, 2000

Monday 10 a.m. to 7 p.m.
Tuesday - Friday, 10 a.m. to 5 p.m.

Lewis Carroll, continued from page 2

Alice in Wonderland, which was told to the little Alice Liddell and her two sisters during a boat trip on the river in the summer of 1862 was published in 1865. One could imagine that he could have used movable books for the amusement of his little girlfriends.

In a matter of fact, we realized, Mr. Dodgson, born in 1832, lived his active life as a lover of children and with many contacts with them, and as a children's writer from the early 1860's, in the first "Golden Age" of the movable books: from their beginnings in about 1860 til the end of the century. So we now even wondered why we never before thought of the possibility and grew curious to find out how extensive his collection of movables had been.

From other sources we knew the library - and the whole inventory of his bachelor's apartment in Christ Church College Oxford where he lived for almost 47 years - had been auctioned in May, 1898, just a couple of months after his death. His two brothers Wilfred and Steffington charged with control of the legacy, took on the task of clearing the apartment as soon as possible since the College needed it for another scholar. Since neither of the brothers nor his sisters showed too much interest in the inheritance, the brothers called in the help of the Oxford auction house of Mr. E.J. Brooks from Magdalen Street. Mr. Dodgson had seven unmarried sisters who lived at the "Chestnut" in Guildford, a house he had built for them after their mother's death. It was at "Chestnut" during his annual Christmas stay that Mr. Dodgson fell ill and died.

As far as we know, the family only kept the very private thirteen volumes of his diaries. They apparently burned many notes, manuscripts, letters to him and, on special request of Mr. Dodgson, the drawings, photographs, and negatives of nude little girls. Mr. Dodgson himself legated to one of his friends most of his

books on medicine.

The happy side of this sad destiny of his library is that the books (and his other belongings) were cataloged for the auction and that a copy of the catalog - even with the results noted in handwriting - survived in the Dodgson family. By painstakingly studying this *Catalog of the furniture, personal effects, and the interesting and valuable library of books: The property of the late Rev. C.L. Dodgson, M.A., Ch.Ch., Oxford, more widely known as "Lewis Carroll", the author of Alice in Wonderland and other publications (. . .) which will be sold by auction by Mr. E.J. Brooks at the Holywell Music Room, Oxford on Tuesday, May 10th, and following days, we succeeded in tracing some movable titles.*

- as lot nr. 251: *Ellen, or the naughty girl reclaimed - a story exemplified in a series of figures*. 1811, we recognize as one of the series of paper-doll books published by S. & J. Fuller, in "The Temple of Fancy," Rathbone Place, London. We know the small booklet with verses accompanied by nine aquatint cut-out figures, a loose head to be inserted in them and five hats mixing up with Ellen's outfits; the whole preserved in a slipcase. Since the book went through three editions in 1811 alone, it appears to have been a bestseller of its day. Books from this series are heavily sought after today so we are curious to see which price it did in 1898 (then an antiquarian book already!). But unfortunately the handwriting reads "to be sold," so the lot apparently had been sold out of hand before the auction!

- in lot nr. 542 there is a *Transformation pictures*. Since further bibliographic dates fail we don't know for sure which book this is. We have the choice between *Transformation pictures*, London, Ernest Nister; New York, E.P. Dutton, n.d. (1892), a large quarto books "with movable pictures" that we have never had the opportunity to see, so we don't know which kind of movable technique the book has. The title is listed in Montanaro's bibliography, page 318, but the reference to "Whitton, plates 60 A and B" doesn't appear to be a right one since Whitton pictures that other possibility: *Transformation pictures and comical fixtures*, London, Ernest Nister, New York, E.P. Dutton, n.d., (1895) and listed in Montanaro on the same page. This book has six movable illustrations of the dissolving type operated by levers by which an underlying picture cut as a Venetian blind slides over the first one. This is a much smaller books (20 x 17.5 cm.) originally published with a dust wrapper.

Since many of the titles in the auctioneer's catalog have been shortened, we cannot conclude which book was in Carroll's library. At least both books were published in Mr. Dodgson's lifetime.

The lot was sold for one pound six shillings in 1898, but it included another twelve children's books!

And . . . that appeared to be all the movable books we could trace amongst the 963 lots to be auctioned. That does not mean there were no more of them since many of the 68 lots with children's books name just some two or three titles and the additional "and. . . others," up to ten or twelve.

But our research didn't end here. We found there were three antiquarian booksellers who purchased considerable parts of the library at the auction. And they, in course of time, re-presented the books they bought, recataloging them in full. Since these catalogs reveal a large number of the "hidden" auctions items, we hoped to be able to find more movable books from Carroll's library there.

The first catalog "to which is added by way of appendix a considerable number from the library of the late Rev. C.L. Dodgson ('Lewis Carroll')" as the cover reads, was the *Catalogue of miscellaneous second-hand books*, on sale by B.H. Blackwell from Broad Street, Oxford, catalogue no. LXII, June 1898. Though the appendix consists of 350 numbers (nr. 951-1300) and lists all kinds of books, but mainly literature, there are no movable books.

Also, the second one found: *A catalogue of second-hand books and books reduced in price*, consisting a.o. a "part I-B: Purchases from the library of the late Rev. C.L. Dodgson (many with his autograph)," offered by Messrs. James Parker and Co., Broad Street, Oxford, not dated but published in October 1898. It didn't include any movable books among its about 250 described numbers.

Only in the third antiquarian bookseller's catalog, numbered "No.2" and dated 1898, listing some 500 numbers and published by The Art and Antiques Agency, High Street, Oxford as *Catalogue of a portion of the unique collection formed by the late 'Lewis Carroll' (The Rev. C. Lutwidge Dodgson, M.A., student of Christ Church, Oxford)* we were lucky enough to find again something we were looking for:

- as number 38 in the catalog was offered *Changing pictures, a book of transformation pictures*; the colored plates, by means of a slip at the bottom of the pages, are altered into pictures totally different; 4to, stiff picture back, bound and offered for ten shillings. Again there are here in theory two possibilities: *Changing pictures* with verses by C.M. Lowe, London, Ernest Nister; New York, E.P. Dutton, n.d. (1910) but its year of publication immediately shows this cannot be the offered book. So

we can conclude it must have been the other possibility: *Changing pictures: A book of transformation pictures*, London, Ernest Nister; New York, E.P. Dutton, n.d. (1893), indeed a quarto book (25 x 19.5 cm) with six colored illustrations with "dissolving pictures" composed of slats which slide away to reveal another picture when the lever is pulled at the bottom of the pages. The book has a certain fame since the upper cover shows three illustrations in so-called *trompe l'oeil* effect including one by Beatrix Potter (a rabbit at the door of its house looking at a basket of carrots and turnips). Happy with this find we nevertheless doubt if this really is a third movable book in Carroll's library; it is also thinkable that this more elaborate description of the book title proves to be the same book as the one described as *Transformation pictures* we found in the auction catalog of Mr. Books before. We are afraid we will never know.

The only other title we might include, though it is a mere novelty book, not a movable, we found under number 309 of this third catalog: *Spectropia, or surprising spectral illusions showing ghosts everywhere and of any colour*, by J.H. Brown, 4to, boards, ¼ bound, 1864" offered for five shillings.

We know the book published by Griffith & Farran, London, 1864 and in the same year in New York by James G. Gregory. It is a quarto book (25 x 19.5 cm.) with 16 pages of handcolored illustrations basing its concept on the persistence of vision and the production of complimentary colors on the retina. The reader is directed in the book to focus on a specific dot in each plate for about twenty seconds; then turning the eye to a blank wall or ceiling, the same image of the original will appear, but in its complimentary color (the "ghost") and seem to float in mid air like magic. It was a popular optical novelty for children, running into at least six editions within two years; pictured in Quayle, *The collector's book of children's books*, page 220 and reprinted (in reduced form) by Redstone Press, London in the 1980's as part of their *Paradox box with optical illusions, puzzling pictures and verbal diversions*.

Thus ends our reconstruction of the inclusion of movable books in the library of the author of *Alice in Wonderland*. With one paper-doll book, one or two movables, and one novelty book, not a very exciting collection, we can recapitulate the results of our researches.

The article that caused our searches was right when writing there were movable books in Carroll's library; it was only our own greediness to find a treasure that had been unknown until now, that causes the feelings of disappointment. Otherwise, studying the various catalogs was a fascinating experience, like a virtual walk through

the rooms (the belongings were grouped in the catalog as they were found in the successive rooms of Carroll's apartment), and the library of the Victorian eccentric, Mr. Dodgson.

Not satisfied with the results so far, we tried to answer the opposite question: when, apparently, Lewis Carroll didn't show much interest in the movable books of his times, what interest did the makers of movable books show in the works of Lewis Carroll?

From his biographies we know how scrupulously Mr. Dodgson watched over the production of the many editions of his books during his lifetime; how extremely difficult he was for the illustrators of his works; how he prevented any edition with colored illustrations - or even with other illustrations other than those by John Tenniel - until he himself made a picture book out of Alice: *The nursery Alice* (1889) for which he asked Mr. Tenniel to color the original illustrations. So we didn't expect too much from movable or novelty Alices before Dodgson's death in 1898. And indeed, our documentation doesn't show any novelty, three-dimensional or movable editions from the nineteenth century. But when we review the first one hundred years after the first Alice edition of 1865 we do find several desirable Alice books in our field.

The first movable Alice we could trace was the *Alice in Wonderland panorama: with movable pictures*, London, Raphael Tuck & Son, n.d. (1910). The concertina folding four-leaf book, measuring 27x 30 cm., has a color picture of most of the characters on the front and a pocket to store the movable pictures when not in use, on the back. The leaves open to show four colored scenes with numbered slots to insert the accompanying fifteen cut-out figures. The illustrations are by A(da) L. Bowley. The cut-outs are slightly embossed and vary in height from 7 to 15 centimeters. Another title from this Tuck series is pictured in Haining, pages 86-89.

In or before 1921 Simpkin, Marshall from Hamilton in Kent published an edition of *Alice's adventures in Wonderland* with illustrations after John Tenniel by Julia Greene and Helen Peters, and with cut-out pictures to build up your own Alice scenes. It is a very scarce item we still have never seen in its completeness.

The 1930's brought another four interesting editions, starting in 1932 with *Alice in Wonderland* by Lewis Carroll, with "come to life" panorama, London, Raphael Tuck & Sons Ltd. in their Storyland Treasury series. It is a book with 152 thick paper pages and illustrations again by Ada L. Bowley, with a wonderful double-page, full-color pop-up in the center lifting in two layers above the picture background and showing most of the characters

from Alice.

Followed in 1934 by *Adventures of Alice in Wonderland*, Akron, Ohio, Saalfeld Publishing Company, with illustrations by Sidney Sage. A minimal text inside the front and rear covers with a small sampling of the Alice story, is accompanied by six full color pages, one side printed only, showing partially pre-punched pictures to be pressed out and stand up by a stand on their backsides, to create six detailed pop-up scenes on the very pages.

Another novelty, published by Collins in London most likely in 1938 is *Alice in Wonderland. Open the book - see what bops up!* Illustrated by R.M. Turvey, the 32-page book conceals within the front and back covers two shaped colored scenes which emerge above the top when the book is opened and sink down again (with a little nudging. . .) when the book is closed. A specimen of the new category of "bop-up books."

Most probably from the end of the thirties, but maybe early forties the *Alice in Wonderland flicker book* was published by the United Anglo-American Book Company. It is a small oblong booklet with 32 single-sided pages and Disney-like not recorded illustrations. When the pages are flicked over quickly a moving picture effect is created, showing Alice getting smaller, going through a mouse hole and the meeting the Duchess who is holding the baby/pig.

Next, chronologically, there was the 1942 book *Tony Sarg's treasure book*, New York, B.F. Jay, in which, besides more extensive movable versions of Rip Van Winkle and Treasure Island (both represented with shadow boxes in the front and back cover) there is also a movable version of *Alice in Wonderland*, showing Alice growing taller, the Mad Hatter tipping his hat, etc.

And a year later, in 1943, appeared as a part of the "Magic Fairy Tales" series an *Alice in Wonderland* illustrated by Emma McKean: a rather big oblong book with six tab-operated plates that move from side to side and reveal new illustrations below. There are even two sets of text on the plates, only one of which is revealed with each tab position; kind of modern version of dissolving pictures.

Julian Wehr did a wonderful interpretation, *The animated picture book of Alice in Wonderland* for Grosset and Dunlap, New York, 1945 (reprinted in 1947 by The Pilot Press Ltd. in London). Showing four really beautiful full-page color plates with an astonishing number of movements as he is able to incorporate into one slide of the revolving tabs. One of Mr. Wehr's best works.



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In the fifties only brought *Walt Disney's Alice in Wonderland punch-out book*, published by Adprint, London, 1951 (but strangely, the twelve pages of text stamped in the center five 1955). This folio book has six full-color, die-cut cardboard leaves with characters and backdrops from Disney's Alice to make up into four different scenes as stage settings.

Our self-restriction to the first one hundred years of movable and novelty editions of Alice, shows as a gem the last one within the period: *Alice in Wonderland* showing already one its beautifully red-printed front cover how Alice falls into the rabbit hole - the hole effectively die-cut in the cover. We speak of the edition by Voitech Kubašta produced in 1960 by Artia Prague and published in 1961 in London by Bancroft & Co., Ltd. as a "Westminster Book" as part of what Michael Dawson calls the "Windowpane Series." Apart from the fourteen pages of illustrated text there are two double-page pop-ups on the front and rear endpapers, the last one with a beautiful King and Queen of Hearts amidst their army of playing card soldiers

A conclusion of this exploration could be that the movable book makers started rather late with the transformation of this famous children's classic but then gave us eleven books within fifty years, with very different design and (movable) techniques. Not too bad after all. For a selection of movable and pop-up Alices from the last 35 years see Montanaro, pages 7-8 listing another eleven. But to our knowledge more have been published since Kubašta's and since the appearance of Ann's bibliography - including the other Carroll title *Jabberwocky*. A nice section to specialize in within any collection.

Catalogs Received

Aleph-Bet Books. Catalogue 61. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. Email: alephbet@ix.netcom.com. <http://www.alephbet.com>

Ampersand Books. Winter Catalogue 1999. Ludford Mill. Ludlow, Shropshire SY8 1PP UK. Phone: 01584 877813. Fax: 01584 877519. Email: ampersand.books@mccmail.com. <http://www.ampersand.books.mccmail.com>

Cattermole 20th Century Children's Books. Here & Now Stories. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: books@cattermole.com. <Http://www.cattermole.com>.

Elizabeth Moody. Children's Books. List 76. Box 327. Windham, Ct. 06280. Phone: 860-423-2156.

Jo Ann Reisler, Ltd. Catalogue 49: A-G and Catalogue 49: G-Z. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. <http://www.clarke.net/pub/reisler>

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.

For my friend: A book of inspiration. Broadman & Holman Publishers. \$3.99. 0-8054-0868-1.

Also: For my daughter. 0-8054-0871-1 For my sister. 0-8054-0869-x. For my mother. 0-8054-0870-3.

I don't want to sleep tonight. By Deborah Norville. [One pop-up] Golden Books. \$12.95. 0-307-10609-8.

The math doctor. By Ron van der Meer and Bob Gardner. Abbeville Press. [With CD-ROM but otherwise like *The math pack*.] 9-0760-4822-3.

Running Wolf and the big scary beast. Reader's Digest Children's Books. \$7.99. 1-57584-302-1.



Note: Amazon.com shows *Running Wolf and the big hairy beast* with the same ISBN as *Running Wolf and the big scary beast*.

Tubbytronic superdome pop-up. January, 2000. Scholastic. 0-4391-0603-6. \$19.99.