

Pop-up Animal ABC Books

Ann Montanaro
East Brunswick, New Jersey

By tradition ABC books are designed to teach the letters of the alphabet in a prescribed order, usually with additional text or illustration for each letter. In examples of ABC books from the medieval period until the 18th century, the teaching of letters was closely associated with religious instruction. The alphabet was printed as part of a primer that was chiefly a book of prayers. By the late 17th century the usual accompaniment to the alphabet in children's primers was a catechism. John Bunyan was one of a number of Puritan writers who included alphabets in his books for children. At this time the alphabet was beginning to be taught to amuse as well as to edify. In 1693 John Locke argued for alphabet books to teach by means of entertainment. "A was an archer, and shot a frog" first appeared at the beginning of the 18th century and light-hearted alphabet books for children began to be common.

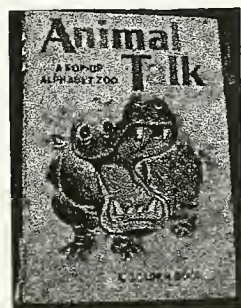
The 19th century saw the introduction of a much wider variety of types of alphabet books including works with movable parts. Dean & Mundy produced *A Good Child's Amusing Alphabet* in the first half of the 1800s. It had six leaves, each illustrated with a picture of a person, with a cut-out hole where the face should be. The face on the last leaf is visible through hole in the book. The text of this book begins "A stands for an Archer, B for his Bow." Other 19th century English-language ABC books with movables include *A was an Archer* (Dean & Son, ca.1860); *The Animated Alphabet; Or How A.B.C. Turn into D.E.F., and so on to the End of the Chapter* (Ward and Lock, ca.1860); *Dean's Moveable A.B.C.: Prince Arthur's Alphabet*, (Dean & Son, ca.1850); and *Father Tuck's ABC Spelling Book* (Raphael Tuck, ca.1890).

Alphabet books, whether they be flat books or pop-ups, typically fall in one of three categories: theme, potpourri, or sequential. Theme alphabet books follow a thematic or topical focus such as Robert Saduba's *The Christmas Alphabet* (Orchard, 1994). Potpourri books offer the author the greatest freedom since these titles have no apparent connection between the objects used to depict each letter. *ABC in Living Models* (Bookano Series, no published listed, ca. 1930) is such a book – "I is for Inn

where travellers [sic] may rest, J is for Jackdaw, that builds a big nest." *Road Safety ABC Pop-up Book* (Dean & Son, 1968) is an example of a sequential story alphabet book that has a continuous story line to introduce the alphabet to children. In *Road Safety* children learn about how to travel carefully while going to school, bike riding, and crossing the street.

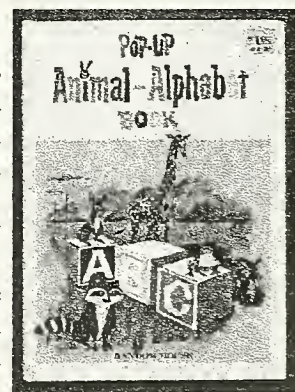
Over 80 English-language pop-up ABC books have been published since the mid-1900s. Examined here are about a dozen 20th century pop-up thematic ABC books featuring animals, both real and imaginary. They are listed chronologically by publication date.

A Child's ABC of Animals in Living Pictures. By John Pemberton. Radcliffe-Howarth, illustrator. Manchester, England, World Distributors, 1954. No copy was available for review.



Animal Talk, a Pop-up Alphabet Zoo. By Robert J. Leydenfrost. Tibor Gergely, illustrator. NY, Golden Press, 1960. Each letter is represented by one or more pop-up animals.

The Pop-up Animal-Alphabet Book. By C. B. Cerf. Akihito Shirakawa, designer. NY, Random House, [1967]. Each letter of the alphabet is illustrated with an animal in a natural setting. The text often does not make sense but it does rhyme - "I is for Ibexes, real down and uppers. J is for jackals, who steal tigers' suppers." It includes five pop-ups and tab-operated mechanicals. It was reissued by Random House in 1994 with a different cover and a few changes to the mechanicals.



Continued on page 2

The Movable Book Society

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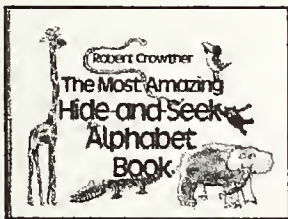
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The deadline for the next issue is August 15.

Continued from page 1

The Animals' ABC's. By Dean Walley. Rich Rudish, illustrator. Kansas City, Missouri, Hallmark Cards, [1970]. Troll reproduced this book in 1988 and Gallery Books in 1989. The Gallery edition is larger than the Troll and Hallmark editions and both of the reprints vary slightly from the original on the treatment of the animals on the first and final two pages. The book has short descriptive phrases accompanying the illustrations of the fanciful animals - "A is for ape, he is fierce and strong." Small pop-ups and tab-operated mechanicals bring the animals to life.

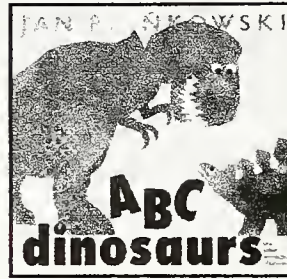


The Most Amazing Hide-and-Seek Alphabet Book. By Robert Crowther. James R. Diaz, paper engineer. NY, Viking Press; Harmondsworth, Middlesex, England, Kestrel Books, 1977.

Large black-and-white letters printed on eight pages are moved by tabs or by lifting the flap to show a colorful animal. This book was reproduced in 1992 by Penguin Books as *The Mini Most Amazing Hide-and-Seek Alphabet Book* and was reissued with a new cover in the original size by Candlewick in 1999.

A is For Animals: 26 Pop-up Surprises: An Animal ABC. By David Pelham. NY, Simon & Schuster Books for Young Readers, 1991. Each letter of the alphabet is shown with both the upper and lower case letters and is illustrated with a pop-up animal. The small, detailed

pop-ups are enclosed within 10 x 10 cm. flaps on each page and there is no text except that used to identify the realistic animals.



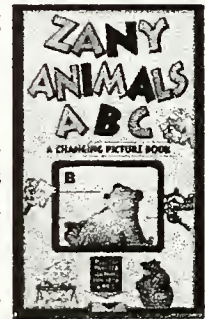
ABC Dinosaurs and other Prehistoric Creatures. By Jan Pieńkowski. Rodger Smith and Helen Balmer, paper engineers. NY, Lodestar Books, 1993. Five double-page pop-ups and tab-operated

mechanicals animate colorful dinosaurs. The bodies of large, brightly colored dinosaurs are patterned with letters of the alphabet to help the reader match the name with the animal. Without the r-patterned covering it would be difficult to tell the Rhamphorhynchus from the Quetzalcoatlus. Fortunately a pronunciation guide also accompanies each word.

Robert Crowther's Pop-up Animal Alphabet. By Robert Crowther. London, Walker Books, 1994. No individual letters appear on the pages of this book, only black and white words beginning with the lower-case letter. Cartoon-like animals peak out from behind the words when tabs are pulled and lift-the-flaps are opened.

Zany Animals ABC: Changing Picture Book. By Laura Galvin, Siobhan Dodds, illustrator. José R. Seminario, paper engineer.

Wishing Well Books, 1994. This book contains alliterative riddles that are solved when the tab is pulled and the transformational slat is moved to reveal the animal answering the question. For example, "How does a quail spend quiet time? Sewing a quilt!"



Dinosaur Pop-up ABC. By Arlene Maguire. Paul Mirocha, illustrator. Dick Dudley, paper engineer. NY, Little Simon, 1995. Each of the pop-up dinosaurs shown in this book is set in a realistic environment. Brief text accompanies each of the letters with a fact about the dinosaur: "On top of Parasaurolophus's head was a long tubular crest that curved back. Because its forelimbs were so short, it is believed this animal walked on two feet." There is no pronunciation guide.

Continued on page 12

An Artist's Pop-up Impression of Girona

Theo Gielen
The Netherlands

Quim Corominas, *Girona*. [Girona], Ajuntament de Girona, 2000. ISBN 84-86837-96-0.

It is quite remarkable to find a pop-up book that celebrates the artist's birth place and home town. We know how much Vojtech Kubašta loved his city and that he did a series of pop-up postcards with the (tourist) highlights of Prague, and Louis Giraud is said to have planned a special volume of his Bookano series

to celebrate the city of London.

But the work was never finished and only the pop-ups of the Tower of London, the Westminster Cathedral and the Tower Bridge were published as parts of other

Bookano books. There may be some other examples, but the way the Spanish town of Girona now is celebrated in the artistic impression by its citizen, the painter and fellow member of the Movable Book Society Quim Corominas, we think is rather unique.

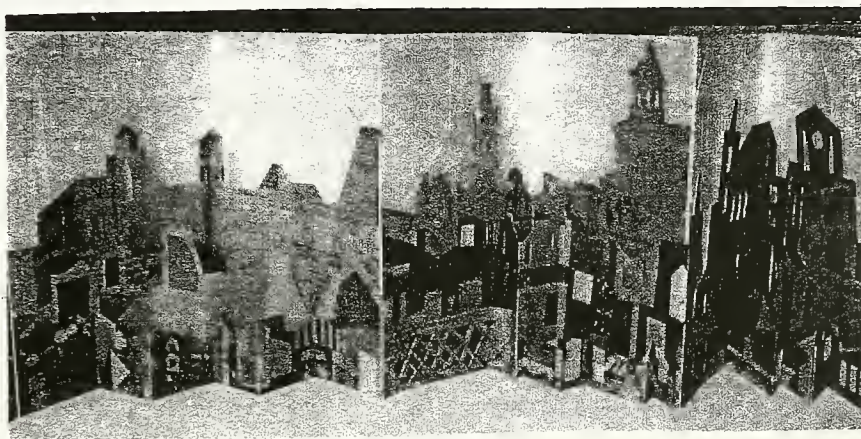
Mr. Corominas is an avid collector of pop-up books and in 1999 had a great exhibition in Girona showing a survey of rarely-seen, historical Spanish pop-up books, accompanied by a wonderful catalog that pictured in full color a large number of the books on display. The catalog also contained several pop-ups and a complete reprint of an antique mix-and-match booklet. Surely one of the surprises was the (almost?) complete range of very rare Spanish editions of the pop-up and movable books done by Harold Lentz, Julian Wehr and Walt Disney in the 1930s and 1940s, books that hardly ever come on the market. Last year this exhibition was also shown on the isle of Mallorca – with the same catalog but with a different imprint – bringing the movable book back to the place where it originated, since the Mallorca born Ramon Llull (ca.1232-1315) is thought to have been the first person to use movable parts in his astrological/ cabalistic books.

But Mr. Corominas is not only a painter and a collector, he is also a teacher at the local School of Arts

for Children where for the last three summers he has held special workshops for kids entitled "Visions of Girona." Working with them and encouraging them to make drawings, photographs and collages of the town where they live, the teacher has also had the opportunity to observe his city from different and, sometimes by the original contributions of the children, unexpected points of view. And again he saw the wonder of the city where he was born and where he has lived all his life with only some interruptions for periods in Paris and London.

Girona is situated in the ultimate north east section

of Spain and it is where all the tourists coming from France to spend their holidays at the beloved "Costa's" see their first Spanish city when passing the mountains of the Pyrenees, the natural frontier between



France and Spain. More accurately we should say between France and Catalunya since this province with its capital Barcelona has a special, semi-independent status within Spain, with its own language and culture, treasured in a rather extreme measure by Mr. Corominas. The city of Girona was in the Franco times a rather forgotten place that didn't benefit from the mass tourism to the Spanish coasts started in the 1960s, as did Barcelona. It was only after the death of the fascist dictator in 1975 that Catalunya as a whole, and Girona in particular recovered, but still always Girona is rather a city of the Catalunians, not of the tourists.

And it is this especially Catalunian city that Mr. Corominas wanted to celebrate with a pop-up book. The fulfillment of his long cherished desire was accelerated when the city government was willing to publish the book as a special edition and program book for the annual week of festivities in honor of the patron of the town, Saint Narcis. By chance the publication coincided with an exhibition of Corominas' paintings, 1967-2000, in the local museum last autumn. For local reasons the book came in a cardboard case inlaid with a separate booklet containing the complete program of the festivities held the last week of October (October 29 is the birthday of St. Narcis) and a compact disc with the music of a local jazz orchestra. The 1000 copies of the

regular edition were only for sale in the local bookshops, magazine stalls, etc., and, unfortunately for collectors, sold out within the week. But there is a special handmade edition, limited to fifty copies with-an-extra of which some copies are still available. More about this later.

The big (335 x 262 mm.), cloth bound book has the title *Girona* in pencil-drawn letters and a colorful, stylized impression of the town on a brown/red frontcover. The title is repeated in printed letters on the spine. The first page of the text-less book shows a somewhat stylized pencil-drawn picture of two architectural church towers and an impression of the town houses in black against a greyish/brown background. This first page proves to be the back of the first of five zigzag panels that fold out into a panorama over six feet long. Every panel has three forestanding layers that give the panels the shape of a triangular cake piece with the suggestion of depth. The background has greyish pencil pictures of the contours of the city done on an almost white background that gives the suggestion of the fierce sunlight that makes you think you see everything shrouded in a kind of fog. As a consequence, the forestanding layer, cut into shape, looks very dark and gives the suggestion of seeing the pictured buildings in their shadows. This and the second layer are done in black drawings before a dark brownish yellow, sand-colored background. Only the first and lowest, shaped coulisse have heavy colored accents of shiny blues, yellows, purples and some glorious red, orange, pink and ochre – against its almost black background.

The whole surely gives an appropriate, though artistic impression of this Spanish town as the mixture of the heavy, dazzling sunlight causes you think you see all the rest as darkened by its own shadow. And it looks so hot that you know you will not see any living creatures anywhere. Nevertheless it stays a Spanish town, with all its smells and colors, and with its cool, small streets built closely together in the early days to avoid the heat of the sun reaching the areas where the people live. For that reason, Spanish houses, even (historical) Spanish cities look like closed bastions built to protect their inhabitants. They look abandoned, by day at least. It is only after the sun goes down that the Spanish cities seem to revive again and the dazzling colors get their powerful warmth as if they have to reshine the light of the day against the dark of

the night. All this play of light and dark, day and night, the dazzling colors of the sunflooded town changing

into the warm colors in the shadows of the dark, the life that seems to have gone by day but is on its point of return by night, we think we see wonderfully mirrored in the artwork of Quim Corominas as present in this Girona celebration. This is especially true on the sunny day as we write this article, with the whole panorama unfolded in the sun, we have the nice feelings of being virtually in Spain for a couple of hours. The atmosphere of the country is touchingly kept within the covers of this (pop-up) book – maybe the best compliment one can give to an artist.

And, surely we also recognize the typical details that make the town of Girona visible: the compactness of the medieval center with its age-old houses in gothic and even romantic style; the big medieval gothic cathedral and the gothic San Feliu church tower, symbols of the Catholic dominion that ruled (rules?) Spain towering out above sea of old, weather-beaten (darkened!) roofs and chimney stacks of the “worldly” buildings. We see the houses standing for centuries already on the side of the river that has hardly any water in the summer but is wild and impressive, even alarming, once the waters of the melting snow from the mountains comes at the end of the winter or in early spring. We recognize many other historical monuments, even the characteristic iron bridge, built by Gustave Eiffel (of the Paris tower) in the 19th century that proved to be a bottleneck until the 1970’s for European tourists trying to reach Spain’s coast as fast as possible. It is almost out of use now since the large streams of tourists use the highways far from the town. We think we even recognize the artist’s studio since he lives in the middle of the historical inner city.

Be warned, do not expect this to be one of the mass market souvenirs of your Spanish holidays! The book is a highly artistic impression of this Spanish town, cherished and loved in an almost jingoistic way by its maker. So be prepared you will have to learn the pictural language of the artist before being able to fully enjoy the delights of this special pop-up book.

As mentioned earlier, the “regular,” trade edition of the book that was offered for only 3000 Pesetas, sold out within the week during the town’s festivities. Lovers will have to scan the web sites of antiquarian (Spanish) booksellers to trace a copy. When you succeed, be sure to order immediately, for it will certainly be a collector’s item!

Continued on page 5

Member Honored

Betty Tisinger
Moneta, Virginia

Dr. David Burton, Associate Professor of Art Education at Virginia Commonwealth University and Virginia Art Educator of the Year 2000, was recently honored at the National Art Education Association Conference in New York City as National Art Educator of the Year 2001 for Higher Education. The award recognizes excellence in scholarship, research, service and teaching. We are proud of David's recognition for this very prestigious award. David is an avid pop-up collector and a long-time member of the Movable Book Society.



Betty Tisinger and David Burton

At the NAEA Awards luncheon David was presented with a very special gift - an autographed copy of Robert Sabuda's *The Wonderful Wizard of Oz* which Robert had personally inscribed to him. When the gift was presented and David opened the book to show the attendees a rolling ripple of Ahhhhs went through the audience. And to further add excitement to the event, the Virginia Art Education Association presented ten other nominees copies of the *ABC Disney* book also autographed and inscribed by Robert Sabuda. We stole the show! Many thanks to the generosity and graciousness of Robert.

I, also a collector and member of the Movable Book Society, was in charge of giving out the awards. Once the books were given the recipients could not wait to open them - and everyone wanted to see them! After the meeting people were following me down the hall asking where they could get one of the books. I think we may have started another whole group of collectors. And what better group than art teachers. As Robert wrote, "One of the most important things a young artist can have in his or her life is encouragement. The knowledge that someone is standing along side them offering guidance, a new point of view or a personal pearl of wisdom. Thank you for having the kindness and grace

to share your extraordinary insight with the artists and with those who will value the arts in the future. Without them, and you, the world would be a lot less colorful."

Well, thanks to the extraordinary talents and generosity of such individuals as David Burton and Robert Sabuda the world is a lot more colorful.

Girona, continued from page 4

For those who can afford a copy of the limited edition it is made in an edition of only 50 copies. It has the same measurements as the trade edition, but all of the copies are handmade. The panels are, again, built up into three freestanding layers before a background, cut by hand out of special handmade paper and glued with the colored accents cut from different sorts of paper. The result is a mixture of engraved prints and flat color areas. The artist does different versions and different combinations of the sights, so each copy of this limited edition is unique, making them more an original graphic work of art than an "ordinary" book. Besides there is an extra: every copy has on its first page an original etching of the city of Girona done in two colors and signed in full by the artist. The cover of the limited edition has an embossed, blind-stamped title and impression of the city. The inner side of the front cover has, again on special handmade paper, the title, the number of the copy and the signature of the artist. All copies are housed in a specially made bookcase done in dark brown cloth. The copies of this limited edition are available for 65.000 Pesetas (\$345.00) and are available directly from the artist:

Quim Corominas
Forca, 25, 2-1
17004 Girona -Catalunya
Spain

Who are We?

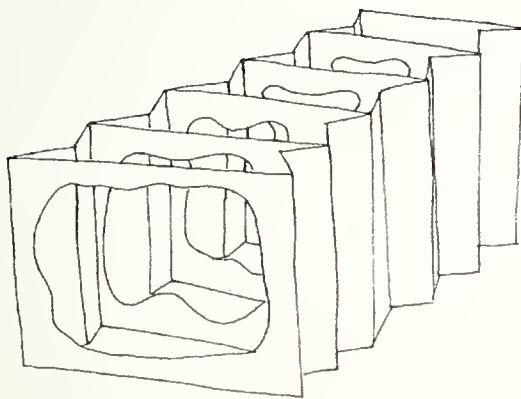
As of May 15 the paid membership in the Movable Book Society membership numbered 415. While the majority of members are located in the United States, sixty members are located in other countries: 15 in England, 11 in the Netherlands, 10 in Canada, 6 in Germany, 4 in Italy, 3 in Spain, and one each in Sweden, the Philippines, Mexico, Sweden, Israel, Switzerland, Belgium, Ireland, New Zealand, Australia, and France.

Pop-up Design - The Peep-Show Pop-Up: Fifth in a Series

Ulf Stahmer
Toronto, Ontario, Canada
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The Peep-Show Pop-up:

The peep-show, also known as a tunnel pop-up, is a single, multi-layered scene into which the viewer peers. The view port is often a small hole, hence the name peep-show, but the name tunnel is just as befitting. Each successive layer of the scene is held in place with accordion or bellows-like sides, with the top and bottom usually open. This type is likely the rarest of all pop-ups I have come across. In fact, I don't have one in my collection of over 350 titles.



A Peep-Show Pop-Up

The peep-show pop-up concept is well over 150 years old. In fact, one of the most famous peep-shows is of Queen Victoria's visit to Crystal Palace in London's Hyde Park during the Great Exhibition of 1851. I had the pleasure of seeing this pop-up several years ago. An acquaintance of mine purchased it at an antique market over 30 years ago for about \$20! He displayed it for me stretched out on a table with a desk lamp shining down on it from above. Much to my pleasure, he slowly moved the lamp over the book's length giving the scene an unexpected added dimension of "live weather" as the lamp moved over top of each segment.

Apparently, a book depicting a scene of the Thames Tunnel at Rotherhithe also exists published during the same time period as the Crystal Palace book.

Peep-Show Construction:

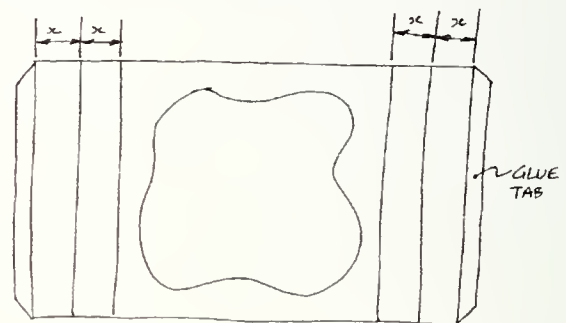
Several techniques can be applied to construct a peep-show. I'll be discussing two different styles in this article. The first is a layered approach where each successive layer of the scene is glued on top of the next. In the second approach the layers are inserted into the accordion like body without requiring a lot of paste-up.

As with all pop-ups, choosing an appropriate image for your work is the key to successful results. I have long been thinking of a peep-show entitled "*What the Butler Saw.*" Remember that for this style a long narrow, tunnel-like image works best.

The Paste-Up Technique:

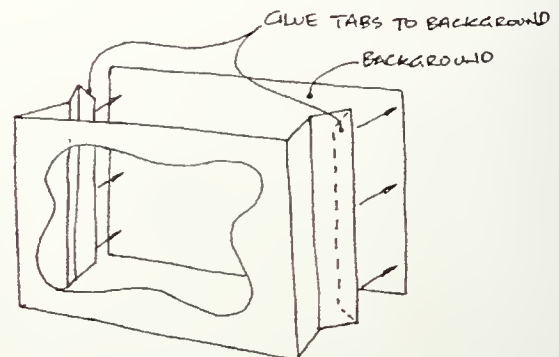
Starting with the image background, determine the height and width of your scene. Now choose how many individual layers the scene shall contain. Choosing too few may make your scene look flat but choosing too many may make your scene difficult to view. The background and four to seven layers works quite well.

Once the dimensions have been determined, decide on the separation distance between your layers. I find that 1" to 1½" (25 to 40mm) works quite well. Now create the blanks for all your layers as illustrated



A Peep-Show Layer Blank

The width of the blank is equal to the width of your background plus twice the separation distance (shown as "2 x") plus the glue tabs. For example: for a 5" x 8" background image with 1½" layer separation and ½" glue tabs, the layer width would be 8" + (2 x 1½") + (2 x ½") = 12". Mark and score the fold lines as shown above. Don't forget to add a fold line at one half the image separation distance (show as x) to allow for the accordion action. Now fold the blank as illustrated below.



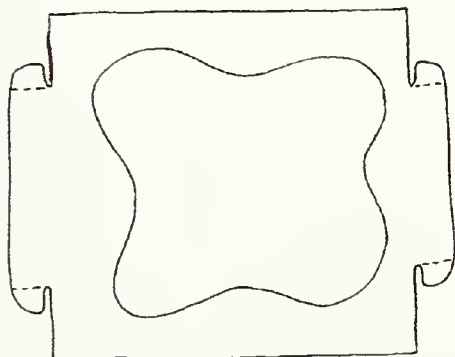
First Layer being glued to Background

Each successive layer (moving forward towards the viewer) is identical to the first and is glued on top. The size of the view ports in each layer should slowly

increase from back to front because the viewing angle diminishes as the depth increases. The front most layer can either have the largest view port, or for a more intimate (and possibly clandestine) a small hole or even a key hole!

The Slotted Accordion Approach:

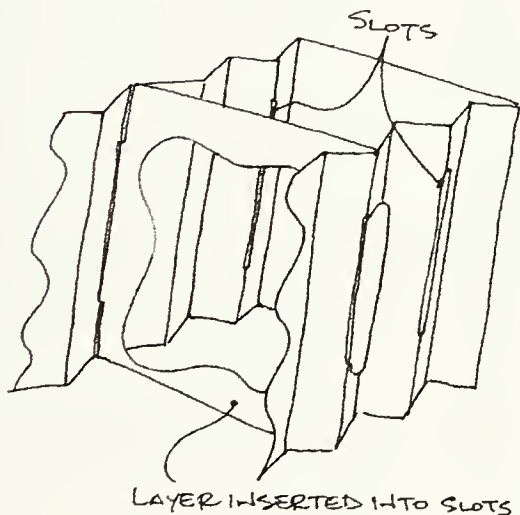
This approach requires a little more planning, but a lot less gluing. The image planning is identical to the previous technique, but the blanks are slightly different. Each blank is only two tab widths wider than the background. The tabs should be constructed as shown below (the dotted lines are fold lines):



A Slotted Layer Blank

Once all the layers and the background have been made, the accordion sides are required. Each side length should be equal to the total number of layer blanks (not including the background) multiplied by the separation distance glue tabs on each end.

The side strips should be scored and folded like an accordion at one-half the separation distance intervals. Slots equal in length to the tabs on your blank (the distance between the dotted lines in the illustration above) must be cut in every second crease as shown in the illustration below.



Slotted Peep-Show Assembly

The layer closest to the background has been removed for illustration purposes. The layers are then inserted into the slots by folding the tabs to allow them to pass through the slots and then straightening them out again. For the very creative pop-up voyeurs, the tabs can take on interesting shapes and become part of the illustrations as well.

The two techniques described in this article can also be combined for interesting effects. Once again, the world is yours to experiment with. Without attempting things first, they can't be improved on.

As I have with all my previous articles, this will be posted on my web site at:
<http://www3.sympatico.ca/bovine.designs>

Stay tuned to *Movable Stationary* for my next article. In it I will discuss a variation of the peep-show, the shadowbox, that can be incorporated into the pages of a book. Adding "floaters" to both the shadowbox and the peep-show will also be described. Till next time, keep cutting and pasting and see what can pop-up!

4th Conference of

The Movable Book Society

September 19 - 21, 2002

Milwaukee, Wisconsin

Lust en Leering: Dutch Movable in the 19th Century

Theo Gielen
The Netherlands



P.J. Buijnsters and
Leontine Buijnsters-
Smets, *Lust en Leering:
Geschiedenis van het
Nederlandse Kinderboek
in de negentiende eeuw*.
Zwolle, Waanders,
2001. ISBN 90-400-
9529-9. Fl. 125.00.

On February 22, 2001, almost all Dutch “names” involved in the collecting and study of historical children’s books gathered in the Children’s Book Museum in The Hague for the presentation of a book on the history of 19th century Dutch children’s books. The long-awaited book was written by Mr. and Mrs. Buijnsters: he a retired professor from Nijmegen University where he taught 18th century Dutch literature, she an art historian. Both have been well known for over 40 years as avid collectors of historical children’s books. In 1997 the couple published a great bibliography of 18th century Dutch children’s books and schoolbooks and had been working in the years since on their history of the children’s book in the 19th century. It proved to have developed into a beautiful, thick book of 504 pages, cloth bound and profusely illustrated with 42 color and 370 black and white illustrations, for the most part taken from their own collections. The book has 23 chapters, each of which describes a subject that characterizes of the development of the Dutch children’s book in the treated historical period.

Of special interest to the readers of *Movable Stationery* is chapter 22 (pages 392-418), entitled “Movable Books and Other Novelties,” that for the first time attempts to provide an inventory of the publication of these books in the Netherlands, mainly in the last four decades of the 19th century.

Starting with a few lines on the early use of movables in (pseudo-)scientific works from the late Middle Ages (Apian’s *Astronomicum Caesareum* and Vesalius’ *Tabulae sex*), the Sayer harlequinades of the 18th century (no Dutch examples are known), the early use of flaps in some Dutch books for adults (two titles mentioned) and the Toilet Books as published in England by Stacey Grimaldi, they come to the first Dutch movable children’s books. From the 1820’s they

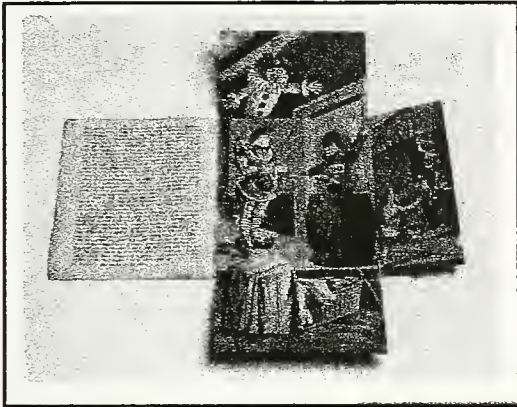
found two examples of “paper doll books” done in the Fuller tradition: *De Weldadige Louise (The Beneficent Louise)* and *De schalksche Willem (The Roguish William)*, both published in Amsterdam in 1827 and apparently translated from German (Vienna) or French. From the same decade dates a book accompanied by loose cards of the pictures of the stories, meant to be completed by additional small figures to be inserted in the slits of the cards. Only one example is known to them: *Fabelspel voor de jeugd (A Play of Fables for the Youth)*, again translated from an Austrian work and published in 1820 by H.F. Müller from Vienna.

Mentioned as early examples of movable and pop-up books in the 1830’s and 1840’s were the books by Leopold Chimani in Austria or the (novelty books) *Dame Wonder’s Transformations* by Dean & Co. from London – none of them having Dutch equivalents. The authors give the honor of producing the first movable books to the firm of Dean & Son. They start the history of “true” movable books with Dean’s series of four *New Scenic Books* which they date in 1856, a year later followed by the first books with pull-tabs from Dean as well. In our opinion this can be doubted although it is often cited. From several copies of all four parts of the Dean series we have seen, none was dated in the 1850s. Most Dean titles of the period are dated on their back and the earliest we have seen were dated 1860. By giving the honor of publishing the first pull-tab books to Dean, the authors apparently do not know of the pull-tab book published in France in the early 1830’s by Jean-Pierre Brès.

They did find, at least bibliographically, the first Dutch title dating from 1856: *De nieuwe Rijsschool (The New Riding-School)*, with text by Adriaan van der Hoop Jrs. zn and published by H.A.M. Roelants in Schiedam, sharing the Dutch history of movable books internationally in the first ranks. Most likely the book was translated from another language, but since no copy was found, it was impossible to trace it to a foreign original. And it proved to be a lonely forerunner since only from the 1860’s onwards did a broader stream of movable books and novelties come on the market here. The Rotterdam-based firm of Nijgh started in 1861 (better dated 1860, since the authors use as proof a second edition of the 1860 title to illustrate) with the publication of translations of three Dean movables: *Beweegbaar Prentenboek*, *Nieuw Beweegbaar Prentenboek* and *De Poppenkast* (undated, but published in 1862), all originating from Dean’s (*New*) *Moveable Books* series.

Shortly after this start by Nijgh, the Leyden-based firm of P.J. Trap took the challenge and produced six

other movable books between 1862 and 1866: *Het nieuwe huis* (1862, a translation of Dean's *The History of How Ned Nimble Built his Cottage*), *Chinesche Schimmen* (1864, a translation of Dean's *Popular Performance of Galanti Show*), *Kinderspelen* (1864), *Roodkapje* (1866), *Vertooningen* (1864) and *Honderd wisselende Tafereelen* (1866). The first five were translations of Dean originals and the last one is from an unidentified German source. Other firms such as P.C. Hoog and Nijgh & Van Ditmar from Rotterdam, G. Theod. Bom and Hendrik Vleck from Amsterdam, Belinfante from The Hague, and A. Tjaden from Deventer, all published translations of Dean's original movable books (or German originals as Tjaden did) in the 1860's.



Elise van Calcar. *Altijd wat anders* from her series of "Wonderboeken voor 't jonge Nederland" as published by Van Egmond & Heuvelink, Arnhem, [1874].

The authors identify the 1870's and 1880's as the time of the highest popularity of these books in the Netherlands, although they do not list many titles to prove the statement. The Haarlem publisher I. de Haan, working closely with the multinational printing firm of Emrik & Binger, and situated in the same town only one street apart, had an elaborate list of movable books and novelties available from 1875 until their end about 1900. The most beautiful productions of this period, they think, are the three parts of *Wonderboeken voor 't jonge Nederland* (*Wonder Books for the Young Holland*) by Elise van Calcar and published in Arnhem by Van Egmond & Heuvelink: *Nooit uitgekeken*, *Altijd wat anders* en *Telkens mooier*, all having great chromolithographs by Emrik & Binger from Haarlem. The authors question if these were Dutch originals but were unable to trace any possible foreign originals.

Some extra attention has been given to the Amsterdam publisher of mass market books J. Vlieger.

Since they studied three catalogs of the firm, dating from about 1870, about 1886 and about 1907 (in the text they say "ca.1900"), they were able to show how the number of titles in the stock of this publisher grew from only four titles in 1870, to 9 titles in 1886, to a full 30 titles in the 1907 catalog. Unfortunately, most of these were titles that were previously published by the aforementioned publishers in the 1860's and 1870's from which Vlieger had bought the rights (and remaining stocks) at publisher's auctions. It was only in the 1890's that Vlieger produced reprints (both cheaper and with fewer movable pages) and their "own" publications in cooperation with Raphael Tuck from London.

In the 1890's some other publishers came into the market with books mostly having one or two movables: H.C.A. Campagne (the translation of Warne's *Magic Lantern Struwwelpeter*) and E.L.E. van Dantzig from Amsterdam (bringing Dutch editions of books such as Tuck's pull-tab books), Erven Loosjes from Haarlem (*Van Prinsesje tot Koningin*, a nice original Dutch booklet with triangular fold-outs to celebrate the coronation of Queen Wilhelmina in 1898), Hilarius from Almelo (the translation of Raphael Tuck's *Slovenly Peter*) and P. Kluitman from Alkmaar. Unfortunately the Rotterdam publisher D. Bolle, did only one of the nine titles listed in 1895; from the remaining eight, six were bought from I. de Haan when they broke up their business after 1900, and the two other titles, *Mijn prettigste boek* and *Als de dieren konden spreken* were published in 1917 (and reprinted in 1923) although both books were previously published in their original versions by Tuck & Sons in the 1890's.

Further paragraphs of this chapter deal with other kinds of "playbooks," that are not specifically movable. The first such subject are the "theaterbooks," from which the authors mention only German examples such as the *Märchentheater* published 1874 by Hoffmann from Stuttgart (should it be considered a book or, better, a paper toy?), Franz Bonn's *Theater Bilderbuch* and Isabella Braun's *Allerneuestes Theaterbilderbuch*, both published by Schreiber from Esslingen, and the great *Theater Bilderbuch* (*The Theatre Picture Book*). The authors apparently did not trace the Dutch version of this last title.

Other novelty books that get short attention are "panorama" books (Ieporellos); "shape" books (from which the first listed one, praised as a beauty, can hardly be said to be a shaped book: *Poppenvilla* (1885), also known in its English edition as *Dolly's Mansion*, published by Jarrold & Son, London and pictured in

full in Haining); “dress” books of which all three known Dutch examples get attention, *Lina, het vermiste kind* (1862), *Rudolf en Susanna* (ca. 1865, but 1862) and *De nette Juffer Carabas* (1880?); “transparency” books, represented in Holland by a single example, *Zes Verhalen uit Duizend en een Nacht*, Gouda, G.B. van Goor Zonen, [1880] from which the authors didn’t trace the German original by Theodor von Pichler, *6 Märchen aus Tausendundeine Nacht* [1880] (*Six stories from Thousand and One Nights*).

The last three paragraphs of the chapter we think need more research. The “cut-and-paste books,” books with blanks that have to be pasted over by pieces the children cut from extra pages of the book to complete the pictures, are suggested to originate from Hachette in Paris (referring to such an assumption of Sigrid Metken in her *Geschnittenes Papier*). The kind is said to have been no big success in the period of about 1870. The examples given are *Iconomania, of Zoo maken de kinderen een prentenboek* Arnhem, J. van Egmond, (1869, but in an earlier chapter dated 1866?). Three others prove to be outside the period treated in this book: *Mijn eigengemaakte prentenboek, De Boerderij* [1906] and two *Knip-Plak prentenboeken* published by Allert de Lange from Amsterdam only in 1923, *Onze Lievevengingen* and *Onze Vacantiedagen*. The Hachette books, however, prove to have been the French editions of *Warne’s Picture Puzzle Toy Books* published in 1869-1870 and then, in 1871, brought in their Dutch editions by the Rotterdam publisher H. Altmann. In the same year, 1871, Vlieger from Amsterdam also published two parts of *Vliegers Knipprenten, of Zoo maken de kinderen een prentenboek* using this same “technique,” and having at least relative success with the formula.

Rather strange are the lines on “flickbooks” since a definition is given for these booklets whose pictures seem to move once the pages are flicked over quickly, but the (two) examples given illustrate the kind of novelty books, known as “conjurers books,” the books that have small notches and seem to show other contents wherever one puts a thumb when turning over the leaves. A pity, since the at the end of the 19th century newly invented “real” flickbooks caused rather a battle between rival firms offering this kind of booklet on the Dutch market in the summer of 1897!

Rather confusing also is the way the last item of this chapter, “speaking books,” has been treated. The first one, *Het sprekende Prentenboek*, with rhymes by W.F.

Oostveen and published in 1880 by Sijthoff from Leiden, effectively does have six plates and only two cords to pull to produce the noises – not the mentioned eight plates and a same number of noises. This title proves to have been sold by Sijthoff a year later to D. Bolle from Rotterdam who published the same book, here described as a different edition, in November 1881 under his own imprint. The book, however, was only a poor substitute for the glorious edition produced by Theodor Brand from Sonneberg, Germany and published with the same title *Het Sprekend Prentenboek*, mentioned by the authors but with regret that they had not seen or heard it. As an appendix to the chapter there is a list of the Dutch movable books identified as published in the 19th century, listed chronologically according to their publishers. It is not easy to work with but all titles are easy to find in the title register at the end of the book.

Some final remarks, we are happy to have this first systematic survey of movable and novelty books as produced in the Netherlands in the 19th century. And since there were only a few articles available that explored the subject earlier, it was a great challenge to write such a chapter in the book. The results have to be highly appreciated. Unfortunately the authors do not define too well what they understand to be “movable books.” As a consequence there are a lot of “novelty books” included in the paragraphs on “movables.” They also did not define well enough the terminology used (and apologize for it in the introduction to the chapter) and use several descriptions for the same techniques, maybe causing some confusion for the readers. The difficulty of being pressed to estimate several of the publication dates of listed titles, makes the reader feel the lack of a reliable bibliography of Dutch children’s books once more.

Aside from these minor remarks, the reviewed chapter is a good source of information on Dutch movable books from the 19th century. This specific chapter has been wonderfully illustrated with two color and 25 black and white color pictures of the books described. As a matter of fact, the rest of the book is a joy for anyone interested in historical children’s books – as were all the people attending its presentation.

The book has a two-page summary in English and is available directly from the publisher and can be paid by credit card. See www.waanders.nl, choose “History” and “Miscellania.”

Exhibits and Events

Origamic Architecture

American Craft Museum
New York City
May 18 - September 2, 2001

For more than 20 years, the Tokyo architect Masahiro Chatani, employing origami, has been creating works of "origamic architecture." With his design partner, Keiko Nakazawa, he has produced more than 50 books on the subject including such titles as *Paper Magic* (Ondori, 1988), *American Houses* (Kondasha International, 1988), *White Christmas* (Kondasha International, 1989), *Pop-up Geometric Origami* (Ondori, 1994).

This exhibit includes 150 works by Chatani, Nakazawa, and Takaaki Kihara, all from Japan; Ingrid Siliakus, the Netherlands; and Maria Victoria Garrido from Argentina. Their subjects range from world-famous architecture to flowers, animals, abstract geometrics, and everyday objects.

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, Broward County Main Library
Ft. Lauderdale, Florida
May 31 - September 15, 2001

A 64-page black and white illustrated catalog of the exhibition by James A. Findlay, with an essay by Ann Montanaro, a statement by the collector, Geraldine Lebowitz, and containing an original pop-up by Roger Culbertson will be available for sale for \$15.00 (including shipping and handling within the U.S. and elsewhere, payable in U.S. funds). The catalog may be ordered by check or money order made payable to the Bienes Center for the Literary Arts. Mail the payment to:

Bienes Center for the Literary Arts
Broward County Library, 6th Floor
100 S. Andrews Ave.
Ft. Lauderdale, FL 33301

Pop-up Sampler: Books From the Collection of Ann Montanaro

Westport Public Library
Westport, Connecticut
June 10 - August 31, 2001

A selection of about 75 books from Ann Montanaro's collection will be exhibited in the

Riverwalk Display in the library throughout the summer. The focus of the exhibition will be on general interest, commercially-produced 20th century pop-ups. Frank Gagliardi will present "Lunch at the Library" at noon on Wednesday, July 11. He will talk about the history of movable books and their popularity today.

Randolph Huebsch - Tunnel Books

Center for Book Arts, Artists' Slide Night
New York City
June 28, 200, 7:00 p.m.

Book artist Rand Huebsch will join Maureen Cummins and Sarah Stengle, and Paul Moxon to discuss their work.

Festival of the Book

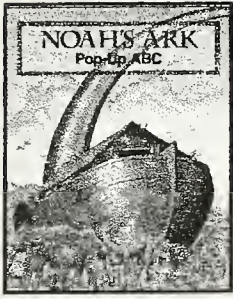
The Columbia College Chicago Center for Book and Paper Arts
July 13 - 14, 2001

More than 40 dealers from around the country will display and sell rare and antiquarian books and maps, fine press editions, and artist's books. The Center will also hold demonstrations of papermaking, letterpress, and bookbinding.

Membership Renewal

Don't forget to renew your membership when it is due.

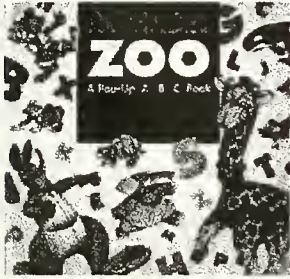
Initial membership in the Movable Book Society extends one year from the date of payment of dues. (The membership expiration date appears on the mailing label.) Each member receives a bright green renewal form with *Movable Stationery* when the membership is about to expire. If the membership is not renewed when the first renewal form is sent, the mailing label is updated to read "Final Issue," and a second renewal form is mailed with the next issue of the newsletter. A membership is dropped if it is not renewed after the "Final Issue" notice. When a renewal is received, the membership is extended one year from the original date. Thus if a membership expires in December and is renewed in April, the expiration date is still December.



Noah's Ark Pop-up ABC. By Arlene Maguire. Paul Ely, illustrator. NY, Little Simon, 1996. This is one of the few pop-up ABC books to have any significant text. The story of Noah is told inside the front cover, on the last page and inside the back cover. Unfortunately, when it comes to the animals, the animal

names are listed alongside illustrations but the two cannot easily be matched. "Xantusidae and xerus, youyous and yaks, then zorils and zebras followed their tracks." Without assistance can readers tell a xerus from a zoril?

Parading With Piglets: A Playful ABC Pop-up. By Biruta Akerbergs Hansen. [Washington, D.C.], National Geographic Society, 1996. Two realistic animals appear on each of the pages and are set in motion by tabs and lift-the-flaps with enclosed pop-ups. There are no individual letters on the pages but alliterative phrases introducing each animal, such as "licking a lion cub" and "visiting a vole."



Alphabet Zoo: A Pop-up ABC Book. By Lynette Ruschak. May Rousseau, illustrator. Jane McTeigue, paper engineer. Santa Fe, NM, Envision Publishing, 1997. Fanciful animals sometimes wearing hats, shoes and other clothing

hide behind the bold, colorful upper-case letters. By lifting flaps, pulling tabs, or rotating wheels, the reader uncovers the animal identified with each letter. Many of the animals move or pop-up as they revealed and they are identified as they come out from under cover.

References

- Carpenter, Humphrey and Marie Prichard. *The Oxford Companion to Children's Literature*. Oxford: New York, Oxford University Press, 1991.
- Hunt, Peter. *Children's Literature: An Illustrated History*. New York: Oxford University Press, 1995.
- Silvey, Anita, ed. *Children's Books and Their Creators*. New York: Houghton Mifflin Company, 1995.
- Sutherland, Zena and May Hill Arbuthnot. *Children and Books*. Glenview: Illinois, Scott, Foresman & Co., 1986

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.

Cinderella. Story in a Box. June. Chronicle Books. 12 pages. 4 x 6 x 1. [pull-down, pop-up scene]. \$9.95. 0-8118-3055-1.

Also: *The Princess and the Pea.* 0-8118-3060-8.

Maisy's Farm: A Pop-up and Play Set. Candlewick. June. \$16.99. 0-7636-1294-4.

Ultimate Soccer Pop-up. By Robert Crowther. Candlewick. June. \$17.99. 0-7636-1627-3.

Catalogs Received

Aleph-Bet Books. Catalogue 66. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. Email: alephbet@ix.netcom.com. <http://www.alephbet.com>

Cattermole 20th Century Children's Books. Catalog 35. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: books@cattermole.com. <http://www.cattermole.com>.

A. Dalrymple, Bookseller. Catalog 27. 1037 No. Old Woodward #2, Birmingham, MI 48009. Phone: 248-723-8058.

Rose Lasley. List Juv 65. 5827 Burr Oak. Berkeley, IL 60163-1424. Phone: 708-547-6239.

Jo Ann Reisler, Ltd. Catalogue 54. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. <http://www.clarke.net/pub/reisler>

Henry Sotheran Limited. Catalogue 1048. 2 Sackville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Fax: 0171 434 2019. <http://www.sotherans.co.uk>

Heidi Stransky. Cranhurst Books. 20 Cranhurst Road. Willesden Green, London NW2 4LN. Phone: 020 84527845. Fax: 020 8452 0689. Email: HStransky@aol.com

Unicorn Books. Pop-ups Catalogue. Sheila Feller. 56 Rowlands Ave., Hatch End, Pinner, HA5 4BP, England. Phone: 0181-420-1091. Fax: 0181-428-0125. <http://www.unicornbooks.co.uk>.

