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Early Disney Pop-up and Novelty Books

Theo Geilen
The Netherlands

While writing a letter to answer a question by Mrs. Bettyrae Eisenstein in the August 1999 issue of the *Movable Stationery*, we thought this information might be interesting for a broader readership. So we decided to write this article about the early Disney pop-ups and novelty books as published initially by Blue Ribbon Books, Inc., in the 1930s and almost simultaneously in several different European countries.

Blue Ribbon Books published six of these Disney titles, four in 1933 and two in 1934. Why they stopped publishing Disney is unclear. The paper engineering for all the titles was probably done by Harold Lentz, though he is not credited in the books. It is remarkable that all the pop-ups are illustrated front and back.

We will give here the editions of the Blue Ribbon books, both in English and other languages, as well as a description of some European titles for which we haven't traced an American original edition. Maybe some of the readers will recognize them and can give additional information. Whether there was a connection between Blue Ribbon and the foreign editions or not, is not clear; apparently the Disney Company itself marketed books abroad, as is suggested by the copyright statements found in several of the European editions. The foreign editions normally copied the American books exactly, but we have heard also about English and French editions that have their pop-ups illustrated on the fronts only. Besides, some of the French editions are slightly larger and give, therefore, a bit more of the borders of the original Disney pictures.

We wouldn't be surprised if there also have been editions for the Scandinavian, the eastern European and/or the Asian market, but we have not yet come across any of them.

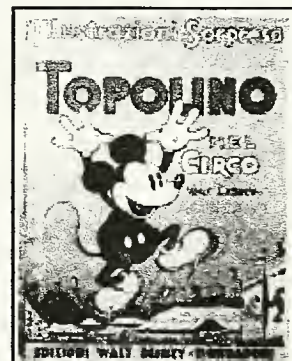
The first two Disney titles were announced by Blue Ribbon Books in May 1933, but were published in August of that year in 50,000 copies, to be sold for 75cents (US).

The Pop-up Mickey Mouse. Story and illustrations by the staff of Walt Disney Studios.

New York, Blue Ribbon Books, Inc., [1933]. 28 p., 22x17 cm.

The book was copyrighted in 1933 by Walt Disney Enterprises and has three pop-ups, one in the center of the book and one on the front and back endpapers. A reprint of the book appeared in 1993 from Applewood Books, Bedford, Mass. It is unclear if the original edition had a dust wrapper.

Apparently Spain was the first country to publish a translation, for a year after the American first edition came: *El ratón Mickey en el circo*. Barcelona, Editorial El Molino, [1934]. The cover of the book has "Ilustración sorpresa" to announce the pop-ups in the book.



Italy followed the next year with *Topolino nel Circo. Illustrazioni Sorpresa*. Milano, Edizioni Walt Disney – Mondadori, [1935], the translation done by Mary Costa.

Most probably in 1936 there was the German translation, by Hans Schenk from Zürich and published in Switzerland: *Micky Maus im Zirkus. Erzählt und illustriert von Walt Disney*. Zürich, Micky-Maus-Verlag Bollmann, [ca.1936]. The frontcover gives as a kind of series title: "Wunder-Bücher" (Wonder-Books), and the copyright "By Walt Disney Mickey Mouse S.A., Paris." Finally there was a Dutch edition as *Micky Muis in het Circus. Door Walt Disney, met illustraties van den Schrijver*. Amsterdam, Uitgeverij "D.M.B.", [1938]. The front cover has as a series title: "Serie 'Pieco' boeken," the translation done by Mrs. J.Rienstra-Went and the copyright by Walt Disney Enterprises. The "D.M.B." stands for "De Moderne Boekhandel."

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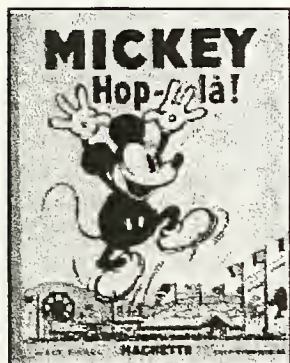
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The deadline for the next issue is August 15.

As a companion part was published at the very same time and with a same price and amount of copies:

The Pop-up Minnie Mouse. Story and illustrations by the staff of Walt Disney Studios. New York, Blue Ribbon Books, Inc., [1933]. 26 p., 22x17 cm.

Again there are three pop-ups, in the center and on the endpapers of the book. This book was also reprinted in 1993 by Applewood. Did the original edition have a dust wrapper?



In France both books got their first European edition but compiled in one volume as: *Mickey Hop-là ! Illustrations d'après Walt Disney.* Paris, Hachette, [1934]. *Les Albums Hop-là!* 64 p., 24x19 cm. Here we see the slightly larger measurements which

show the borders of the original Disney pictures not seen in the other editions. This edition has four pop-ups, the three from *Minnie* and one from *Mickey* (the one from the centerpages). The cover has the illustration of *The Pop-up Mickey Mouse*. The book has the "Copyright 1934 by Walt Disney Mickey Mouse S.A., Paris" and was published with a dustwrapper showing the same illustration as the cover.

In the same year a Spanish edition was published: *Minnie y el Pato Moby.* *Ilustración sorpresa.* Barcelona, Editorial El Molino, [1934], and the next year the Italian translation by Mary Costa: *Topolina e l'Anatroccolo.* *Illustrazioni Sorpresa.* Milano, Edizioni Walt Disney - Mondadori, [1935].



The German edition was translated again by Hans Schenk from Zürich and published as: *Minni Maus und das Entlein.* *Erzählt und illustriert von Walt Disney.* Zürich, Micky-Maus-Verlag Bollmann, [ca.1936]. *Wunder-Bücher.* Again the "Copyright by Walt Disney Mickey Mouse S.A., Paris."

Once more the Dutch edition closes the row: *Miepsie Muis en het Eendje.* *Door Walt Disney, met illustraties van den schrijver.* Amsterdam, Uitgeverij "D.M.B.", [1938]. *Serie "Pieco" boeken.* The translation again by Mrs. J.Rienstra-Went, and the copyright given by "Walt Disney Enterprises."

About the same time, August 1933, Blue Ribbon Books published two larger and thicker books, both with four pop-ups and both sold for \$1.75 each:

Mickey Mouse in King Arthur's Court: Stories and illustrations by the staff of the Walt Disney Studios. New York, Blue Ribbon Books, Inc., [1933]. 48 p., 25x19 cm.

The cover-title reads: *Mickey Mouse in King Arthur's Court with "Pop-up" illustrations.*

Originally published with a dust wrapper and copyrighted in 1933 by Walt Disney Enterprises.

Apparently the Italian edition was the first one published in Europe: *Topolino alla corte di Re Artù.* Milano, Edizioni Walt Disney - Mondadori, [1933], in a translation by Mary Costa.

Also in the same year as the original American edition, a British one was published as *Mickey Mouse in King Arthur's Court.* *Produced with the permission of Mr. Walter E. Disney.* London, Dean & Son Ltd., [1933]. Here the cover-title reads: *Mickey Mouse in King Arthur's Court with "Scenic" illustrations.*

The fact that Dean & Son used the term “Scenic” instead of the original “Pop-up,” gives a clear suggestion that it was the Disney Company that was responsible for the foreign editions. Blue Ribbon Books, we know, had registered the term “Pop-up” as a trademark and the given “permission of Mr. Walter E. Disney” apparently didn’t include the use of “Pop-up.” This Dean edition is said to have pop-ups just illustrated in the front, but by the lack of a copy in our collection we are not able to confirm this.

The next year came the Spanish edition: *El ratón Mickey en la Corte del Rey Arturo. Ilustración Sorpresa.* Barcelona, Editorial El Molino, [1934]. This at least has the pop-ups, illustrated on both sides.

The German language edition was published as: *Micky Maus am Hofe König Arthurs. Erzählt und illustrated von Walt Disney.* Zürich, Micky-Maus-Verlag Bollmann, [ca.1935]. The book was printed by Jacques Bollmann in Zürich and came with a dust wrapper. And:

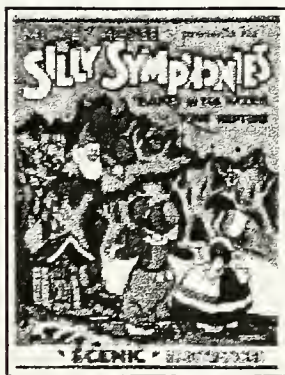
The “Pop-up” Silly Symphonies, containing Babes in the woods and King Neptune; stories and illustrations by the staff of Walt Disney Studios. New York, Blue Ribbon Books, Inc., [1933]. 48 p., 25x19 cm..

The cover-title reads: *Mickey Mouse presents his Silly Symphonies. Babes in the Woods. King Neptune with “Pop-up” illustrations.*

The book was published with a dust wrapper and copyrighted in 1933 by Walt Disney Enterprises. The design of this book is said to be done by Albert Hurter, the man who was responsible for Disney’s first successes with *The Three Little Pigs*.

Once more the Italian edition came first, translated by Mary Costa as: *I Nani del Bosco e Re Nettuno.* Milano, Edizioni Walt Disney – Mondadori, [1933]. But the British edition came in the same year: *Silly Symphonies. Babes in the Woods. King Neptune. Produced with the permission of Mr. Walter E.*

Disney. London, Dean & Sons Ltd., [1933]. Again, the cover title is slightly different: *Mickey Mouse presents his Silly Symphonies. Babes in the Woods. King Neptune with “Scenic” illustrations.* Probably for the reasons mentioned above.



The Spanish version of this book came a year later as: *Los Enanos del Bosque y El Rey Neptuno. Ilustración Sorpresa.* Barcelona, Editorial El Molino, [1934]. And probably another year passed before a German language version was published, again in Switzerland: *Die Waldmännlein und König Neptun. Erzählt und illustriert von Walt Disney.* Zürich, Walt-Disney-Verlag Bollmann, [ca.1935].

The next year, 1934, Blue Ribbon Books published another two interesting Disney-titles:

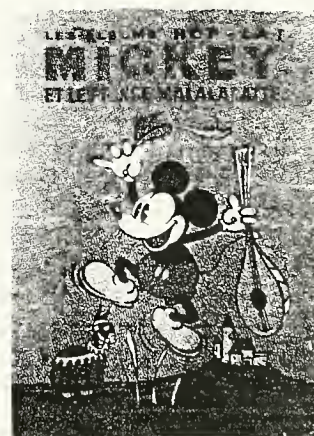
Mickey Mouse in “Ye Olden Days” with “Pop-up” Pictures. New York, Blue Ribbon Books, Inc., [1934]. *The Midget Pop-Up Book.* 60 p., 13x10 cm.

Almost a mini edition it has on its front cover the same illustration as *King Arthur’s Court*, and tells the story of Camelot, also known from that book. There is just one pop-up, in the center of the book. In the series of five “Midget Pop-up Books” this was the only Disney title. We are aware of only one European edition of the Mickey Mouse waddle Book and that is in German: *Das Lebende Buch Der Micky Maus,* Micky-Maus-Verlag Bollman, Zurich [1935-1936]. And:

Mickey Mouse Waddle Book. The Story Book with Characters that Come Out and Walk. Illustrations by the Disney Studios. New York, Blue Ribbon Books, Inc., [1934].

This book, in which die-cut figures can be assembled and actually move without contrivances, was designed by Fred Voges. Again a reprint was done, in 1992, by Applewood Books.

The only foreign language edition of this book we know of, is the Spanish one: *Mickey en las Carreras.* Barcelona, Editorial El Molino, [1935].



That answers Mrs. Eisenstein’s question, but we still know some other early European Disney pop-ups and novelty books from which we could not trace any American original. Disney proves to be very successful

Pop-up Arachnophobia!

Charles Duke
Christchurch
New Zealand

Introduction

Ok, so the title on this item doesn't make much sense but I am sure you can guess the theme of the article! While weaving through my movable book collection I was struck (or should that be bitten?) by the number of pop-ups that have spiders as either a primary or significant element of focus.

Do I need to define spider? I don't mean a computer program that searches the web for information. Nor do I mean the outdoor bowls 'closest to the gutter' competition. I am referring to part of the 'arachnid' family: small, eight-legged creatures that are best known for spinning silk webs.

Some hard information!

Spiders have 4 pairs of legs and divisions to the body [Cephalothorax, abdomen] joined by a narrow waist. Spiders are the largest and most successful arachnids, with about 30,000 different species. All spiders are carnivores and have powerful fangs that release deadly poison into their prey. A female spider can lay thousands of eggs, but they face so many dangers very few young make it to adulthood. Some spiders catch food by spinning webs of silk made from protein. Most of the webs you see are round or orb webs spun by garden spiders. Got the picture?

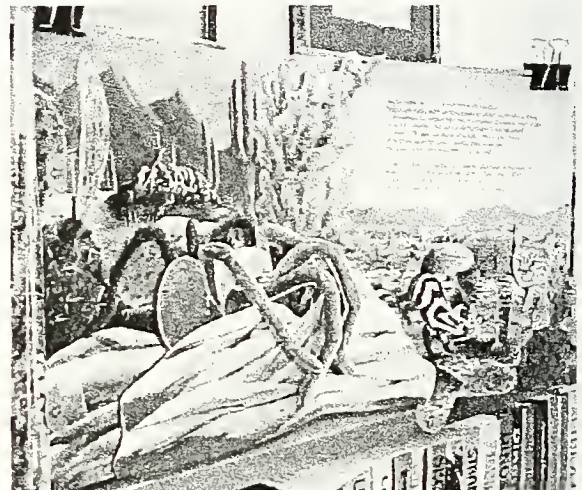


Did you know?

- *Longevity* - a spider's life span can range up to 30 years.
- *Web Strength* - spiders silk is as strong as steel or nylon thread of the same thickness but is lighter and more elastic.
- *Silk Quantity* - the black orb weaver (*Argiope trifasciata*) uses enough silk in its web to wrap 40 times around a 12 inch (30cm) pop-up book.
- *World's Largest Spider* - is the giant bird-eating spider (*Theraphosa leblondi*) of Guyana, Surinam, and French Guiana. In 1965, a male specimen was collected that had a leg span of 11.02 inches (30cm)!

- *Worlds Heaviest Spider* - the family Theraphosidae also holds the record for the heaviest spider. A female specimen collected in Surinam weighed a whopping 4.3 ounces (122gm). She also had 1-inch (2.3cm) fangs.
- *Worlds Smallest Spider* - is the Samoan moss spider (*Patu marplei*). They are only 0.0017 inches (0.0045cm) overall. They are about ¼ the size of the period at the end of this sentence. (See it?)
- *Worlds Most Venomous Spider* - the Brazilian wandering spiders are the most venomous spiders in the world and they are particularly aggressive. They frequently take up residence in peoples cloths or shoes and bite ferociously several times when they are disturbed. Luckily there is an antivenin to their potent neurotoxin.

But I digress!



Enough hard data, what about the books!

Spiders! Love 'em or hate 'em they are all pervasive and a favourite 'target' for paper engineers, illustrators and authors alike. A quick look through my computerised pop-up catalogue showed that at least 15 books had spiders mentioned and depicted. Time to take a look at how, why and what.

Definitive works

The first two books I will mention are both single spread factual exposés on spiders. Both make great use of color and paper engineering to deliver very accurate 3D renditions of a spider. 'The Spider'¹, engineered by James Roger Diaz, is a large, 9 inches by 12½ inches (23cm by 31.5cm), portfolio style book. On opening, a beautifully crafted and coloured

¹ ISBN 1-556-70254-X, authored by Luise Woelflein, published 1992 by Stewart, Tabori & Chang Inc.

Mexican red-kneed tarantula stands up from the desert floor. Numerous details about the spider, its habitat and life style are detailed and 3 small side bar pop-ups accompany the text. The primary pop-up is complex and large, measuring 11" by 8" and standing 4" high. 'The Spider' is one in a series which includes 'The Bee' (1-556-70218-3), 'The Beetle' (0-155-67025-5) and 'The Butterfly' (1-556-70219-1).

The second and somewhat similar, albeit considerably smaller (5¼" by 5¼" or 13.5cm by 13.5cm), book is 'Spider'². Engineered by David Hawcock this book is unusual in that the covers fold back-to-back and can be secured so that the resulting Brazillian jumping spider can be suspended, like a mobile, on the supplied elastic cord. This means that the spider rises from the page lying on its back, which is unique as far as I am aware. 5 fold out pages deliver 16 panels of information about spiders in general. 'Spider' is also part of a series called 'Bouncing Bugs', which includes 'Ant' (0-679-85469-X), 'Bee' (0-679-85470-3), 'Beetle' (0-679-87566-2), 'Fly' (0-679-87567-0), and 'Wasp' (0-679-87565-4).



Enter my web

Moving from the spider itself to its habitat, capabilities and life style, one can do no better than 'Creatures of the Desert World'³. Part of the National Geographic Action series (is this series still being produced?) and engineered by John Strejan and James Roger Diaz, this book shows details of a large spider in situ in the Sonoran Desert, along with other insects and animals.



'Natures Deadly Creatures'⁴, engineered by Electric Paper, is another excellent example of an informative yet visually exciting pop-up. Excellent paper work, use of color and information about

spiders and other creatures allow one to learn with pleasure!

'Natures Hidden World'⁵, whose engineering is unattributed, is a tad more whimsical look at the life of spiders. Muted colors and lighter text detail make for an enchanting book. A 2 page pop-spread and the use of a pull-tab and elastic animates a spider capturing a honeybee, for desert, no doubt

As part of the 'Dear to Find Out About ...' series, 'Gruesome Land Creatures'⁶ (paper engineered by Ruth Mawdsley) continues the 'informative while fun' trend. An 8" (20cm) Arachnid (in this case another Tarantula) pushes its feelers towards you as you open the first double page spread of the book.

Human connection

Heading off at a tangent, I get a real kick out of 'The Pop-Up Book of Phobias'⁷. Engineered by Mathew Reinhart, this entertaining book looks at human phobias including the fear of spiders. A giant spider lunges at the reader from the book pages. Great innovative paper work and lively text ensures considerable fun. This book is a must have!

Not too serious

On the lighter side, 'Spider! Spider In The Bath'⁸ and 'Spider: Panda Comes To Stay'⁹, both engineered by Ron van der Meer, are delightful children's books. Entertaining text and a good story line makes them a favourite with the younger set. Jan Pienkowski, in 'I'm Not Scared'¹⁰ gives his, now to be expected, twist and humours view of our irrational fear of spiders, while Nick Bantock and Denis K Meyer depict a spider on the tongue of the little old lady in 'There Was An Old Lady'¹¹



² ISBN 0-679-85471-1, authored by Lee Montgomery, published 1994 by Random House.

³ ISBN 0-870-44877-8, authored by Jennifer C Urquhart, published 1989 by National Geographic.

⁴ ISBN 0-803-71342-8, authored by Francis Jones, published 1992 by Dial.

⁵ ISBN 0-399-20973-5, authored by Ingrid Selberg, published 1983 by David Booth Publishing.

⁶ ISBN 0-8249-8612-2, authored by Ken Hoy, published 1993 by Ideals Publishing Corp.

⁷ ISBN 0-688-17195-8, authored by Gary Greenburg, published 1999 by Rob Weisbach Book.

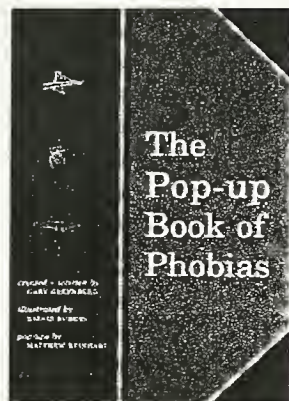
⁸ ISBN 0-563-36226-X, authored by Ralph Hibbert, published 1991 by BBC Books.

⁹ ISBN 0-563-36241-3, authored by Ralph Hibbert, published 1991 by BBC Books.

¹⁰ ISBN 0-434-80077-5, authored by Jan Pienkowski, published 1997 by Heinemann.

¹¹ ISBN 0-670-83194-8 published 1990 by Viking Penguin.

From the sublime to the ridiculous lets take a quick look at 'The Pop-up Buck Rogers'¹², engineered by Arroyo Project. This book uses the imagery of a spider to hang an improbable sci-fi story on. Simple engineering, however but the use of bright colors and comic-like layout, entice all ages to take a peek.



Caught

Spiders, those creatures we love to hate, have provided a wealth of ideas and elicited very different treatments in the pop-up world. Many of the worlds best engineers have taken on the challenge of the spider and we are all the richer for it. May we see more 3D renditions in the future!

So there we are! Not a full list, but a wee taste of what is available.

Hey, did you know that there is a word for 'a fear of pop-up books'? This is something my wife, Denise, suffers from! **Biblokinetophobia!**

¹² ISBN 1-555-09236-2, authored by Phil Nowlan, published 1994 by Applewood Books.

New Pop-up Bibliography

Ann Montanaro's new book *Pop-up and Movable Books: A Bibliography, Supplement 1, 1991 - 1997* has just been published by Scarecrow Press. It updates and adds to her earlier work *Pop-up and Movable Books: A Bibliography* published in 1993. This supplement is 960 pages and includes the pop-up books published between 1991 and 1997 as well as the books published from 1779 to 1990 that were not identified for the first volume. Complete bibliographic information is provided for over 2,300 new titles. The name, date, and series indexes are cumulative and include the titles from the 1993 edition interfiled with titles from the current edition.

Both volumes are available from Scarecrow Press, P.O. Box 191, Blue Ridge Summit, Pennsylvania 17214. The price of the first volume is \$63.00 and the second is \$95.00. There is an additional charge for shipping.

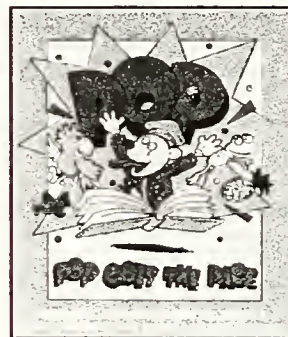
Waldo Hunt Honored

Waldo Hunt has not missed a single Children's Book Fair since 1976. And so, to resounding applause and expressions of delight from publishers who had gathered in Bologna from around the world for the Children's Book Fair, he was presented with a special award. Waldo Hunt, doyen of American publishers, was presented with a reproduction of a scarab beetle housed in the Egyptian Collection of the Archaeology Museum in Bologna.

In the presentation it was noted that by his constant and significant presence at the Bologna show he has done an enormous amount to raise awareness of the Children's Book Fair in the United States, and in the process he has also become an ambassador for the city of Bologna.

Waldo Hunt is C.E.O of Intervisual Books of Santa Monica, California, producer of approximately 1,000 interactive and pop-up titles for leading American and international children's publishers.

Pop Goes the Page: Movable and Mechanical Books From the Brenda Forman Collection



An Exhibition at the
University of Virginia
Alderman Library

May 12 through August 18, 2000

Also online at:

<http://www.lib.virginia.edu/exhibits/popup/>

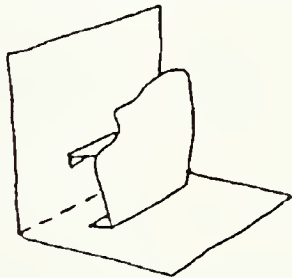
Pop-up Design - The 90° Pop-Up Second in a Series

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In the second article of this series I will discuss the 90° pop-up and how it can be applied to the classic 180° pop-up described in my first article. For those of you who missed the first article or have passed your last issue of Movable Stationary to your favourite aunt to read, you will be happy to know that I am simultaneously posting these articles on my web site at <<http://www3.sympatico.ca/bovine.dcsigns>>. Please feel free to visit. I welcome all comments and suggestions.

The 90° Pop-up:

Like the classic 180° pop-up, the 90° pop-up is one of the most commonly found pop-up styles. It is called a 90° pop-up because it stands at full attention when the page spread is opened to 90°. (See the illustration below.) Opening the spread any further causes the pop-up to fold down backwards until it is completely flat when the spread is fully opened. On its own, the 90° pop-up is frequently found in greeting cards and in inexpensive pop-up books. But often, the 90° pop-up is used to enhance a classic 180° pop-up. I will describe how to do this later in this article.



90° Pop-Up

On its own, the 90° pop-up is most frequently found in diorama style pop-up books which open up and unfold into one grand scene. Lothar Meggendorfer designed and published numerous books of this type over 100 years ago. Several of them were reprinted in the late 1980's including Buffalo Bill's Wild West¹. The American artist Red Grooms also created a very colourful and whimsical "sculto-pictorama" called Ruckus Rodeo². This book's six page fold-out depicts the rowdy excitement of a rodeo complete with bucking broncos. On a similar theme, Frontier Town³ opens out and stands up to reveal four scenes of an old western town. This book cleverly uses its 90° pop-ups

to allow the reader to view both the outside and inside of a few buildings.

All of these books make excellent use of the 90° pop-up in a similar way. The last example I will mention is another Lothar Meggendorfer reprint called Theater-Bilderbuch⁴ (Theatre Picture Book). This book uses a simple variation of the 90° pop-up and creates four stage sets that draw the viewer inside.

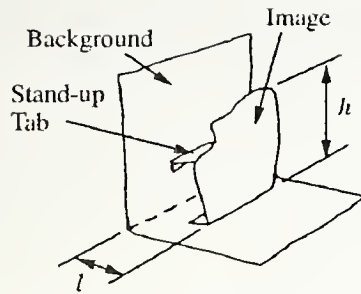
The 90° pop-up is much simpler than its 180° cousin, but no less effective. Again, armed with this article, I encourage you to take some time and study the masters. You will quickly understand how to create beautiful pop-ups of your own.

Design Parameters:

First, begin by selecting an image to pop-up. It could be a picture of your dog or even a photo of that old pair of sneakers that you just found under your bed. Your image can be any shape you like, but the bottom should be flat so that it can be glued to your background. This is also a very good time to incorporate a glue tab to your image. For more information on glue tabs, please refer to the appropriate section of my first article.

Next, select a background for your image and fold it in half. Remember that one half the background will be vertical and the other half will be flat as seen in the illustration above. Actually, location of the fold is not critical. In most diorama books, the flat portion of the background is only one third the length of the vertical portion. Your background image does not need to be rectangular either. You can make it almost any shape you like. Breaking out of the traditional frame can greatly enhance the appearance of your work.

Decide where you would like to place your image on the flat portion of your background and mark this location on your background. Your image should be parallel to the center fold of your background. This is where I throw in some math -- I am a mechanical engineer after all. If "h" is the height of the image, and "l" the distance from image to the vertical background, then distance "l" plus "h" must be equal to or less than the height of the back of the pop-up for the image to remain inside the spread boundaries when folded up. See the illustration below. Failing to adhere to this rule can create an octopus when you close your pop-up.

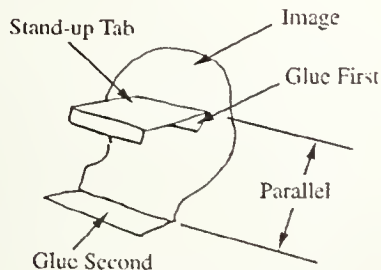


Glue Tab Lengths and Positioning

Assembly:

A separate glue tab I'll call the "stand-up" tab is required to make the image pop-up when the page is opened. Since this tab does all the work and so it should be sized appropriately. Stress on the glue joint is reduced by glueing the tab higher up on the image, but makes the tab more visible. It follows that a low tab should be wider while a higher tab can be narrower. Sometimes glue tabs can be incorporated into the design of the image itself, and in other cases several of these glue tabs may be required. For example, tall thin images may require tabs near the bottom and top to prevent them from buckling. In general, the length of the tab minus the glue portions is equivalent to distance l as illustrated above. The width is not critical. If multiple tabs are required, all tabs should be the same length, but their widths can vary.

Now you are ready to begin the sticky part: glueing. The following is my preferred glueing sequence: first, if you haven't already incorporated a glue tab into the image base, make one by cutting a strip of paper about 19 mm (3/4") wide and as long as the base of your image. Fold the strip in half and glue it to the back of your image. Second, glue the stand-up tab(s) in place on the back of the image. The tab should be glued to parallel to the image base tab. At this time I usually wait a few minutes for the glue to set, because nothing is more frustrating than glue joints coming apart at the wrong time.

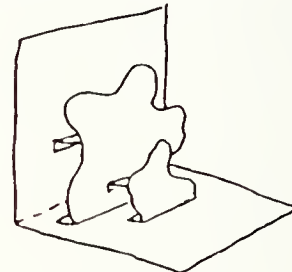


Glueing Sequence

Next, glue your image onto the marks on your background, but do not glue the stand-up tab yet. Wait a few moments for the glue to set. Then put some glue on the stand-up tab and fold the tab down as shown above. Finally close your spread and apply pressure on the glue joint. This technique allows the tab to find its own home on the vertical background and results in clean, well functioning pop-ups with crisp folds.

Variations:

Now that you have mastered the basic 90° pop-up, I will discuss a few variations of this technique. The simplest variation is reversing the image and stand-up tab positions (i.e. the image becomes a table top and the stand-up tab(s) the legs). Turn the first illustration 90° counter clockwise to see what I mean. Images can also be layered in front of one another as in the illustration below.



Layered Images

All the above mentioned rules apply to additional layers, except that the vertical background is replaced by the image directly behind the layer being added. The glue sequence for each layer is the same, but from the rear layer to the front layer. This will save you some potential headaches.

How does this apply to 180° cards? The answer is very simple: the 180° pop-up image becomes the vertical background for the 90° image. Again, all the same rules apply. Please remember that in this case the 90° pop-up should be parallel to the 180° one. There is, however, one special case. When glueing a 90° pop-up to a 180° pop-up that has its vertical fold pointing away from you, the stand-up glue tab on the 90° pop-up must be folded up as shown below instead of down. This is because the 180° pop-up folds away from you as the spread is closed instead of folding towards you as in the other cases.



90° and 180° Combination

Since glue joints tend to be the weak links in pop-up design, it is advisable to try, where possible, reducing the number of glue points. Several techniques can be used to achieve this. I will describe these in a future article, but for now I encourage you to take a good look behind the scenes of your pop-up collection.

In the next issue's article I will continue to discuss the 90° pop-up. In particular I will describe how to make 90° pop-ups without glue tabs that are cut and folded from a single sheet of paper. As always, I encourage you to visit my web site and send me your comments and suggestions.

¹ Verlag J.F. Schreiber, 1891. Reprinted Oesterreichischer Bundesverlag, 1989. Engineer: Lothar Meggendorfer.

² Abrams, 1988. Engineer: Intervisual Communications.

³ Holt Rinehart Winston, 1982. Engineer: Keith Moseley.

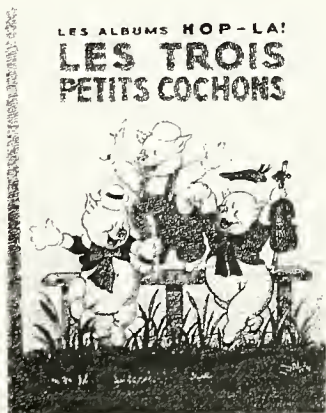
⁴ Verlag J.F. Schreiber. Reprinted Oesterreichischer Bundesverlag, 1990. Engineer: Lothar Meggendorfer.

Early Disney, continued from page 3

especially in the French market. In 1935 they published a title that is known only from its French version: *Mickey et le Prince Malalapatte*. Illustrations d'après Walt Disney. Texte de Magdeleine du Genestoux. Paris, Hachette, [1935]. *Les Albums Hop-là*. 63 p. The book, published originally with a dustwrapper, has four pop-ups; one of them, showing Mickey liberating Minnie from her prison in a castle-tower, was remade

in the catalog *Pop-up ou le Livre Magique* of the exhibition of that name in Brussels 1993.

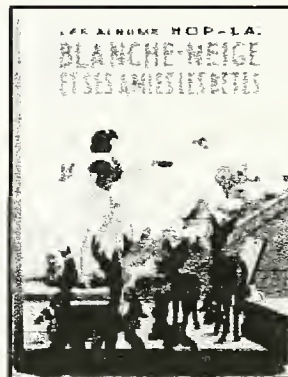
In the three successive years the publishing house of Hachette did a Disney pop-up, or two, every year: *Les Trois Petits Cochons*. Paris,



Hachette, [1936]. *Les Albums Hop-Là!* 22x16.5cm. A spin-off of Disney's first big movie success *The Three Little Pigs*, here in a book with three pop-up double spreads. As far as known only published - with a dust wrapper - in a French edition. *Mickey Hop-Là. Une Partie de Polo*. Paris, Hachette, [1936]. 22x16.5 cm. The book has three pop-ups. The story is about a polo game between the Disney characters on the one side and some famous movie stars of the time on the other, featuring the Marx brothers, Charlie Chaplin, Stan Laurel and Oliver Hardy, and Will Rodgers, all caricatured in a very funny way. Does any reader recognize a similar American Disney book?

Pluto et les Poussins. Par Walt Disney. Paris, Hachette, [1937]. *Les Albums Hop-Là*. 22 p. A large book (about 32x24 cm), in which Pluto hatches a brood of baby chickens. Featuring one large pop-up in the center of the book. It was probably never published in English.

Blanche-Neige et ses Amis les Bêtes. Par Walt Disney. Paris, Hachette, [1938]. *Les Albums Hop-Là*. 60 p., 22x16.5 cm. The story of Snow White and her friends the animals was illustrated by the Disney Studios. There are three pop-ups in the book, the first one showing a jungle scene



lifting from the pages as a shadowbox, strongly reminiscent of this kind of pop-ups in several Bookano volumes. This volume, again, was not published in English, as far we know.

After the war Hachette did another three Disney titles in their series *Les Albums Hop-Là*: a Bambi, a Three Little Pigs and a Peter Pan, with movable plates, a technique clearly copied from Julian Wehr, but for now we will restrict ourselves to the Disney books from the 1930s.

For the German language market there was another Disney title published: *Abenteuer des Micky Maus*. Aus dem Englischen übertragen von Zirr. Zürich, Micky-Maus-Verlag Bollmann, [1936]. *Micky-Maus-Wunderbücher*. The title reads: "Mickey Mouse's Adventures" and although it is been said to be "freely translated from the English," we have never met an English language equivalent. The book has two pop-ups, one showing Minnie Mouse, the other a scarecrow that frightens two bandits.

And in Spain there appeared also a Disney book hitherto not identified as existing in English: *Mickey presenta: El Gallito del Lugar*. Barcelona, Editorial El Molino, [1938]. The title reads: "Mickey presents: the little cock of the farm" but since we have never seen a copy of the book, we are wanting further bibliographical details.

To complete the 1930s Disney novelties as published abroad, we still can mention two titles published in the U.K.: *Snow White Magic Mirror Book*, and the *Story of Snow White and the Seven Dwarfs*. By permission of Walt Disney – Mickey Mouse Ltd. London, Dean & Son Ltd. [ca.1938]. 60 p. 17x25 cm oblong. Five of the color plates in the book have to be viewed through 3-D spectacles to create a 3-D illusion. And: *Snow White and the Seven Dwarfs. Deans Cut-Out Book*. By permission of Walt Disney – Mickey Mouse Ltd. London, Dean & Son Ltd. [ca.1938]. 24x34 oblong. A novelty item in which the verso of the covers acts as a double-page backdrop, together with four pages of characters and scenes to be cut out and made up.

Again we have just knowledge of the British editions of these two Disney novelties but are curious if there have been American and/or foreign language editions.

[The book covers used in this article were reproduced from Pietro Franchi's *Apriti Libro! Meccanismi, figure, tridimensionalità in libri animati dal XVI al XX Secolo*]

Lois Morrison

Books by the Artist: 1990-1999

Adam and Sophie Gimbel Library
Parsons School of Design
2 West 13 Street
New York City
April 4 - August 4, 2000

Lois Morrison has exhibited her work extensively for the past twenty years. Fabric and pop-up books incorporate a wide range of cutting, sewing, drawing, and printing techniques to explore such disparate themes as war and gardening.

**Conference Preparation
New York City
September 21-23, 2000**

Hotel

The conference is being held at the Warwick Hotel in New York City. Located at 65 West 54th Street, it is centrally located and convenient. If you would like to share a room, contact Ann Montanaro before making a hotel reservation.

Program

Roy Dicks is making the program arrangements. Working from recommendations made by members, and has made initial plans to line up a wonderful program. Some speakers are confirmed and some are still pending, but there will be two full days of programs and activities. Several authors will be speaking about their experiences: Kees Moerbeek will talk about his two new books and Robert Sabuda will discuss the making of the exhibition catalog. Barbara Valenta, author of *Pop-o-Mania* will talk about putting that book together and Pam Pease, author of *The Garden is Open*, will discuss her experience in self-publishing.

Addie Peña will focus on musical related pop-ups and, since almost everyone asked for a program on repairs, Joanne Page will offer practical (hands-on) advice on when to repair, how to repair, and when not to repair.

When the program arrangements are complete they will be posted on the Movable Book Society website: <http://www.rci.rutgers.edu/~montanar/mbs.html>

Exhibition

Brooklyn Pops Up is an exhibition of 100 pop-up and movable books from the 1500s to the present being prepared for the Brooklyn Public Library. The opening is Friday, September 22 and will continue at the Grand Army Plaza location through December 31, 2000. Eight of the exhibit cases will travel to Brooklyn Library branches during 2001. Conference goers will have the opportunity to attend the exhibition open and will be transported to the library by bus on Friday evening.

Catalog

The exhibition catalog for Brooklyn Pops Up is itself a pop-up. Designed and prepared by Robert Sabuda, it includes pop-ups of Brooklyn sites, food, and landmarks created by David Carter, Carla Dijis, Bruce Foster, Biruta Akerbergs Hansen, Tor Lokvig, Kees Moerbeek, Chuck Murphy, Iain Smyth, and Ken Wilson-Max. Some of the paper engineers worked together on pages. Maurice Sendak illustrated the movable cover. The catalog will be distributed by

Little Simon (September 2000, 8 pages, \$19.95, 0-689-84019-5).

Meggendorfer Prize

It is time to vote for the 2nd Meggendorfer Prize for Best Movable Book, first won in Los Angeles by Robert Sabuda for *The Christmas Alphabet*. The criterion remains as it was in Los Angeles: what was your favorite movable book published widely since the last award, the latter part of 1997, 1998, and 1999? The Movable Book Society has provided a vetted list of books from which to choose. (The names listed with each book may be incomplete and are given for the purposes of identification only.) A simple majority will determine the winner of the prize. If you are passionate about a book not mentioned, a line for a write-in is provided.

Please vote for five (5) books, ranked 1 - 5. The award, magnificently designed by Movable Book Society member Adie Peña, will be engraved and ready for presentation. Please participate, even if you cannot attend the conference, and make your vote count! Return the enclosed postcard with your choice.

The 12 Bugs of Christmas.

David Carter. Little Simon, 1999

ABC Disney

Robert Sabuda. Disney Press, 1998

Alphabet Zoo

Jane McTeigue. Envision Publishing, 1997

The Amazing Inventions of Professor Screwloose

Iain Smyth. Envision Publishing, 1998

The Amazing People Circus

Ken Wilson-Max. David Bennett Books, 1997

The Amazing Pop-up Music Book

Damian Johnston. Dutton Children's Books, 1999

Annie Ate Apples

Vicki Teague-Cooper. DK Ink, 1998

The Architecture Pack

Ron van der Meer. Alfred A. Knopf, 1997

The Art of Science

Jay Young. Candlewick Press, 1999

Bed Bugs

David Carter. Little Simon, 1998

The Bible Alphabet

Keith Moseley. Broadman & Holman Publishers, 1998

Bugs in Space

David Carter. Little Simon, 1997

Circus!

Andrew Baron and Sally Blakemore
Little Simon, 1998

Chuck Murphy's Black Cat White Cat

Chuck Murphy. Little Simon, 1998

Chuck Murphy's Color Surprises

Chuck Murphy. Little Simon, 1997

The consummate cigar book

Rives. Pop-up Press, 1997.

Cookie Count

Robert Sabuda. Little Simon, 1997

David Carter's Curious Critters

David Carter. Little Simon, 1998

The Elements of Pop-up

David Carter and James Diaz. Little Simon, 1999

The Formula One Pack

Ron van der Meer. Van der Meer Publishing, 1999

Harley-Davidson

Rodger Smith. Pop-up Press, 1998

Heroes of Space

Rodger Smith. Piggy Toes Press, 1999

The Hobbit

Andrew Baron. HarperFestival, 1999

I Can too!

Damian Johnston. Lothrop, Lee & Shepard, 1997

Jack and the beanstalk

Chuck Murphy. Little Simon, 1998

The Kid's Art Pack

Ron van der Meer and Mark Hiner
Dorling Kindersley, 1997

Masks: The Metropolitan Museum of Art

Heather Simmons and Oliver Charbonnel
DK Publishing, 1997

Mathsmaster 5+

Corina Fletcher. Konemann, 1999

Monster Talk Pop-up

David Hawcock. Electric Paper, 1998

The Movable Mother Goose

Robert Sabuda. Little Simon, 1999

The New York Pop-up Book

David Hawcock. Universe Publications, 1999

Nightmare Café

Antje von Stemm. Envision Publishing, 1998

Nightmare Hotel

Antje von Stemm. Envision Publishing, 1997

Our Lady of Guadalupe

Eugenia Guzman. Groundwood, 1998

Our World - An Unfolding Journey Around the Earth

Frederic Moret. Barnes & Noble, 1998

The Pop-up Book of Phobias

Matthew Reinhart. Rob Weisbach Books, 1999

Santa's Surprise

Kees Moerbeek. Piggy Toes Press, 1998

Snappy Little Colors Discovers a Rainbow of Colors

Richard Hawke. The Millbrook Press, 1998

The Think Tank

Ivan Moscovich. DK Ink, 1998

The Ultimate 3-D Pop-up Art Book

Ron van der Meer and Mark Hiner
Dorling Kindersley, 1997

Questions and Answers

Q. What is the best way to "redirect" a fold that was not in the original design of the pop-up?

Can books be stored in plastic zip-lock bags? If not, what is a good alternative.

Frank Di Memmo
Ooltewah, Tennessee

Q. Does anyone know of titles in a series called "Picfade," published by the American Crayon Co., Sandusky, Ohio in the 1940s. The title I have is *The Story of Pochahontas*. The jacket blurb states there are other classical titles.

Ellen Rubin
Scarsdale, New York

Q. I recently found a reference to four books in a series entitled Guess Who Pop-up Board Books. The titles are *Farm Friends*, *Zoo Friends*, *Pet Friends*, and *Forest Friends* published by Modern Publishing in 1990. I am interested in knowing if they are actually pop-up books. Does anyone have them?

Ann Montanaro
East Brunswick, NJ

Catalogs Received

Aleph-Bet Books. Catalogue 63. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. Email: alephbet@ix.netcom.com. <http://www.alephbet.com>

Books of the Ages. Catalogue 23. Gary J. Overmann. Maple Ridge Manor. 4764 Silverwood Dr., Batavia, Ohio 45103. Phone: 513-732-3456.

Cattermole 20th Century Children's Books. Catalog 33. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: books@cattermole.com. [Http://www.cattermole.com](http://www.cattermole.com).

Rose Lasley. "Pop-ups, Movable & Toy Books." 5827 Burr Oak. Berkeley, IL 60163-1424. Phone: 708-547-6239.

Jo Ann Reisler, Ltd. Catalogue 51. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. [Http://www.clarke.net/pub/reisler](http://www.clarke.net/pub/reisler)

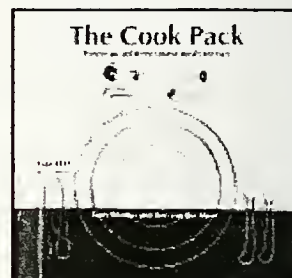
Henry Sotheran Limited. Catalogue 1046. 2 Sackville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Fax: 0171 434 2019.

Unicorn Books. Catalogue 93. 56 Rowlands Ave., Hatch End, Pinner, HA5 4BP, England. Phone: 0181-420-1091. Fax: 0181-428-0125. <http://www.unicornbooks.co.uk>.

New Publications

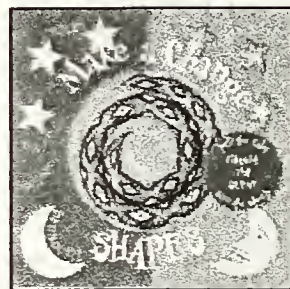
The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified.

The Cook Pack: Twenty no-fail three-course meals for two. By Gary Rhodes and Ron van der Meer. Abbeville Press. \$29.99. 1-902413-41-5.



Dinosaur-pull-a-page. Mouse Works. \$9.99. 0-6364-1039-2.

Jack Rides his Scooter. By Rebecca Elgar. Larousse Kingfisher Chambers. \$10.95. 0-7534-5281-2.



Make a Change Shapes. Millbrook Press. \$8.95. 0-7613-1044-4.

Stairs. [Republished] By Rein Jansma. Joost Elfers Books. 1-5567-0963-3. \$24.99



Where are you? Pikachu. May. Golden Books. 0-3073-3237-3. \$12.99.

Who lives in the jungle? (Wiggly Tabs) Readers Digest. 1-5758-4353-6. \$5.99

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