

An Interview With the Paterfamilias of Pop-up Part Two of Three

This is part two of a three-part interview conducted by Kate Sterling on August 25, 2001 at Intervisual Books in Santa Monica, California. On May 9, 2002 Wally Hunt added the following: "I think I should bring my fellow movable book friends up-to-date on me, Intervisual, and the world's most exciting movable book exhibition.

"I am now Chairman of the Board, Emeritus of Intervisual Books, Inc. I have 3,000,000 shares of stock and a lot less responsibility running the company. Two new management people have accepted key positions. Louis Perlman is Chairman of the Board and Larry Nusbaum is CEO. Both have extensive management experience and are determined to help me get Intervisual back on the winning track.

"Please put this date on your calendar. August 23, 2002 will be the official reception for 'Pop Up! 500 Years of Moveable Books: Selections from the Waldo Hunt Collection.' Members of the Movable Book Society are invited to attend the reception. The exhibition will run from August 23 until January 12, 2003 and will feature antique books from the University of California, Los Angeles, a rarified collection from the Waldo Hunt Museum and examples of the best books conceived and produced by leaders of the industry. The exhibition and reception are being held at the Los Angeles Central Library located at 630 W. 5th Street, Los Angeles, California 90071."

K: You said that a few years ago you wouldn't consider doing a new book unless you could anticipate a 100,000 print run and now that is 30,000. Why has it changed?

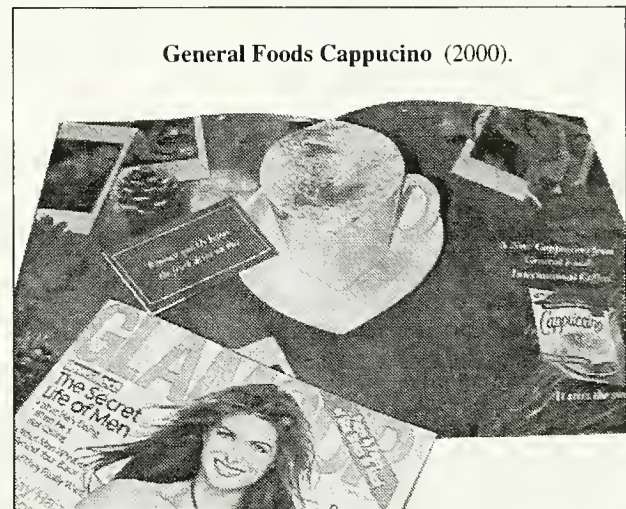
W: Part of it is the strong dollar and part of it is that we don't have the American publishers who are ordering 30-50,000 per title. We deal in dollars. We buy in dollars and we sell in dollars. So, you can say that if you buy in dollars, the printers will give you a better price because a dollar is worth more than the yen or whatever the currency is in that country. This year we may sell five million dollars internationally, and five years ago we were selling nine million internationally. The product may even be better now than it was then, but the market is tougher.

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A Century of Magazine Movable (1901-2000): An Informal History

Adie C. Pena
City of Makati, the Philippines

I would have missed the pop-up General Foods Cappuccino ad in the November 2000 issue of *Glamour* magazine if not for some thoughtful friends and relatives who called my attention to it. A girlfriend and a sister-in-law even went to the extent of sending me their copies. (A New York-based friend recently visited the Philippines for the holidays and brought me a year-old copy of the December 2000 issue of *Vanity Fair* that, unknown to me, contained the same pop-up cup.) After all, *Glamour* and *Vanity Fair* aren't exactly regular reading fare for a middle-aged man like me.



Thankfully, some of these collectibles get some amount of pre-publicity. "It's the stuff children's books are made of but it took almost a year, \$3 million and 560 workers in Mexico and Columbia to produce." So goes the first line of a 15-year old newspaper article announcing the appearance of Transamerica Corporation's pop-up print ad in the September 8, 1986 issue of *Time* magazine.

Wouldn't it be convenient if all pop-up advertisements were accompanied by a write-up, advising collectors to be on the look-out for these three-dimensional paper

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The Movable Book Society

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

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The deadline for the next issue is August 15.

Magazine movables, continued from page 1

“commercials?” Jeannine Stein in a July 12, 2001 article in the *Los Angeles Times* wrote: “The July issue of *InStyle* magazine features a pop-up ad for new Bounty in a Box paper towels, a trial that will be repeated in *People* magazine in the fall.”

But, most often than not, we only get half the story. Which is bad news for the completists among us. The writer, in this instance, failed to mention that there are two versions of the *InStyle* Bounty ad, each one carrying a different headline with a pop-up box sporting a different design -- one with flowers, the other with leaves.

Really now, who has the time to read all these publications, hoping to come across an announcement for a forthcoming novelty print ad? Or, for that matter, hang around newsstands, opening every available magazine, expecting something to pop up? Well, I certainly don't. And so do hundreds of other movable enthusiasts.

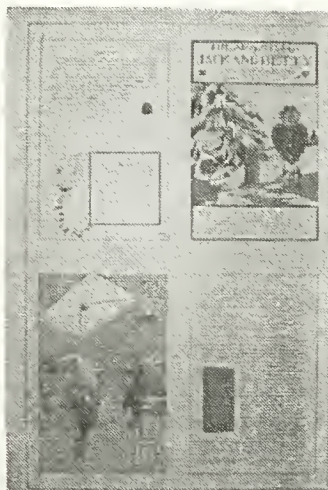
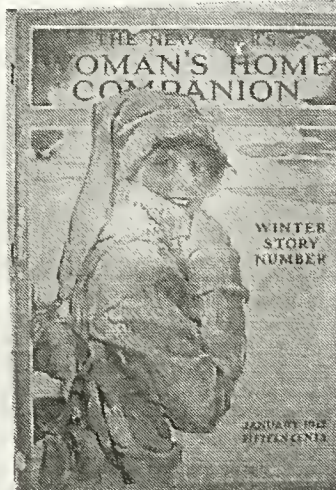
Reason perhaps why no one yet has attempted to write a comprehensive history of these paper-engineered ephemera -- both editorial (e.g. illustrations, regular features) and commercial (e.g. print ads, inserts).

For the past three years, the article below has been in my backburner. What follows is my best shot at putting some order to a hodge-podge of information and examples I've collected over time. Maybe someone out there will eventually fill in the gaps and ultimately write the definitive history of magazine movables.

At the start of the 20th century, women's magazines were dominating the American periodical publishing business. Readers could choose among *Ladies'* (later renamed *Woman's*) *Home Companion* (first published in 1873), *McCall's Magazine* (1876), *Ladies' Home Journal* (1883), *Good Housekeeping* (1885), and *Vogue* (1892). Designed likewise to appeal to their readers' children, these women's magazines often featured a variety of paper toys a child could cut out and assemble, from paper dolls and furniture to three-dimensional villages and Christmas decorations.

The earliest movable I found within the pages of a magazine is in *Woman's Home Companion*. From 1910 to 1915, *Woman's Home Companion* serialized a set of do-it-yourself movable books, based on *The Surprise Book* (by Clara Andrews Williams and illustrations by George Alfred Williams, Crowell Publishing Company), a 64-page volume with movable doors and die-cut pages that revealed images in the succeeding pages. Every month, a child was to carefully tear out a 10½ x 16" page from the magazine and follow the directions, e.g. “first trim the page on the outside black line; then ... cut out the black spots ... cut the three edges of the door so it will swing open on its hinges, etc.”

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The Adventures of Jack and Betty *Woman's Home Companion* magazine (January 1912), uncut sheet (February 1912), and assembled movable booklets (1910-1915).

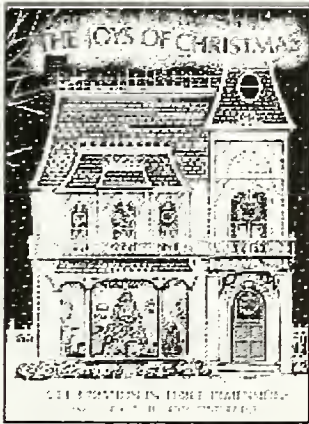
Structural Firsts

Frank Ossmann
Essex, Connecticut

As a pioneer in the dimensional marketing industry for over 25 years, Structural Graphics has created and produced a number of "firsts" along with hundreds, even thousands of notable projects.

Leading our list of firsts is the use of a fragrance strip in a national publication. Produced in 1984, the piece was created to promote Yves Saint Laurent "Paris" parfum. The ad was constructed as a 6-page barrel fold, featuring what is now called an "exploding map" design. The exploding map unfolds in a fashion similar to a road map, in this instance literally throwing the fragrance out at the reader. Its similarity to a road map ends when it folds back up simply by closing the page.

Structural Graphics was also the first to use music as part of a national print ad campaign. This was done for Canadian Mist in 1987. The piece was a 4-page folder, using a slide activator that engaged once the page was turned.



One of our firsts had more to do with sheer volume, rather than complexity of design. In 1996 Structural Graphics was called on by R.J.R to promote its Camel brand using a pop-up of its character icon Joe Camel. Nine million 4-page inserts were assembled by hand to fulfill the order.

Another first came in the area of Business to Business marketing with the 1989 campaign for Structural Graphics. This was the first large direct mail campaign that incorporated a voice module into a B-to-B promotional effort. lthough not groundbreaking first-time efforts, there were two large format pop-up books produced for Macmillan in 1985. These two titles were *Those Fabulous Flying Machines* and *The Joys of Christmas*.

While not every Structural Graphics design can stake claim to being the first dimensional used for a particular application, many are simply the first designs to perform as they do. Structural Graphics holds patents for a number of unique designs. Among those are The Poppagram, The Book Cube, The Automatic Changing Picture, The Extendo and The Flip. Each of these is regularly used as promotional materials delivering marketing messages.

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KUBAŠTA WILL BE IN MILWAUKEE



"Yankee Doodle" Illustration by Vojtěch Kubašta © 1962 Artia

Well, not really. But his presence will surely be felt. Courtesy of Ellen Rubin who will share with us her extensive interviews with the Czech pop-up master's daughter in Canada. Just one of the highlights of the 4th Movable Book Society Conference this coming fall.

From the time you Czech in, er, check in at the Wyndham Milwaukee Center Hotel 'til you check out, it'll be three days of movable feasts, friends and fun. Be there.



THE 4TH MOVABLE BOOK
SOCIETY CONFERENCE
SEPTEMBER 19 - 21, 2002
MILWAUKEE, WISCONSIN

Third Meeting of the European Section of the Movable Book Society Kutscherhaus, Recklinghausen - 2002

Theo Gielen
The Netherlands

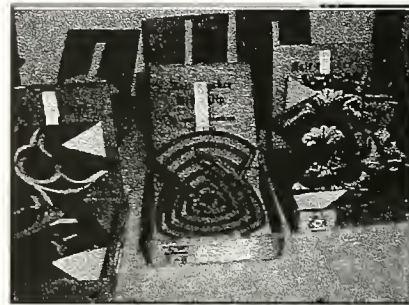
Picture the historic center of a small German town with partially conserved medieval walls and a little park. Its trees in full blossom surround a severe 19th century former coach house transformed into an art gallery. Add a beautiful bright sun, shining early in the morning, a large hall at street level formerly the stable for the coaches of the family living in the mansion. Combine an inviting mixture of reception room and exhibition area with small exhibits of pop-up books made by eight-year old pupils of one of the organizing members and also panels showing precious baptismal letters from long ago. To all that the local bookshop has added a little stand with recently-published movable books. Handouts prepared with information about the speakers of the day, lists of the names and addresses of all people expected to come, and name tags with an attached mini pop-up book wait to be clipped on. These were the conditions prepared by Mrs. Friederike Wienhöfer, Mr. Ulrich Tietz and his wife Mrs. Hildegard Tietz for the meeting of pop-up booklovers that took place on April 20, 2002 in Recklinghausen, Germany.

Before the official meeting, an informal get together was held on Friday night at the Wienhöfer residence, this year's organizers, bringing together the people who organized the Dutch meeting two years ago and the German paper engineer Mrs. Antje von Stemm. It proved to be a very special evening ending in the early hours with a tour through the collection and an informative look at the latest project of the lady of the house: a reference book on seahorses. As a consequence, the next day started after too little sleep. But once we enjoyed the extensive breakfast served by Mr. Wienhöfer and arrived at the Kutscherhaus, we forgot all about the lack of sleep and joyfully awaited the arrival of the participants.

The reception room was given a pop-up atmosphere by the surprise attendance of ten, 12-year old boys and girls enthusiastically working on their own pop-up books. Pupils of Mr. Tietz, they gave their free Saturday morning to wonderfully illustrate the theme of the day: "Self-Made Pop-Ups" – a gesture highly appreciated by the arriving guests.

Before ten in the morning the first guests arrived from several different countries: Germany, The Netherlands, Belgium, and even the United Kingdom. It was a pleasant reunion of friends and newcomers who mixed in very soon. Different languages were heard (sometimes with

foreign accents), but it wasn't a barrier at all for those who came with a common interest. The "Kaffee und Kuchen," the traditional German, meal-substituting cake, was appreciated by travelers, many of whom had traveled for hours. The number of exhibits grew: a German artist showed her pop-up artists' books; the works of architectural students from Bochum University came out of a box; Mr. Tietz made a display of his original "octagonal boxes," little wooden cigar boxes (we recognized the mark of Mr. Wienhöfer) from which unfolded enclosed octagonal paper artworks when opened; and the son of the Tietzes came with big pop-ups done in white architectural cardboard to decorate the tall conference room upstairs! In no time the Kutscherhaus was transformed into a pop-up temple peopled with some fifty noisy adorers (I almost wrote "worshippers"). What a great job the organizers did!



The welcome and the salutations were so warm and extensive that they slowed the start of the program. But the organizers had learned from an earlier meeting that the contact and exchange between the guests was a major purpose of a meeting like this. And though the program of the day was full, so much so that your reporter at first thought there was a parallel program planned, the convener showed an admirably flexible attitude in executing it.

After an official word of welcome by Mrs. Wienhöfer, who also thanked the sponsoring local banking firm and the authorities that offered the use of the Kutscherhaus, the program opened with the traditional round of introductions that included lovely and sometimes even hilarious anecdotes used by people to identify themselves. We also heard about the six and a half meter high pop-up book that was done by one of the guests for the World Exhibition of Hannover in 2000. Operated by a hydraulic system to open the successive spreads, it was a huge success at the Fair but an enormous problem now since it came back to her in several lorries and is a huge item to store. Since the people were asked to bring a special item from their collection - this time a tunnel book or peepshow - the round also resulted in a mini exhibit.

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Frankfurt Book Fair 2001

Part two of two

Theo Gielen

The Packagers

It appears hard nowadays to distinguish between the traditional packager, the packager with his own publishing company, and the publishing company that develops its own pop-up books. Maybe the only traditional packager – doing just the design and the production, not the publishing - is Brown Wells and Jacobs. Packagers such as Intervisual Books, Sadie Fields, Electric Paper, Brainwaves, Templar, David Bennett, Matthew Price, and others, all also publish their own products, either under their own firm's name or under a special imprint (Pop-up Press, Piggy Toes, Tango Books, etc.). Publishing houses like Macmillan, Simon and Schuster, Walker Books, Ragged Bears, and Random House develop, produce and publish their own pop-up books in-house. Therefore, we list here the new titles of all three kinds of companies involved in one way or the other in the pop-up business. Again in random order and without any attempt at completeness.

Sadie Fields / Tango Books has Abby Irvine's *Ollie Owl Learns to Fly* (1-85707-513-7), with simple, strong pop-ups and pull-tabs and an extra removable owl mobile. By the same author is *Len Lion's Wobbly Tooth* (1-85707-525-0), a pop-up book with appropriate pull-tabs for the wobbling of the tooth, and a tooth bag in clear acetate on the cover. Anne Holt's creation of Ruby, performing as a ballet star in an earlier book, now becomes *Ruby the Musical Star* (1-85707-521-8). Kay Widdowson did *Big Bird and Little Bird* (1-85707-518-8), a pop-up book with an additional height chart, and Valerie Appleby created the pop-up story of *The Two Magicians* (1-85707-516-1). Also now published is their collectible *Ghoul School* (1-85707-381-9) with text by Pat Thomson and illustrations by Leo Hartas. It was postponed last year so as not to coincide with a book with the same title published by Abrams. The shaped and die-cut cover has a wheel and throughout there are pull-tabs and pop-ups. Only a dummy was seen of John Bleary's *Spooky Ride* with the paper engineering by Mat Johnstone.

Brainwaves, the company of Keith Faulkner who has done most of their successful titles with the illustrator and paper engineer Jonathan Lambert, continues the success of the formula used in their earlier *Wide-mouthed Frog* and *Puzzled Penguin* in a new book *Can We Play? A Surprise Book* (0-86461-298-1) and *The Mouse Who Ate Bananas* (1-55267-012-0).

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ARE YOU CUT OUT FOR MILWAUKEE?

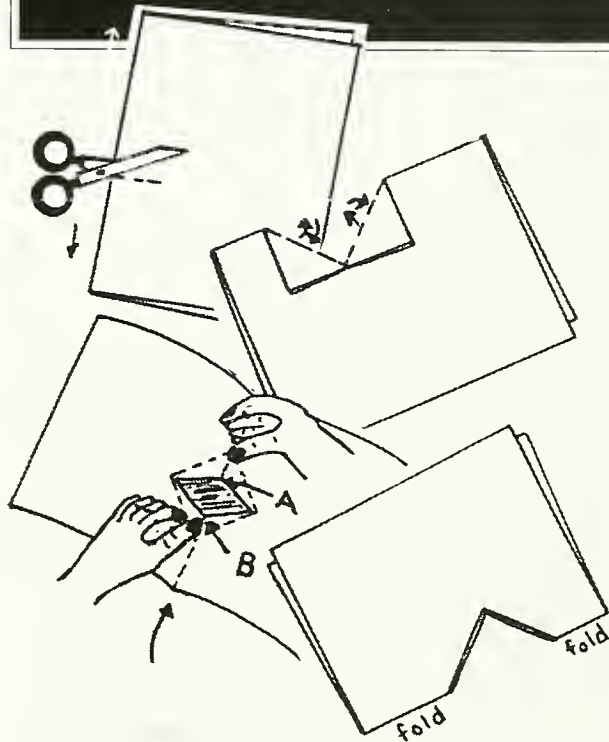


Illustration from "Literature on the Move" © 1993 Sandra Bryant

If you're into paper engineering, then Milwaukee's the place for you this coming fall. Listen to the experts talk about their experiences. Book artist Emily Martin will conduct a demonstration and lecture on movables in artists' books. And so will paper engineers Matthew Reinhart and Linda Costello. And if you're truly cut out for it, get your nimble fingers ready for a hands-on pop-up construction led by no other than the award-winning Robert Sabuda.

Join the fold (no pun intended) at the Wyndham Milwaukee Center Hotel from September 19 to 21, 2002. You can't afford to miss three days of movable feasts, friends and fun.



THE 4TH MOVABLE BOOK
SOCIETY CONFERENCE
SEPTEMBER 19 - 21, 2002
MILWAUKEE, WISCONSIN

Some “Unrecorded” and Foreign-Language Animated Books by Julian Wehr

Dr. Alan Boehm
Middle Tennessee State University
Roy Ziegler
Florida State University

Take them both together and Ann R. Montanaro’s bibliographies, *Pop-up and Movable Books: A Bibliography* and *Pop-up and Movable Books: A Bibliography, Supplement 1, 1991-1997*, comprise an indispensable and authoritative source of information on the breadth and extent of pop-up and movable book publication. The labor behind these encyclopedic volumes has been nothing short of herculean, for the bibliographies represent an ambitious effort to assemble “a record of 19th and 20th century . . . English-language books containing movable illustrations,” as Montanaro describes her aims in the Preface to the first bibliography.

Yet in bibliographic works of such sweeping scope, it is well-nigh inevitable that a small number of items will elude the compiler’s notice. Such is the case with Montanaro’s compilations of the books created by the great American book illustrator-animator, Julian Wehr. Accordingly, as a way of supplementing Montanaro’s work we provide here a short list of Wehr’s books that are “unrecorded” in the two bibliographies. It is a indication of Montanaro’s care and attention that our list is indeed short. With the possible exception of a single work that might be regarded as a hitherto “unknown” animated book by Wehr - the 1962 *Animated Nursery Tales*, which is inaccurately described in Montanaro’s second bibliography - this list includes no new Wehr titles but rather unrecorded editions.

Unfortunately, our list of the unrecorded books does not include all the animated or otherwise movable books created by Wehr and omitted by Montanaro. For example, we are aware of several of Wehr’s books published in London in the late 1940s and unrecorded by Montanaro, but we cannot yet identify all the titles. Moreover, in preparing this list we discovered two minor “problems” with books by Wehr already noted by Montanaro.

The first of these centers on the 1943 *Mother Goose: A Unique Version* published by Simon and Schuster (noted in Montanaro’s second bibliography) and the relationship of this book to the 1942 *Mother Goose: A Unique Version* published by Grosset and Dunlap (noted in Montanaro’s first bibliography). Montanaro’s source for the 1943 Simon and Schuster *Mother Goose* is an Online Cataloging Library Center record reporting a single copy held at the University of Minnesota (the local record at Minnesota, however, indicates this copy is missing from the collection). The OCLC record includes

a 1942 publication date. The local record at Minnesota indicates that the book was merely printed with a 1942 date and it implies that the original cataloger added a “correct” 1943 publication date to the record based on other, presumably reliable information.

We are in a quandary as we try to account for this book. On the one hand, the Minnesota and OCLC records might conceivably point towards something bibliographers call a “ghost” - that is, a book that was never actually printed, but for which a record or notice of some kind exists. We will not venture to explain how such a record might have been created. On the other hand, the Minnesota record may very well indicate just what it seems to indicate: a book by Wehr published in 1943 but with an erroneous 1942 printed publication date. This view assumes the Minnesota record was prepared by a conscientious cataloger with appropriate evidence in hand for a 1943 publication date. If so, one suspects that Simon and Schuster printed the book in 1942 (which would account for the printed publication date) and planned to issue the book in 1942, perhaps late in the year around the holidays, but for some reason the book’s publication and distribution was delayed until after the new year. No doubt, Simon and Schuster was simply bringing out with its own imprint a book identical to the 1942 Grosset and Dunlap *Mother Goose*. But identical to that edition or not, a copy of the Simon and Schuster imprint appears to be a very rare book. Any reader who owns a copy should consider submitting for publication a brief description of the book to *Movable Stationery*.

The second problem involves the 1945 *Julian Wehr Mother Goose*. Although Montanaro notes this title in her first bibliography, the source she relies on - again, an OCLC record - does not indicate an animated, pop-up, or otherwise movable book. We should also note that the OCLC record reports 11 copies of this book in academic and public libraries in the United States, and that none of these 11 individual catalog records describes a book with movable illustrations. However, there may very well be more than one version of *Julian Wehr Mother Goose*, a possibility that requires explanation.

Curiously enough, the copy of *Julian Wehr Mother Goose* held here at Middle Tennessee State University bears the words “second printing” printed on the verso of the title page leaf. At the time we write this essay, several copies offered for sale by rare book dealers are presumably identical to our copy, for in online inventories they are all described as second printings and without animations. Moreover, although these copies from a “second printing” are not animated books, the color illustrations for the volume, to judge by the copy in our hands, obviously were initially conceived by Wehr as animated illustrations.

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Eureka!

Ellen G.K. Rubin
Scarsdale, New York

Seneca, the ancient philosopher and playwright, said, "Rules make the learner's path long, examples make it short and successful." And so with Carol Barton as my instructor, this learner's path to the successful making of pop-up structures was made short...and do I daresay? easy. Some of us may remember Carol from the first Movable Book Society convention in New Brunswick, New Jersey. A book artist, curator, and definitely a teacher, this past February Carol gave a weekend workshop called, "Pop Up Structures for Beginners," at the Center for Book Arts in New York City. Despite my extensive involvement with movable books, I had had only a couple of humbling experiences with actually making them. I signed up for the workshop determined not so much to master the structures and become a paper engineer (yeah, right!) but to understand the basic principles upon which the structures work. The weekend turned out to be nothing less than illuminating.

Carol truly did teach by example. Except for the two rules which mandated making hard creases with our bone folders, and using sharp scissors and fresh X-acto knife blades, Carol demonstrated all we needed to know. She never used (for me) the dreaded four-letter words: "just"-as in "You **just** do this and Voila! It's done." or "math"- as in "You have to know the math here." (Yes, for some of us "math" is a four-letter word.)

We began with the simple parallel fold pop-up, progressed through V-folds, platforms, and asymmetrical folds, and finished, unbelievably, with transformations and dimensional pop-ups, such as a tent and parallel box, pop-ups with volume. With each new form, my own inadequacies were evident when I had to make it. The difficulty was not cutting, pasting, or folding. I feel comfortable with these elements. But when I wanted to think of an application of the form which in my mind necessitates an illustration, I was reminded I had no drawing skills whatsoever. The essence of a successful movable, to me, is the marriage of the right illustration to the movement which best expresses it. Nonetheless, when I turned the wheel on my rotating disk and the sun changed to the moon (My illustrations were VERY simple, I assure you.), I shouted, "I've done it! I've done it!" The most challenging movable, a transformation wheel *a la Nister*, with 6 "blades" or panels, actually worked! Carol had told us there was no "wobble room" for this one. "Exact cutting only." No "hanging chads" allowed here. She had gone from student to student (there were ten of us) and supervised the cutting and assembly.

Once you see it, you get it. No densely worded "you-only-understand-it-if- you're-the-one-who-wrote- it" print-out instructions.

I left the class with a folder full of pop-ups I understood how to make and a spring in my step. But the real surprise was waiting for me at home. On eBay, I had bought a promotional pop-up book for a Czech rock group complete with their CD and a discography. I showed it to my son, Ben, a musician. As we turned the pages together, for me it was like seeing pop-ups for the first time! Each movable fell into its proper category like loose change running through a coin-sorter. I could identify the elements upon which each was based and why they worked. Now, when I look at Kubařta's concertina-fold books, I understand how he made the marginal pop-ups open beyond the edges of the book. Could I do it? No. Some math is involved here, but I understand how it was done. Carol Barton had served like Toto did in *The Wizard of Oz*, exposing magic to scrutiny. I see movables as simple cuts and folds in paper done in such sequences as to make them behave in predictable ways. The curtain of ignorance has been pulled aside. Carol had demystified pop-ups, yet had not demythologized them! I respect them all the more for the new knowledge. I still experience the "Wow!" effect, thrilling to the alchemy of movable paper effecting changes before my eyes. The Wizards I call paper engineers still sit on their thrones.

Conference Preliminary Program

Topics being presented:

- Commercial illustration and design
- Repair and conservation
- Movables in advertising
- Paper engineering
- Movables in artists' books
- A history of Kubařta and his work

Presenters:

- Adie Pena
- Robert Sabuda
- Emily Martin
- Ellen Rubin
- Linda Costello
- Joanne Page
- Matthew Reinhart
- Ed Hutchins

Also: video presentations, book sales, book signings, and much, much more.

Toy Picture Books

Peter Laub
Salzburg, Austria

The Hildegard Krahe collection
Exhibition from June 2 through October 27, 2002



Ride A Cock-Horse To Banbury Cross.
1895

Thanks to the generosity of the collector Hildegard Krahe, an extensive and important collection of animated books, in particular books for children and young people, can now be seen in the Toy Museum. The librarian and specialist for young peoples' books became known to a broad public and experts in 1983 with her monograph of Lothar Meggendorfer and later through her jacket notes in reprints of the J.F. Schreiber publishing house in Esslingen. Throughout her life, always guided by the principle of high quality, she collected about 300 exquisite examples of animated books and now has donated this internationally renowned collection to the Salzburg Toy Museum.

The collection, arranged with the existing inventory of the Toy Museum, extends from the earliest known animated books dating from the 1830s to the present and thus provides a comprehensive historical survey.



Darton's Movable Old Mother Hubbard and Her Dog. ca. 1860

To accompany the exhibition an extensive catalog (288 pages, with more than 1,700 illustrations) has been published in which the private collection of Hildegard Krahe is combined with the existing collection of the Toy Museum and is thus a complete catalog of the SMCA. It is the first German-language monograph on the subject of the animated book. The collector and donator Hildegard Krahe has contributed a major article to this volume, in which for the first time she presents an overall view of her extensive knowledge and experience gathered over many decades.

For more information see <www.smca.at> and click on "Sonderausstellungen 2002." *Spielbilderbücher* is available from the museum and costs 24.80 Euro.

15 Questions (or so) with David A. Carter

Adie C. Pena
Makati City, the Philippines



David and Adie (with Bugs)

Part of the research for my article on "Magazine Movables" was an e-interview with David A. Carter on his experiences and projects at Intervisual in the 1980s. It took David a few weeks to reply to my questions. He began his e-mail message with this apologetic note [Tue, 6 Nov 2001 16:39:55 EST]: "Sorry it has taken so long to get back to you on this. I have just spent the last couple of weeks doing the final art for *Chanukah Bugs* (fall 2002)." After putting the finishing touches on the "Magazine Movables" article, I sent him a set of questions on his upcoming pop-up book "Chanukah," in particular, and bugs, in general, which Dave gamely answered.

1. When did you first conceive these pop-up bugs? Did you expect this big bug idea to "have legs" (figuratively and literally!), i.e. to last this long?

"I think I did the first Bug books, *Add one Bug* and *Take Away Bugs*, in 1986. They were board books with attachments but no pop-ups or mechanicals. They have never been published. Irv Goodman and Wally could not find a publisher who was interested. They came back from Bologna and asked me to rethink the idea. I had a creative session with Jim Diaz and John Strejan and out of that meeting came the idea for a counting book which was to become *How Many Bugs in a Box?*

"I did not expect the book to have legs. In fact everybody at I.C.I., except Jim, was very lukewarm about *How Many Bugs in a Box?* The sales people came back from Bologna telling me that there was still no interest, that nobody understood the book. It wasn't until Irv Goodman came back with the good news that Grace Clark at Simon & Schuster was interested that I knew the book would be published. I remember Irv then telling me that this book "Had Legs." Even then, who would know that I would still be doing Bugs books years later." [Note: "Grace Clark was the children's editor. She is no longer with S&S, she left about the same time that they bought Macmillan."]

2. What makes your bugs uniquely different from other people's bugs [e.g. Ron van der Meer's *Bugz*]? Why do your

bugs have the “staying power”?

“A bookstore owner once told me that what excited her about *How Many Bugs in a Box?* was that she had never seen anything like it. I try to make the books completely original in all aspects; the editorial, the art and design and the paper engineering. And I try to integrate all of the aspects. I also attempt to make the books educational whenever possible. One of the main reasons that the Bug books have staying power is because of the solid commitment by Simon & Schuster to keep them in print. They have sold well for S&S, I have been told that at one point the Bug books kept the Children's division afloat. Another reason is that when it comes down to it children like the books, not just the adults who buy the book. I have many letters from parents who tell me that their child asks for a Bug book at bedtime. The books do very well at Scholastic book fairs where the children, rather than their parents, make the purchase.”

3. Will pop-up bugs be your legacy?

“They will but part of my legacy for sure, but I hope not the only part. I think *The Elements of Pop-up* will stand the test of time. Our book *I'm a Little Mouse* has been in print in France for over ten years and has a very solid following with the children there. I have many other ideas that hopefully will be published, so only time will tell.”

4. Bugs and mice, eh? Why this fascination with little creatures?

“I find I have a lot of creative freedom with bugs and animals.”

5. Would you “sell out” to Madison Avenue? Why?

“I have been approached by Raid and I rejected their idea. Because “Raid Kills Bugs Dead” and I like bugs that are alive. But if the idea was sound I might consider it, I have a family to feed.”

6. You've practically covered all formats [alphabet, colors, counting, opposites] and seasons [Valentine, Easter, Halloween, Christmas, and soon Chanukah] for the past 14 years [1988-2001; with 14 books, that's an average of one pop-up bug book a year]. Do you see an end to these pop-up bugs?

“Every time I finish a bug book I think it may be the last, but as long as there is a demand and as long as the ideas keep coming there will be new projects.”

7. Why Chanukah?

“*Chanukah Bugs* was a suggestion from Simon & Schuster

and I liked the idea. It was a challenge and an opportunity to learn something.”

8. Could you elaborate a bit more on *Chanukah*? What should we collectors expect in *Chanukah*? Any surprises? Or will it be, no offense meant *grin*, the same good ol' pop-up bug book from David A. Carter?

“More of the same. That is what makes it a series. The only difference is the concept, Chanukah, and that this book is the smaller format like *Easter Bugs*. The paper engineering is similar to the other books in the series.”

9. You say S&S suggested the Chanukah idea? Is that standard practice? I always thought that ideas came from the creator.

“My first identity crisis was whether I was a fine artist or a commercial artist. I determined the difference to be that as a fine artist I would create art without any input from others and that as a commercial artist I would consider input from others. I determined that what I most enjoy is working alone but that I also have an intense drive to feed myself. Being a starving artist might be romantic but it is not for me. I heard a quote once that goes something like this: The problem with book publishing as a business is that it is an art and the problem with book publishing as an art is that it is a business. I later discovered that one of the aspects I enjoy about being an illustrator is the problem solving. I see the ideas as the problem that I get to solve. Sometimes I create my own problems and sometimes I take on other people's problems. I have my own ideas that I work on and I entertain suggestions from publishers. If it turns me on I will do it. My experience so far has been that when I do work on an idea that I did not conceive, I still am given full creative freedom to make the book as I see it. Of the fifty some odd books that I have published about half are my original ideas; *How Many Bugs in a Box?*, *Alpha Bugs*, *I'm a Little Mouse* (Noelle's idea), *The Elements of Pop-Up*, *Flapdoodle Dinosaurs* are a few. Others such as *Love Bugs*, *Easter Bugs*, *Chanukah Bugs*, *Curious Critters* are ideas from collaborators. And then there are the works from the public domain such as *The Nutcracker* and *If You're Happy and You Know it Clap Your Hands*.”

10. From S&S's suggestion to a shrink-wrapped copy on the bookstore shelf, how long does it take to make a pop-up bug book?

“Six to nine months for my part and another six to nine months in production.”

11. Do you supervise the printing and assembly of your pop-up books? Or do you leave that all up to your publisher/packager?

“During my seven years at Intervisual one of my responsibilities was to prepare books for production and oversee the production. I spent many hours in film separation houses, printing plants and on the assembly lines in Colombia learning the process. The last couple of years I was responsible for all the aspects of a project including art and editorial. I estimate that I worked on close to one hundred and fifty projects at ICI. Today I rarely leave my studio. Using my knowledge of the process, I prepare the work in such a way that there is very little if any decision making that will take place after the job leaves the studio. I work closely with the production people at the publisher/packager and I must approve various stages once the book is in production. I feel very comfortable relying on the expertise of others, Jim Diaz for example, knows more than I or anybody I know will ever know about producing a pop-up. So when Jim is on the job I sleep well.”

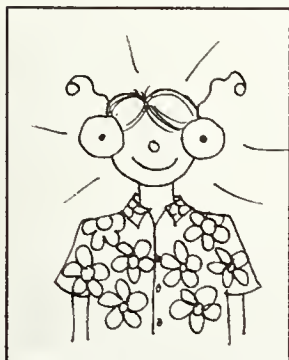
12. After *Chanukah*, what’s next? Fourth of July bugs?! Geographic bugs?!

“Who knows?”

13. How about pop-up greeting cards based on your bugs? “Bugs: The Movie”? An animated TV special? A pop-up board game?

“We would be very interested in pop-up greeting cards, all we need is an interested card company. We have explored all of those avenues and I would be interested in the right project but most of my effort goes into doing what I love most, and that is books for children.”

14. You once put on a bumblebee costume for a book signing event. [Ha-Ha!] Could you tell us a little more about this? Any other memorable occasions wherein you had to “dress the part” or had to do something equally, for want of a better term, “ludicrous”? “I suggested the costume and ended up wearing it a couple of times a day for a ten day tour. So much for my bright ideas. I learned to keep my mouth shut after that. One aspect of this business that I have come to truly enjoy is spending time with the kids. I could spend hours talking to and reading to five year olds. They crack me up with the things they say and do.”



David Carter as a Bug

15. Finally, could do me a caricature of David A. Carter as a bug? [Dave sent me this drawing via e-mail.]

Wehr, continued from page 6

Plausibly, then, we might suppose there was a “first printing” of the 1945 *Julian Wehr Mother Goose* that was produced with animated illustrations. If so, copies of this book are evidently quite scarce. Yet for all we know, this may not be the case. Perhaps a first printing was issued - just like the second printing - without animated illustrations. Less plausible, perhaps, is the possibility that the words “second printing” on extant copies really do not belong there and are, thus, misleading. Were the words simply a printer’s error? Do they mistakenly refer to Wehr’s previously published *Mother Goose: A Unique Version*, a book which does not have the same content and illustrations as the 1945 volume? We cannot resolve the matter. But we encourage readers who own copies of the 1945 *Julian Wehr Mother Goose* to examine them. If they have animations or lack the words “second printing” on the verso of the title page leaf, the owner might consider, once again, preparing a brief descriptive notice for publication in a future issue of *Movable Stationery*.

Fortunately, the other Wehr titles that have concerned us are considerably less difficult to address. In compiling our list, we have relied on a number of sources, including OCLC, Research Library Network (RLIN), and copies of Wehr’s books that have been acquired by Walker Library at Middle Tennessee State University. Additionally, we have consulted rare book dealers’ online inventories and have relied on information provided by Wehr’s children, Jeanine, David, and Paul, as well as information provided by Adie Pena and Michael Dawson. Following the example of Montanaro’s bibliographies, we give the source for each item listed. Wherever possible, we note the number of animated illustrations in each book. In several instances, we have thought it necessary or useful to provide a brief explanatory note regarding the book or the source.

Finally, because Wehr has attracted an international following, and because a part of this following might be ascribed to the foreign-language translations of his books, we have also included a second list, which provides an incomplete record of Wehr’s books issued in Spanish, French, and German. These works, of course, lie beyond Montanaro’s editorial focus on English-language movables. But we feel it sensible and useful to take notice of as many of Wehr’s books as possible, and to do so in one place.

Books by Wehr Unrecorded in Montanaro’s Bibliographies

Rip Van Winkle. Pilot Press Ltd., London. No date. Five animated illustrations; wire--not plastic--spiral binding. *The date of publication is possibly 1947, which was the same year Pilot Press Ltd. published Animated Picture Book of Alice in Wonderland, which is noted by Montanaro in her*

second bibliography.
Middle Tennessee State University.

The Night Before Christmas. Raphael Tuck and Sons, London. 1949. Two animated illustrations positioned within the inside front and back covers; bound with staples.

Raphael Tuck and Sons published six Wehr titles in London around 1949. Montanaro lists the Snow White Animated (1949) in her second bibliography.

Bookseller's catalog.

Snow White Animated. Saalfield Publishing Company, Akron, Ohio. 1949. Two animated illustrations positioned within the inside front and back covers; bound with staples.

Although it was published in the U.S., this appears to be physically similar to the Snow White Animated published in London by Tuck in 1949 and noted by Montanaro in her second bibliography.

Middle Tennessee State University.

Jack and the Beanstalk Animated. Saalfield Publishing Company, Akron, Ohio. 1949. Two animated illustrations positioned within the inside front and back covers; bound with staples.

Middle Tennessee State University.

Animated Nursery Tales. Grosset and Dunlap, New York. 1962. Three animated illustrations.

This book might be regarded as a hitherto "unknown" Wehr, insofar as it is imprecisely recorded by Montanaro in her second bibliography, who gives it an incorrect 1943 publication date, even though she accurately describes its contents. The confusion probably arises from the fact that Wehr created and published two wholly different but similarly titled Animated Nursery Tales, the first in 1943 (noted in Montanaro's first bibliography), and the second in 1962. Middle Tennessee State University.

Books by Wehr published in Spanish, French, and German

Spanish

Blanca Nieves [Snow White]. Cervantes.

Barcelona. [Date?]

Caperucita Roja [Little Red Riding Hood].

Cervantes. Barcelona. [Date?]

El Negrito Sambo [Little Black Sambo].

Cervantes. Barcelona. [Date?]

We thank Adie Pena for pointing out these three Spanish-language editions of Wehr's books and for providing a reliable source for their identification in the exhibition catalog by Arcadi Calzada and Quim Corominas, Pop-up: llibres movibles i tridimensionals:

exposició, del 17 de desembre del 1999 al 6 de gener del 2000. Girona. Fundació caixa de Girona, Centre cultural de caixa de Girona. 1999. The Spanish editions were most likely published in the late 1940s.

French

Tchou-Tchou le petit train [The Happy Little Choo Choo]. J. Barbe. Paris. 1947.

OCLC (No. 21016317)

Blanche Neige [Snow White]. J. Barbe. Paris. 1948.

Five animated illustrations.

Middle Tennessee State University.

Le chaperon rouge [Little Red Riding Hood]. J. Barbe. Paris. 1948.

Bookseller's catalog.

Les animaux vivants [Animated Animals]. J. Barbe. Paris. 1949.

OCLC (No. 24775722)

German

Der gestiefelte Kater [Puss in Boots]. Azed AG. Basel. 1948.

Swiss National Library,

RLIN (No. SZNG057030860-B)

Rotkäppchen [Little Red Riding Hood]. Azed AG. Basel. 1948.

Swiss National Library,

RLIN (No. SZNG057030960-B)

Schneewittchen [Snow White]. Azed AG. Basel. 1948.

Swiss National Library,

RLIN (No. SZNG057031060-B)

Frankfurt Book Fair, continued from page 5

By the same makers are *Deck the Halls: A Christmas Window Surprise Book* (Dutton: 0-525-46766-1) and a similar *A Trick or Treat? A Not Too Scary Window Surprise Book* (0-525-46765-3). For Millbrook Press they did *The Christmas Story* (0-7613-1439-3), including a pop-up stable for a nativity display with loose added figures. Koala Books in Australia will bring out their "Pop-Up Jurassic Classic Fairy Tales" of *Sleeping Beauty* and *Rexerella*. Two new "mix-up pop-up books" borrowing heavily from Kees Moerbeek's earlier mix-and-match pop-ups *Have You Seen a Pog* and others, will be published next March by Cartwheel Books, *Funny Farm* (0-439-30904-2) and *Jumbled Jungle* (0-439-30903-4).

David Bennett Books showed three colorful Stephen Gublis titles with simple pop-ups, surprising pull-tabs, and wheels, *I Know an Old Lady Who Swallowed a Fly* (1-85602-393-1), *The Wheels on the Bus*, and *Old MacDonald had a Barn*. Only dummies were on display. They will be issued in spring 2002. Tricky pull-tabs were found also in their *The Teddy Bear's Trick or Treat* (1-85602-380-7) by

Sam Williams and *Bunny's Easter Eggs* (1-85602-391-5) by Helen Rossendale, to be followed spring 2002 by the sequel *Bunny's Bedtime*.

The Bennett-related imprint of **Big Fish** is publishing Jay Young's *The Amazing Magic Fact Machine* (1-903174-16-3) with the intriguing spinning finger that answers questions, the similar *The Magic Fact Machine Science* (1-903174-16-3), *The Magic Fact Machine Animals* (1-903174-45-0), *The Amazing Magic Fortune Teller* (1-903174-47-3) and the children's *Magic World of Learning* (1-903174-42-2). Next fall will come the new spectacular project by Jay Young *The Amazing Pop-Up Science Flea Circus*. The book invites readers to take out the bugs and let them perform six classical (flea) circus acts on the elaborately engineered pop-up spreads. Each performance is based on scientific principles, such as gravity, force, speed, balance, etc., and after you have watched the performances, you can learn about the science – why it works, how it works (the tricks are betrayed!) and how the science is applied to everyday life. A great collectible item and, to me, one of the scarce highlights of this year's Fair.

Walker Books displayed two new books by Robert Crowther, *Colours* (0-7445-7549-4) which has eight pages that at first sight appear to be just a plain color. When the tab is pulled the left page shows in a window the word for the used color, and the right page shows objects related to the color of the pages behind the opening windows. Crowther's *Football* has been published in different British and American editions. In an interview on BBC radio the author said the American one (Candlewick Press) will have an elaborate extra center spread of a pop-up playground, missing in the UK edition!

The theme of the dummy of Zita Newcome's *Pop-up Toddlerobics* looked very American. Only a first design was shown of *The Theatre Box* that will tell children the stories from classical ballets and operas. It will have musical scores (and an accompanying CD with the original soundtracks) and movable parts within the related pop-up theatrical settings. It looked promising but we will have to wait until 2003.

On display at **Random House's** stand was the new sequel in the successful series of oblong pop-up books done by Kate Petty and Jennie Maizels, *The Super Science Book* (0-370-32554-2). Jo Lodge has a new *Moo Moo Goes to the City* (0-370-32624-5), February 2002, again done in the bold colors known from her other books and with a nice final pop-up spread of the city Moo Moo visited.

New at **Orchard Books**, to come next autumn, are *The Secret Angel Handbook*, illustrated by Jan Lewis and

offering both pop-ups and angel surprises (gifts); an inevitable pop-up version of the popular duck Daisy created by Jane Simmons, *Come on, Daisy!* (my prize for the most uninspired title); and an eight-page pop-up carousel book with Penny Dann's too pink fairies *The Secret Fairy at Home*.

Finally I visited the stand of the **Templar Company** where there were some new additions to their successful series. On display were Derek Matthew's *Snappy Books* (twelve parts already), a continuation in a new series of three (larger) landscaped *Super Snappies*, and two sets of four each (smaller) pop-up booklets called *Happy Snappies*. Also Maurice Pledger's eight-part *Pop-up Adventures* will be continued by a series of four *Giant Peek and Finds* using a similar formula with pop-up flaps and one full pop. Of more interest are their books *Who will You meet on Scary Street? Nine Pop-up Nightmares* (Little Brown, 0-316-25606-4) illustrated by Charles Fuge, and its sequel to come next autumn, *Monster Motel: Nine Monstrous Pop-ups*. Also of interest is the pop-up book on crazy aliens, *Outer Space is a Very Big Place*, written by A.J. Wood and boldly illustrated by Ross Collins. The best one they did this year, and highly collectible indeed, is *All the Fun of the Fair* (1-84011-510-6). That was done as kind of a pack that, unrolling, reveals a wonderful fairground, complete with a working carousel, a wind-up ghost train, a spinning big wheel and more along with lights and music!

The Characters

It has long been popular to tie together the techniques of pop-up, pull-tab, wheel, mix-and-match, etc. with characters that have won their popularity elsewhere. Again this season several pop-up and novelty books were seen that are related to the characters known from the toyshop, television, comics, and children's books. I name just a few of them.

Almost since the start Walt Disney has seen the profitable possibilities of these tie-ins. For decades the **Disney Company** did lots of pop-ups and novelties for almost all their characters. Then they stopped a couple of years ago. Now there is a modest restart. Some new Disney titles have been published by Ladybird including a series of four mini-pops of the Disney *Winnie the Pooh*, and two "Flicky Mickeys" (flick books), *Silly Spook!* (0-7214-7948-0), and *Bow Wow!* (0-7214-7949-9). At Disney Press, too, could be seen some new items, *Disney's Pop-up Animals* (0-7868-3303-3) and *Disney's Pop-up Adventures* (0-7868-3332-7), both offering a pop-up anthology of Disney characters and apparently done by Derek "Snappy" Matthews.

Barbie gets her *Barbies Busy Week* (0-307-20055-8), a three-dimensional planner with pop-ups, and Norman Bridwell's **Clifford** comes out in February in a pop-up

version, *Clifford I Love You* (0-439-36774-3), to coincide with Valentine's Day. I recognized it as a blow-up of the 1994 mini pop-up with the same title.

Bob the Builder gets his pop-up look in two books from Golden Books, *Bob's Busy Day* (0-307-20041-8), *Lofty to the Rescue* (0-307-20040-X), and another one from BBC Worldwide, *Where's Scruffy?* (0-563-47685-0). There is also a turn-the-wheel book on him, *Bob on the Run* (0-563-47604-4).

After the worldwide success of the *Ann of Green Gables Pop-up Dollhouse*, Key Porter Books from Toronto, Canada, has announced a similar *Little Women Pop-up Dollhouse*, to be followed by a series of other carousel books, *The Farm*, *A Family Christmas*, *The Haunted House*, *The Wild West* and others.

The BBC seems to have discovered the fun (and profitability) of tie-ins and will publish all kinds of pop-up and movable items with their children's television series **Bill & Ben**. They will have their pop-up book *The Nutty Nut Race* (0-563-47643-5), their changing pictures book *Boo!* (0-563-47696-6), and their mix-and-match *The Shiny Treasure Hunt* (0-563-47694-x). The technique of three-dimensional pictures seen with special glasses has been used to tie in with the BBC series **The Blue Planet**, *3D Underwater World* (0-563-53313-7), **Walking with Dinosaurs**, *3D Dinosaurs* (0-563-55641-3), and **Walking with Beasts**, *3D Beasts* (0-563-47686-9).

The **Teletubbies** have a whole range of simple lift-the-flap, look-inside (die-cut hole) and magical flip-flap books. **The Tweenies** got a pop-in-slot book *Let's Pretend* (0-563-47695-8), a mix-and-match *The Tweenies Meet the Animals* (0-563-47698-2), and a pull-tab color slide-and-see book, *Dotman's Colour Magic* (0-563-53312-9). **Harry Potter** pops up not only in both of the previously mentioned Intervisual books, but also in a series of four simple, fan-folded sideways openers.

.... and other Celebrities

Anthony Browne, the winner of the 2000 prestigious H.C. Andersen Award (known as the little Nobel Prize), will have his first pop-up book *The Animal Fair*, a three-dimensional interpretation of the favorite children's song. It will be published by Walker Books in 2002.

Recently published by Golden Books are pop-up books by several local (American) celebrities. Dr. Ruth Westheimer, world famous sex-therapist, now educates children on where babies come from in the pop-up and lift-the-flap book *Who Am I? Where Did I Come From?* (0-307-10618-7). Rona Jaffe, whose beloved classic *The Last of the Wizards* (0-307-10619-5) is now a pop-up, teaching one more time to be careful what you wish for.

Deborah Norville has a second pop-up book *I Can Fly!* (0-307-10615-2) after she sold 70,000 copies of her first book *I Don't Want to Sleep Tonight*.

European pop-ups

For a long time the production of original pop-ups in non-Anglo Saxon Europe has appeared to be a marginal business. So it was now. In France four pop-up books by François Michel, strongly inspired by the "Panoscopic Model" developed by Kubašta, were reprinted by Actes Sud, *La Maison Romaine*, *La Grande Muraille de Chine*, *Le Temple Maya* and *Les Pyramides d'Égypte*. But when I ordered copies of them they appeared to have already sold out. Another "Panoscopic Model" adaptation was a large *The First Christmas: Pop-up and Read the Story Book*, wonderfully paper engineered by Tim Bullock. It will be published next autumn by Eagle Publishing in Guildford, UK, a company that appears to have also published some simple pop-up books on religious themes, *The pop-Up Parables Series* and *The Pop-Up Prayers Series*, both in four parts each.

The Italian, Trieste-based company of Emme Edizione will bring out the two new pop-up books paper engineered by Massimo Missiroli, *La Mucca Moka* (88-7927-521-6) and *Fred Lingualunga* (88-7926-522-4).

A small number of German pop-up books were seen at the stands of Rowohlt. They showed the second part of Antje von Stemm's do-it-yourself pop-up, *Fräulein Pop und Mrs. Up und das Abenteuer ... Liebe (Miss Pop and Mrs. Up and the Adventure of ... Love)* (3-499-21144-0). At Schreiber there was a nice Christmas pop-up, illustrated by A. Archipowa, *Und sie folgten einem hellen Stern (And They Followed a Shining Star)* (3-480-21477-0), with a fold-down stable behind the "porte-bris " front cover that opens from the middle. The Munich-based Ars Edition developed in-house their first original pop-up title *Das Berlin Paket (The Berlin Pack)* which is described in detail in another article. It was surely the best of this year's Frankfurt Book Fair! I am afraid that was all the European publishers had to present as their original pop-ups this year.

Catalogs

To finish this survey of some of the new movable and pop-up books I saw in Frankfurt 2001, I would like to write briefly about a nice accidental circumstance of visiting the Book Fair, the selective collection of the catalogs offered by the publishers to their trade customers. In the first place catalogs offer booksellers, of course, a lot of information about the new books, their makers, the prices, sales conditions, etc. For a researcher in the field, the catalogs tell about the development of the publisher's front and backlist and their reprinting policy. For that reason the catalogs of

companies like Intervisual Books, Van der Meer Books, Tango Books (with an especially complete 2001 color catalog showing all their new and backlist titles), Brainwaves, etc. will prove invaluable in the future for any pop-up book historian. Imagine if we had the catalogs of the movables from Dean & Son, Raphael Tuck, or Ernest Nister. This year Golden Books, for example, this year did a very interesting 40-page "Novelty 2001" catalog listing all of the pop-up, movable and other novelty books of their list that are available, giving a good picture of their business at the beginning of the 21st century and showing, also, the lasting success of some of their titles that were published sometimes decades ago.

Sometimes the catalogs do have an extra that makes them collectible as pop-up or novelty ephemera. Quarto Children's Books, for example, had an ornate front cover on their 2001 catalog with a wonderful inlay of some 12 sparkling "jewels," done in a new technique. For years the catalogs of the German Ars Edition used to have something special on the front cover, a clever die-cut or a tactile element. Once they had a catalog with the picture of one of their novelty books. When your hand was placed on the particular spot of the picture, magically some parts of the picture were made visible by body warmth! This year there was a picture by Andrea Hebrock, taken from the new board book *Ein Brief für Rötte (A Letter for Rötte)* showing the young dove Lena offering a (pasted down) letter to her friend Rötte, the rabbit. When opened the miniature letter unfolds to eight times its size to show the handwritten but otherwise usual publisher's blurb recommending the contents of the catalog.

For years though the most desirable catalogs were offered by the Italian packager La Coccinella (The Ladybird). The firm publishes a range of novelty board books with die-cuts, puzzles, simple pop-ups, fold-outs, etc. and as a specimen of their designs they used to build in some novelty in the front cover of their catalog. This year's front cover showed a large illustration of the ladybird, half of which can be opened to reveal the text "Growing up by playing" and a wonderful pop-up circle of eight children dancing hand-in-hand. During the years there has grown a nice, though "passive" collection out of these publishers trade catalogs-with-an-extra!

Pop-up Class

Rand Huebsch will present a tunnel book class at the Newark Museum on July 12 and 19. The fee for the two-day class is \$90. <www.newarkmuseum.org/artsworkshop/specialworkshops.htm>

The series, called "The Adventures of Jack and Betty," lost its charm, as far as this writer is concerned, when a third character named Jeannette was introduced in 1915. Between November 1917 and December 1918, *Woman's Home Companion* again published a novel do-it-yourself series of movable paper toy cutouts by Henry Anson Hart called "Little Folks' Own Circus." Each plate featured two toys with a circus theme -- one toy that rocked, the second with a movable piece that swung back and forth on a pivot.

(Aside: Are *Playbills* considered magazines? A 1922 Colonial Theatre *Playbill* [26 W Randolph Street, Chicago] contains a pop-up postcard insert for Irving Berlin's "Music Box Revue." A 1979 Royale Theatre *Playbill* [242 W 45th Street, New York City] has a pop-up "Grease" centerspread. The headline reads: "The Longest Running Show In Broadway History, December 8, 1979 -- Tonight's Performance #3,243!").

While the decades to follow are a blank as far as magazine movables are concerned, America witnessed the birth of some soon-to-be household names -- *Reader's Digest* (1922), *Time* (1923), *Newsweek* (1933), *Life* (1936-72; resurrected as a monthly in 1978), *Look* (1937-71), and *Ebony* (1946). But, more importantly, print advertisers learned to, er, entertain while hawking their merchandise.

From the 1930s to the 1950s, manufacturing companies took advantage of the so-called "Golden Age of Paper Dolls" and put paper dolls on their magazine advertisements to sell such products as nail polish, underwear, Springmaid fabrics, Quadriga Cloth, Fels Naphtha and Swan soaps, and Carter's clothing for children. At last, the blatantly-commercial print ad had become a paper toy worth looking forward to -- and, yes, collecting.

But what would finally set the stage for the decades to come was a short-lived (from February 1950 to January 1951, to be exact) magazine called *Flair*. The brainchild of Fleur Cowles, a *Look* magazine editor who wanted to create a magazine for both women and men, *Flair* had double covers with die-cut holes; booklets of a different paper stock bound into each issue; horizontal-split leaves; and innovative fold-out pages with lift-the-flaps. As one reviewer observed: "*Flair* became a monthly event, a tactile feast for the eyes and mind."

After two centuries, the American periodical had been re-invented; and *Flair* showed the magazine publishing industry that anything was possible, within the pages of a magazine, as well as on its covers.

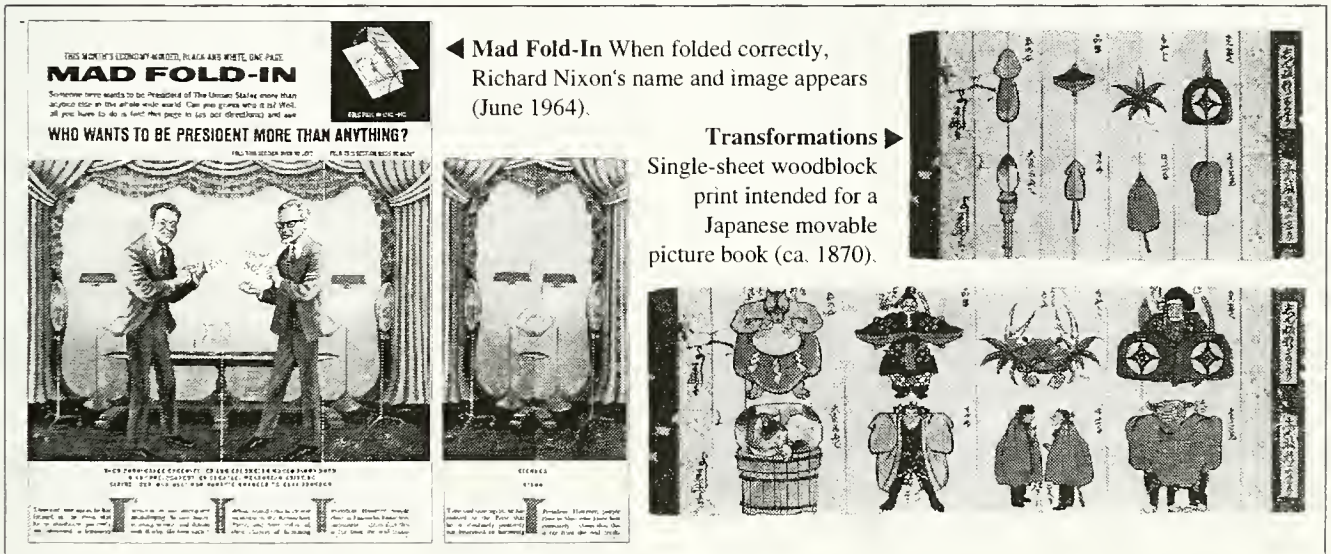
If *Flair* reflected and defined the '50s, it was *Life* and, uh, *Playboy* in the '60s. *Life* with its beautifully-

photographed eye-popping fold-outs and *Playboy* with its, well, beautifully-photographed eye-popping fold-outs, too. Cartoonist Al Jaffe reminisced: "Many magazines were hopping on the bandwagon, offering similar full-color spreads to their readers. I noticed this and thought, what's a good satirical comment on the trend? Then I figured, why not reverse it? If other magazines are doing these big, full-color fold-outs, well, cheap old *MAD* should go completely the opposite way and do an ultra-modest black-and-white Fold-In!"

The first interactive *MAD* magazine "Fold-In" appeared on the inside back cover of issue #86, April 1964 -- and has become a regular feature for the past 37 years. Mr. Jaffe's idea wasn't actually new. An old Japanese single-sheet woodblock print (ca. 1870) intended as material for two miniature transformation books utilizes exactly the same concept. By means of vertical folds, the "Patron Saint of Learning" transforms into a top, while a crab turns into a maple leaf.

printed and hand-assembled his pop-up products. "First appreciation goes to Toshu Insatsu of Japan who, from 1960 until 1969, did an amazing job of pioneering the hand-assembly of supermarket displays, greeting cards, magazine inserts, etc. Tex Sekimoto did a remarkable job of guiding Toshu's efforts under the direction of Ed Posnecke, Graphics International's Tokyo Office Manager."

Among the company's early output was the ground-breaking series of pop-up ads for Wrigley gums that appeared from 1964 to 1967 in *Jack and Jill* magazine. The pop-up fold-outs featured thirteen (13) animals with alliterative appellations -- Bobby Bear, Buster Beaver, Clara Camel, Eddy Elephant, Franky Fox, Hildy Hippo, Jeffrey Giraffe, Karol Kangaroo, Lawrence Lion, Melvin Monkey, Ricky Raccoon, Sally Seal and Sammy Sloth. There are two (2) versions of the Bobby Bear print ad, making it a total of fourteen (14) different pop-ups. The "simplified" version has a smaller lake, one less bear and a tree with less foliage.



Undeniably, the man who revived the pop-up art form is Waldo H. Hunt who, along with paper engineer Ib Penick, established Graphics International, a company that specialized in pop-ups, initially NOT for books, but for commercial applications. Movable maestro David A. Carter says: "What is interesting about this all is that Wally had started his first business doing point of purchase pop-ups. One that I can think of is for Campbell soups or Del Monte." Mr. Hunt, in a recent interview with this writer, proudly admitted: "My company, Graphics International, pioneered the pop-up magazine insert, direct mail, and point of purchase display business starting in 1960."

Mr. Hunt, in a recent fax, fondly reminisced about his overseas partners in "developing countries" who

Mr. Hunt "then moved on to books" and developed pop-up book lines for Random House and Hallmark from 1965 to 1973. In 1974, he launched Intervisual Communications Inc. which, to this date, has produced "millions of pop-up magazine inserts and premium books for major advertisers."

In 1969, Chris Crowell, another pop-up pioneer, founded Structural Graphics, which produced print materials involving initially die-cuts and pop-ups; eventually fragrances; and, much later, soundchips, lights and holograms. After years of endless innovation, Structural Graphics will become the country's leading producer of interactive, three-dimensional print communications, specializing in direct mail advertising, point-of-purchase displays, specialty packaging and, yes, pop-up magazine

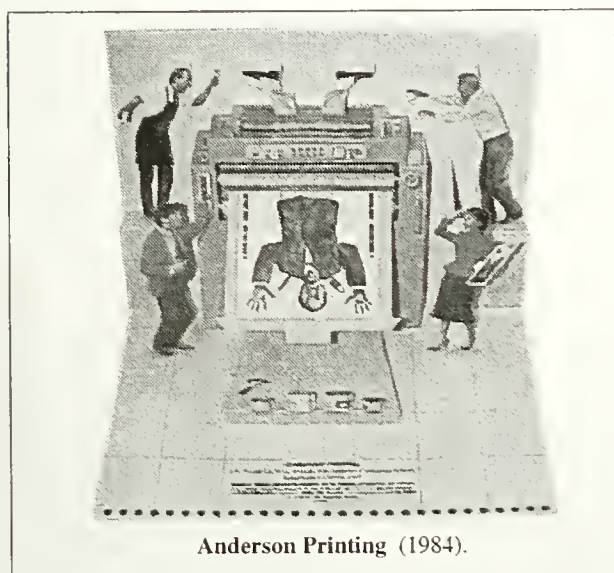
inserts. (Frank Ossmann of Structural Graphics has kindly provided a list of some of their ground-breaking projects. Please see “Structural Firsts” in this issue.)

In the 1980s the popularity of pop-up books swelled, and advertising mirrored this trend with a plethora of paper-engineered pieces. Mr. Carter remembers: “I was an art director at Intervisual when we did the first pop-up magazine insert. At that time, Jim Diaz, who was then the creative director, gave me the job of art director for these pop-up ads. John Strejan, David Rosendale, Tor Lokvig and myself were the paper engineers on these various projects. The first job that came to Intervisual was a pop-up for Honeywell that ran in *Business Week* [June 3, 1985].”

Mr. Carter continues: “It was the advertising agency for Honeywell, BBDO in Minneapolis, that first contacted Intervisual about doing an ad. It seems that there were postal laws preventing this kind of bulk to be included in magazines. The advertising agency became aware of the fact that the Reagan administration had deregulated the laws and they had the bright idea for pop-up ads.”

With this deregulation, the floodgates were opened. Mr. Carter resumes by enumerating the other pop-up ads he has worked on: “A pop-up direct mailer for Apple computer was next, then Transamerica...”

The pop-up Transamerica Corporation print ad, which featured a three-dimensional depiction of the San Francisco skyline, appeared in 5.5 million copies of the September 8, 1986 issue of *Time* magazine. Marvin M. Gropp, director of research for the Magazine Publishers Association in New York, said then that it was the “largest press run on record for a three-dimensional pop-up ad” and “a hell of an investment.”



Anderson Printing (1984).

Of course, pop-up “investments” do have pop-up “advantages.” Jane Bradley, in her article “Pop Art,” wrote: “A *Time* readership survey revealed that dimensional designs increase brand awareness and communicate more effectively than typical print ads. An astonishing 96 percent of *Time* readers recalled seeing a test-marketed ad. The study showed that 72 percent of readers not only distinctly remembered seeing the dimensional ad, but clearly associated the advertiser’s product with the ad, creating a positive connection between the company and its product.”

Aside from the above-mentioned Transamerica insert, the stand-outs (no pun intended) during that decade were the ads for Anderson Printing (1984) showing a man who accidentally falls into a printing machine; Northern Trust Bank (1987) with an executive hiding from a bill collector; and a box of Hennessy Cognac (1987) popping out of a Christmas stocking.

Mr. Carter picks up from where we left off: “...a pop-up Dodge Truck, a pop-up for Havoline Oil featuring Nascar drivers, then the Hennessy [Cognac] ad. The Hennessy ad was my last as art director. After that I went freelance and focused on books and only made a few minor pop-up ads. David Rosendale and Tor Lokvig continued on and eventually the company, Intervisual Communications Inc., became two (separate) divisions: Intervisual Communications did pop-up advertising and Intervisual Books did pop-up book packaging.”

(Yes, there are two Intervisuals today. One is Intervisual Communications, Inc. [ICI], the other is Intervisual Books, Inc. [IBI]. Confused? Mr. Hunt explains: “In 1991 we spun off our commercial division to RR Donnelly. It continued with the name Intervisual Communications [ICI] and we became Intervisual Books [IBI].” Mr. Carter continues: “...ICI was later sold back to a group of employees including David Rosendale. ICI is based in Santa Monica, CA and is still in operation. David Rosendale and Tor [Lokvig] are the paper engineers.” Mr. Hunt adds: “Our non-compete agreement [between ICI and IBI] expired several years ago and we [Intervisual Books] are once again in the commercial [i.e., advertising] pop-up business.”) Back to our informal history.

Magazine art directors and illustrators didn’t miss a beat and likewise rode on this three-dimensional trend. *Playboy* on several occasions featured an article with a pop-up fold-out, e.g. “While Lenin Slept” (January 1986) and “Channel Hopping” (December 1987). A photographic illustration for a write-up on joint child custody in *Parenting* magazine (1987) was obviously inspired by the McLoughlin transformation “Pantomime Toy Books” (ca. 1886) which contained half- and quarter-pages.

Bowing to public and political pressure over half-a-century ago, the Distilled Spirits Council of the United States (DISCUS), instituted a self-imposed ban on broadcast media advertising, since 1936 for radio and 1948 for television. This voluntary ban obligated the hard liquor industry to utilize non-electronic media, magazines in particular, for its advertising campaigns. (Note that this ban does not cover beer and wine which probably explains why we've hardly seen any pop-up ads for these products.)

The alcoholic beverage that has used the print medium to the hilt is Absolut Vodka (imported from Sweden, launched in the US in 1981) with its novelty print ads created by advertising agency TBWA Chiat/Day. Inspired by the *MAD* "Fold-Ins," TBWA designed an ad that required the readers of *Business Week* to fold together a bisected Absolut bottle. When accomplished correctly, the headline read: "Absolut Merger."

Other ads in the long-running (and award-winning) series utilized soundchips, an actual forty-eight-piece jigsaw puzzle, real refrigerator magnets, postage stamps in a glassine envelope, postcards, Christmas cards, a packet of honest-to-goodness wildflower seeds, x-ray film, a flexible plastic record featuring Brazilian composer Antonio Carlos Jobim's "Absolut Song," a pair of stockings, a silk pocket square, and a pair of Absolut winter gloves designed by Donna Karan!

My favorite of the lot is the "Absolut Wonderland" snowdome from 1988. Encased in a plastic pouch containing "snowflakes" floating in propylene glycol (a harmless liquid when ingested), the reader can actually shake the print ad and watch the flakes fall. As a precautionary measure, the advertising material carries this warning: "Do not puncture this ad. And please, do not drink the liquid inside. It's not for human consumption. It's not Absolut Vodka." It would be interesting to note that this print ad preceded Nancy McMichael's *Snowdomes* (Abbeville Press 1990), which contains a "working" snowdome on the cover, by a good two years!

A pop-up on the cover, e.g. *The Head* (1996), or within the pages, e.g. *The Terminator* (1991), of a comic book is predictable, right? But magazines that one would least likely find a gimmick in published some novelty issues as well, e.g. 3-D glasses in *National Geographic* (the Mars Sojourner edition) and *Sports Illustrated* (a special swimsuit edition, why not?). From 1991 to 1996, *GAMES*, a crossword and puzzle magazine, had a regular feature called "Pop-Outs," perforated pieces that readers could punch out and assemble. Imagine solving a three-dimensional crossword puzzle (December 1992)!

With the ban on tobacco television advertising in 1971 (smokeless tobacco advertising was banned 15 years

later), the most paper-engineered product category, understandably, is cigarettes (e.g. Benson & Hedges, Camel, Carolina Gold, Kent, Marlboro, Merit, Salem and Winston). Joe Camel, on the other hand, has the distinction of being the most popped-up marketing mascot, aside from the Wrigley's Spearmint boy from the 1960s. Joe, who celebrated his 75th birthday in 1988 with a three-dimensional ad that included a soundchip, made his last pop-up appearance in the spring of 1996 giving away tickets, before finally being deep-sixed by lobbyists in Washington D.C.

Crossword Cube Three-dimensional puzzle wherein the Ws turn upside-down to become Ms, and the Zs and Cs turn sideways to become Ns and Us (*GAMES*, December 1992)



That same spring, Structural Graphics was busy producing a spectacular holiday pop-up ad for Smirnoff Vodka. The ad, which included a dozen flashing lights, transparent vellum and printed Mylar, was scheduled to appear in 500,000 copies of the *Entertainment Weekly* Christmas issue.

That summer, Seagram Co. decided to disregard the voluntary ban on television and radio advertisements for hard liquor and aired their commercials for Seagram's Crown Royal Canadian whisky on a local cable station in Texas. Despite protests from alcohol-control activists, the walls came tumbling down as the rest of the industry followed Seagram's lead. Because of lagging liquor sales in favor of the wine and beer industry, DISCUS decided to end their decades-long self-imposed television and radio ban -- perhaps signaling the end to pop-up print ads for alcoholic beverages.

The three-dimensional Smirnoff insert (conceptualized by New York-based advertising agency Lowe and Partners/SMS), showing a man in his bathrobe holding up glowing batons as he directs Santa's reindeer to follow

blinking lights to a soft landing on his snow blanketed roof, did appear in December 1996. With television advertising now available, it may be the last pop-up ad for a distilled spirit we'll be seeing in a long, long while.

As the '90s were coming to a close, and a new century and a new millennium were in the horizon, the term "pop-up ad" took on a second meaning. Definitely not as delightful as the three-dimensional pop-up ads we cherish in the real world, these virtual "pop-up ads" were, to put it mildly, pesky windows that would unexpectedly appear while one was surfing through cyberspace. With this new intrusive medium came talk about the demise of publications -- and, maybe along with it, the wonderful tactile movable that would occasionally appear in our favorite magazines.

Could a virtual "magazine" offer a real tactile pop-up? A quick check of some websites uncovered the following "free" movables and paper toys. From paper engineer and designer Tracy Sabin's site <<http://members.home.net/tracysabin/paperland.html>> one can download the first four of a set of 20 "building projects" called "PaperLand."

All 44 templates for David A. Carter and James Diaz's *The Elements of Pop-up* can be downloaded from <http://www.simonsays.com/subs/xtobj.cfm?areaid=183&pagename=elements_popup>. At Michael Dawson's <www.AmpersandBooks.co.uk> site one must answer a "light-hearted pictorial quiz" composed of 12 questions for a chance to win a special-designed pop-up by Robert Sabuda. If the quiz is correctly completed, one will receive "full instructions and everything needed to make this unique gift -- probably the first working pop-up greeting to be sent via cyberspace."

These "free" paper toys however have to be printed out, cut and assembled (yep, it's like *Woman's Home Companion* on the web, if you ask me), depriving the recipient of the instant gratification a tangible movable in a meatspace magazine provides. I'll take the ready-to-serve pop-up cup of General Foods Cappuccino (perhaps the last three-dimensional magazine ad of the century that just passed) anytime.

When asked what she thought of the interactive web magazines of the '90s, Fleur Cowles, the woman behind the interactive magazine of the '50s, answered: "(These "netzines" will never replace the printed word." Let's raise our cups of Cappuccino, our bottles of Absolut Vodka, and drink to that. Here's to more magazine movables in the 21st century!

European section, continued from page 4

We got the opportunity to see a whole series of items, ranging from a very early tunnel peepshow from the 1840s, a great *Lane's Telescopic View of the Great Exhibition* (1851), a rare German *Erinnerung an Nürnberg* (Memory of Nürnberg) from the second half of the 19th century, several of the *Werner Laurie Showbooks* from the early 1950s, both peepshows produced to commemorate the coronation of Queen Elizabeth II (1953 and 1977), the series of four *Magic Windows* done by artists including Tomie de Paula and Edward Gorey for Putnam's Sons in 1984. There were also recent ones, the three *Gaiarama* peepshows published in the 1990s by White Eagle of Willits, California.

Other guests picked up the theme of the meeting and showed the results of their own paper engineering activities. A bird watcher showed a nice panorama of endangered species in their familiar Dutch habitat of dunes and meadows. A couple fond of penguins used them to surprise each other with one-of-a-kind pop-ups for special occasions. They showed their most recent Easter greeting, a pop-up of penguins in an icy landscape (intriguingly done by the use of wave-paper known from Christmas decorations) with an Easter hare popping up by the pull of a tab.

Other curiosities that popped up were Grimaldi's *A Suit of Armour* from the 1820s and even a copy of Georg Bartsch, *Augendienst*, a rare pictorial record of Renaissance eye surgery in which some of the woodcuts show the parts of the eye in various layers as they are viewed in dissection by means of movable anatomical flaps. It was originally published in 1583 but was shown in a facsimile edition purchased by its owner the previous day in a German antiquarian bookshop.

Since the round took time and the two presentations planned for the morning session were going to suffer, the convener ingeniously showed her flexibility by incorporating the presentations in the round. She allowed more time to the presenters. Mrs. Astrid Feuser, a German artist who showed some of her artistic one-of-a-kinds that excelled in their complete lack of glue-points (but having the more staple points). They were offered for sale the rest of the day. Professor Bodo Boden from Bochum University showed examples of pop-ups on the theme "Waiting Rooms" (in an hospital, at the airport, at the laundry, etc.) done in blanks by his architectural students and leaving to him a wonderful collection of some 70 nice examples. Some more time also was given to Mr. Harald Mante, a German professor of photography who showed great photographic pop-ups done both by himself and by his students. The last two presentations elicited the remark that helps to enrich your collection by being a teacher -- or by marrying an antiquarian bookseller.

The morning session closed with the presentation of the award for the best movable card made by the participants to announce their attendance. The prize-winning item was an elaborate, nicely designed and ingeniously engineered movable scene of a Beast (?) kissing a Beauty by pulling a tab, sent by the Belgian collector Mr. François de Geest. Evil tongues suggested that this item had only been chosen because the president of the jury thought she recognized herself in the Beauty.

Lunch was served next door in an historic restaurant with its own in-house brewery, still sometimes found in Germany. Enjoying the good food and the home-made beers, the people took the opportunity for social exchange, showed recent purchases, made new contacts or analyzed the special items that were shown in the introductory round. Many guests changed places to take the opportunity to talk to collectors or to the paper engineers Kees Moerbeek, Carla Dijks, Antje von Stemm and René Stikkelorum.

Information about upcoming European exhibitions of movable and pop-up books preceded the afternoon session: the collection of Mrs. Hildegard Krahe, in Salzburg; books from the collection of the International Youth Library, in Munich; an exhibition in Recklinghausen in September, as a sequel to this meeting; and an exhibition from the collection of Mrs. Hase, in Bietigheim-Bissingen near Stuttgart (in 2003).

The first presentation in the afternoon was done by Mr. Wolf-Eckardt Irmer who prepared a very informative talk about “baptismal letters” and their history. They are a paper ephemera form used around births and christenings since at least the end of the 16th century. The nicely illustrated letters, picturing all kinds of symbolic items relating to human birth, life and death and Christian belief, are ingeniously folded to form kind of an envelope, and enclose the gift of the godfather or godmother, a (precious) coin like a “Thaler” or a “Ducat.” Mr. Irmer showed us a wonderful selection from his extensive collection that usually can only be seen in his private museum in Herten, Germany. At least one of them was a real pop-up: kind of a better known 19th century Valentine card folding down three-dimensionally with its envelope glued on the backside. Apparently the baptismal letters were a common practice in the German-speaking countries of Europe (Germany, Austria, Switzerland). They were also known and used among 19th century German emigrants in the United States. Very few examples were known from other European countries.¹

A question from the audience about how the letters were folded proved to be the signal for the organizers to distribute spreads of an historic do-it-yourself letter with an accompanying instruction leaflet. They also opened

their treasure box which hid for every guest a “prefabricated” baptismal letter, already folded, covered in a two-toned green outer paper and completed with an inlaid, likewise green, German twenty Mark note (unfortunately cut up in small pieces since the Mark recently has disappeared from the market, exchanged for the Euro!). It was a great and witty gesture from the organizing committee that was highly appreciated.

Mrs. Antje von Stemm, the only female German paper engineer, in her own funny way told about her work and how she started in the field only a few years ago. She reminisced about being a student of children’s book illustration at the Hamburg Design Academy and going to the Bologna Children’s Book Fair with her first (as she now knows “completely impossible”) dummy of a pop-up picture book of 35(!) pages. It was only there that she learned of the existence of the special profession of “paper engineer” and of firms that specialized in pop-up books. The visit to Bologna brought her an offer to go to the United States to work at the studios of James Diaz’s White Heat and to learn the profession. She gratefully accepted and planned to go there for two or three months in 1995. It turned into a stay of one year and a half years until she could no longer extend her visa. During that time she had the opportunity to work with such people as Lynette Ruschak, Olivier Charbonnel and, of course, the eminent paper engineer James Diaz himself. Her first published book was *Space Detectives* (Chronicle Books, 1996), a boxed mixture of a pop-up book, a mini jig-saw and a finger puppet. It was a very productive time at White Heat that also brought forth her *Nightmare Hotel* (1997) and *Nightmare Café* (1998), both peopled by rather eccentric characters, testifying of her grotesque imagination and special kind of humor. She talked with wistfulness of her great time with Mr. Diaz and his impressive way of supervising.

Back in Europe she had to finish her studies. She did so with the award-winning do-it-yourself pop-up *Fraulein Pop und Mrs. Up* (Rowohlt, 1999) (reviewed in *Movable Stationery*, November, 2000). She told how difficult it was to get a “real” pop-up book published in Europe. As a result, she decided to do this as a do-it-yourself book since the publisher didn’t have experience with pop-ups and only agreed to publish a “normal” book. Mrs. Von Stemm was not sorry because it gave her much more freedom of design while not being limited by glue points or the amount of paper available. She showed the dummies of how the book came into existence – starting with an almost mini-dummy since “it doesn’t hurt too much to throw away such a small booklet when the project proves to end in nothing.” A sequel followed in 2001 as *Fräulein Pop und Mrs. Up und das Abenteuer Liebe*. Of course many people had their finished copies of both books to be signed! Making a virtue of necessity she now mostly does do-it-yourself designs (movable or three-dimensional), published on special, heavy

paper within the parts of a series of kid's reference books. Four or five parts are published a year by Rowohlt. Likewise, contributions can also be found in the high quality German children's magazine *Der bunte Hund* (Beltz & Gelberg).

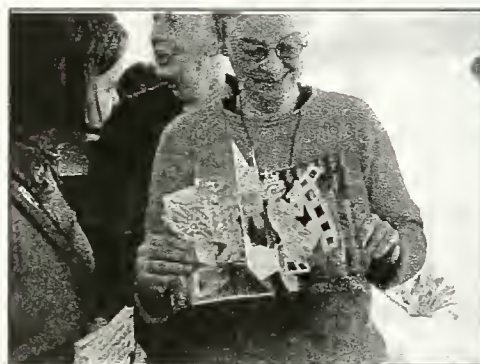


The final presentation came from Mr. Kees Moerbeek. He surprised the audience by showing a video of the making of his most recent book *Diary of Hansel and Gretel*, which had been published only a few weeks previously by Simon and Schuster. The video went from the first pencil notes about the contents of the six spreads and the first scribbles of the design of the illustrations. He showed the origins of parts of the illustrations from all kinds of sources, how he scanned them, and cut and mixed them up in the computer until he had the finished dummy. The video continued through the production process in Colombia and Ecuador and ended with the delivery of the finished books at the publisher's warehouse in New York. It was a great survey of the making of a book, filmed and mounted by his wife Carla Dijs and their daughter Liza, specially done with a German voice-over for the Recklinghausen meeting. The end of the video showed its special dedication to the organizers of this very day! The gesture brought warm applause from the audience. A small number of copies of the video were available for sale and sold out in no time.

Mr. Moerbeek also showed two new *Roly Poly Books* published last autumn by Child's Play in the US. He explained why the series (including the reprints of the earlier parts now totaling five volumes) was blown up from the earlier 65 x 65 x 65mm to the current 85 x 85 x 85mm. It is a matter of "value for money" that counts in the American market whereas the British market proves to be more sensible of the principle "small is beautiful." He also showed how elements of an earlier dummy for a Christmas book, that was rejected by the publishers, had been reused in the *Roly Poly Countdown to Christmas* – giving us (again) a small peek behind the scenes in the studio of a paper engineer. He also showed his new book that will be published in the fall by Simon and Schusters *Your Monsters are in Charge*, a counting book with fold-downs that grow over people towards the end.

A further dummy took up the idea of Mr. Moerbeek's first book, *Hot Pursuit* (1987), with pop-ups that can be seen forward and backward with different images. The refinement this time can be found in the use of topsy-turvie to illustrate the flat parts of the spreads creating the impression of a completely different book when the "first" book has been read and the book is turned upside down to read the "second" one backward-forward.

The best, however, was reserved for the last. Kees showed two new works-in-progress that brought the audience from their chairs! The first, a great (and tall) dummy of *The Grimm Stories* will contain two elaborate spreads with paper artwork of a kind that has not been used in a pop-up book until now (but which was foreshadowed in some earlier rejected dummies seen by the visitors of Kees and Carla's "Spooky Party" in their studios in November 2000). The first, and only finished spread, brings the pillared interior of Sleeping Beauty's castle with the Knight on his white horse riding in, followed by a double spread with the text of the fairytale in calligraphy decorated with ornamental capitals and borders to give the illusion of a medieval manuscript. Not satisfied by the illustrations of this



dummy, Kees started another project for which he went on to experiment with all kinds of computer possibilities. It resulted in another dummy that was worked out into its finesses: a one-spread book showing a scene from the fairytale of *Rumpelstiltskin* set in scenery heavily reminiscent of the Renaissance pictures of the Flemish Primitives and done in the extremely bright colors of those early masters. The whole looked so beautiful and warmly colored that one felt it almost pity to imagine the dummy printed, reducing its brightness by the poverty of modern printing techniques. The dummy, with knotted right upside and downside corners resulting into an octagonal spread when opened, was laid down into a rectangular box from the inside pasted with velvet-blue heightened with French lilies in gold. The whole having more the look of a paper sculpture art work than a dummy for a future book!

Kees realized that this dummy will never be published by a regular publisher since it would be too expensive to

produce. When questioned why he worked on such a dummy knowing beforehand a work like this will never be published, he answered briefly “by passion.” It is typical of him and at the same time the answer brought him in to the heart of the assembled collectors. Let us hope he will pick up Mrs. Wienhöfer’s suggestion to bring out a limited edition of the work as an artists’ book produced by himself in the colors shown.

Everybody felt we had just seen an ultimate work of pop-up art – self-made, reflecting the theme of the day, but by a master of the profession! No more had to be said or shown: this was the natural ending of a magnificent day. Downstairs there was tea and “kuchen” again. There was enthusiasm; a last opportunity to talk; another chance to see the exhibited items; to swap and buy, to plunder the boxes of books brought by Kees Moerbeek, Carla Dijks and Antje von Stemm; to get copies signed (some were so lucky to have even an extra picture in them); to show off gems from their own collection; and to start packing for the journey home and to kiss goodbye. But it stayed noisy for a long time in and around the Kutscherhaus. The real die-hards decided to have a farewell drink in the brewery next door and 20 of them disregarded the surprised glances of the pub visitors as they talked in all languages about movable and pop-up books. The open end of the day as announced in the program was taken literally: I don’t know how long the chats lasted as I had to take the last train back home.

And only in the train when the whole day passed my inner eye once more did I realize there had been one big fault in the otherwise perfect organization! The open ending meant – was it on purpose? – that we didn’t get an official opportunity to thank the organizers and to praise all the work they had done. Though surely the people said it in person when saying “goodbye,” I am happy to have the chance to do it here publically, on behalf of all your guests of that wonderful day in springtime Recklinghausen: Mrs. Friederike Wienhöfer, Mr. Ulrich and Mrs. Hildegard Tietz (and Mr. Wienhöfer who proved helpful behind the scenes), thank you very, very much for the great meeting you prepared; the warm welcome you gave to the people who came from so far; the perfect organization of the program and the flexibility of its execution; the matching presents you gave to us; the original presents as made by Mr. Tietz for the speakers of the day; and the matter of course and unselfishness with which all this was done!

For Mr. and Mrs. Tietz, an extra compliment for the enthusiasm with which they bring the love of the movable books to their pupils in school - as we were able to experience by the examples exhibited and the kids in attendance proudly cutting, folding and glueing, when we arrived. All this will be remembered!

Hunt interview, continued from page 1

K: Is it 1973 that marks the birth of Intervisual?

W: Yes. I think that we officially say 1975, but I started developing Intervisual Books in 1973. That’s when I moved from Hallmark in Kansas City. And I had a year and a half non-compete, so I didn’t put my books on the market until 1974, 1975.

K: OK. So when you came back here with your family you had a non-compete agreement. I imagine that must have been a time when you were hustling to get some business going, pretty much all money going out and none coming in for a couple of years.

W: Oh yes, yes. I started all over again, typing my own letters, wrapping my own things, at the age of 53.

K: Were your children almost raised then?

W: They were going into high school and junior college.

K: So you had agreed not to publish any books until 1975. I’ve pulled this list of 1975 pop-up books from Ann Montanaro’s books - are there some titles that are yours?

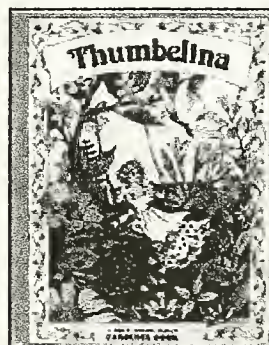
W: OK. I sold *Aladdin and the Wonderful Lamp* to Random House, who bought 50,000, and in 1975 we did *Aladdin* as a carousel, which we sold to Chatto and Windus in England.

K: What else can we identify as some of the first Intervisual books?

W: *Hansel and Gretel*. We did that as a carousel.

K: That whole carousel series was pretty large. There must have been a number of titles - *Thumbelina* . . .

W: Eight or ten titles. *Thumbelina* was the best of the series.



K: Yes, I like it a lot.

W: Chatto and Windus published the carousel books that were originally done in the ‘50s.

K: Were those the books by the illustrator, Pym?

W: Yes, and because they had been publishing them I went to Chatto in London and said I’m going to come out with new books and I paid them a royalty on all my new books. It wasn’t that I really owed them a royalty, but

Sebastian Walker was there, and he later became Walker Books. We co-published the *Fairy Tale Houses* and *Fairy Tale Castles* with Walker Books. Sebastian Walker became the leading novelty book publisher in England.

W: Do you know who Roger Schlesinger is or was?

K: No.

W: Roger was the brother of John Schlesinger, who did the movies *Sunday Bloody Sunday* and *Midnight Cowboy* - a very famous movie producer. And Roger was the guy who imported the Czech books from Artia to England, and eventually into the United States. It was those books that really got me started. I made Roger my branch manager in London, and all the books I did for Hallmark and Random House were sold in England by Roger Schlesinger.



K: His name's on the title here, the *Three Little Pigs*. That was a carousel too.

W: Yes. It was part of that series. We did it in a number of different formats.

K: Do you see any books listed here for 1976 that Intervisual produced?

W: Okay. 1976 was more exciting. *All Kinds of Cats* was one of the first books we did as Intervisual. I sold it to Scholastic, 50,000 copies.

K: You remember that one fondly. That paycheck must have looked very nice.

W: Yes, and there is one line in that book that I'll never forget: "There are cats going over and under too, cats going around and cats going through." We misspelled "through." This is for Scholastic, right? I was having lunch when I showed the book to a fellow, and he said, "Oh, you did that on purpose, didn't you?"

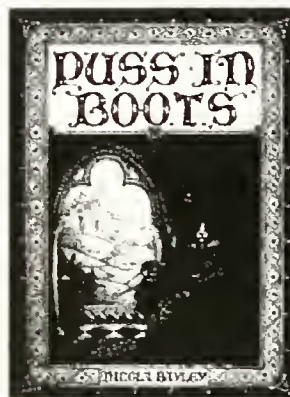
"T.H.O.U.G.H." It was not "through," but was "though."



You know, when you've got something that rhymes, your mind makes it what you want it to be. The book was on the dock in Columbia, 50,000 copies, going to Scholastic, our first order. I called Arnold Shapiro our Office Manager and Creative Director and said, "Arnold we've got to do something." So we sent it back to the factory. We pasted on a piece of paper that worked into the layout and changed the word before we delivered it. It was a glue-over, but you couldn't tell because it was added to a cat's tail. I doubt if anyone ever noticed it. That I'll never forget.

K: Did you produce *Cookie Monster* for Random House?

W: No, we weren't doing Random House books because I had turned everything over to Random House when Hallmark had me producing for them. My close personal friend, Jerry Harrison, was running the Random House operation, and he did all the Sesame Street books. We started doing religious books for a company called David C. Cook in Elgin, Illinois. It was Joe's idea. *Mickey's Circus Adventure* was ours. That was a mini pop-up in 1976. And Nicola Bayley's *Puss in Boots* was also published in 1976.



K: That is a beautiful book.

W: She had just done *Tiger Voyage*, which was a best seller internationally, in two dimensions. *Puss in Boots* was the first time, to my knowledge, that a best selling, international illustrator ever did a pop-up book.

K: That is a real hallmark.

W: And it was expensive; it retailed for \$3.50. That was a lot of money then, but the book was a stepping stone. Then, in 1979, we did *Haunted House*.

K: That was a giant step for Intervisual and for pop-up books. It seems that *Haunted House* is the book that really got a lot of people interested in pop-up books.

W: It won the Greenaway Medal and it was on the best seller list in London and New York. Up until then, pop-ups were not really recognized; they were toy books. All of the Artia books, the ones that I bought in the sixties, were sold out of bins for a dollar. Teachers and librarians didn't consider them books; they were toy books. They were like comic books. So, it was Nicola Bayley's book, Pieńkowski's *Haunted House*, Eric Carle's book *The Honeybee and the Robber*, and *The Human Body* by David Pelham that helped elevate pop-up books to a higher stature, to a real book level.

K: They were seriously considered then.

W: Right.

K: Recently Intervisual has put out *Haunted House* in a smaller size, about 8 by 5 inches in cover size.

W: Here it is. It was out of print in the United States and London after we had produced over a million copies.



K: I like the smaller size a lot. Is it on the market now?

W: I found that we could make the book absolutely complete in the smaller size and we could sell it for half the price. You see, when you do a book like this the cheapest thing we have is not paper, it's not shipping, it's hand labor. So, when you do something like this in the larger size you have a lot of weight. This will cost 35 - 40 cents just to ship it to London or New York. The smaller size may cost about 15 cents. So the value is there in the book itself.

K: Of the talent that you have worked with, John Strejan, Ib Penick, Keith Moseley, David Carter, Ron van der Meer, Nick Bantock, Jan Pieńkowski, Kees Moerbeek, Tor Lokvig, David Pelham - who would you like to talk about? How about John Strejan. What would you say his strengths are?

W: He is a genius. His title among the paper engineers is "The Silver Blade."

K: "The Silver Blade" because--

W: Because of his white hair, but he is also extremely talented. John could design a book and also do the engineering to make the book work, and that's what Sabuda can do and that is what Diaz can do. To be able to design a book, to capitalize on the engineering, to make an exciting, effective book, and also be a paper engineer is a very rare quality. My friend Elgin Davis, who unfortunately died a year ago, had this wonderful studio. He was both a good businessman and a wonderful creative mind, and that is very unusual. You find often that a good businessman is good with numbers, but not with doing something creative, or you find that the good creative people are lousy businessmen. Isn't that basically the rule? Then there are a few people who are both, and John Strejan was one of them. Many of the National Geographic books that he did are among the finest

dimensional books ever done. *Dinosaurs* has 285 glue points, and it's not just the number of glue points, but everything works. In a really good book, the actions you create are realistic; they're not artificial. You don't just move the little boy from here to there; he is doing something. Or the animal is doing something. That is designing and incorporating paper engineering to its greatest advantage.

K: Keith Moseley.

W: Keith is one of those rare, talented people. He can design and he can paper engineer and he can illustrate. All three phases. Tor (Lokvig) is weak on design and illustrating but he's a super technician!

K: Probably one of the best if you want something to work really well.

W: Definitely, because he was trained by Penick. And there is something else. I don't know what the element is, but somehow the Scandinavians seem to have a leg up on this. The Japanese and the Scandinavians come from a wood culture when you think about it. They make furniture and other wonderful things out of wood. The Japanese, the Chinese - the fan, the shoji screen, the umbrella, origami. All those things. It's part of their heritage. Scandinavians are the same way. I'd say the best carpenters in the world are Scandinavian. So when some of these people get to pop-ups, it all just kind of fits. There has to be something there.

K: David Carter worked for you.

W: Yes. David is a designer and a fine artist. His books don't always reflect his ability to do art, fine art. And he's a paper engineer. He does it all. He started out as an artist, and came then to work for us and learned the other techniques. And he's the most successful of all of them. Dave Carter is most successful in his line of bug books. He has done 8 million. That's the most successful single line in the history of pop-ups. *Haunted House* and some others have done well as individual books. But Dave's books, as a total line, are the most successful.

K: Ron van der Meer. He was here too.

W: Ron is totally extraordinary. He started out as a teacher. He was teaching in England when he did his first book for us, which is *Sailing Ships*.

K: His first book for Intervisual?

W: Yes. He had done some children's books earlier, including *Fungus the Bogeyman Pop-up Book*, which I liked. But I couldn't find an American publisher for it. It was too exciting. We had a little problem with Ron. Ron is

an artist, but he's not a realistic artist. I wanted the *Sailing Ships* book to be realistic. So we had a little argument, and he decided he didn't want to do it. So we paid him a 25 cent royalty for not doing it. And I brought in Borje Svensson, who did the realistic art in oil and strengthened the engineering. He was a wonderful talent, Svensson, a Scandinavian.

K: So this was Ron van der Meer's first book for Intervisual - but Ron really didn't have much to do with it? Is that correct?

W: He inspired it and was responsible for the text so he claims it's his book. We passed that up and continued to do all kinds of things with him, but he never worked here. He lived in London.

K: But he would come here to visit you and Intervisual and was part of the Intervisual family at one time?

W: Absolutely. Absolutely. Ron always said, "Look, I'm teaching school. I'm going to do a couple of books a year and I'm not competing with you" (Laughing) But the guy was extraordinary. And in addition, he's an historian - the work he did on *The Working Camera*, *The Architecture Pack*, and *The Art Pack* and so on. He finds people who are authorities in given fields and has them to do the research. Then he comes and inlets that. It was always a wonderful, talented contribution.

K: He produced some wonderful books and I suspect he's a pretty good businessperson.

W: Well, Atie his wife was the businessperson. Ron had the red shoes and the creative talent.

K: His wife was the businessperson?

W: His wife was. He had a tough wife helping to run his business.

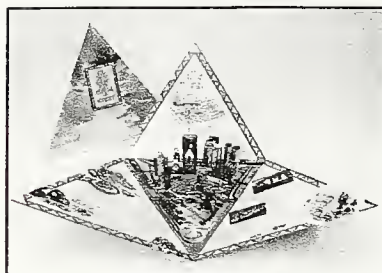
K: Sounds like it was a good idea.

K: Jan Pieńkowski.

W: A very fascinating guy - a Polish refugee during the big war. His family came from Poland, went to Italy, ended up in London. Extremely talented. He's not a paper engineer, not an artist; he's a designer. He gets good people to work with him. He's certainly one of the most talented people in the industry and he's been marvelous for us.

The conclusion of this interview will appear in the August issue along with a bibliography of all of the titles mentioned in the interview.

Structural firsts, continued from page 3



Pittsburgh

The Poppagram - creates a dimensional out of a single sheet of paper using die cutting and folds. The poppagram is an extremely versatile advertising tool, useful as an invite, promotion, reminder

or even a simple thank you.

The Book Cube - a rubberband activated mechanism allows this unique piece to at first appear to be a simple 4 page brochure. Opening the "page" causes it to spring into a fully dimensional 6-sided cube. Since its inception in 1996 this popular design has been used by dozens of advertisers.

The Automatic Changing picture delivers a "Venetian blind-like" mechanism which transforms one image into another simply by lifting the cover panel. We have produced our automatic changing picture design for literally hundreds of projects.

The Extendo presents itself as a simple pull-tab mechanism but when pulled, extends on both the side being pulled and its opposite side as well. One of our most recent patents, this design is proving to be one our most popular.

The Flip does just that. One side of a die cut image magically spins and "flips" to its rear side when an activation panel is turned. This design is particularly effective when used in its CD delivery format.

The CD delivery format mentioned above reflects the changes that have taken place in the dimensional marketing industry. The onset of the internet and computers in general has created the need for advertisers to branch out, delivering advertising messages in non-traditional advertising formats. As a result Structural Graphics finds itself with a complete line of CD Carriers for both direct mail and collateral uses.

Other notable projects include a promotion for Mitsubishi Motors. When they redesigned their Montero SUV they wanted to deliver promotional information in a unique manner. We accomplished this with a fully dimensional paper replica of the car that "accordion" folded out carrying the info on its inner panels.

Questions and Answers

Our Kaleidecycle and Rolling Cube designs both “roll” into themselves. Multiple surfaces twist and roll providing a variation of surfaces for advertising messages that can change with each move.

In wanting to attract businesses to its city the Pittsburgh Conventions and Visitors Bureau had Structural Graphics design a 12"-high pyramid with a cone top. Lifting the cone off the base allows the sides of the pyramid to unfold revealing a fully dimensional replica of the Pittsburgh skyline. Info was carried on the inside of the folded down panels.

For Sun Microsystems we built an exact to-size paper replica of their Java station. The replica was collapsible, making it a perfect sales aid and handout.

For Lipton there was a “flat” iced tea dispenser POP piece. The piece is rubberband activated eliminating the need for its assembly by the retailer. Simply removing a paper band caused the piece to self assemble.



Sun Microsystems

For IBM we created a premium mailer package that included two pair of decoder glasses. The printed pamphlet included hidden messages that were revealed when looked at through the glasses.

There have also been many instances where two or more dimensional mechanisms were combined for advertising impact. To promote Vlastic Foods’ new burger-size sliced pickle, we created a folder/information kit that features an iris changing picture on its cover which changes images by sliding a tab and also activates a sound chip. Inside the folder was a large pop-up

For HBO’s premier of the blockbuster Titanic we developed an alternative to a standard pop-up format, with the 4-page magazine insert using a life preserver to replace the “O” in the cable company’s familiar logo. Opening the spread causes the life preserver to move down into position and, for added effect we actually included the “rope” that most life preservers have. We used string to replicate this effect.



HBO Titanic

Q. I just saw “Pandeaeonium,” a BBC Film (2001) released on DVD. It is about Samuel Taylor Coleridge and his relationship with William Wordsworth. It is a fine film in my estimation and certainly worth seeing. But the reason I write is because at the very end of the film Coleridge is reading “Kubla Kahn” to his children and as he turns the page it becomes apparent that it is a pop-up book, ad the pleasure dome, I assume, pops up. Are you aware of an actual pop-up book of the poem published in the 19th century? Coleridge’s dates are 1772-1834 and the poem was published in 1816.

Allen Cohen
Santa Barbara, California

A. [In the February newsletter Lin Sasman asked who won the Simon & Schuster contest for a new pop-up book.] I entered the Little Simon contest for unpublished pop-up artists. When my entry was returned, I was told that they had not chosen a winner because none of the entries met their standards.

Lise Melhorn-Boe
North Bay, Ontario, Canada

Q. How can I purchase a copy of the *Berlin Pack* described by Theo Gielen in the last newsletter?

Susan James

A. The bad news: unfortunately the book appears to have sold out. I contacted the publisher and they told me the book is not currently available but that it will be reprinted. The good news: there will be an English edition of the book. Not surprisingly, It will be entitled *The Berlin Pack* and the ISBN number is 3-7607-2016-1. It costs 59.00 Euro.

Theo Gielen

Q. I ordered a copy of *MenOop* through their web site <www.menopop.com>but I have not yet received it. Do you know when it will be available?

Patricia Curtis
Salt Lake City, Utah

A. I understand there have been production delays and the book will not be available for several months.

Ann Montanaro
East Brunswick, NJ

Q. A recent review in the *New York Times* featured a new software program designed to keep track of collections. It is MyStuff, made by a company called Collectify, and is compatible with Windows95 and later. It sells for \$99.95 but can be downloaded for a free 30-day trial from www.collectify.com. Do any readers have experience with this software?

Catalogs Received

Aleph-Bet Books. Catalogue 69. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helen@alephbet.com. <http://www.alephbet.com>

Cattermole 20th Century Children's Books. Catalog 36. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: books@cattermole.com. <http://www.cattermole.com>.

Jo Ann Reisler, Ltd. Catalogue 57. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. <http://www.clarke.net/pub/reisler>

Sevin Seydi Rare Books. "A Miscellany of Books 1510-1968." 13 Shirlock Road. London NW3 2HR England. Phone: 020 7485 9801. Email: seydi@freenet.co.uk.

Henry Sotheran Limited. Catalogue 1052. 2 Sackville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Fax: 0171 434 2019. <http://www.sotherans.co.uk>

Unicorn Books. "Pop-up Books, Novelty Books, Greeting Cards, Calendars, Games, Blotters, Notebooks." Sheila Feller. 56 Rowlands Ave., Hatch End, Pinner, HA5 4BP, England. Phone: 0181-420-1091. Fax: 0181-428-0125. Email: sheila@unicornbooks.co.uk <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.



Animal Poppsites: A Pop-up Book of Opposites. By Matthew Reinhart. June. Little Simon. 7" x 7". 6 spreads. \$13.95. 0-689-84423-9.

Can We Play? A Pop-up, Lift-the-flap Story About the Days of the Week. By Mara van der Meer. 10" x 10". 8 spreads. Abrams. \$14.95. 0-8109-0379-2.

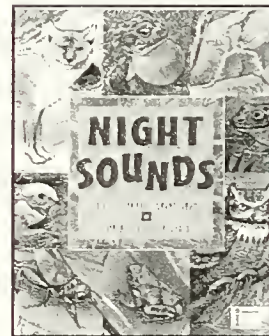
First-base Hero. By Keith Hernandez. 10" x 10" 14 pages. Golden Books. \$12.99. 0-307-10626-8.



The Giraffe who Cock-A-Doodle-Do'd. By Keith Faulkner. Dial Books for Young Readers. 10" x 10". 16 pages. \$12.99. 0-80372-739-9.

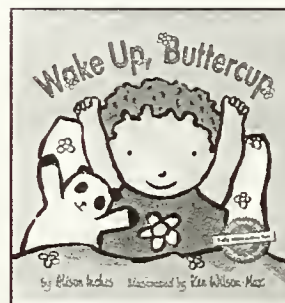
In a Dark, Dark Wood: An Old Tale with a New Twist. By David Carter. August. ["redesigned, reformatted, and features a brand-new cover and new art throughout..."] 8" x 10". 24 pages. \$10.95. 0-689-85280-0.

My Dream Bed: Loads of Tabs and Flaps and Wheels and More. Cartwheel Books. 10" x 10". 17 pages. \$16.95. 0-439-30912-1.



Night Sounds: Play the Sounds, Pull the Tabs. [transformational plates with sound module]. Innovative KIDS. 9" x 11". 18 pages. \$17.99. 1-58476-065-6. Also: *Bird Calls.* 1-58476-064-8.

The Princess and the Pea: A Very, Very Short Pop-up Story. August. Little Simon. 8" x 8½". 14 pages. \$14.95. 0-689-84685-1.



Wake Up, Buttercup: With Flaps to Lift and Tabs to Pull. Ken Wilson-Max. Red Wagon. 8" x 8". 18 pages. \$9.95. 0-152-16346-8.

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