

MOVABLE STATIONERY

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Diogenes from Antwerp

A publisher of Kubašta books in Belgium

François de Geest
Belgium

Adding another chapter to the modest history of pop-up publishing in Belgium, after my contribution on Jos. Lefebvre published in the last issue of the *Movable Stationery*¹, I write now about another series of pop-up books that were published here at the same time in the early 1960s. Again it concerns titles designed by the beloved Czech illustrator and paper engineer Vojtěch Kubašta. This time they are the ones that were published in the Dutch versions under the imprint of the Antwerp publisher Diogenes p.v.b.a.²

Tekeningen door V. Kubašta
voor DIOGENES p. v. b. a., Antwerpen
© 1962 ARTIA Prague

By good fortune I succeeded in locating the publisher of Diogenes, Ms. Marie-Louise Neirinck, who still lives in Antwerp. She had to be convinced to tell the story of her publishing activities in the field of pop-up books since she thought that part of her life to be of a bygone age. Unlike Mr. Lefebvre, who only wondered who on earth would be interested in the story of his life as a publisher of movable books, Ms. Neirinck had to be called several times before she agreed to see me for an interview. Once I finally met her, she proved to be a vivid and self-assured elderly lady gifted with a phenomenal memory.³

Although Ms. Neirinck spent almost all of her working life in Antwerp, she was born in 1923 in Lokeren, a small town in the province of East-Flanders. Having been an avid reader as a child, she knew early in her life that she wanted to make a living out of her love, the book business. Unfortunately, the second world war broke out before she finished high school so she had to wait until the war finished before she got the opportunity to realize that desire. To get the best professional education she left Belgium for Holland and worked for two years, from mid-1945 onward, in two well-established bookstores in The Hague: Mensing & Visser and Van Stockum. She then returned to Lokeren and started her own bookstore "Uilenspiegel" (Owlglass), named after the protagonist

Tijl Uilenspiegel known for his beloved pieces of knavery as told in traditional Flemish folktales. Lokeren, however, appears not to have been that interested in the kind of literary bookshop Ms.

Neirinck

established and, as a result, she decided after a try of three years, to move to the city of Antwerp. She there opened her new bookshop, changing the name from the popular Flemish rascal to that of the solid classical Greek philosopher "Diogenes." But changing the place alone did not prove to solve her inner needs: just selling the books that publishers offered, didn't bring her enough satisfaction. What she wanted was to offer good books to the public herself. So in March 1951 she started the publishing house of Diogenes located at 5 Lange Leemstraat (near the National Bank) in Antwerp. Other publishers were kindly disposed towards the lady just starting out, especially the large Dutch publishing house of Meulenhoff Amsterdam that helped her overcome the usual problems of a new publisher.



Cinderella



Hansel and Gretel

colleagues in the publishing business, the same representative of Artia, Prague that we met before in our interviews with Mr. Lefebvre (unfortunately neither of them remember the man's name). This mysterious "man from Utrecht in the Netherlands," appears to have been a clever salesman as in the very same year (1960) he is known to have sold a series of the same Kubašta titles to both Lefebvre and later that year to Diogenes.

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The Movable Book Society

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Daytime telephone: 732-445-5896

Evening telephone: 732-247-6071

e-mail: montanar@rci.rutgers.edu

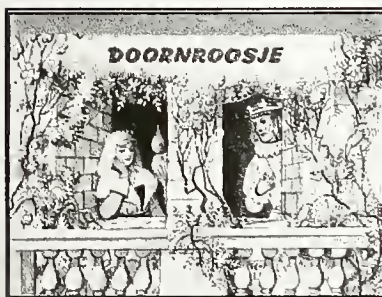
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The deadline for the next issue is February 15.

Diogenes, continued from page 1

Even more remarkable since the sales conditions of Artia were lucrative only for Artia themselves: they only accepted orders for large quantities, they had to be paid cash on delivery, etc. Nevertheless, Ms. Neirinck decided to take the risk and she ordered six titles from the fairy tale series: *Little Red Riding Hood*, *Snow White*, *Hansel and Gretel*, *The Sleeping Beauty*, *Puss in Boots*, and *Cinderella*. They all appeared with the Diogenes imprint in 1960. In the early versions they had linen spines, a movable element in the front covers and eight double spreads inside. All these first Diogenes editions are in my collection:

Roodkapje	1960	[Nr.] 721/5
Sneeuwitje	1960	722/6
Hans en Grietje	1960	723/4
Doornroosje	1960	724/4
De Gelaarsde Kat	1960	725/5
Assepoester	1960	726/4



Sleeping Beauty

When we look at the list of numbers and the codes of the editions we learn a lot about the way the Prague-based publisher of Artia worked. The first figure of the number (here 7 for the

700s) marks the language in which the book was published, in this case the Dutch. For the German editions the 200s were in use; for the English the 300s; for the French ones the 400s, etc. The next are a kind of book number, for example, in any language *Little Red Riding*

Hood, has number 23, etc. The figure after the forward slash counts the printings of the title within the same language.

When we compare the list of these Diogenes editions with the list of 1960 editions published by Lefebvre, we see, that the *Little Red Riding Hood* has the number 721/2 with Lefebvre where it has 721/5 with Diogenes. It means both that no title appears to have been given exclusively to one publisher in the country or language area; and that in the same year there were at least two more editions (721/3 and 721/4) printed for the Dutch market! *Hansel and Gretel* by Diogenes has the number 723/4 where the Lefebvre printing had 723/2, proving there were at least three printings of this title in 1960.⁴ Thus we get a glimpse of the huge success the Kubašta books had in those early days of their appearance.⁵



Little Red Riding Hood

How many copies of one title Diogenes had to order Mrs. Neirinck doesn't remember anymore and the remaining parts of her publisher's archive do not give a decisive answer. There also is no external evidence since there never

has been, so far as I know, anything published about the number of copies in a printing of the Kubašta books. She remembers, however, that she needed to rent an extra storage shed in the Antwerp harbor area to stock the delivered quantity of copies before their distribution.⁶

The books were retailed partly through the regular bookshops, but a larger part were sold through newsstands, railway bookstalls, and other outlets of newspapers and magazines. Diogenes, therefore, worked with Persagentschap (Press-agency) a company that was responsible for the countrywide distribution of the books to these selling points. Ms. Neirinck was not clear whether she contracted with this company before deciding to take the large orders from Artia, or whether Diogenes had to take the risk (and the investments) on its own. The books sold for 45 Belgian francs (nowadays the equivalent of one Euro or about \$1.15) a copy, and they sold very well! The sales success increased further when the then young national television BRT featured the new phenomenon of pop-up books during the national Antwerp Book fair that year.

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Ted Naos: Artist and Designer

Eleanor Heldrich
Lutherville, Maryland

Our interview began in a nondescript building in southwest Baltimore, Maryland. Nondescript except for a large arched doorway, painted bright blue. The building, it turned out, had been the home of a two-story, 1920s era Kresge's Five and Ten Cent Store, a location that works perfectly for its current owner, Ted Naos. We entered a very long open room stacked with boxes on both sides. There were boxes with printing paper, cards and card parts, envelopes, acetate, metallic moiré paper sheets, there were even boxes to hold boxes. Stacks of printing papers with future movable parts printed on them were stored with mailing supplies, and piles of die cut sheets waiting to be trimmed.

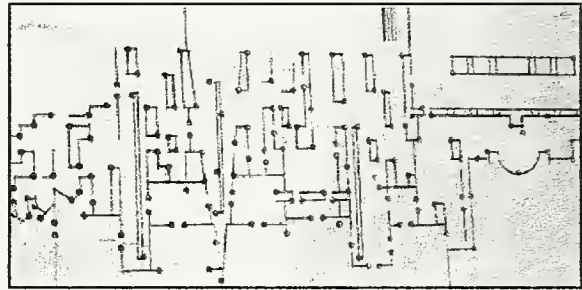
In the front of the room were tables where three young women were working at three different jobs. One was pulling off the trims from die-cut lengths of paper. Another was packaging calendars in clear plastic boxes and the other was answering the phone. At the very back of the room was an offset printing machine. The wall behind the press was floor-to-ceiling shelving with cans of printing inks. Sounds of a machine starting up came through a window in the door at the back of the room. As we walked in to watch an operator running the die-cut machine was cranking out sheets of white paper with the skyline of Chicago stamped out along the top edge. Also in this room were hundreds of dies stacked against the wall in layers, each die approximately 18" by 12" to fit the machine.



Christmas Cards by Ted Naos

You may have seen some of Ted Naos' work in museum shops and catalogs. He produces many movable Christmas cards for the Art Institute of Chicago, The Museum of Modern Art and many other museums and specialty catalogs. He recently designed a popular stand-up Nativity Scene for the Art Institute. This scene and all of his cards are printed on high quality white cover stock with a vellum finish. All of the paper he uses is re-cycled.

Among his other works is a three-fold card of the wise men arriving in Bethlehem with two free-moving metallic silvery stars inserted into the scene. Another card appears as a cathedral window with an angel inside, but it opens to a dome with the angel flying in the center. A new card for this year has a blue background with flying white doves on fold-out acetates. In another very complicated one, an entire town opens up with inset gold and silver trees. Several cards have cut out skylines of different cities - Chicago, San Francisco, Manhattan.



Die cutting block
with blade side showing

Ted also produces mobiles, calendars with adjustable color backgrounds, and small puzzle games for children. One game called the Color Game has 20 brightly colored cards with die-cut patterns to be arranged and rearranged into different color combinations, reminiscent of the Marilyn Eastus' book *Woof*.

Ted Naos is first and foremost an architect but he is also a designer. Born in Athens, Greece, he came to the United States when he was 18 years old. He attended college in Texas and finished up at Columbia in New York. Today he is a professor of Architecture at The Catholic University of America in Washington, D.C., teaching the design of architecture. It is because of his architectural training that he sees the designs of his three-dimensional greeting cards as another way of dealing with space — the composition of space and the beauty of space. All of his greeting cards and paper constructions have elements that design space and communicate a message.

His first cards were all white on white in order to use the beauty of the paper and to define the spaces, but he continues to add other materials and colors — not to detract from the beauty of the paper, but to see how to integrate these new materials into the designs. He wants to see what develops, not to become stagnant, but to continue to discover new relationships and images. With his paper sculptures, as he adds background panels, see-through planes, colors and interlocking parts, he is using these new elements, like instruments in an orchestra, to create beautiful visual melodies.

Continued on page 4

We had an enjoyable visit. I took a few movable books from my collection to show him what the Movable Book Society is all about. “She has an obsession for these books,” he told his staff who also came to see them. He is familiar with the work of many paper engineers and was interested to see an artists’ book created by Ed Hutchins. I found it fascinating, and possibly unique, that his entire operation is done in one building — design, drawing the schematic plans, building the dies, working the printing



Die cut card by Ted Naos

press, trimming, folding, packaging the products, and mailing them out to the customers.

A Pop-up Mystery and Its Solution

Roy C. Dicks

A few weeks ago, while indulging in one of my other obsessions - movies on DVD - I was just settling in to watch “Sunday, Bloody Sunday,” the 1971 John Schlesinger drama about a modern love triangle, when, about 18 minutes into the film, I had the sudden shock of seeing a pop-up book as part of the scene. Glenda Jackson is questioning her lover (Murray Head) about his activities outside their relationship. While he is listening to her, he casually picks up a book (they have been baby-sitting for the weekend for friends) and flips it open to a center double-spread pop, examines it, plays with it and then closes the book back.

Of course, I was curious about which book it might be. The scene is shot so that the viewer sees face of the actor as he holds the book up; thus the viewer is seeing the pop-up from the back. The pop-up is a large, fanciful castle with several layers of towers and turrets.

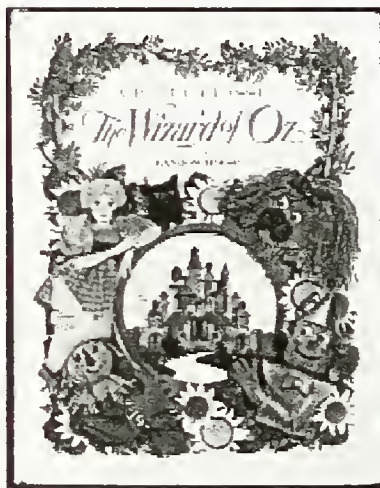
I did not recognize it, so I used the handy pause and frame-by-frame functions of the DVD player to try reading the cover and/or the spine. Even with a number of slow-

motion examinations (complete with a Sherlockian magnifying glass up against the TV screen), I could not make out the title, as the film’s focus was not on the book but the actor. I tried watching the credits for some reference to the book (thanking the publisher for allowing its use) but there was none.

I assumed the book was one that actually had been published, as it seemed so well done and intricate (why go to the trouble to make up a pop-up book for such a minor moment?) I could just make out a big circle on the front cover that surrounded the outline of a big castle. So I started thinking, what standard stories featuring a big castle would have been a likely candidate for a pop-up, especially pre-1971? *Sleeping Beauty*? *King Arthur*? *Beauty and the Beast*?

I went to my copies of Ann Montanaro’s pop-up bibliographies to see if I could come across titles that might be right, but to no avail. Undaunted, and determined to figure it out (by myself), I looked once more at the images on the DVD. It was then that I noticed that the castle was mostly green in color – and then it hit me: *Oz and the Emerald City*.

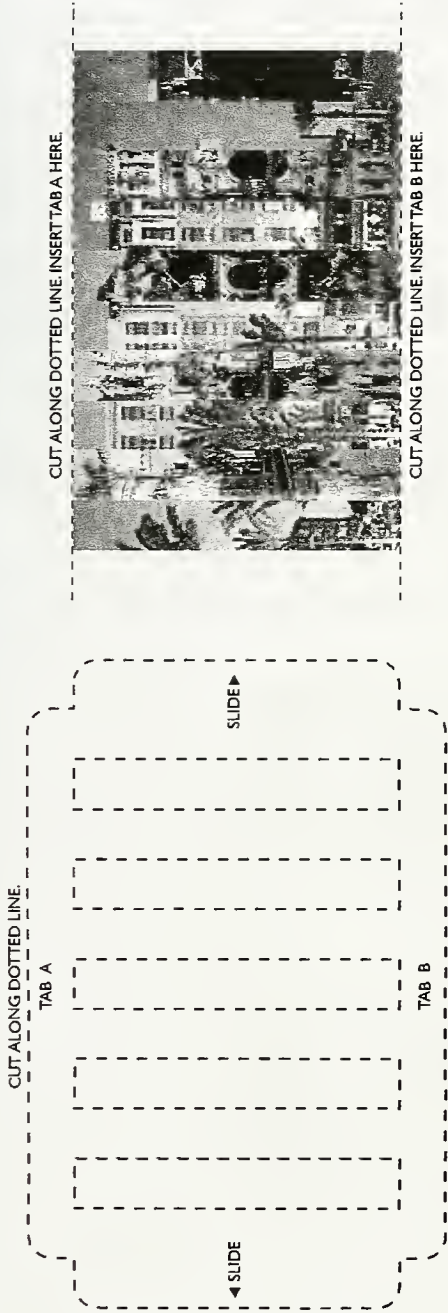
I went back to Ann’s bibliographies and found there were only a few *Wizard of Oz* pop-ups before 1971. The most likely suspect was the 1968 Random House edition authored by Albert G. Miller and designed by Paul Taylor. When I looked at the book’s image on screen once again, I immediately recognized the shape and pattern of the Random House bindings of that era and was 90% certain I had found the right one.



On a hunch, I went online to MBS member Carolyn Lily’s website, The Wonderful World of Pop-up and Animated B o o k s (www.popupbooks.net) and found the title (by the author index) and there it was: the cover

and a picture of the pop-up castle, exactly as it is in the film!

Besides being smug about my detection skills (and, yes, I know many of you would have recognized it right away from having it in your collections), I was once again struck by the wonderful resources we have about pop-ups and movables, both in print and online.



TWO WAYS TO SEE THESE TWO PLACES.

#1 Take out your pair of scissors. Cut along the dotted lines. Insert the tabs into the slots.
Slide the "magic window" to view the two places.

#2. Take out your felt pen. Sign up for the 5th Movable Book Society Conference in San Diego and stay at the Hilton located in the heart of historic Gaslamp Quarter.
A short 7-minute drive away (about 2 miles) is the famous Balboa Park featured in "The California Pop-Up Book" (2000).

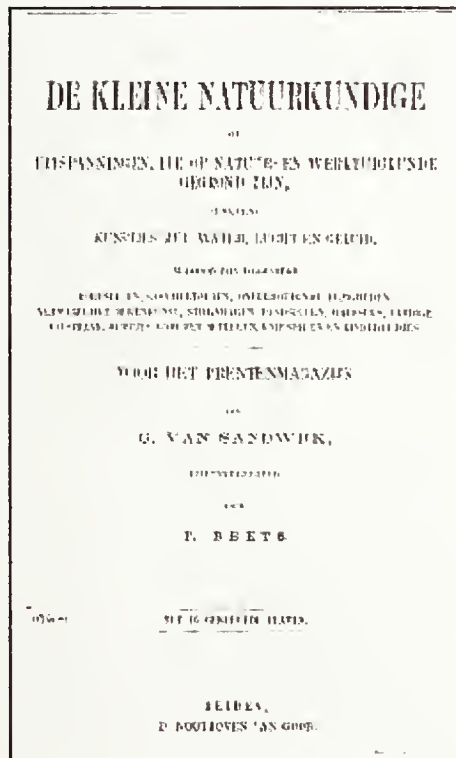
So why settle for "magic" pictures when you can have the real deal?
Put away your pair of scissors and reach for your pen instead. Mark these dates -
Thursday, September 30 to Saturday, October 2 - on your 2004 calendar today!

M
 THE 5th MOVABLE BOOK SOCIETY CONFERENCE
 SEPTEMBER 30 - OCTOBER 2, 2004
 SAN DIEGO, CALIFORNIA, USA

Do-it-yourself Movable: An Instruction From 1869

Theo Gielen
The Netherlands

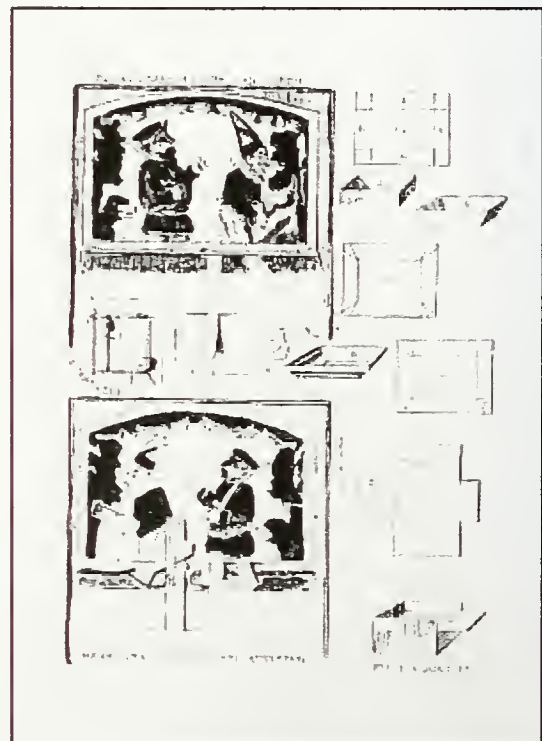
When studying the history of movable books one sometimes finds things that only obliquely touch the researched subject. Catchpenny prints by Meggendorfer are recognized to mirror plates in his movable books; an unfolding paper toy cradle by Nister; a plain picture book as a later edition of an earlier movable book; an illustration of a bookshop in a picture book showing almost hidden advertising for Dean's movable books; the description, in a textbook, of the presents that a child is given at Christmas and amongst them a pop-up book (published by the same publisher), etc. I gather them in a file named "movable curios." One of them, however, I would like to share here with the readership of *Movable Stationery* since it gives a nice look into early paper engineering to make movable pictures.



It was found in a Dutch book with the extremely long title *De Kleine Natuurkundige of Uitspanningen, die of natuur- en werktuigkunde gegrond zijn, benevens kunstjes met water, licht en geluid, waaraan zijn toegevoegd bordspelen, goocheltoeren, onderhoudende bezigheden, gemakkelijke rekenkunst, strikvragen, pandspelen, raadsels, aardige uitspraak, rijmpjes voor het aftellen, kniespelen en kinderliedjes.*¹ Written – or better: compiled – by Mr. P. Beets who adds that he has brought all this together for Mr. G. van Sandwijk's "Prentenmagazijn," a well-known children's magazine. The book was published

in Leiden by Dirk Noothoven van Goor in 1869 and had 16 color plates printed on one side only. It is in a short chapter on "The cutting of figures" that first instructs how to cut and fold little paper furniture and a colorful flower out of paper of different colors and then continues:

"In the old time, before the invention of the art of photography, some people made a profession out of the imitation of the contours of the faces of other people (shadow-graphs, silhouettes). Cut out of black paper by means of scissors they were glued with gum on a white paper. By occasion you may have seen such portraits, for example of your grandparents or great-aunts. However, the photography art has pushed aside that industry of earlier times completely by now. At the stationer's the so-called shadow-graphs can be bought for little money. They are, as you may know, black figures on a white background that can be cut out. Will these little puppets have to be moveable, the arms and legs will have to be cut out separately and subsequently attached to the required places of the body by means of a string. On both sides of the paper one then ties a well connecting knot. Just a little behind the string around which the limb now moves, there shall be fastened either a bit of string or a slip of stiff paper; by these the arms, legs and head, or the complete figure can be moved to and fro. Instead of giving here a circumstantial description of these moveable figures it will be better for you to have a close look at the images that show such figures both from the front and from the back."²

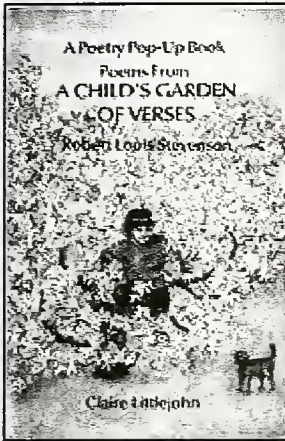


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My Three Favorites

Roy C. Dicks
Raleigh, North Carolina

In the August 2003 issue of *Movable Stationery*, Adie Peña threw out the challenge to me to write the next column on “My Three Favorite Pop-ups.” I gladly accept but assert the right to change it a bit to make it easier, not only for me but for other members in future columns.



Poems from a Child's
Garden of Verses

I do this because, in the four columns published so far, each of the writers (Henk Sikkema, Carolyn Lilly, Ellen Rubin and Adie) have all had to go through great soul-searching and self-limitation before listing their three choices. The general form of this angst has been to discuss the numerous titles the writer is NOT going to talk about, often in great detail, and then to set up strict guidelines for the choices (only paper mechanicals,

only those you first show to visitors, etc.) In addition, when listing the three (or in Ellen's case 10!), the writer still finds it necessary to name others within each choice.

Of course, we can all sympathize with these writers' dilemmas in trying to narrow down from such a wide range. So I hereby change the rules to make the challenge be the selection of three favorite (fill in the appropriate category) pop-ups. This will allow a writer to focus on aspect or type, such as Christmas, dinosaurs, circuses, Disney, Mother Goose, etc. Since I am going to be brief and only write about three books in a category, I am choosing two groups to set the example.

My Three Favorites to Show Newbies

Whenever I tell anyone that I collect pop-up books and then see them register signs of doubt or disdain, I show them the following three books:

1. *Sailing Ships* – Concept, design and layout by Ron van der Meer, paper engineering by John Strejan and David Rosendale (1984). This is the book that first got me started collecting pop-ups as an adult. The whole book is beautifully illustrated, with informative texts, but it's the wonderful way that each ship's pop is conceived differently that really impresses. Of course, I always start with the galleon pop because it never fails to get a reaction

– 10" tall, 10" wide, with three full sails, rigging and flags. Since it stands up out of the center, it is fully three-dimensional and can be viewed from all sides. Magnificent.

2. *The Earth in Three Dimensions* – by Keith Lye, conceived and designed by Electric Paper, paper engineering by David Hawcock (1994). Yes, it's somewhat of a one-trick pony, but when people see the totally round globe of the world pop-up and SPIN, free-floating, there are always gasps. The “wow” factor is about as high as its gets.

3. *Greg Hildebrandt's Book of Three-Dimensional Dragons* – Design and paper engineering by Keith Moseley (1994). The vivid colors, the fanciful drawing, and above all, the dramatic movement and size of each dragon pop always draws oohs and aahs. I especially like the head and tail of the Chinese Dragon (the final pop) which extend well beyond the top and bottom of the book.

If these don't turn the doubters around, nothing will.

My Three Favorite Pop-ups with Unusual Perspectives

I find that one of things that really catches my eye in a pop-up book is when the designer puts my gaze into an unexpected perspective. Here are three that always grab me:

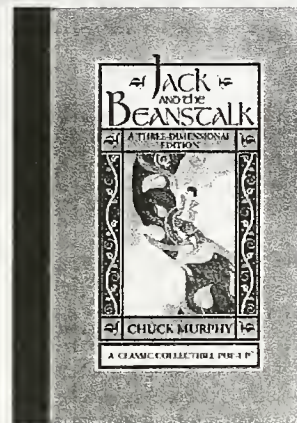
1. *Poems From A Child's Garden of Verses* – illustrations and paper engineering by Claire Littlejohn (1987). This is a small, relatively simple book and yet there are two pops in it that always delight me. The first is the one where the little boy has climbed up into a cherry tree to see beyond his own little world. The pop that has him sitting at the top of the tree puts the viewer hovering directly above him, so all you see is the top of his head as you look down and out from his vantage point – enchanting. The other is the last pop, in which a little girl is digging in the sand at the beach. When you fully unfold the page, three sand dunes pop up, but to see them in their true perspective, you have to hold the book flat and up to eye level – charming.



Jungle Adventure

2. *Jungle Adventure* – Concept, illustration and paper engineering by Helen Balmer (1993). Every pop of this humorously illustrated book is unusual. I love the from-above perspective of the first pop with the boy riding a giraffe and his grandfather riding an elephant, as well as the high-in-the-canopy scene with the two swinging in the

treetops. But the best two pops are the ones that place the viewer at the waterline, such that looking up let's you see above water and looking down let's you see under water. They really give you the feeling that you are seeing one of those nature programs on TV when the diver is filming with a waterproof camera



Jack and the Beanstalk

3. *Jack and the Beanstalk* – illustration and paper engineering by Chuck Murphy (1998). Besides being beautifully drawn and colored, this book has several forced perspectives that really extend the view into the distance. The one with Jack at the top of the beanstalk gazing at the giant's castle in the clouds is magical, the one of the looming giant reaching out for Jack as he jumps from

the table is really quite frightening, and the one where Jack is chopping down the stalk with the giant at the far end really makes you feel you are looking up into the sky.

The sensation I get from looking at these three is always a heady feeling of flying.

Ok, folks, now that I've made it easy, there's no excuse. Start working on your set(s) for Ann right away. Don't make me have to do more of these!

The Gift



The Gift is a special commemorative book by Sandra Magsamen produced by Saks Fifth Avenue and VHI to celebrate the gift of music. It has a simple double-page pop-up on the final pages. "The

VHI Save The Music Foundation is a nonprofit organization dedicated to improving the quality of education in America's public schools by restoring music programs." The holiday windows of the New York Saks Fifth Avenue store feature the book and the artwork of Sandra Magsamen. The book is available at www.saksfifthavenue.com and costs \$35.00 for the regular hardcover edition (ISBN: 0-9721152-6-9) or \$120.00 for the deluxe, boxed edition (ISBN: 0-9721152-7-7.)

Awards for *The Night Before Christmas*

Theo Gielen

In their company magazine *C & C Bulletin*, issue 1, 2003 (October) the Hong Kong based Chinese company of C&C Printing Ltd. proudly describes how they have won several prestigious U.S. awards for the printing qualities of Robert Sabuda's *The Night Before Christmas* that was produced by them.



The book is defined as "... a work of ingenious handicraft comprising 162 accessories of dynamic pop-ups and unique folds, with every page hand-made and fitted with interactive open-and-close mechanisms full of innovation and vividness" and has been pictured in full color on three (out of 14) pages of the magazine, celebrating the number of "overseas," i.e. American, print awards won in 2003. In two categories of the PIA's Premier Print Awards there was the highest recognition of a **Benny Award**: the best of 2003 both in the category of "*Die-cuts, pop-ups, unique folds, and involvement devices*" and in this of "*Special Innovations – Other.*"

The book got a further "Honorable Mention" in the category of "*Conventional Books - Juvenile pop-up 4 color*" of the "International Gallery of Superb Printing Awards" that are given yearly by the IAPHC, a worldwide association of printing companies. Really sensational however proved its choice as the **Best of Show** in this same IAPHC competition. By this the exquisite craftsmanship of *The Night Before Christmas* has successfully beaten more than 3,100 pieces of other entries from all over the world....! This prestigious election caused the CEO of C&C Joint Printing, Mr. Lo Chi Hong, to personally travel to the U.S. to receive the Grand Prize on August 10. This grand prize is a fine crystal trophy, symbolizing excellence and honor for the accomplishment.

It is rather strange to see pictured in the magazine only the slip cased (limited?) Chinese edition of *The Night Before Christmas* as published by the Taipei (Taiwan) based Chase Publishing Company. It is shown three times, as said, and prominently featured on the front cover. Stunning, however, is the fact that Sabuda's name has been mentioned not at all in any of the contributions....!

Therefore, right here, congratulations to Robert for the series of honors and awards given to his magnificent 2003 work of art.

Movable Reviews

Marilyn Olin
Livingston, New Jersey

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

A SUPER POP-UP BOOK MONTH!

Rating: **4 ½**

MY GRANNY'S PURSE. By P. Hanson. Publisher: Workman Publishing. Pub. 2001 in U.S.A. ISBN 0-7611-2978-2. \$15.95. 22 x 21 x 9 cm. 14 pages. This is not a pop-up but definitely movable. It is a delightful recreation of a purse, filled with all the goodies that children love to hunt for in grandma's handbag including her polka dot hankie. There are belongings that can be removed and handled such as sunglasses and keys. Also, there are items that can be opened, such as a candy box, a letter and a mirror to look into. Young children will adore this purse. It is "carryable," imaginative and fun. Paper Eng.-Putting this "book" together was a publishing marvel.

Rating: **4 ½**

THE ANCIENT EGYPT POP-UP BOOK- In association with The British Museum. By James Putnam. Ill.:N. Watton, L. Montgomery & N. Wickenden. Designed and packaged by David Hawcock Books. Publisher: Universe Publishing, A division of Rizzoli International Publications, Inc. Pub. Oct., 2003 in U.S.A. ISBN 0-7893-0985-8. \$29.95. 28 ½ x 28 ½ cm. 14 pages. 7 double page pop-ups + 5 others. In one intriguing pop-up you turn the page to remove the mask on the face of a mummy. In addition, there is a wonderful tunnel pop-up view of Tutankhamun's tomb. The large pop-ups work extremely well. This book features many facts about ancient Egypt and uses artifacts and art from the British Museum. The text is well-written and complements the elaborate pop-ups and illustrations. This is a wonderfully engaging book for both children and adults. Paper Eng.-Complex. The use of the tunnel pop-up is particularly innovative.

Rating: **5+**

ALICE'S ADVENTURES IN WONDERLAND. By Robert Sabuda. Ill. John Tenniel. Paper Eng.:Robert Sabuda. Publisher: Little Simon, imprint of Simon & Schuster Children's Pub. Div. Pub. 2003 in U.S.A. ISBN 0-689-84743-2. \$24.95. 26 x 21 cm. 12 pages. 6 double

page pop-ups + 17 small pop-ups which are on the mini-pages enclosed within the book. The one wonderful tunnel pop-up allows you to look down the rabbit hole. Similar in design to Sabuda's *Wizard of Oz* this is another over-the-top success. The illustrations by John Tenniel are delightful. Each and every pop-up is glorious. Every page is more exciting than the one before. The opening page of the forest, the tea party page, the house with Alice in it, the card page, etc. are all stunning and the bonus is that everything works perfectly. A must have for any collector. Paper Eng.-Phenomenal!

Rating: **4**

THE POP-UP KAMA SUTRA. By Sir Richard Burton & F.F. Arbuthnot. Ill.:Pop-up engineering art by Andy Crowson. Paper Eng.:Keith Finch. Publisher: Stewart, Tabori & Chang. Pub. 2003 in U.S.A. Produced by PRC Pub. Ltd., England. ISBN 1-58479-302-3. \$22.50. 26½ x 26 cm. 6 large pop-ups + many, many vintage illustrations and excerpts. This is a 2000 year old Indian treatise on the art of lovemaking in lively pop-up form. Definitely for adults only. (There was a completely different *Pop-up Kama Sutra* published in 1984 by Aidan Ellis Pub. Ltd. in England. ISBN-0-85628-134-4.) Paper Eng.-Wild!

Rating: **3 ½**

HARRY POTTER AND THE CHAMBER OF SECRETS: A DELUXE POP-UP BOOK. Ill.:Joe Vaux. Paper Eng.:Dennis Meyer. Designer: Treasha Runnells. Producer: Intervisual Books. Publisher: Scholastic, Inc. Pub.2002 in USA. ISBN 0-439-45193-0. \$17.95. 27 ½ x 22 cm. 10 pages. No words. There are quite a few small pop-ups, a few larger ones, many lift-the-flaps and pull-tabs. There is one interesting pop-up of a dragon. Young children who are enamored of Harry Potter would enjoy this and the other Harry Potter pop-up books which are *Harry Potter Hogwarts School: A Magical 3-D Carousel* and *Harry Potter and the Sorcerer's Stone: A Deluxe Pop-up Book*. Paper Eng.-Should be more exciting considering the source.

Rating: **4**

THAT'S FUNNY. By Sue Whiting and Stuart Martin. Production: Leslie Krey and Mary Bjelobrck. Publisher: Glenn Johnstone, The Book Company Publishing Pty Limited. Pub. 2003 in Australia. ISBN 1740472721. \$12.95. 24 ½ x 30 cm. 12 pages. 6 large double-page pop-ups. Delightful, lovely colored pop-ups and a sweet story that would make this a great choice for younger children. Paper Eng.: Charming and well done.

Diogenes, continued from page 2

The *Snow White* proved to be an especially good seller and needed a fast reprinting in early 1961, receiving the subsequent printing number of 722/7 where the 1960 printing had number 722/6. Together with this reprint came three additional Kubašta titles: *Table, Lay Yourself* (apparently in its first Dutch edition), *Tip + Top on the Farm* and *Tip + Top at the Zoo*, all three exclusively distributed in Belgium by Diogenes:

Sneeuw witje	1961	Nr.722/7
Tafeltje dek je	1961	732
Tip + Top op de boerderij	1961	781/2
Tip + Top in de dierentuin	1961	782/2

Though Diogenes had nine Kubašta titles on its list in their fall 1961 catalog, still present in files of Ms. Neirinck, only eight of them show. The *The Sleeping Beauty* had apparently sold out before fall as did *Hansel and Gretel* and reprints of the three books came out early 1962. It is remarkable to see that *The Sleeping Beauty* and *Hansel and Gretel* got the printing numbers next to the 1960 editions, stating that both books had not been reprinted in two years. Had Artia flooded the Dutch market in 1960 with that many copies that it took time to sell all of them? With the two reprints came two more titles from the Tip + Top-series: *Tip + Top Build a Motorcar* and *Tip + Top in the Forest*, completing the quartet that was published with a Belgian imprint.³

Hans en Grietje	1962	Nr.723/5
Doornroosje	1962	724/5
Assepoester	1962	726/6
Tip + Top in het bos	1962	783
Tip + Top als autorijders	1962	784/2

And that was it. Diogenes did not publish any more Kubašta pop-up books after that. Neither did the contact with the imported pop-up books inspire her to make further original ones as was the case with Mr. Lefebvre. In the 1964 catalog of Diogenes that I have seen, no panorama books at all can be found. Asking Ms. Neirinck the reason for it, she remembers that in 1963 or 1964 the Persagentschap stopped the distribution of her pop-up books to their newspaper and magazine resellers while choosing other, cheaper (and for them more profitable) panorama books. Most likely they were the books published from 1963 onwards, both in Dutch and French, by HEMMA, a company from Chevron in Wallony, the French speaking part of Belgium. We have already seen in our earlier contribution how the Lefebvre company also suffered from their rivalry.

To reduce her remaining stock Ms. Neirinck sold all of them to Standaard, the largest chain of bookshops in

Belgium. To give an indication of the size of the remaining stock, copies of the Diogenes Kubašta's could still be purchased in Standaard bookshops well into the early 1980's!

Although Ms. Neirinck was once invited to visit the Artia premises in Prague at their expense, she never went there. However, she remembers well being helped out in her contacts with the company by a lady who spoke Dutch perfectly. An intriguing story: did Artia have a policy to employ people who spoke the languages of the countries they were dealing with? Or was this particular case just a coincidence?

In 1981, when she was 58 years of age, Ms. Neirinck retired. Since she was unmarried and didn't have a capable successor, she closed down after exactly 30 years running the Diogenes p.v.b.a publishing house. Closing down, also, is my contribution on this short chapter in the history of publishing pop-up books in Belgium.

Edited and translated from the Dutch by Theo Gielen.

Notes

¹ François de Geest, "Jos. Lefebvre: Flemish publisher of pop-up books with Artia and Carvajal" *Movable Stationery*, volume 11, #3 (August, 2003) pages 1-2 and 12-17.

² The "p.v.b.a." stands for the legal form of the *personen vennootschap met beperkte aansprakelijkheid* (personal partnership with restricted liability).

³ What follows is based on the notes I made immediately after my two visits with her on June 6 and September 9, 2002. Out of these notes Theo Gielen once more wrote the definitive version of this contribution and translated the text into English, for which I would like to thank him again.

⁴ In the Lefebvre contribution the figures in error changed place (there "732"). At the time that contribution was published we had not yet seen a copy of the *Hansel and Gretel* but meanwhile a copy has been purchased and it proves to have the number 723/2.

⁵ See for further comparison of the Lefebvre editions the scheme on page 2 of the contribution as mentioned in note 1 above.

⁶ Mr. Gielen, however, found an indication on two printings of a German title as published at Frink in Vienna: a third edition states "50th - 80th thousand" and a fourth one "81st - 100th thousand." So, printings of 20,000 or 30,000 appear to have been normal - at least for the German market. For the much smaller Dutch market relative lower numbers of copies seem likely.

⁷ Dutch editions of four titles from the Tip + Top series have only been published in Holland. The ninth title, *Tip + Top go Camping*, was never translated into Dutch.

Catalogs Received

Jo Ann Reisler, Ltd. Catalogues 62 and 63. 360 Glyndon St., NE, Vienna VA. Phone:703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net.
<http://www.clarke.net/pub/reisler>

Questions and Answers

A. When I met the publisher of BBC Worldwide at the Frankfurt Bookfair, I inquired about the question Ann Montanaro posed in the last issue. She wondered if *Harry Potter: The Flying Car Pop-up Book* (0-563-53262-9) as announced by BBC Consumer Publishing, was ever published. The answer is no, it has not been published since it proved "too difficult to get it assembled with the available material." The title, therefore, has definitely been cancelled.
Theo Gielen

Q. I am trying to identify a book I remember from the late 1930s or 1940s. It had a red board cover and was 10 or 12-inches by 14-inches. The story was told on the left hand page and at the bottom of each page you reached a cliff-hanger moment. They you were to lift he sheet of red plastic that was over the illustration on the right hand page and new details were be visible when the plastic was folded back. Those details were in red print and were hidden until the plastic was lifted. I remember nothing about the story but I remember vividly the magic moment when the plastic goes up and you see what happens next. Any help would be appreciated.

Betty Anne Reininga
Oldsmar, Florida

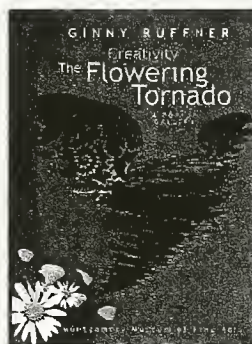
Q. I have a copy of *Dean's Movable Book of Children's Sports and Pastimes*, London 1875. I recently purchased two movable cards that were issued earlier (1840s?) With finer engravings and watercolor washes. They are a boy riding horseback and a boy putting a toy boat in a pond. They have different verses than the book version. They probably were issued as Valentine cards. I would be interested if anyone has other movable cards from this book. The remaining six plates are: boy and girl on a seesaw, two girls with a doll, girl playing badminton, boy pushing a girl on a swing, boy and girl with a dog, and a boy riding a hobbyhorse. This is an early example of cross-marketing duplicate images!

Larry Seidman
Springfield, Virginia

New Publications

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

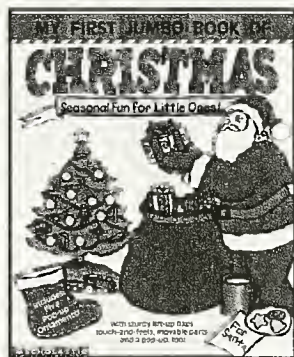
Bob the Builder: A Pop-up Surprise Book - Bob and the Badgers. 16 pages. BBC Consumer Publishing (Books). £2.99. 0-563-49143-4.



Creativity: The Flowering Tornado.
By Ginny Ruffner. Bruce Foster, paper engineer. Montgomery Museum of Fine Arts, Montgomery, Alabama. \$19.95. 0-89280-040-2.

Jade Moves House: A Touch-and-feel Pop-up Book. 18 pages. Tango Books. £9.99.1857075676

My First Jumbo Book of Christmas: With Sturdy Lift-Up Flaps, Touch-And-Feels, Movable Parts, and a Pop-up, Too! by James Diaz. 10 pages. 12" x 9". \$9.95. Cartwheel Books. 0-43952-1114.



Pop-up Spooky Castle: A Bone-rattling Adventure. By Nick Denchfield, 12 pages. Macmillan Children's Books. £14.99. 0-333-96133-1

Postman Fox: A Pop-up Book and Postcards. 20 pages. Tango Books. £10.99. 1857075773

Santa's Christmas Countdown! (Advent calendar) Gingham Dog Press. \$15.95. 0-7696-3189-4.

CORRECTION

The numbering was incorrect in the table that listed the “yellow series” of Disney books that accompanied the article *Jos. Lefebvre: Flemish Publisher of Pop-up Books with Artia and Carvajal* on page 14 of the August issue. Corrections to the numbers have been made in lines 2.1 - 2.2 and lines 4.1 - 4.3.

1.1 Bambi	sb - sl	8 pop-ups. Known both in Dutch and French Nr: Cuttings are different	701
1.2 Bambi	ps - sl	4 pop-ups	701
1.3 Bambi	sb - ws	4 pop-ups, different cover	710 A
1.4 Bambi	ps - sl	4 pop-ups, different cover, different pop-ups	701
1.5 Bambi	ps - sl	4 pop-ups - French	
1.6 De geboorte van Bambi		4 pop-ups - French	701
1.7 La naissance de Bambi	ps - ws	4 pop-ups - French	701 (?)
2.1 The 101 Dalmatians. De nacht der kouwe neuzen	sb - sl	8 pop-ups	702
2.2 The 101 Dalmatians. De nacht der kouwe neuzen	ps - sl	4 pop-ups	702
2.3 Pongo & Perdita	sb - ws	4 pop-ups	702
2.4 101 Dalmatiens	sb - sl	8 pop-ups	702
2.5 101 Dalmatiens	ps - ws	4 pop-ups - French	702
3.1 Saludos Amigos	sb - sl	8 pop-ups	703
3.2 Saludos Amigos	ps - sl	4 pop-ups	703
3.3 Donald Duck en José Carioca	sb - sl	4 pop-ups	703
3.4 Donald Duck en José Carioca	ps - ws	4 pop-ups	703 A
3.5 Donald bij de Inca's	sb - ws	4 pop-ups	703 A
3.6 Donald bij de Inca's	ps - ws	4 pop-ups	703 A
4.1 Sneeuwvitje en de zeven dwergen	sb - sl	8 pop-ups	704
4.2 Sneeuwvitje en de zeven dwergen	sb - ws	4 pop-ups	704
4.3 Blanche Neige et les sept Nains/Sneeuwvitje en de zeven dwergen	ps - ws	4 pop-ups, in Dutch despite bilingual title	704