

“Enchanted” Pop-ups

Bruce Foster
Houston, Texas

As it turned out, engineering the pop-ups seen in Disney’s movie *Enchanted* was the easy part. I thought making magic with paper engineering could be difficult, but as I found out, it’s nothing compared to duplicating that magic on the big screen!

In 2006 I was contacted by Andalusia Productions to explore creating two or three pop-ups for a book to be seen in the Disney movie to be released Thanksgiving, 2007. The director of the film, Kevin Lima, expressed interest in pushing the fairy tale book in the opening scenes into three dimensions, much like Giselle, the two-dimensional animated heroine, would be thrust into live, three-dimensional Manhattan. Although pop-ups have been seen in movies before as actual props, and pop-ups have been emulated through CGI in TV and movies, Kevin’s directives immediately caught my interest. Although the pop-ups would be computer generated, he insisted they be true to the actual physics of REAL paper engineered constructions.



White dummy of castle

This directive gained my immediate respect and admiration for Kevin. Most pop-ups seen onscreen, while inspired by actual pop-ups, have frankly been made up by the computer artists using very, very incorrect methods: walls spring up from nowhere, figures and objects move and float independently of

any physics other than wishful thinking and large doses of pixie dust, large objects leap out of small spaces, pages go on seemingly forever with no indication of bulk, on and on, offending my paper engineer’s eyes, leading me on more than one occasion to frustratingly mutter under my breath, “THAT could never happen in a real pop up book!” So how refreshing, that a director with all the computer generating resources he needs, would insist that

these pops be REAL! I was hooked.

They sent me a packet of graphic standards, artist renderings of the castle and cottage, and a thick stack of artistic inspiration for the animators, mostly by Art Nouveau painter, Alphonse Mucha. Fascinating.

And then at least six months went by with no action at all. I became convinced it never would happen...

But, in fact, Kevin, who wanted to be an active participant in this pop-up experience, was understandably inundated by the details of filming the movie and thus pops would have to wait for post production. This postponement of the pop-up sequences also created the consequence of timing a print version of the pop-ups to release with the movie quite untenable, despite my repeated requests.



Storyboard

When all was in place to begin, I was introduced to Lisa Keene, the art director in charge of this sequence, who would be my daily Disney contact and creative partner. Lisa sent me an animated storyboard of the opening sequence, just stick figure drawings really, from which we could draw inspiration. The book would open, (Julie Andrews would narrate!), the queen’s castle would pop up, the prince would reveal, and the camera would swing through a pop-up forest to see Giselle’s animated cottage and begin the animated sequence. Studying the different renderings of the animated castle, I engineered the imposing structure as a real pop-up dummy. Sharing movies and images via the internet (to this day I have yet to meet Lisa or anyone else at Disney in person) we would make adjustments to this and the other pop-ups. At one point they decided that we should see the queen at the window, so Lisa sketched out a vision of this and asked me to make it work in paper.

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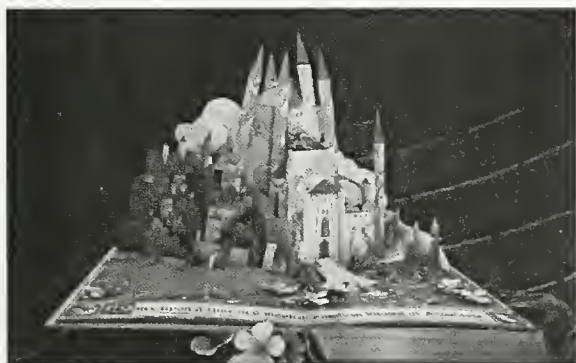
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The deadline for the May issue is April 15.

Elements were added here and there (flowers opening below the castle, for instance). Once we were satisfied with the results, we would move on to the next one, until I could send the actual dummies to her. She would then digitally "paint" the colored image right on top of a still photo of the popup.



Painted castle

The dummies and her art were sent to WETA in New Zealand, the fabulous special effects house that created the visual effects in the *Lord of the Rings* and *King Kong* movies. They scanned my pop-ups in actual motion and duplicated the results in cgi utilizing a 3d software program called MAYA. But remember that the directive from Kevin was to make this as real as a true paper pop-up.

This proved far more difficult than anyone had anticipated. While the computer can easily animate planes and give them movement, the physics of the action still looked like it was computer generated. The animators had to study very closely how the PAPER behaved. Paper has weight. Paper against paper has friction. These factors affect the next piece. Sometimes there would be a split second delay in a piece lifting up before it would pull up its partner.

Continued on page 11

Vic Duppa-Whyte, Paper Engineer

Ann Montanaro

East Brunswick, New Jersey

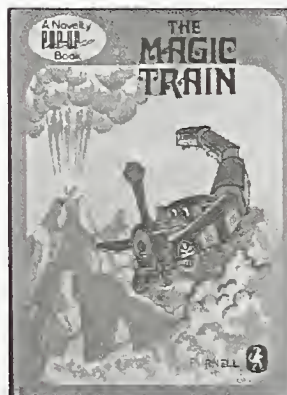


Vic Duppa-Whyte

Collectors know the name Vic Duppa-Whyte from pop-up books produced from the 1960s to the 1980s. An inquiry in the May, 2006 issue of Movable Stationery requested help in locating a newspaper article about him. While no copy could be located, London member Carol Manheim provided valuable assistance by locating and contacting his wife Glenys Duppa-Whyte. A request for information sent to her was answered by her son Lance. During the past year we have corresponded via email to complete this interview and I appreciate the information and pictures he has provided.

AM: Books by your father usually list him as Vic Duppa-Whyte rather than Victor. Was Vic the name he preferred? Tell us more about him and your siblings.

LD-W: My father's full name was Victor Vernon Duppa-Whyte but he was known as Vic. He was born on January 12, 1934 in Bulawayo, Rhodesia. He died on January 29, 1986 in Colombia, South America while on a business trip to the place where his books were made. I have one sister, Tabitha.



AM: What was his education or training? How did he get into this work?

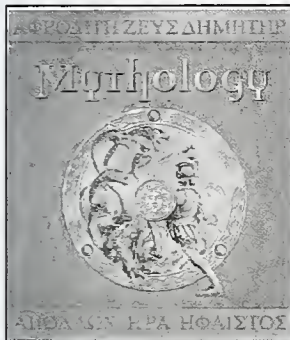
LD-W: He trained as a graphic designer at Ealing College, London, England. He started by working in cardboard packaging. He then became a Graphic Designer and later taught this subject at Ealing College and various other colleges.

Continued on page 10

Frankfurt Book Fair 2007 - Part 2

Theo Gielen
The Netherlands

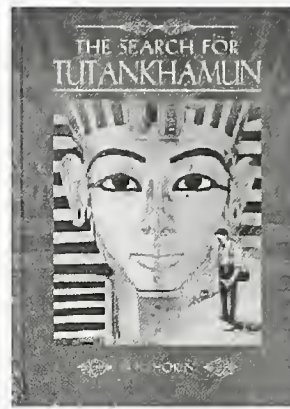
In contrast to the elaborate paper extravaganzas of the master paper engineers listed in part 1 of this contribution, a tendency can be seen now to have all kinds of very simple movable and three-dimensional elements in so called "coffee table books." The lack of sense-making content in these books has been disguised by their measurements, exteriors tricked out with "jewels," embossing and foil, by glamorous illustrations, and by the special graphic design of collaged texts, and pasted-in booklets mixed with pseudo-facsimiles of letters and documents. And, recently, by the addition of novelty, movable, and pop-up details.



Examples of this practice can be seen in what are called the "Ology-books." Where earlier parts of these books like *Dragonology* and *Pirateology* - whose concept was developed by Dugald A. Steer and trade marked by Templar Publishing - were accompanied by do-it-yourself construction kits; the newest volume

Mythology (9781840118933) has, for instance, a pop-up Pandora's box. The huge success of the books - *Pirateology* alone has sold 1.5 million copies worldwide - encouraged other publishers to pirate the format. As a result, at Carlton Books there are such titles as *Warriors: All the Truth, Tactics, and Triumphs of History's Greatest Fighters* by James Harpur (9781844420704) with a pop-up Viking longboat; *Pirates: Rogue's Gallery* by John Matthews (9781844420759) with a fold-out pistol, and an announced *Pyramids and Mummies: The Mysteries of Ancient Egypt* by Joyce Tildesley. Similarly there are *Vampyre: The Terrifying Lost Journal of Dr. Cornelius Van Helsing* (9780061247804) at HarperCollins; *Women: A Celebration of Strength* (9780979323508) by Legal Momentum; *Voyage through Space: An Interactive Journey through the Solar System and Beyond* (9780764160622) announced by Barron's as "Discoverology." In this category are also *Zodiac: The Key to your Personality* by Anika Spring, to come from Intervisual Books in 2008, with a loosely inserted "interactive compatibility wheel," and *Ripley's Search for the Shrunken Heads and other Curiosities* (9781893951243) at Ripley Publishing, with a very unsavoury picture on the front cover!

On a child's level, the format is used for instance, by Book Studio (Penguin) for a series of large *The Big Book of...* (38.5 x 32 cm), some published, some just



movable and pop-up books.

Another tendency that appears to persevere, is the "pop-upification" of flat picture books, a trend that has proven highly successful commercially. After their potential has been "milked dry" as a board book, a bath book, an extra large or a mini-edition, the publisher tries to reach another market by making it a pop-up book. Incidental examples have been seen in recent years. Think, for example, of last year's *We're Going on a Bear Hunt Pop-up* by Michael Rosen and Helen Oxenbury. On display at Frankfurt were *The Story of the Little Mole who Knew it was None of his Business: A Pop-up Book* (978-1843650959) by Werner Holzwarth and Wolf Erlbruch, just



published in various languages and countries. However, it will not be published the United States, most likely because of its subject of droppings! But a Canadian edition was published by Anova Childrens Books (1843650959)! Also, the Lauren Child's *Charlie and Lola* award winning classic was brought to life by Orchard Books in *I Will Not Ever Never Eat a Tomato: Pop-up* (9781946165160), paper engineered by Corina Fletcher. And, for 2008 Orchard has announced a pop-up edition of her *Who's Afraid of the Big Bad Book*.

The packagers

The stand of **becker + mayer!** displayed a copy of *Architectural Wonders: A Pop-up Gallery* by Kathleen Murphy Colan (9781592238194) just published by Thunder Bay Press. It was paper engineered by Bruce Foster and "refined in China." I thought I recognized this as the dummy that I saw last year at the Chinese



company Midas Printing – at whose stand I later saw another copy of this book – though the pop-up models of Asian architecture of that dummy had now been changed into models of western architecture. Only the Taj Mahal model and the Notre Dame cathedral remained, completed by models of the Sidney Opera House, the Neuschwanstein castle, and (upper part only) the Empire State Building. Though I love the architectural pop-up books, I do not think this book is one of the most desirable on the subject: the models have been done in a rather rough way, showing slightly more than the silhouettes of the buildings, without any detail, and looking like the designer has not seen the originals. Additionally, the pop-ups are made out of heavily laminated and varnished limp cardboard that looks, on the whole, rather amateurish; surely not the quality we see in other work by Bruce Foster. Let us hope that the *Frank Gehry in Pop-up* (9781592237906) announced by Thunder Bay Press, but not on display in Frankfurt, will be of higher quality.

Promising, at least, were the two kits by Gretchen Bank, offered by this packager, and featuring step-by-step instructions and materials for building 3-D, paper-engineered models: *Master Builder Bridges* with DIY models of the London Tower Bridge, Sidney Harbor Bridge, Golden Gate Bridge, and Brooklyn Bridge; and *Master Builder Skyscrapers* with models of the Empire State Building, Chrysler Building, Sears Tower, and the US Bank building. They will be issued in 2008 by Thunder Bay Press, with an accompanying book explaining the structures' significance and including additional photos.

Good old **Intervisual Books** seems to have overcome the severe (financial) problems of recent years, and now they are now part of the Dalmation Publishing Group. A chat with the director, Judith Aronson, revealed a great deal of new enthusiasm, and at the stand there were a lot of new projects to confirm that Intervisual Books is on its way back again. They showed well-filled shelves with interesting dummies, mostly aimed at the middle market. The books include simple books like *Thank you, Friend: A Pop-up Polar Bear and Penguin Book* by Katie Grem, with pop-ups behind gatefolds; a pop-up *Jack and the Beanstalk* illustrated by Claudine Gévry; Jan Jugran's *Nobody ever Feels Orange*, with pull-tab activated acetate layers; *ABC What will I Be?* by Heather Rosas, a lift-the-flap book with a pop-up finale, and *What's Wrong with this Picture: Around Town*, with pull-tab activated changing pictures. More elaborate pop-up books are *When Pigs Fly...! A Piggy Pop-up Book*, illustrated by Celine Malépart; two animal books designed by Mike Sund: *Creepy Crawly Creatures: A Dreadfully Disgusting Pop-up Book* (9781581176230) and *Dinosaurs* (9781581175809), with a mixture of mechanisms like pull-outs, wheels, gatefolds, inserts and a giant T-Rex pop-up. The *Mother Goose: A Classic Collection of*

Children's Nursery Rhymes (9781581176872) has flaps, inserts, one large pop-up of Sing a Song of Sixpence and a novelty technique of finely round incisions that lift like a beehive to show the picture underneath. They also have two *Let's Pretend Pop-up Books* with a die-cut hole to hold to your face, making you visible behind pop-up animal heads in *Dino Pop-up Faces* (9781581175967) and *Farmyard Pop-up Faces*. Most of them will be published in 2008 by Piggy Toes Press, as will be the two nice seasonal gift-books: the heart-shaped *Five Little Kisses: A Pop-up Valentine's Book* illustrated by Simone Abel, and the egg-shaped *Five Little Easter Eggs: A Pop-up Book*.

Packager **Tony Potter Publishing** appears to have taken the place that Wally Hunt had with his Intervisual Books in earlier days, offering with a wealth of all kinds of movable, novelty, and pop-up books for the middle market - though without the really complex engineered books that Hunt published in glory days. International publishers queued up at his stand, eager for co-editions of his successful designs. These are just a few of the dozens of new products the company offered: the format of last year's *Titanic*, with flaps and pop-ups, continues *A History of Flights*, presented as facsimile contemporary newspaper reports; *Shipwreck! Drama and Rescue Aboard Ship*, featuring four different sailing ships; *The Voyage of Shackleton's Endurance*, an interactive account of this remarkable expedition across Antarctica stranded in the ice; and *The Story of Space, from the 1950's to 2025* that will show in pop-up the major breakthroughs in space exploration.

On a child's level, the formula of the suggested personal report comes in *Life in a Medieval Castle*, a journal of a 17th century castle in times of peace and war by a young boy whose father is Constable of the castle; and in *The Story of Yellow Leaf*, the journal of a Sioux girl. More factual is their new series of *Flying Start Books* for younger readers, with bite-size facts, detailed illustrations and simple pop-ups to make learning fun. The first two volumes to come out in 2008 are Lisa Regan's *Weather*, and *Dinosaurs* by Duncan Crosbie, both with a lenticular lens fit into a die-cut hole in the front cover. The pocket-sized series of *Fact Files* that introduces the young to favourite topics, continues next year with *Global Warming*, *Fair Trade*, and *Vikings*.

The creative Richard Fowler has a variety of mechanisms in his books for toddlers: *Busy Builders* and *Mad Mechanics* feature a see-through front cover with a scene that moves; the humorous cute *Sleepy Looks!* and *Funny Looks!* use tabs to show how the looks and faces of the characters and animals change; and *My Amazing Pop-up Train* and *My Amazing Pop-up Fire Truck* have interactive features and one large pop-up. He also has a sequel to last year's *Lights Out!* with the shadow pop-up book of *Spooky Shadows* that includes a flashlight.

Continued on page 12

A Tale of Two Automata

By Kyle Olmon
New York, New York

In January The Invention of Hugo Cabret received the 2008 Caldecott Medal, awarded to the artist of the most distinguished American picture book for children.

I recently read an excellent book that chronicled the story of a young man and a mysterious machine. The book is *The Invention of Hugo Cabret* by Brian Selznick. The young man is the namesake, Hugo Cabret, and the machine - an automaton, to be precise - a small mechanical figure, seated at a table, that can write and draw. In this delightful story, Hugo discovers the old broken "robot" in the ruins of the burned-down museum that claimed the life of his father. Once repaired by the boy, the automaton signs a name at the conclusion of a drawing, revealing the creator of this marvelous machine. From there the story takes another fanciful turn, leading Hugo into a remarkable finale.



This past November, I had the good fortune to join Ellen and Harold Rubin and many others to hear Mr. Selznick speak about his award-winning book at Philadelphia's Franklin Institute. During his talk, we learned that near the completion of the book a parallel story came to pass involving the repair of another mysterious automaton.

In 1928, the Franklin Institute received a donation of a heap of parts in the form of a ruined brass machine. It was in need of a restoration after being exchanged by many hands and surviving at least one fire. It took the museum about four years to assemble the pieces into a small mechanical figure seated at a table that can write and draw. There was some speculation of who the creator was, but it was not confirmed until this machine was repaired in 1932, and the figure signed the name Maillardet at the end of a poem. Maillardet's automaton has remained at the Franklin and for more than 30 years has been under the care of Charles Penniman, who joined us at Selznick's presentation. Mr. Penniman revealed that the automaton was likely made in the earliest years of the 1800s, traveled through Europe to Russia before it disappeared, and possibly resurfaced at P.T. Barnum's museum in Philly, which burned to the ground in 1851. At the Franklin, the automaton has occasionally been demonstrated, but not on display, despite a second major restoration/cleaning in 1980.

When Mr. Selznick was verifying some of the technical aspects of his book, he came across the Maillardet automaton and inquired about seeing it in action. The Franklin informed him that the automaton was in disrepair but he could still view it. This is where for the second time Selznick introduces the pivotal character in the story. Remembering the complex constructions in *Knickerbocker Paddywhack*, he got in touch with Andy Baron who flew out to the Franklin Institute in April of 2007 to bring the mechanical boy back to life. After two weeks of careful documentation and repairs, Maillardet's automaton was restored to a level not seen since its touring days some 150 years ago. The automaton's expressive eyes now follow his pen as he completes a cycle that's comprised of a drawing of Cupid on a chariot being pulled by birds, followed by an elaborately rigged tall-masted sailing ship, a beautifully rendered poem (in English script), a drawing of a Chinese temple, a poem in French, a drawing of Cupid firing arrows into a heart on a tree (with love birds on a fountain in the foreground), and finally another poem in French, in which the automaton confides that he is the dear favorite child of the ladies ("and their husbands too"). A remarkable feat for a machine that was created around 1800, making Maillardet's automaton the probable record holder for the largest "memory" contained in a machine of that era and beyond. (Keep in mind that the most innovative inventions of the day were the cotton gin, gas lamps, and the steam engine locomotive.



Andy Baron

On that sunny November afternoon in the Franklin, we were granted a demonstration of Maillardet's automaton, under the watchful eye of Mr. Baron, and witnessed the first large-scale public performance of the automaton since its revival. In conversation afterwards the magical performance, Baron confided that during his recent restoration of Maillardet's automaton, he not only relied on his years repairing clocks and antiques, but also his time working with paper. He pointed out that there were many occasions where he had to draw on the skills he has learned as a paper engineer to arrive at a solution. Imagine that - the same principles and mechanics translate from moveable to machine. (I guess when one looks back to Meggendorfer and his background in puppetry, we should not be surprised at what can be accomplished.) In conversation with Mr. Selznick, Baron remarked that he sees a little of himself in Hugo Cabret and considering the striking coincidences in histories of the two automatons; it is only fitting.

For more information on *The Invention of Hugo Cabret* by Brian Selznick see:

For more information on Maillardet's automaton and the Franklin Institute visit:

<http://www.fi.edu/learn/automaton/>

If you would like a copy of the restoration report that Andy Baron prepared for the Franklin Institute upon completion of the repairs, you may email him at: andy@popyrus.com.

Movable and Pop-up Oddities

Theo Gielen

Mein Hausgärtchen / Mon Petit Jardin / My House-Garden, originally published about 1870, is now available as a reprint, a portfolio containing four plates with numbered full color flowers to be cut out and fitted into slots on four other plates to make flower arrangements. It is a nice example of an historical movable pastime for girls, both educational and entertaining. It was published recently by *Jeanette Holle Spiele & Verspieltes*, a German company that specializes in remakes of historical games and pastimes. Apparently the original that was used for the reprint was incomplete, since the letterpress booklet with the names and appropriate devices of the flowers is missing in this reprint. The company doesn't take private orders but through their website www.holler-verspieltes.com readers can request local points of sale (gift and paper toy shops, museum shops, etc.). The company address is:

Jeanette Holler Spiele & Verspieltes
Baslerstrasse 65
79713 Bad Säckingen, Germany.

Very cute and remarkably luxuriously executed are the **miniature movable books** made by a Dutch hand bookbinder Tine Krijnen designed to be shelved in a doll's house (for adults). Their height varies from 1.5 to 2.5 cm.



Christmas Carol

and the text is set in .5 point Times Roman (readable with a magnifying glass). They are bound mostly in leather (eel skin), often with a closing clasp, and are available in limited editions in both English or Dutch. Offerings include: *Cinderella Pop-up Fairytale* that has an additional moving part in the front cover and a pop-up *Christmas Carol* by Charles Dickens of which there is also a deluxe edition with a special silver mounting. A pop-up book of *Fables* by Jean de LaFontaine can be closed by a sliding clasp designed as a French lily. The miniature reprint of a movable *Queen Wilhelmina* booklet with triangular flaps that change the pictures was first published in 1898 at the occasion of the coronation of this Dutch queen. The bookbinder also sells hobby kits, in which she explains to "miniaturists" how to make those miniature books themselves. The books can be seen and ordered at www.miniatuurboekbinden.nl. The *Fables* pop-up can only be found on the Dutch version of the site.



Astrolabium

myriorama, and thaumatrope were previously announced in *Movable Stationery*, went further back in time to reproduce such instruments as *Astrolabium*, *Nocturlabium* and *Horologium Solarium*. Essentially, they are very well executed "Postal Cards ("For curious and intelligent people") with delicately cut-out and assembled volvelles, pointers, etc., of an astrolabe (both front and back reproduced and both with movable elements), a nocturlabe or nocturnal dial that was used as an instrument to discover the time at night, and a horizontal pocket sundial. The history, use, and construction of these landmarks in the history of science are extensively described and pictured at the website of the company www.antiquus.es where they can be ordered. Unfortunately the 16th or 17th century originals from which the reproductions were made, have not been credited.

More movable postcards come from the German company of Bärenpresse. Their website, entitled "The Universe of Movable Paper," shows a variety of them, partly with pull-tabs, and others with a Venetian blind mechanism. They can be seen in full movement on www.baerenpresse.de and ordered from there. They also offer also a choice of DIY-paper toys, automata, and construction sheets, both their own productions and products of colleagues in the field.

The Spanish company **Antiquus** in Madrid, whose remakes of precursors of the movable book like a peepshow,

Oh, Rue the Day!

Ellen G.K. Rubin
Scarsdale, New York

“We always regret our economies.” How true! How true! Don’t you have a story to tell about the “one that got away” – the book or collection item you should have snapped up on the spot but didn’t? You replay your walking away over and over. Woulda. Shoulda. Coulda. It will be cathartic to tell you about my “economy.”



My sad story is about the Counting Series by Vojtěch Kubašta [1914-1992]. I’m talking about ALL 12 of the original booklets in their elusive illustrated slipcase! For those of you not familiar with these little darlings, I’ll explain. In 1963, Kubašta

illustrated, and may have written, a counting series made on cardstock. Each is 4.5" x 4.25" (11.5 x 11cm) with five pages of pop-ups. The spreads are bound with string. Each booklet represents a single number, is illustrated in Kubašta’s unique *faux naïf* style, and features his signature anthropomorphic animals, botanicals, and musical instruments. The 12 are housed in a matching slipcase, also of cardstock.

Often I would see a Kubašta, or some other paper engineer’s work, I thought to be scarce and purchase the item, happy to bag it. But, as a constantly evolving collector, I was training myself to be patient and prudent. My records show that up until 1997 [I started



collecting in earnest in '89], my purchases were acquired the old-fashioned way from the random offerings at the flea markets, book shows, and yard sales I attended and, of course, from catalogs. I began bidding on eBay when it was a fledgling company. eBay has single-handedly changed the parameters of scarcity, emptying the world’s attics and magnifying the true meaning of rarity. eBay’s success has radically polarized the items in my collection between the truly scarce and the abundant ones. Who knew? Many books I “paid up” for then are not even bid on today, their appearance on eBay is so frequent. Now the mind-set has changed to “That starting bid is too high. I’ll wait for the right price. It will be offered again.” Or, if I’m looking at a catalog or attending a book show, I might think, “I’ll see if it’s being offered on eBay.” With the knowledge that millions of copies of Kubašta’s work were published around the world, I thought I could take a “wait and see” approach to new offerings.



It is February 2000. I’m at the yearly book sale at P.S. 3 in New York’s Greenwich Village. There, sitting in the center of a glass exhibition case illuminated like a Crown Jewel, is the original Counting Series. It looked somewhat like the 1991 reprint on glazed paper I acquired in '96 at the

Adventinum store in Prague. But the reprint lacks the patina of age we all prize; it lacks the caché that only The Original of something has. Here was the Master Copy. Price tag? \$500.” \$500?????!!! No way! Are they crazy? Who do they think they are, charging so much? I’ll find it again at a lesser price.” These cavalier thoughts continue to ricochet in my brain. I’ve never seen another original set. Today, a single '63 booklet is such a gem that it may sell for \$130. The price is always rising. \$500 for 12. You do the math.

Internet Resources

Theo Gielen

Recent updates of the French website of movable books include detailed reviews and beautiful pictures of newly published movable and pop-up books (not just French). The site has interviews, pictures of the opening of the new premises of the *Boutique du livre animé*, the pop-up bookshop of Jacques Desse and Thibaut Brunessaux, information and pictures of exhibitions, and pictures of the Christmas windows of the Paris department store Lafayette with pop-ups by UG. The announced revised and augmented site of *Alice in Wonderland* is now also available, offering dozens of movable and pop-up editions, from a first found edition from 1917 to Sabuda and Seibold, all beautifully pictured and well described bibliographically. See the October update at www.livresanimes.com and link to *Alice*.

For exactly one year there has also been a serious German website of movable books, mirroring in many ways the French one. They add, every second month, an update with reviews, topical subjects, and beautiful pictures, and give an elaborate history of movable books. The site includes a biography of Lothar Meggendorfer, and a chronological bibliography of all his books published during his lifetime, and they are at work on a pictorial archive of all Meggendorfer’s books. They plan to include an informative encyclopedia of the artists that are or have been involved in movable and pop-up books and, as well, information on the early Disney pop-up books published in German. Be sure to have a look at www.paperboxx.net

The Movable Book Society website has moved to <http://www.movablebooksociety.org/>

Pop-up Book Museum in Brussels

Theo Gielen

Plans to found the world's first museum of pop-up books and related paper artwork were recently unveiled in an interview with the Belgian collector Mr. Baudouin van Steenberghe. He would like the museum to open in Brussels, the capital of the European Union and the city where he lives, and states he is prepared to leave his complete collection, a rather symbolic consideration, to the Musées Royaux d'Art et de l'Histoire (Royal Museums of Art and History), although he was offered up to 500.000.00 Euros from France and the USA. *"I better like to gift, in order that everybody can enjoy it, for a collector is just the temporary guardian of such a part of the cultural patrimony that effectively belongs to everybody,"* he said in explaining his generosity in the interview.

Mr. Van Steenberghe was in the advertising and publicity business for over 30 years during his working life but afterwards, he became an expert and appraiser in art and antiquities. He started collecting pop-up books in 1974 and in 1993 he gave a collection of some 500 (mostly French language) movable and pop-up books to the Musées Royaux d'Art et de l'Histoire and they were exhibited on that occasion in Brussels. However, that gift didn't mean the end of his collecting, and over the last 15 years he has brought together another remarkable collection that contains rarities from all over the world. He is able to show a survey of the history of (French language) movable and pop-up books, paper toys, and ephemera with about 2,500 items now in his collection.

Starting as early as 1551 with an Apian *Cosmographia*, through a rare 1754 book featuring pop-up polyhedrons, the collection contains a wide array of movable books from the 19th century with dozens of titles by Dean, Meggendorfer, Nister, Tuck, Capendu, and Guérin-Müller. There are also Bookano's, early Disney pop-up books, American rarities from the first half of the 20th century, and editions published only in France by Les Flots Bleus and Lucos in the 1950s. Finally, the works by Kubašta and those marking the Second Golden Age as published by Random House, Hallmark, and Intervisual Communications, to the works of Robert Sabuda are included. In addition, there are all kinds of paper toys and ephemeral, movable and three-dimensional items like Engelbrecht peepshows from the mid 18th century, a boxed panorama from 1810, early movable cards and Valentines, religious 3-D cards from the late 19th century, and rare advertising movable cards from the same period.

The goal of the contemplated museum is to be the world's first institution to focus on the art of pop-ups, showing all aspects of the collection, alternating with temporary thematic exhibits. The collection is expected to

be gradually enlarged by the acquisition of missing pieces, especially those from before 1930, through donation or purchase. To finance the museum Mr. Van Steenberghe is anticipating the earnings of the museum itself, federal and governmental support, donations, and possible sponsors. The Musées Royaux would have to manage the museum in consultation with Mr. Van Steenberghe. The head curator of the Musées is expected to be the general director. Another option is to implement an international research center to study the phenomenon of pop-ups.

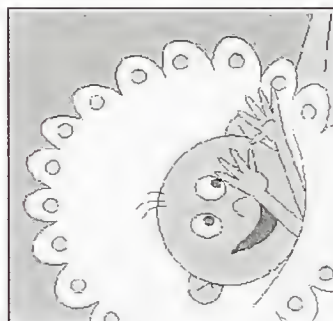
Asked how realistic he thinks the realization of his plan is, Mr. van Steenberghe answered that there is an agreement on principle and that the Musées Royaux is greatly charmed by the idea, but that all further details still have to be negotiated. The current political problems in Belgium, and the fact that Belgium is a tri-lingual country, do not make any decision easy. However, a space within the Musées Royaux, where the museum could open with a first presentation of the collection, has already been found. And, in case his dream should, unfortunately, not be realized in Brussels, there would still be the possibility it could move to France where several cities (Tours, Rouen, Paris) have already shown interest.

The interview, nicely illustrated with some highlights of the collection, can be found in the October update at www.livresanimés.com.

We gratefully thank Mr. Thierry Desnoues, responsible for the French website, for permission to use the information from his interview with Mr. Van Steenberghe.

Flip Books

Theo Gielen



Postcards with an integrated **flipbook** are on sale at the German company Schack's Daumenkino, specializing in flipbooks. ("Daumenkino" in German means "thumb-cinema.") They are great fun for sure. See their website www.schacks.de for more information. The company also offers individuals the

opportunity to produce their own flipbook. Just send them a series of pictures or drawings, or even a short digital video sequence, and they will make a personal flipbook out of it and print it in the desired number of copies. (They will also do small amounts). It is a very nice way to surprise your friends at a birthday, wedding, etc. It might also be used to build a portable pocket library to show your pop-up and movable books in motion.

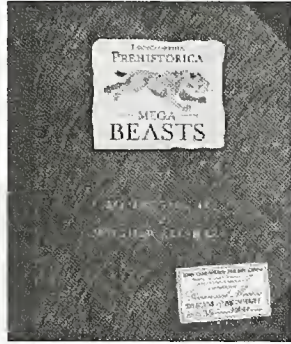
Movable Reviews

Marilyn Olin
Livingston, New Jersey

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

Rating: **5+** ENCYCLOPEDIA

PREHISTORICA MEGA BEASTS by Robert Sabuda & Matthew Reinhart. If anyone has not purchased the previous Encyclopedia Prehistorica (Sharks & Dinosaurs) and is a pop-up fan, you should rush to the nearest store while they are still available. This book is another one of their unbelievable pop-ups, with page after page of huge and small wonders.



Rating: **4** CHARLIE AND LOLA'S I WILL

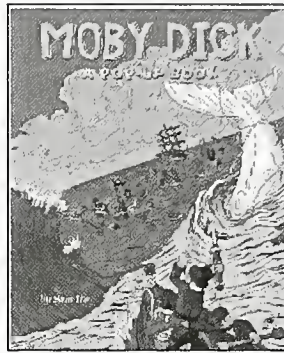
NEVER NOT EVER EAT A TOMATO by Lauren Child. Paper engineering by Corina Fletcher. The illustrations in this book are delightful. Most of the pop-ups are not complicated but cleverly done. There is one spectacularly complex tree, which is wonderful. This is a great book for a child who is a poor eater and fun for the good one.

Rating: **5+** **STAR WARS -A POP-UP GUIDE TO THE GALAXY** by Matthew Reinhart. Lucas Books and Matthew Reinhart joined together to celebrate the 30th anniversary of Star Wars. It really is more than a 35 pop-up extravaganza. The text explains who each person in the series is. There are also 2 pop-ups with lights. An absolute must for any collector or Star Wars fan.

Rating: **5** **TRAIL** by David Pelham. This is an unusual pop-up book. It is all done in white with poetry that can be changed but always complements the pop-up landscapes on each page. It is all done with a beautiful and artistic flair.

Rating: **4+** **CHRISTMAS AROUND THE WORLD** by Chuck Fischer. Paper engineering by Bruce Foster. Seven large Christmas pop-ups about countries around the world and other movable parts. I particularly liked the French one, which has hanging stars. Each country also has one or more small booklets with lovely

art work, information and photos about the holiday in that country. At the end there is a lovely free standing sleigh with Santa Claus as an extra goodie. A lovely book to bring to anybody as a gift for Christmas dinner or to give to a child to explain the way other countries celebrate the holiday.



Rating: **5+** MOBY

DICK by Sam Ita. There is a fabulous new paper engineer. His name is Sam Ita. He was an apprentice of Robert Sabuda's. This new book by him has wonderfully original art work, comic illustrations of the story, and pop-ups galore. They are not only great but really coordinate

with the story. This book must be seen and had by all. Don't miss it!

Rating: **4+** HOW TO FIND FLOWER FAIRIES

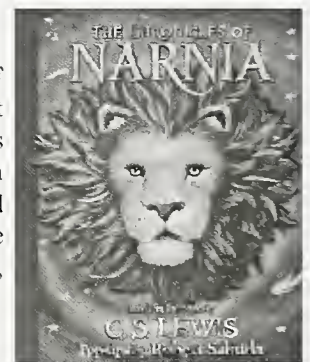
by Cicely Mary Barker. Paper engineering by Richard Ferguson. This is a delightful, well illustrated book with many beautiful pop-ups. Knowing the monetary problems of making a pop-up book, I still wonder why the pop-ups don't open so that you can find the hidden fairies more easily. Any child who likes fairies will love this book.

Rating: **3+** ROBERT CROWTHER FLIGHT

A pop-up book about aircraft. There are many pull tabs and some small and a few large pop-ups in this book. The one with the airbus and the other of the instrument panel are quite good.

Rating: **5+**

THE CHRONICLES OF NARNIA Pop-ups by Robert Sabuda. Each of C. S. Lewis's classic seven books has their own spectacular pop-up and sometimes a small one. The Great Lion pop-up is enchanting, as is the rest of the book.



Rating: **4+** THE WILD

WEST POP-UP BOOK by Anton Radevsky. This is an intricate pop-up of an old western town which has to be set up by someone. While there are lots of interesting extra pieces, such as a horse and rider and others and additional pop-ups, this is too complex for a young child. An older child interested in this subject will find both the writing and the rest of this set fascinating.

AM: Was making books his full-time job?

LD-W: Yes - although he held many other jobs to supplement the income from this. These additional jobs ranged from working in a telephone exchange to furniture removals! He worked long hours so that he could support us and maintain his work, which was his main interest.

AM: How did your father describe his work as a pop-up book creator? Did he think of himself as an artist? A paper engineer?

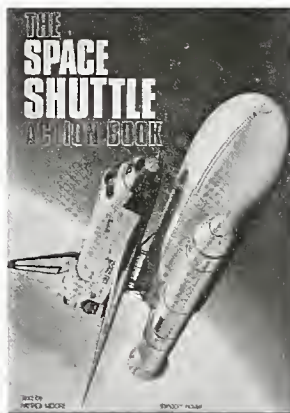
LD-W: He described himself as a paper engineer.

AM: Where did he work? (Home, studio, etc.)

LD-W: He worked at home. He had an office built for administration. He turned a large room at the back of our house, that had a balcony and led to our garden, into his studio. It was always very busy in that room with designs all over the place and shelves full of books and toys that gave dad ideas on design.

AM: Did his work come home with him? Did he share his books with you?

LD-W: Yes, he shared all his work with us. I had a toy model of a human body I was using for school work. He used that to build the designs for *The Human Body* book and we got to see his work from all stages – prototypes to the final book. It was always amazing.

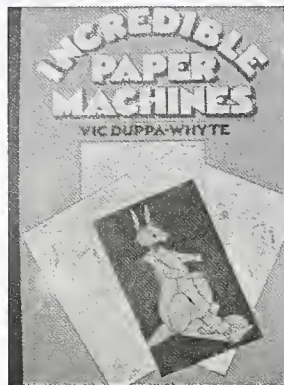


AM: In my bibliography of pop-up and movable books, I have identified him as either the author, designer and/or paper engineer of the following books. Do you know of any other pop-up books he created?

- Artful Animals*. 1969.
- Can You Catch Patch?* 1969.
- Frightful Toffee Apple*. 1969.
- Halley's Comet Pop-up Book*. 1985.
- The Human Body*. 1983.
- The Magic Train*. 1969.
- The Legend of King Arthur and the Round Table*. 1987.
- Pirate Treasure*. 1969.
- The Royal Family Pop-up*. 1984.
- See You Later, Alligator*. 1986.
- The Space Shuttle Action Book*. 1983.
- Take Away Monsters*. 1984.
- The Transformers Pop-up Book*. 1986.

LD-W: I think that is all of them

AM: I recently found a reference to a 1976 book he wrote entitled *Incredible Paper Machines*. It was identified as including “working card models.” Do you have a copy of that book? Can you tell me anything about it?



LD-W: Yes, I have a copy that dad gave me. Unfortunately, it is very rare as the publisher (Ward Lock Limited, London) only printed 5,000 copies. Over the years there have been a number of requests for further copies but none have been produced.

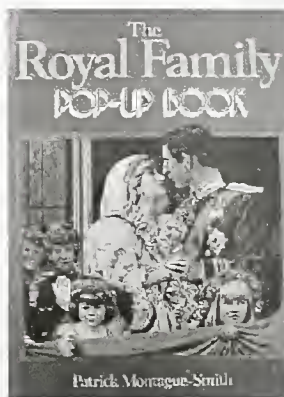
The book was written by dad to explain how to build working pop-up models. It includes a “war game” where you learn to build two types of pop-up castle, knights, and a working catapult (plus some angry looking frogs).

The book also includes instructions (with all the designs drawn out) on how to build a pop-up crane, a flying elephant, and an acrobatic kangaroo. Before that, dad covered the basic technology required to create pop-ups and other structures made out of card stock.

AM: An article about your father appeared in January 3, 1986 edition *The Acton Gazette*. “The Man Who Put the Pop Back into Children’s Books” was written by John Lynott. Do you have a copy of the article?

LD-W: I am sorry, I have not heard of this before. Mum says she was promised a copy of the article but never got one.

AM: In your email to me you described your father as “a very clever man.” His paper engineering was wonderful. Did his creativity extend into other areas?



LD-W: He was also an artist and drew many children’s story characters. He wrote two books that I am aware of. One is fully illustrated with beautiful color paintings of dragons and wizards and is partly based on the designs he made for the “war game” in the *Incredible Paper Machines*.

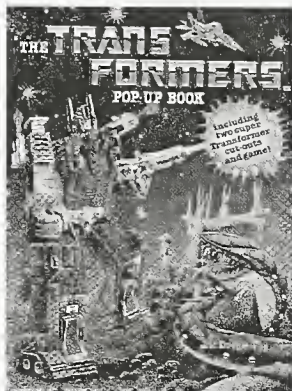
The other is a book called *The Thing* which, again, is about wizards, but this time is based in a toy world where the characters are fighting for survival against a witch and her army of rats while trying to save the

world from losing its reality. (Quite a big concept for a children's book!) I have the only typed copy of that book that I am currently reading to my son. Neither of the books was ever published.

Dad also wrote many notes for a sequel to his *Incredible Paper Machines* book. These have not been compiled in a work ready for publishing.

AM: Tell us about your father.

LD-W: Dad was a very hard working man. As he supported his main work with other jobs, he often worked around the clock. He would regularly be working long after the rest of us had gone to sleep. Dad was a very loving father whom I miss even to this day, many years after he passed away.



Enchanted, continued from page 2

The computer tends to lift planes as if they are weightless. The tabs we paper engineers use to space and to transfer energy from one piece to another proved to be the most difficult part of the process. The computer doesn't NEED those tabs, but they had to factor them in to get the action to look real. Sometimes they are visible, but their planes run counter to those they lift.

Once Lisa and Kevin were happy with the results, Lisa would map her artwork onto the digital pieces, skewing, cloning, and manipulating them to match the changing shapes that the camera sees. No small task. She then sent them back to WETA to be input.

Kevin was so pleased with the results that he asked us to also close the movie with pop ups. The caveat? These would be pops designed to match already filmed or animated sequences! In designing pop-ups, the illustrator either has to paint following the engineering or the artwork has to be changed through Photoshop to match the engineering. Neither of these were options here. The trick was to find the "sweet spot" of each scene – the one split second that could begin or end the scene that could transition to or from the pop-up version.

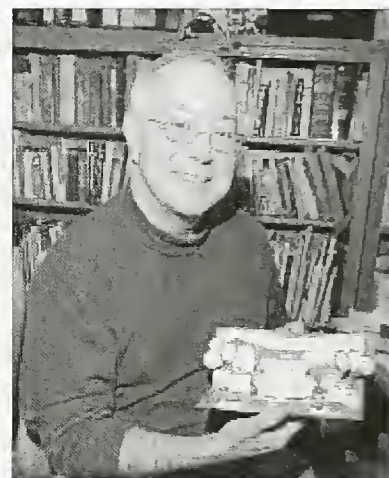
This was much more difficult than the original scenes which had been crafted in a traditional paper engineering sequence. The already filmed skyscraper had to collapse, a bookstore had to open as a pop-up and instantly change into a filmed sequence, a slipper rose out of the floor, even animated animals had to flatten and close as "pages" to

segue to the next scene.

For these scenes there was a LOT of back and forth between me, Lisa, and USA based special effect houses, Radium, in LA, and Reel FX in Austin. Perspective proved to be an issue here as well. In animating CGI, the programmers are used to employing two perspective vanishing points. But the dynamics of pop-ups all point to one origin spot, the angles changing until they all converge on the same point. Finally all our efforts were successfully synchronized.

Seeing these pop-ups rise 30 feet tall on an actual movie screen was an exhilarating experience I was eager to share with my wife and family. Especially, dare I say it (?), "enchanted" was hearing their hoots and cheers of delight at seeing my name in the credits of an actual Disney movie!

Postscript. I've often been asked if there is still a possibility of a printed pop-up book of *Enchanted*. I for one would love to do it. Since it takes at least a year to plan and produce a deluxe pop-up book, it was quite impossible to time one for the movie's release, which would have been ideal. Since the movie was, happily, so successful, I renewed my quest and submitted a detailed proposal and synopsis of a full treatment to that end. At this point, the decision is with the marketing division at Disney. Their first priority is to ensure the success of the DVD release, so from their perspective a book would best serve that



Bruce Foster

interest and would have to be timed to that. But in today's Hollywood, the DVD releases are coming faster and faster. Once again, we were faced with an untenable schedule, at this writing, of less than three months to produce the book. So, unfortunately, pop-up enthusiasts, there remains no decision to pursue this venture, even as I have attempted to impress upon them that the book should be viewed as a property in its own right, rather than as a marketing tool for the movie's interests. But the avenues of Hollywood are a long way from the publishing canyons of New York, so the magic of an *Enchanted* pop-up book will have, for now at least, to exist only in our dreams.

Bruce Foster was the subject of a feature article in the Houston Chronicle on January 24, 2008. The online version, with many photographs can be seen at: <http://www.chron.com/disp/story.mpl/hb/cyfair/news/5475589.html>

Frankfurt Book Fair, continued from page 4

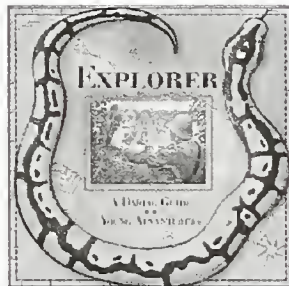
Nice carousel books shown were *Unicorn: A Magical Carousel* by Linda Birkenshaw; *Construction Site* by Carla Dijis, complete with press-out figures, diggers and crane; and an impressive carousel *Football Stadium* with press-out players.



The eyecatchers at **Templar Publishing's** busy stand were the first two parts of the shaped retro collection of the Marvel Comics Group: last summer's *The Amazing Spider-Man Pop-up* and the newly published *X-Men Pop-up* (9780763634629).

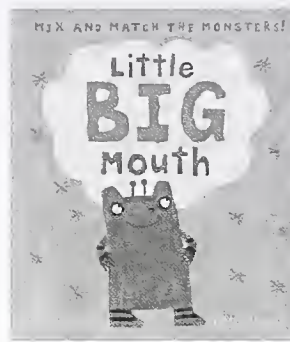
Announced for 2008, and seen as an elaborate dummy with very complex paper artwork, is *The Fantastic Four*, engineered like the earlier volumes by Andy Mansfield.

For budding explorers, Dugald Steer created an essential guide with his *How to be an Explorer: An Adventurer's Guide* (9781840119435) that has pull-tabs and two large pop-ups like his earlier volume of *How to be a Knight*. The funny story of what happened after the Wolf writes to Red Riding Hood and begs her to help him be good, is imagined in *The True Story of Little Red Riding Hood* (9781840111699) by Agnese Baruzzi and Sandra Natalini, packed with fabrics, flaps, pop-ups and a color wheel.



Dummies of new books at **Walker Books**, other than those mentioned in the first part of this contribution, include a new volume in the series of transportation pop-up books by Robert Crowther *Ships*, to come in 2008. Ruth Brown has *The Tale of two Mice: A Cat and Mouse Pop-up*, a sequel to her recent *The Old Tree*, with a similarly complex final pop-up surprise. A novelty book by Nick Sharratt, *The Foggy, Foggy Forest*, a fairytale picture book with see-through pages, invites readers to guess at each mysterious silhouette, clearly inspired by Bruno Munari's 1968 *Nella Nebbia di Milano* (published in English in 1969 as *The Circus in the Mist*). Announced for late 2008 is *Moon Landing: Celebrating 40 Years of Lunar Discovery* by Richard Platt, packed with historical facts, archive photos, flaps and pop-ups.

First copies were on display of the just published *The Sleeping Beauty Ballet Theatre* (9780763634674) by Jean Mahoney that has a fold-out theater with scenery and backdrops, nine twirling figures and a cast, and an



accompanying audio CD to restage this ballet classic yourself - a sequel to her 2004 *The Nutcracker Ballet Theatre*. The pedagogical mix-and-match *Little Big Mouth* (9781844288717) by Jeanne Willis is a humorous novelty picture book dealing with bullying.

Books of interest at the usual publishers

The bestselling success of their last year's *My Big Book of Learning* challenged **Bookmart** to come with the sequel kaleidoscope book *My First Book of Learning*, an early learning title with spinning wheels. The technique of the revolving pictures is also seen in the two parts of *Magic Wheel Classics* by Nicola Baxter and illustrated by Beverlie Manson: *Beauty and the Beast* (9781843225355) and *Sleeping Beauty* (9781843225324). And a shadowbox technique of 3-D windows is used in their five new titles: *The Fairy Palace Party* (9781843225744), *The Most Haunted House* (9781843225294), *My Perfect Doll's House* (9781843225287), *Pirate Ship Adventure* (9781843225751), and the announced *My Ballet Theatre*.

The giant publishing house in the field of children's reference books, **Dorling Kindersley**, used to publish a few incidental pop-up books, especially those designed and engineered by David Hawcock. They showed a remarkable number of new ones, mostly for first grade children, and innovatively photo illustrated, as they state. To me they are highly reminiscent of the successful series of similar reference books published in recent years by Priddy Books.



Richard Ferguson wrote the volumes of the new series, some of which were published earlier in the year; others came out in the fall, and some were announced to come in 2008: *Amazing Bugs* (9781405318273), *Deep Blue Sea* (9781405321501), *Dinosaurs* (9781405321518), *On Safari* (9781405318297), *Jungle*, and *Polar Life* (both to come), all

with "6 amazing pop-up scenes" as the subtitles read, and pull-out fact cards. Some published in the Unites States, however, may have slightly different titles.

More like a paper toy is the sturdy case by Richard Ferguson, *Play Zoo, a Truly Wild Pop-up* (9781405318624), whose second half folds out into a pop-up scene to play with the 18 animal pieces-with-stand stored in the box that forms the first half of the case. There is an additional 16-page

booklet with information about the animals. The format will be repeated in next year's *Play Dinosaur*.



Iain Smyth paper engineered *Alive: The Ultimate Pop-up Human Body* (9781405326414) by Anita Ganerl, a five double spread Van der Meer pack look alike (30 x 30 cm), is designed to "discover the awesome power of the human body." It also includes a scary light-up brain cover and a beating heart sound that got on my nerves and wouldn't go out of my mind for the next half hour!

The announced *Pop-up, Pull-out Picture Atlas* recaptures the pop-up paper globe that swivels freely around a string above the page, seen before years ago. Apropos globes: the format of the plastic inflatable atlas that unfolds in a circular, cut-out in the spine, as published last year in *My First World Atlas* by **Lupita Books**, was offered by them in a variety of atlases like *Atlas of the Animals of the World*, *Atlas of the Discoverers of the World*, and more.

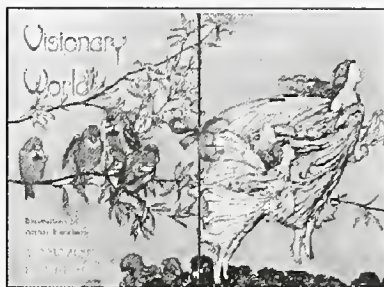


Egmont Books continues to exploit the Milne characters and published a very nice large carousel book *My Pooh Playhouse* (9781405233118), engineered by Laurence Taylor with pop-ups, a pull-tab, press-out figures, and stickers. And, for the fans of this old bear, they

announced that their list for 2007 would include the new character of Rupert Bear. The first novelty item featuring him is *Rupert Bear Mix and Match Book* that does not look too promising, but time will tell. **Five Mile Press** continues *The Enchanted Doll's House* series by Robyn Johnson with *The Enchanted Doll's House Theatre* (9781741783070) that offers tickets for four performances, inserted in special envelopes in the book. The volume comes accompanied by *Paper Doll Lucinda: 4 Costumes to the Theatre* and *Paper Masks for the Theatre*, including one doll sheet and four clothing sheets, four shaped masks, and a booklet, also with a pocket folder and box with acetate lid to store them.

A new player in the field of pop-up books met at the fair was **Flame Tree Publishing** from London, a company that hitherto has sold all kinds of stationery. Last spring they published their first pop-up books *Fairy Glen* (9781844517961) and *Queen of the Fairies* (9781844517978). They each have one double-spread, pop-up panorama (30 x 30 cm) with 25 pop-up elements.

Enchanted Land: 4 Amazing Pop-up Scenes (9781844518036), and *The Kiss: 4 Amazing Pop-up Scenes* (9781844518043), sweetly illustrated by Jean Henry, each offers four fold-down, pop-up scenes. The covers open up from the middle of the front cover like the well-known



Tomie de Paolo books *Giorgio's Village* and *The First Christmas*. In Frankfurt they showed two just-published sequels of the same design: *Visionary World* (9781844519804) illustrated by Warwick Goble, and *The Water*

Babies (9781844519798) reusing the well-known illustrations of the classic by Arthur Rackham. Jean Henry and her husband Ron also illustrated the two rather simple four-compartment carousel books *Fairyland: A Walkthrough World* (9781844514045) and *Forest Fairies: A Walkthrough World* (9781844514052). On display was also a new series of "Easy to Make Press-out Model" books that turn into 3-D constructions: *Doll's House*, *Fairyland Castle*, and *Knight's Castle*, to come in 2008. Together a nice list of rather honest and girlish books.

Little Simon appears to still be suffering from the departure of their leading publisher Robin Corey and the switch of such star paper engineers as Kees Moerbeek, Matthew Reinhart, and Robert Sabuda to other publishers. Their *Journey to the Moon: A Roaring, Soaring Ride!* (9781847382023) by Lucio and Meera Santoro, has rather complex paper artwork, or, as the blurb on the front cover reads, "With revolutionary Pop-up Technology." Much more simple will be Joan Holub's *Five Spring Faeries: A Counting Book with Flaps and Pop-ups* that comes out next spring.



At the stand of **Orchard Books** were seen the dummies of a 2008 colorful hide-and-seek book *The Pop-up Dinosaurs Galore!* by the best-selling couple of Giles Andreae and David Wojtowycz. It invites the young child to pull tabs and lift flaps to find the baby dinosaurs hiding on every page. They also showed a 2008 pop-up book by Chris Mould, *The Tombstone Rally*, paper engineered by Keith Finch; the just-published girlish *Lili's Birthday Wish* (9781843629276) by Emma Thomson, with pull-tabs and pop-ups; its sequel *Oscar's Secret*, announced for next year; and the likewise pink new Penny Dann book, *The Secret Fairy Jewels*, to come in the fall of 2008. There is nothing

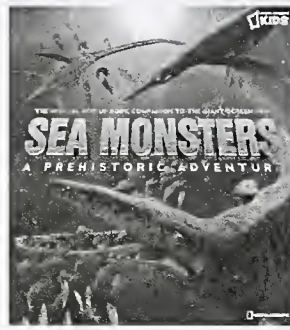
wrong with them, but they are generally rather middle-of-the-road products. The same can be said of the new pop-up books seen at **Scholastic** and their imprint of **Alison Green Books**, for example, *Dear Polar Bear...* (9781407104096) by Barry Ablett, with real letters and a pop-up parcel ending, and Carol Lawson's very pink *My Fairy Princess Playbook*, with letters, jigsaws, press-outs and a pop-up play scene at the end.

To conclude this section, we list some of the new highlights seen at **Tango Books**. *How Machines Work: A Pop-up Book* (9781857076691), by Gerard Cheshire, describes how levers, pulleys, gears, axles, cranks, and other mechanical devices work, and shows three-dimensional machines in action. *It's Magic!* (9781857077059) features magic tricks in pop-up and comes with a stage. Pat Jacobs' *Digging Up Dinosaurs: Wall Poster Book* (9781857076493) opens to a one-metre long 3-D skeleton wall poster with reinforced holes. A new hilarious John O'Leary book, *Space Voyagers: A Pop-up Book with Sound and Light* (9781857076745) tells about a Rabbit family that wins a holiday in space and whose secret destination is better not disclosed here.

More hidden treasures

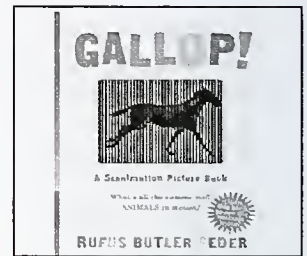
The Chinese company **Midas Printing Group Ltd.** Has shown great dummies of pop-up books in recent years and this year had some wonderful new ones on display. First there was a well-done *Olympic Stadiums Pop-up* with no less than eight pop-up models on 16 pages showing of the most characteristic stadiums built for the 2008 Olympic Games in Beijing. Especially interesting is the main stadium, nicknamed "the bird's nest," whose pictures have already been shown around the world. It looked great with its asymmetric construction reproduced with bluish-grey silk ribbons plaited by hand through the paper artwork. Their *Travel around China Board Game Pop-up*, containing three double spread pop-up board games to be played at typical Chinese locations, demonstrated the paper engineering skills within the company. In a chat with their representative, Patrick Chan, I learned that the dummies, made in-house by a team of workers, were meant for promotional purposes rather than to be published. They have to show the capabilities the company and what they are able to print and assemble for international publishers. However, Mr. Chan said there had been serious interest in the *Olympic Stadiums* dummy, so there was a chance that this book would be produced to be sold during the Olympic Games next summer.

Hidden from your reporter was the new pop-up book that the **National Geographic Society** is publishing under their National Geographic Kids imprint: *Sea Monsters: A Prehistoric Adventure: The Official Pop-up Book Companion to the Giant Screen Film* (1426301766). They



did not take a copy to Frankfurt because the publisher did not see any possibility of selling the rights to the book, as it is so closely linked to the film. So, I don't know if it is a collectible item, like the famous National Geographic pop-up books of animals by James Diaz from the early 1990s, or a production of more simple proportions. However, its retail price of \$25.00 suggests the first option.

Rufus Butler Seder's *Gallop! A Scanimation Picture Book* (9780761147633), published by **Workman**, uses a moiré overlay to produce kinetoscopic effects. Simply said, think of the well-known *The Motograph Moving Picture Book* (1898) and you know the mechanism. In *Gallop!* the wonderful effect of movement of all parts of the picture starts by just a turn of the page, causing the overlay to slide over the underlying picture, and – voilà – the picture moves! A collectible for sure.



A format that I liked very much when it was first brought out some seven or eight years ago, has now been revived by **Miles Kelly Publishing**. It is the *Convertibles*: large books (35 x 35 cm.) of heavy cardboard pages that convert to a playmat, folding out like a leporello, and finally converting into a real three-dimensional vehicle. Remakes of what then was titled *My 4WD* (My four wheel drive) is now *My Jeep* (9781842360422) and *My Schoolbus* (9781842366363), both illustrated by Belinda Gallagher, and *999 Fire!* (9781842360415) illustrated by Paula Barton (converting into a fire engine). New to me was the design of *Pirate Ship* (9781842368688), again by Belinda Gallagher, which converts into a 3-D boat. Great stuff for children, offering, literally, "a story you can really get into."

French Nouveautés

Although the stands were seen and explored of publishers that came from as far north as the Scandinavian countries to Sicily in the south of Italy, and from the west coast of Ireland to the Chinese borders of Russia, few, if any pop-up books were seen from there. Where the phenomenon flourished in the 19th and early 20th century in almost all European countries, the movable book is only a living and profitable part of the book business in the United Kingdom.

There is one exception – I realize it sounds like the beginning of an Asterix-comic – one little part of the continent that continues to cherish its own independent

movable tradition against the Anglo Saxon domination: France. Though not as prolific as last year when a special article in the *Movable Stationery* was needed to list the new French production, this year the French publishers showed, once more, a nice variety of original movable and pop-up books.

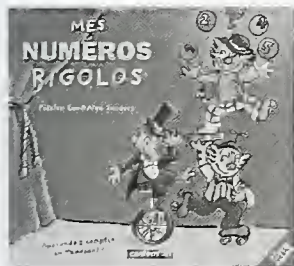
First there is the company of **Casterman**, based both in Paris and Brussels, Belgium which has included movable books as an integral part of their list for many years. They profitably combine the high artistic level of current Belgian children's book illustration with the commercial potential of the large French-language market. Most of their movables, aimed at young children, have rather simple mechanisms but have well-thought-out designs that result in quality books.



Claudia Bielinsky's *Poissons, Poissons!* (9782203004580, Fishes, Fishes!) combines fishy pop-ups with die-cut like ports on the pages and the front cover. *Bon Appétit, Max!* (9782203003828, Enjoy your Meal, Max!) by Alain Chiche has pull-tabs. Nathalie Dieterlé illustrated a third shadow book with

imaginative and highly artistic pictures: *La Belle au Bois Dormant: Le Théâtre d'ombres* (9782203006393, Sleeping Beauty: A Shadow Theatre) that comes with a flashlight. Virginie Guérin's artistic pictures in *La Marmite de la Sorcière* (9782203006775, The Witches' Cauldron) completing a story

packed with magic and animation, is supported by flaps and pop-ups. Patrice Leo added two volumes to his series of humorous early learning books illustrated by Alex Sanders: *Ma Maison Arc-en-ciel* (9782203006751, My Rainbow House) about colors, and *Mes*



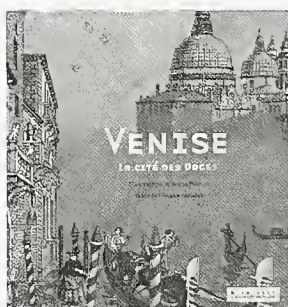
Numéros Rigolos (9782203006768, My Funny Numbers), a counting book set in the circus.

At **Gallimard Jeunesse** two new volumes of the character Pénélope by Anne Gutman and illustrated by Georg Hallensleben were shown: *Ferme Vite, Pénélope: Un Livre Animé* (Close it quick, Pénélope: A Movable Book) that instructs readers to close your coat when going out, the bottle after drinking, the drawers after getting dressed, etc.; and the large *Le Louvre* in which Pénélope discovers the Paris museum. **Hachette** brings a girlish *Hortense Petite Fée: Quelle Surprise!* (Hortense Little Fairy: What a Surprise!) featuring the smart little fairy detective Hortense animated with flaps, cardboard figures,

and sheets of pre-cut clothes. The artist Kimiko has a sequel to her large (30 x 40 cm.) *Un Cadeau Exceptionnel* of last year at **L'École des Loisirs** with a similar *Un Pique-nique Très Réussi* (A Very Successful Picnic) meant to be shown scene-by-scene to a group of kids (in the classroom) when the story is told. This story is set in the autumn, and future volumes about the summer and the spring were announced for 2008. Kimiko added also some new volumes to her popular series of pop-up board books.

At the stand of **Seuil Jeunesse** there were *Pas Peur du Noir* (No Fear of the Dark) with text and (color on black) illustrations by Florence Guiraud and with one pop-up, the first two volumes of a new series *Mes Petits Dioramas* (My Little Dioramas) with peepshow-like pop-ups that invite readers to play hide-and-seek. Also seen were *Le Loup et les 7 Chevreaux* (The Wolf and the 7 Little Kids) by Bruno Heitz and *Une Nuit Dans la Forêt* (A Night in the Forest) by Philippe Bertrand. The dummy of a new pop-up book by Alain Crozon, *Tracteurs et Compagnie* (Tractors and Company), to come in 2008, repeats the format of his first 2007 pop-up book *Pelleteuse et Compagnie*. Generally speaking these are all nice movable and pop-up books for children, but are not of too much interest for collectors.

More collectible, however, is the new series of *Saga Cités* (Legendary Cities) published recently by **Giboulées / Gallimard Jeunesse**. They were written by Viviane Betaïeb, and illustrated and engineered with somewhat complex paper artwork by Bruno Fourure. Three of the four first parts of the series prove to be reprints of books that were published about 1990, by the Tunisian company Alif, les éditions de la Méditerranée, partly in co-edition with Hatier in Paris. They appear now with an additional travel notebook pasted on the inside of the back cover with interesting facts or stories about the featured location. The titles are: *L'Oasis: Un Jardin Dans le Désert* (The Oasis: A



Garden in the Desert), *Carthage: La Cité d'Hannibal* (Carthage: Hannibal's City), *La Médina de Tunis: Une Ville de Mille et Une Nuits* (The Medina of Tunis: A city from Thousand and One Nights) and the all-new *Venise: La Cité des Doges* (Venice: The city of the Doges).

Announced to come in 2008 is a volume on the palace of *Versailles*. An informative interview with the author and publisher of the series, Viviane Betaïeb, was published last October at the French website on movable books www.livresanimés.com. (See the October update with a review of the *Venise* book. At the end of it there is a link to the interview). This well-maintained website proves to be the best way to follow the development of the French movable books and related topics, offering six or seven highly informative updates of reviews, interviews,

and more each year.

Conclusion

By the end, my fair fever had gone, making room for both a great physical and psychic weariness, yet with feelings of satisfaction. My head was full of impressions, my notebook filled, the pile of catalogs hard to bear anymore. And, full as this contribution is, I realize I have left out a survey of one of my favorite categories, the toddler's movables, of which I found dozens of cute new ones at companies like Rod Campbell Books, Little Tiger Press, Treehouse, Book Studio, and Pinwheel, by familiar names like Lucy Cousins, Lara Jones and Jo Lodge.

Because I got several questions from readers (mostly male) about when and where Maike Biederstaedt's erotic pop-up book will appear, I will report on her continuing story. Her active search for a publisher at last year's Frankfurt Book Fair resulted in an invitation from Sterling, the American publisher, to attend last spring's London Book Fair to discuss a publication of her book. All summer she worked hard to refine the paper artwork and to discuss and to finally undertake herself the illustrations of the spreads. The first time I met her at this year's fair in Frankfurt she was "zum Tode betrübt" since Sterling had let her know shortly before that they were going to abandon the project "because of the too explicit character of the design." At another meeting the next day, however, she was "himmelhoch jauchzend" since the British publisher Anova had eagerly embraced her book, made up a contract at the fair, and announced that they would publish it next fall, most likely under the Pavillion Books imprint.

Back home, reviewing the fair in my study, I think the conclusion has to be that it is another good pop-up year with many collectibles. Missed was a pop-up book to celebrate the 50th anniversary of *Paddington Bear* whose first appearance was in 1957. And, in person, I can look back at an all-movable-experience in Frankfurt. It ranged from the early movables of Llull and Apian, through several highlights of the Golden Age of movable books in the 19th century, seen at the Antiquarian Book Fair, the wonderful survey of the Catalan artist's books, and the exquisite works of Kveta Pacovska, to the birth of future pop-up books in the shape of their dummies shown at various stands of the fair.

California Missions

Paper architect Hamid Zadeh has published a two-volume set of pop-up books featuring the missions of California. The books are available from <http://www.geomancycards.com/>. Each volume is \$75 or the set is available for \$145. Movable Book Society members, who order before April 30, 2008 can receive a 20% discount.

The Movable Book Society Conference

Washington, D.C.
September 18 - 20, 2008

Celebrate Old and New Movable Books

Meet Collectors, Paper Engineers,
and Book Artists

Share your Enthusiasm!

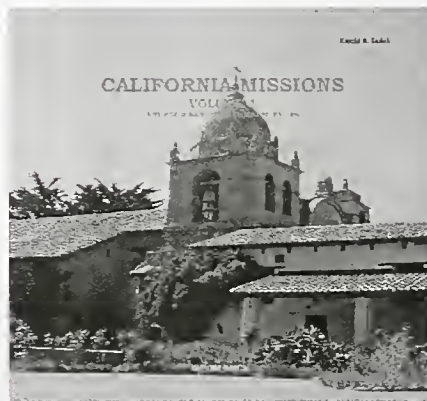
Conference information is available at:
<http://movablebooksociety.org>

Catalogs Received

Aleph-Bet Books. *Catalogue 87*. 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>

La Boutique du Livre Anime. *Bulletin No. 4*. Thibaut Brunessaux & Jacques Desse. 3 rue Pierre L'Ermite, 75018 Paris. Phone: 01-42-57-20-24. Email: boutiquedulivreanime@orange.fr.

Books of the Ages. *Pop-up/Movable Book Catalog*. Gary J. Overmann. Maple Ridge Manor. 4764 Silverwood Dr., Batavia, Ohio 45103. Phone: 513-732-3456. Email: booksoftheages@roadrunner.com



New Publications

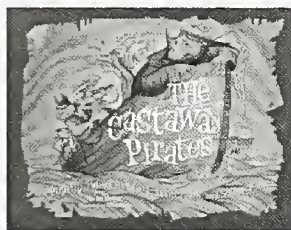
The following titles have been identified from pre-publication catalogs, Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.



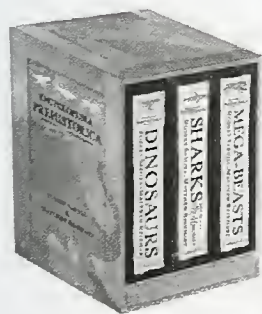
Be My Valentine, Charlie Brown. Running Press Kids. 978-0762431731.

Best Friends: A Pop-up Book. Tango Books. £10.99. 9781857077117.

Castaway Pirates: A Pop-up Tale of Bad Luck, Sharp Teeth, and Stinky Toes. April. Chronicle. \$19.99. 978-0811859233.



Clifford's Bedtime Pop-up Book. \$6.99. Cartwheel Books. 9780545035132.



Encyclopedia Prehistorica, the Complete Collection. Robert Sabuda; Matthew Reinhart. April. Candlewick. \$95.00. 9780763637200.

Honey Hill: Jack. Campbell Books. £4.99. 978-0230018228.

Also: *Honey Hill: Lucy.*

978-0230018181

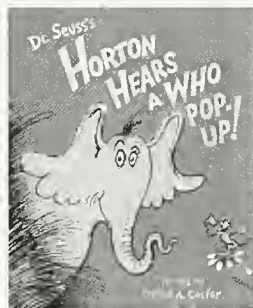
Honey Hill: Oscar & Olivia.

978-0230018211

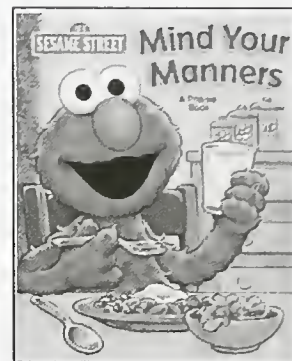
Honey Hill: Rafi. 978-0230018204.



Horton Hears a Who Pop-up! By Dr Seuss. Robin Corey Books. \$25.99. 978-0375841941.

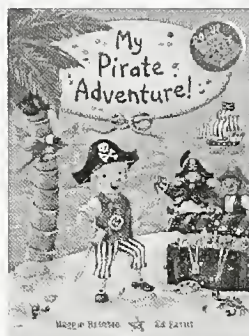


Mind Your Manners! A Pop Up Book. Reader's Digest \$12.99. 978-0794416539.



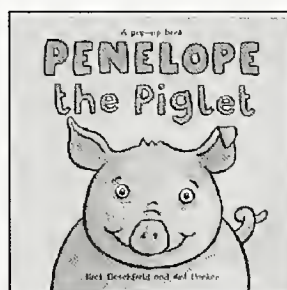
My Fairy Bridesmaid Castle. Macmillan Children's Books \$30.00. 978-1405090315.

My Fairy Fashion Show. Macmillan. 978-0230530355.



My Pirate Adventure. Macmillan. £9.99 978-0230530362.

My Terrific Spaceship Book. Dorling Kindersley. £7.99. 9781405328456.

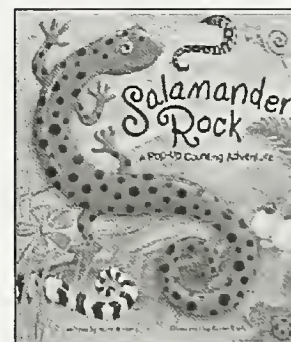


Penelope the Piglet. April. Campbell Books. £5.99. 978-0230016156.

Pop-up Wild Animals. DK. \$8.99. 978-0756634537.

Salamander Rock: A Pop Up Counting Book.

Reader's Digest. \$14.99. 978-0794414603.



Ready, Set, Brush: A Pop-Up Book. Reader's Digest. \$12.99. 978-0794414450.

Collecting Volvelles

R. D. Burton

Wanamassa, New Jersey



Over a seven-year period I collected over 1,200 pop-up books. I had relished the hunt for items to add to the collection, and especially enjoyed learning about pop-up books. Unfortunately, the collection eventually threatened to fill all the bookcases in our

small house. We needed more space, so I donated the bulk of my collection to the Cooper-Hewitt Museum Library in New York. But I was a long-time collector and enjoyed collecting. It was inevitable that I would soon collect something else, although I had to keep in mind my limited storage space.

In the spring of 2004 I saw an exhibition at the Grolier Club in New York City - *Volvelles: the Magnificent Art of Circular Charting*. The majority of the volvelles or wheel charts were from the collection of Jessica Helfand, a graphic artist. The Grolier Club exhibition was wide-ranging both in content and design, with examples dating back to the 16th century; however, the majority of the exhibited volvelles were produced in the 20th century. They were colorful, with strong graphic designs, made for the most part from paper, and they were interactive - they moved! I was fascinated by this impressive display of circular wheel charts, and I knew I had found my new collection. The earlier charts were rare and expensive, but the 20th century charts would be within my budget. They offered a lot of information in a broad area of subjects, which I found interesting. And volvelles were flat; they would be less bulky to store. I was sure I had seen many volvelles in previous collecting expeditions at flea markets and paper shows so they would be easy to find. I thought they might be the perfect collectable for me!

I found there were few sources of information about this esoteric collectable. Finding additional information about an item is the real fun of collecting for me, but there were no price lists, no books on how to collect volvelles, no bibliographies, no volvelle dealers – none of the usual resources. Fortunately I had purchased Jessica Helfand's book, *Reinventing the Wheel*, which she had written to accompany the Grolier exhibition. It was richly illustrated and gave an excellent history of volvelles. It was my only source of information, but it did not deal with the aspects of how to build a volvelle collection and where to find them.



To my surprise, I found two beautiful examples in my local flea market shortly after the exhibition. Great! The collection was started. Unfortunately those were the only ones I found the entire summer. In the fall I went to one of the largest paper and ephemera shows in the east at Allentown, PA, with over 100 dealers, expecting to find dozens of volvelles. I was surprised to find these items were fairly unknown to dealers, and I spent most of the day describing what I was looking for. The term "volvelle" was completely unknown. It was a bit more helpful to describe the item as "a wheel chart, usually made of heavy paper or cardboard, usually round and with a fastener in the middle, and able to be turned." A number of dealers recognized the description and knew what I was talking about. They even had some in their personal collections but there were few at the paper show. It was not a productive collecting day. I found exactly one volvelle. This volvelle collecting was going to be harder than I had originally thought.



I turned next to eBay. There was no specific category for the collectable, so the problem was where to locate volvelles in the millions of items listed. Searching for "volvelles" produced nothing. "Wheel chart" was somewhat better but not exactly what I was looking for. Using the combination of "wheel" "cardboard" and "paper" brought mixed results. Because of the wide variety of subject matter found on volvelles they turned up (pun intended) in rather diverse categories. Some of the subjects presented on volvelles include learning your ABC's, how far away you need to be from ground zero in order to survive a nuclear blast, sports, sex, math, history, space travel, spelling, fortune telling, geography, spotting enemy aircraft and battleships, viewing stars and planets, and how to improve your golf game. Finding them on eBay has been a challenge, but with its vast listings eBay has been the primary source in building my collection.

In the meantime, the search continues. I have also continued to look at local flea markets, antique shows, and paper shows. Now that they know what volvelles are, I find some dealers are keeping an eye out for them and setting them aside for me. My feet are tired and my eyes are blurry, but my collecting trips and internet searches are becoming more productive. With perseverance and a bit of luck my collection has grown to more than 250 volvelles. I have a wide range of wheel charts from the early 20th century to the present. My personal favorites are volvelles from the 1930s and 1940s. Above all it is the visual impact of the circular format, and the hunt for them that I enjoy most. If you wish to contact me about volvelles and collecting them, email me at burtonbooks@verizon.net. Collecting is a fascinating endeavor. No matter what you collect, I wish you good hunting!