

**Chuck Murphy**  
**Master Paper Engineer**

Ann Montanaro  
Salt Lake City, Utah

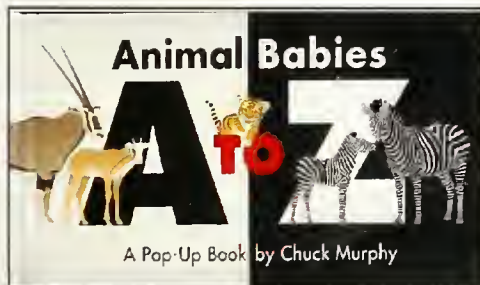
**Ann Montanaro:** Chuck, you have been making pop-up, movable, and novelty books since 1976. Before we look at



**Chuck Murphy**

your successful career, what do you see as the future for these books?

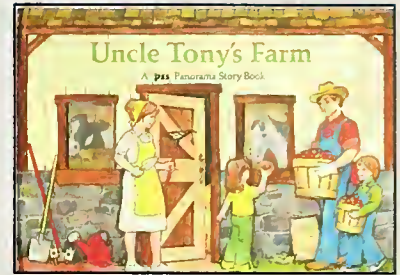
**Chuck Murphy:** Children will always respond to the magic trick that is a pop-up book. From the moment the first page is opened it's obvious that it is different from a picture book. Images rise up from the page and exist in the same three-dimensional space as the reader. That experience is always going to be different than viewing a flat picture, a screen image, or even a hologram. The sculptural quality has appeal for adults as well. Add to that the "How does that work?" response and it's magic! I think we'll continue to see new pop-up and novelty books being



**Animal Babies A to Z. 2007**

created and sold for a very long time to come.

On the business side, the current economic conditions make large elaborate books much more difficult to sell. The publishers are looking for less expensive and therefore smaller, less complex books. In my opinion complexity is not the best measure of a successful children's book design in any case.



**Uncle Tony's Farm. 1977**

**AM:** Thank you for that insight. Can we look at your background? Where and when were you born?

**CM:** I was born in Jersey City, New Jersey on July 6, 1947.

**AM:** Tell us about your childhood. Were either of your parents artists?

**CM:** Neither of my parents were artists, though they were both very creative. My grandfather on my mother's side was a professional sign painter and had a talent for drawing. My parents moved the family to California when I was eight years old. After a few moves we settled in South San Gabriel, about twenty miles east of Los Angeles. At that time I had a younger brother and sister. I'd eventually have three sisters and three brothers.

Except for the Southern California setting, scenes from my boyhood would have looked a lot like Norman Rockwell paintings. I mowed lawns and had a paper route and spent my earnings on comic books, *Mad* magazine, and model car kits. I loved making the projects I found in *Boy's Life* and *Popular Mechanics* magazines. My father was a do-it-yourself guy. In the garage were a toolbox, a workbench, and a few essential power tools, and he encouraged me to use them all. That was when I first experienced an entire afternoon seeming to pass by in an hour! I built a succession of forts, tree houses, and soap-box cars. My most ambitious project was a rocket ship large enough for a crew of two — myself as captain, of course — and my younger brother as copilot. As I got a little older I moved on to model rockets and customizing model car kits. I was always building something.



**Pop-up Wheels. 1977**

**Continued on page 7**

## The Movable Book Society

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Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The index to past issues of Movable Stationery is available at:

<http://movablebooksociety.org>

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Telephone: 801-277-6700 or 732-742-9270 (cell)

e-mail: [info@movablebooksociety.org](mailto:info@movablebooksociety.org).

**The deadline for the February issue is January 15.**

### Martin Graf Hamburg Illustrator, Author, Paper Engineer, and Publisher

Ulrich Tietz  
Germany

Venice, in the year 1271, Little Marco Polo whines about his Italian dinner, he'd rather eat Chinese. Hence father Nicolo, uncle Maffeo and Marco himself set out on a sea voyage to try to find a Chinese restaurant. Four years later, they discover one in Xanadu that, along with some international restaurants, has genuine Chinese dishes, too. They like them a lot, so they proceed to open the first Chinese restaurant in Europe. And that's how Marco Polo became the world-renowned globetrotter we know him as today.



**Martin Graf**

Who comes up with a crazy plot like that? Who then proceeds to draw the story and turn it into a do-it-yourself activity book? Who prints, publishes, and sells this piece on cut-out sheets? This versatile man is Martin Graf, who lives and works in Hamburg, Germany.

Born in 1969 in Erlangen, a rather quiet town in Southern Germany, he went to school in Nuremberg and later began university there, but soon was drawn to cities like London and Hamburg, where he studied painting, graphic design, illustration, and object art. He taught himself pop-up techniques. He wrote his senior thesis describing a concept for a small publishing company. Following rejections from several companies, he decided to become a freelance graphic designer and to start his own business. In the early years, he printed and published works of several authors and illustrators using silk-screen and offset printing. Cutting, folding, and binding of letter-sized paper resulted in 8-centimeter-square booklets; hence he called his press edition8x8, which it is still called to this day.

Today Martin Graf is a versatile artist himself. On his website [www.edition8x8.com](http://www.edition8x8.com), he presents the scope of his work – 3D movable paper objects, card games, mobiles, stamps, erotica, silk screen and lino print originals, a range of booklets, and cut-out cardboard sheets for Do-it-yourself pop-up books.

His work follows a simple guideline: Martin Graf doesn't create elitist and costly art, but affordable art for everyone. The topics concentrate on human life (eating, drinking, and sex are recurring themes), while literary themes are satirized. All his objects are saturated with a whimsical and idiosyncratic humor. Preferably he uses a water brush pen, a kind of fountain pen with a brush tip that has a variable stroke width.

So far, he has created four small DIY pop-up books (all with text in German):

- *Ritter Georg, der Drache und die Prinzessin*. (St. George, the Dragon, and the Princess) 5 x 7- inches; 9 letter-sized sheets in four colors; 42 parts; 3 spreads in 180-degree technique; 16.50 Euro.

Plot: St. George the knight saves the beautiful princess from the evil dragon.

Difficulty level: Somewhat complex.

- *Auswärts Essen*. (Eating Out) 5 x 6-inches; 7 letter-sized sheets in 2 colors; 46 parts; 3 spreads in 90-degree technique; 16.50 Euro.

Plot: See introduction.

Difficulty Level: Easy for the seasoned hobbyist, but the third spread is confusing and surprising.

- *Das Decameron von Giovanni Boccaccio: 16. Novelle, Das Fass* (The Decameron, 16th Tale, The Barrel) 5 x 4-inches; 6



**Marco Polo at  
Chinese restaurant**

letter-sized sheets in two colors; 15 parts; 9 spreads in 90 degrees technique; 14,50 Euro.

Plot: Whenever her husband is at work, Signora Peronella amuses herself with her lover. One day when her spouse comes home early, the Signora hides her visitor in a big empty wine barrel. Connoisseurs of Boccaccio surely know how the story ends.

Difficulty level: Rather easy for the seasoned enthusiast.

New in July 2011:

• *Die Reise zum Mittelpunkt der Erde* (Journey to the Center of the Earth, freely adapted from Jules Verne) 6 x 4.3-inches; 9 letter-sized sheets in 2 colors; 47 parts; carousel book with 5 segments on 2 levels; a forward-and-backward pop-up book; 18 Euro.

Plot: Professor Liedenbrock and his nephew Axel are trying to find the center of the earth. In Iceland they explore some caves, passing enormous mushrooms. They survive a monster attack and finally are ejected from Mount Vesuvius.

Difficulty level: Demanding. Up to spread five, the story progresses across the lower level. From there it switches to the upper level, where it continues in the other direction back to spread one, which is quite innovative.

Martin Graf also demonstrates his independence by running his business as a small shop in Hamburg. Apart from selling his products, he hosts workshops there, sometimes including readings. A variety of stationery and hobbyist shops in Germany, Austria, Switzerland, and Spain order his paper craft on a regular basis.

Germany has produced names like Lothar Meggendorfer, Ernest (= Ernst) Nister, Julian Wehr (fritz, German roots) or Raphael Tuck (originally Tuch). It's hard to imagine that there aren't any creative minds working on innovative movable books in this country today – and really there is some potential, as evidenced by people like Antje von Stemm, Martin Graf, Stefan John (Refeka, see *Movable Stationery*, May, 2010), Maïke Biederstaedt or Tina Kraus. Apparently German publishers don't have the guts to get very deeply involved in this field (aside from arsEdition with their *Berlin Paket*), and so these talented young people have to find their own way. I wish them all the best.

To order, via email: [info@edition8x8.de](mailto:info@edition8x8.de) or use the form on the web site. Payment can be made with Paypal or, if you are in the EU, via wire transfer.

These are links to German artists:

Martin Graf: <http://www.edition8x8.com>

Antje von Stemm: <http://www.antjevonstemm.de/>

Stefan John: <http://www.refeka.de/> (click "High end image brochures")

Tina Kraus: <http://www.faltmanufaktur.com/>

Maïke Biederstaedt: <http://www.maïkebiederstaedt.de/>

## Watchpapers: Practical Tokens of Labor and Love

Ellen G. K. Rubin

Scarsdale, New York

The dealer took his stubby finger to the two-inch paper disc and lifted the harem dancer's delicate paper leg allowing "the light to shine where no light had ever shone before." Underneath her flowing pantaloons, she was stark naked! Frankly, I blushed but he couldn't see it since we were in a dimly lit corner of Papermania in Hartford, Connecticut. As any collector would, I held my tongue and my breath. How much would he want for this "gotta have" movable piece of ephemera? And what was this disc anyway?



Along with pop-up books, for more than twenty-five years I have been collecting any paper material that incorporates movables. My ephemera collection is housed in twenty-five, five-inch binders. Unlike the book collection, the ephemera remains mostly uncataloged.

### Erotic watchpaper. Leg down

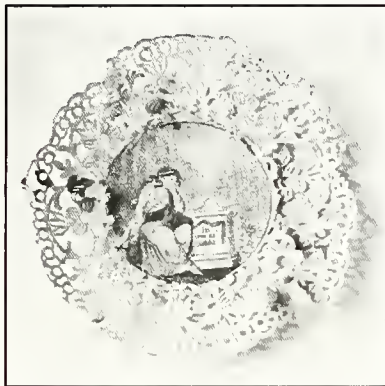
In the last few years, as the ephemera collection expanded, I began to notice that the paper engineers took greater risks with mechanisms in ephemera than they did in books. As subject matter played a smaller and smaller part in my collecting strategy, my interest in the complexity of the mechanisms grew. I joined the Metropolitan Postcard Club and The Ephemera Society to learn more. Visitors to my library are now more likely to be shown items in the binders, wowing them with the papers' intricacies. For example, it continues to astound me that postcards with pop-ups survived the rigors of going through the mail. It has become more difficult to find pop-up and movable books not already in my collection, but movable ephemera are still out there for me to uncover.

With this acquisitive mind-set, I had arrived early to the Papermania Show determined to have first dibs on movable paper objects. I spied the circle of paper in a glass showcase, flagging it as precious and delicate. I could make out finely drawn lines and rich colors, probably applied by hand. My excitement spun into orbit when I read the tag lying by the disc. It said, "Lift skirt." This was the most promising sign that the item could be movable!

The dealer opened the case and put the fragile disc in his large hand. He told me that it was a watchpaper used to protect the mechanisms of pocket watches from dust. From the second half of the 18<sup>th</sup> century until about mid-19<sup>th</sup> century, paper was used in the watches. He gave me a brief history of a genre I knew nothing about.

The artwork of the Salome-like harem dancer leaping with flowing s scarf in a majestic hall was exquisite. The fact that she was bluntly naked when the leg was lifted just made her that much more exotic. We agreed it was most likely mid-19<sup>th</sup> century and negotiated a price, which I eagerly paid. I kept my glow of discovery and ownership throughout the rest of the show. The watchpaper was definitely the find of the day!

I couldn't wait to get home to start my research. I immediately pulled down from my reference shelf, *The Encyclopedia of Ephemera*, and read a description of watchpapers. (The spelling complicates all efforts to research: watchpapers, watch papers, watchpapers.) The *Encyclopedia*, without giving the earliest examples, described their development as moving in parallel with the progress in printing. In the early 18<sup>th</sup> century, watchpapers were made of "blank discs of paper or fine linen."<sup>1</sup> In the mid-18<sup>th</sup> century they could also be crocheted or printed on silk and then ornately embroidered. There are examples with fringes and sequins! A few, like mine, were hand painted.



Love as Faithful. Cut paper

As the dealer had correctly told me, watchmakers and their repairers inserted the discs into the backs of pocket watches. Often they were used as packing to protect the works.<sup>2</sup> As printing became more sophisticated and could be produced more cheaply in quantity, the watchpapers were used as trade cards with advertising and sometimes love-notes, memorials, or birthday greetings. They often recorded repairs just as somewhere on your ear there is a sticker from your mechanic dating when he last changed the oil.



Jos. S. Elliott. Train watchpaper

In addition to the name and address of the shop, watchpapers often had "classical and allegorical figures" such as Father Time, printed or engraved or drawn by hand. Aaron Willard, from a notable American

watchmaking family, had a watchpaper engraved by Paul Revere in 1781. The image is considered typical of Revere's style. It is 1 7/8 inches and, in addition to Father Time, has other temporal images, such as Fame holding a bugle and a watch, a rooster, plants, a tree, and an angel. Revere's Day Book shows he charged Simon Willard, Aaron's older brother, "six shillings for 100 prints for 'Your Br Aron [sic] for Watches.'"<sup>3</sup> The American Antiquarian Society [AAS] owns three copies of the Willard watchpaper. On the verso of one it reads "Oliver Jackson repair [...] \$1 [...] May 28, 1817." The AAS has several other Revere watchpapers but they are for tall clocks not pocket watches.<sup>4</sup>

The earliest known example of watchpaper printing in America was either in a watch sold by watchmaker, Samuel Bagnall of Boston, in 1740 or 1741<sup>5</sup> or printed by Hugh Gaine of New York in 1758. Gaine was also "among the first of many printers who pursued a lucrative new trade in attractive children's books."<sup>6</sup>

A narrow encircling margin would be printed with the shopkeepers' ads, announcing sideline businesses like fishing tackle maker or umbrella repairs. Some margins would have numbers on the rim of the paper to allow the watch owner to set or compare the time against the local sun dial. As an example, one says, "Set W (watch) Slower then y Sun, Set Wat (watch) Fafter y (then) y Sun. .... cte."<sup>7</sup> These margins were often snipped to enable fitting into the concave watch back.



Revere watchpaper

As engravers were more able to print miniature text, the watchpapers became more fanciful. The entire Lord's Prayer or Ten Commandments could be included on the 1.5-inch to 2-inch discs, sometimes requiring a magnifying glass to read. The text could get so small it would go unnoticed allowing for secret messages, often of love. They might even be in rebus-style. Besides embroidered silk, the art of paper cutting was also used for embellishment. This was especially true in America where the Pennsylvania Dutch drew on their tradition of intricately cut paper for symbols of affection. In the Victorian tradition, locks of hair, sometimes woven, could be sequestered with the watchpaper.

Like learning a new word and then seeing it everywhere, I recently read of an auction of early 19<sup>th</sup> century watches, where several automatons had risqué "seesaw" and "concealed erotic" mechanisms. One sold for \$218,000.<sup>8</sup> We don't have to understand the technical side of watchmaking to imagine the use of "seesaw" and "erotic" in the same sentence.<sup>9</sup>



Erotic watchpaper with leg lifted

Additional images of watchpapers may be seen at <http://bit.ly/ro3onB>. To see these images and others in color, go to: <http://bit.ly/ro3onB>.

Special thanks to Jaclyn Penny, Graphics Arts Assistant of the American Antiquarian Society, for her invaluable help.

**Notes:**

<sup>1</sup> Maurice Rickards, *The Encyclopedia of Ephemera*. (New York, Routledge, 2000) 354.

<sup>2</sup> <http://bit.ly/vaFolo>. May 26, 2011.

<sup>3</sup> Clarence S. Brigham, *Paul Revere's Engravings*. (New York, Atheneum, 1969) 176 and 179.

<sup>4</sup> <http://bit.ly/ryril8> and <http://bit.ly/slap70>. October 20, 2011.

<sup>5</sup> Confessions of a Bookplate Junkie. <http://bit.ly/bqs3Ke>. May 24, 2011.

<sup>6</sup> Dale Roylance. Of Sin and Salvation: Early American Children's Books at Princeton. *Princeton University Library Chronicle*, Vol. LIX No. 2, Winter 1998, 221.

<sup>7</sup> <http://bit.ly/vaFolo>. May 26, 2011.

<sup>8</sup> *Antiques and the Arts Weekly*, February 11 and April 22, 2011.

<sup>9</sup> For more erotic watches, see <http://bit.ly/p24Nv>. May 26, 2011.

<sup>10</sup> The British Museum collection of watchpapers. <http://bit.ly/g7TuyD>. May 26, 2011.

<sup>11</sup> Go to <http://bit.ly/vJqNO> for wonderful watchpaper examples. October 20, 2011.

This article was adapted from *The Ephemera News*, Summer 2011.



**Different by Nature.**

## The Movable Book Society 9th Biennial Conference Salt Lake City, Utah

September 27-29, 2012

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### Questions and Answers

**A.** In the August issue Ann Montanaro asked about the placement of a loose skeleton head on a spring in *A Visit to the Haunted House*. Thank you to several people who answered the question.

I checked my collection of Hallmark/Troll pop-ups and found I have four copies of this pop-up book. Two were published by Hallmark and two by Troll. They all have the same pop-ups including the one with the skeleton head. One Hallmark book has the skull, with spring attached by tape, over the top stair before the landing on the same page where the headless skeleton is shown. The second Hallmark has the skull in the same position but it is attached to the page by a piece of foam-like material. The two by Troll are both attached by a simple accordion fold to the page.

The Hallmark book with the spring loaded head has the number 350HEC17. The other has the number 595HEC17. Both numbers are on the back of the book below the Hallmark crown and name. The two Troll books have the ISBN #0-8167-1291-3.

Frank Di Memmo  
Ooltewah, Tennessee

**Q.** I am parting with my mother's collection and have copies of *The Dwindling Party*. Are you interested in purchasing a copy? If so, contact me.

Linda Ellison  
[LSEllison@sbcglobal.net](mailto:LSEllison@sbcglobal.net)

## Poppits

Ellen G. K. Rubin

Hi All,

I didn't find any pop-ups during my recent trip to Africa but I did accumulate some other fun places for you to visit.

### Exhibits and Workshops

As part of the Morgan Library's (New York City) exhibit Charles Dickens at 200, being held until February 12, 2012, Chuck Fischer will conduct a workshop. When Ghosts Pop Up the Pages: A 3D Christmas Carol is for ages 6-12 on Saturday, November 19. The workshop is limited to families with children. For more information see <http://bit.ly/ocRoil>

Pop Up! The Magical World of Movable Books – Pop-up Books from the Barbara and Bernard Shapiro Collection.

The Norman Rockwell Museum in Stockbridge, Massachusetts will have an exhibit of pop-up books from November 12, 2011 to April 22, 2012. There will be several programs associated with the exhibit. Information will be available at: <http://bit.ly/d6Do7Y>.



Vojtěch Kubašta, The Magic of a Prague Artist [Magie di un Artista Praghese].

An exhibit in Genoa, Italy at the St. Augustine Museum, October 15 to November 13, 2011. The museum is in a 13<sup>th</sup> century Augustinian monastery. Thanks to Mauro Pierluigi for the heads-up and this report. "The opening of the exhibition went very well. There were more than 150 people. I did not expect so many people for a show that is quite specialized.

Everyone was happy to see these books. Two major Italian newspapers have put a small article about the exhibition and also the TV arrived and I did a very small interview on such an event. I'm very happy with the start and I hope that this interest may continue in the coming days."

See part of the exhibit at <http://bit.ly/tF07Vq>. The catalog will be available for sale for 15 Euros. Contact [mauro.pierluigi@galliera.it](mailto:mauro.pierluigi@galliera.it) for the final price including shipping.

Carel Chapman Movable Book Collection..

The University of New Hampshire Library is exhibiting books donated by Carel Chapman. The collection of more than 2,000 books is a new opportunity for the Library and they are looking forward to introducing the books to students and faculty in many departments. The exhibit will be on display until December 16, 2011. For more information see the article from the campus paper at: <http://bit.ly/pWusaA>.

Wisconsin Library Exhibit.

Ray Geweke shared many pop-ups from his collection with the Appleton, Wisconsin area library through the end of October. The exhibit included books, cards, advertising, and direct mailers. Let us know how you are sharing your books with your community.

### Multimedia

Robert Sabuda is in the *Wall Street Journal*. If you get WSJ online, there is a video as well. <http://on.wsj.com/rnQqxd>.

Thanks so much to the [www.popuplady.com](http://www.popuplady.com) visitor who alerted me to The Paper Sculpture Book Mystery circulating around the libraries of Scotland. <http://bit.ly/nrB3qb> and related stories: <http://bit.ly/o7MY63> and <http://bit.ly/jIU9hd> and <http://bit.ly/oxeATy>.

J. P. Morgan Bank has been using their (or our) money wisely for pop-up ads: <http://bit.ly/fRp2E1>.

Taken from Kyle Olmon's blog, which I encourage you to visit, is this video of The Ice Book, a miniature theater show made of paper and light. An exquisite experience of fragile paper cutouts and video projections. For those wanting to understand the magic, click on [www.theicebook.com](http://www.theicebook.com).

We all seek Vojtěch Kubašta's Counting Series. Someone has set it to music. Don't run out of fingers! <http://bit.ly/pDG0Vx>.

Why not pop-ups as wall decorations? Venetian paper engineer, Dario Cestaro, has found a way with his Tableau Pop-Up wall sculptures. <http://bit.ly/FAOWfk>.

### In Print

Ellen G. K. Rubin has recently published two articles on items from her collection. Watchpapers: Practical Tokens of Labor and Love, appeared in *Ephemera News*, Summer 2011. An adaptation appears in this issue of *Movable Stationary*. Movable Postcards: A Novel and Dynamic Collection, was in *Postcard World, The Magazine for Today's Deltiologist*, September/October 2011.

### Artist Presentation

The Mechanics of Movables, was held at the 23 Sandy Gallery, Portland, Oregon [[www.23sandy.com](http://www.23sandy.com)] on Friday, October 21, 2011. Paper engineer and paper maker Shawn Sheehy taught a workshop on making movable books and gave a public presentation.

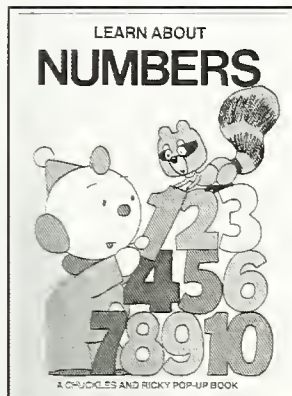
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## Catalogs Received

Aleph-Bet Books. *Catalogue 98*. [helen@alephbet.com](mailto:helen@alephbet.com). [www.alephbet.com](http://www.alephbet.com).

Jo Ann Reisler, Ltd. *Catalogue 87*. [www.joannreisler.com](http://www.joannreisler.com).

I also spent many happy afternoons at the local public library. I followed the adventures of Dr. Doolittle, Tom Swift Jr., and read everything I could find by Jules Verne or H. G. Wells. I traveled to Mars with John Carter through all eleven volumes. I was always asking the very patient librarian if any new science fiction books had come in.



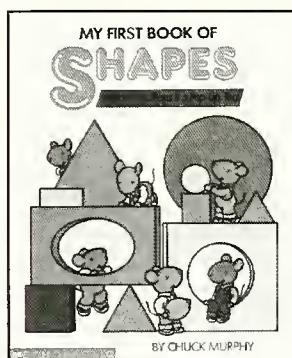
**Learn About Numbers.**  
1978

friend and we began performing for birthday parties and civic clubs.

**AM:** Pop-up books are magic to many of us. Did you continue learning magic tricks?

**CM:** When I was about sixteen, I discovered that there was a world-famous workshop in the next town that built props and stage illusions for professional magicians. I hung around the shop and pestered the owner (himself a retired stage magician) until he finally gave me a job. My first task was

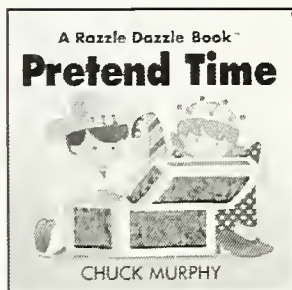
The library also had a selection of books on another of my boyhood obsessions, the world of magicians and magic tricks. I read biographies of the great illusionists of the golden age of theatrical magic and found other books revealing how some of their tricks worked. I started making my own props and illusions. I remember one day when my sisters argued over whose turn it was to volunteer for the vanishing head illusion! Later I teamed up with a school



**My First Book of Shapes.** 1993

learning to turn perfectly round wooden balls on a lathe for the multiplying billiard balls trick. It had looked so easy when he did it! I suspect the boss was testing me to see how serious I was about the job. I made a lot of big piles of shavings and anything-but-round turnings but I kept at it and finally got the hang of it. I worked there for less than a year, but what I remember most was being

fascinated with the ingenious hidden mechanisms that could make those theatrical props create real magic for an audience.



**Pretend Time.** 1988

fascinated with the ingenious hidden mechanisms that could make those theatrical props create real magic for an audience.



**Alpha Et Magic.** 1997

**AM:** In addition to building things and performing magic, were you interested in art?

**CM:** Sometime around the eighth grade I found that I had a knack for copying images from magazines and comics. My classmates would ask me for drawings of characters from *Mad* magazine or hot rod cartoons. I remember wondering why they didn't just draw them for themselves.

**AM:** When did you become more serious about art?

**CM:** My first art classes were in junior high school. I was encouraged none-too-gently by Dr. Brainard, the district art instructor, to stop wasting my time drawing those monsters and cartoons and to respect my talent. At the time I had no idea what she was talking about, but I remembered her words. Then, in high school, I learned about accurate drawing and rendering from Mr. Nielsen and being free and expressive from Miss Cinke. I was in love with the idea of becoming an artist!

**AM:** Did you continue your interest in magic?

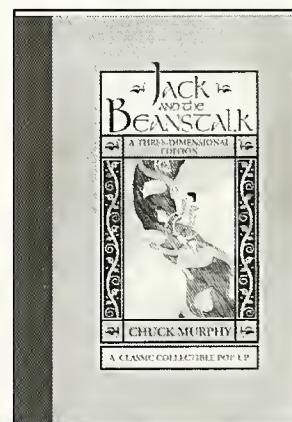
**CM:** At about that same time, my budding magic career came to an abrupt end. It may have had something to do with my discovery that girls didn't seem interested in card tricks. I took up the guitar.

**AM:** Did you receive a formal art education?

**CM:** I graduated from high school in 1965 and in the fall I enrolled as an art major in the local community college. I got my degree and put together a portfolio of my work and submitted an application for Art Center College in Los Angeles. The school had a reputation for being difficult to get into and I remember being surprised when I was accepted!

From the very first classes in design, color theory and drawing we were introduced to absolute deadlines and "all-nighters." I worked harder than I ever had at anything before. Throughout the curriculum, the emphasis was on professionalism and communicating ideas with imagery. I loved every minute of those classes but, after completing two and a half years, money became a problem and I left school to get a full-time job.

**AM:** What work did you do before you began making books?



**Jack and the Beanstalk**  
1998

**CM:** My first art related job was as a designer at a company that made custom printed labels for all kinds of products. That was followed by a position in the graphics department at an aerospace research firm. While at Art Center, I had a summer job as art director for a small educational publishing house.

After leaving Art Center I landed a job as a designer at a three-person design studio in Los Angeles. I designed posters, packaging, ads, catalogs, brochures, etc. The guy working at the next drawing board was the now-famous paper engineer Tor Lokvig. But at that time he was between paper engineering jobs and doing production art and making toy prototypes. We were the only two in the art department and very quickly became friends. The work was great fun at first and I was developing a varied portfolio, but I began to feel that this was not for me. It was 1971, I was twenty-four years old, there was a revolution going on outside and here I was designing Mattel catalog pages showcasing Barbie's latest mod fashions! So I quit and went out to see if I could make it as a freelance graphic designer.

Shortly after I quit the studio Tor also left to work again for Wally Hunt at the newly formed Intervisual Communications, Inc. At that time we were both recently divorced and Tor owned a great house up in the hills of Echo Park. He asked me if I wanted to rent his extra room and I thought it was a great idea. There were some memorable parties at that house!

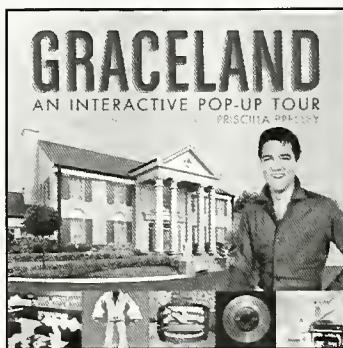


**One to Ten Pop-up Surprises. 1997**

Wally Hunt. At that time the entire company was Wally, Arnold, Tor, Paul Heinisc, who was production manager, and a receptionist. They hired freelancers for all creative development and Tor did almost all of the paper engineering. I sat down to show my portfolio to Arnold and before I knew it I was designing and illustrating novelty and pop-up books. As best as I can recall that first meeting was in 1975 or 1976.

The work I was doing for Intervisual was intermittent and, in any case, paid very little, so during those years that I freelanced for Intervisual I had quite a variety of other clients. In addition to the everyday graphic design jobs I

did decorative paintings of local landmarks for Bank of America branches, designs for a stained glass studio, trade show exhibit designs, and graphics for an architectural firm. I was art director on a few educational films and even tried my hand at gallery art with an edition of serigraphs. In the mid-eighties Tor and I worked as a team developing some paper-based toy and game ideas for Mattel. We also collaborated on a series of elaborate pop-up greeting



**Graceland. 2006**

cards about that same time.

**AM:** How long did you work for Intervisual?

**CM:** I worked for Intervisual as a freelancer from 1976 until the end of 1990 when I came in as a full-time designer for a couple of years. I then went back to working for them for several more years on a project basis.

**AM:** Can you tell us about that experience? What was it like to work at Intervisual? What was Wally Hunt's involvement in the creative process in the making of pop-up books?

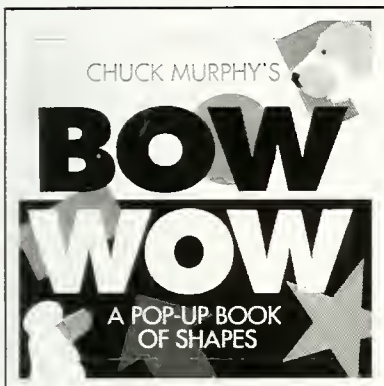
**CM:** The work I did for Intervisual was quite varied. At first I did design, layout, and illustration and later added art direction and paper engineering. It was so enjoyable to be working on children's books. I never had to question the value of the product as I so often did while doing commercial design. One interesting task I took on in those early days was to duplicate established illustrators' art styles for pop-up versions of existing books. The first and most challenging I did was the *Pop-up Book of Gnomes*. Rien Poortvliet, the illustrator of the original book, was not available and I was asked if I thought I could do the art in his style. I was familiar with watercolor and said I'd give it a try. I was happy with the result and the art was sent off to the publisher for approval. The art was approved, but since I was duplicating the originals I couldn't be given illustrator credit. Instead I was listed as art director. My credit could have been for art forgery! Several years later I again did the art for a sequel, but that one got shelved before publication. I did the same kind of thing for two Winnie-the-Pooh pop-up books and for those I was given credit as "Illustrated by Chuck Murphy in the style of E. H. Shepard." I also did cartoon characters such as Smurfs, Teenage Mutant Ninja Turtles, and several of the Disney characters.

For some of the early antique book reproductions Wally would have us actually cut up the original book, mount it on illustration board and paint in any bleed or other areas as needed. Now those kinds of alterations are done digitally without damaging the original.



From what I saw, Wally's participation in the creative process was minimal. He was first and foremost a great salesman. He would review layouts and dummies but his comments were not those of an editor, art director, or paper engineer. I think he enjoyed the assumption often made by visitors that he was a paper engineer. I never heard him correct anyone about that but in the thirty-plus years that I worked with Intervisual I never once saw an X-acto knife in his hand. But he certainly was a world-class cheerleader for pop-up books!

**AM:** When did you begin creating your own books?



**Bow Wow. 1999**

**CM:** After the first year or so freelancing for Intervisual I had designed several pop-up and novelty books and I was already anxious to present my own ideas. I was working on a book of my own called *Color Magic* using colored acetate pull tabs and lift flaps. The two characters featured in the book were a little clown and a raccoon. That idea

became the *Pop-up/Learn About* series that eventually sold millions of copies in a dozen languages. I was able to, with much difficulty, negotiate a very small royalty for those books but it broke the ice on the question of royalties vs. work for hire. It was just the first of several authorship/credits battles I had with the company.

Around 1991 I got a call from Jim Diaz. He had left Intervisual and started his own packaging company, White Heat, Ltd. He asked if I'd be interested in doing my own books with White Heat and I jumped at the chance. By that time Intervisual was beginning to go through a succession of CEOs and seemed a bit chaotic. Jim was easy to work with and, in contrast to the decision makers at Intervisual, very enthusiastic. I liked the fact that White Heat was small and decisions were made quickly. On top of it all, Jim was, and is, a talented paper engineer with a great design sense. And it didn't hurt that I was offered a very attractive royalty rate. To get things going I began with another early concepts series that was published in the US by Scholastic/Cartwheel. Safe and successful. I did design and paper engineering work for White Heat also.

Working for both Intervisual and White Heat I was now earning enough making books so that I didn't have to take on other freelance work. Until that point, book design was always just one of my many design jobs, although by far the most enjoyable. But now I wanted to create something different, something all my own. I sent Jim my dummy for *One to Ten Pop-up Surprises!* with the thought that it was now or never. I didn't even consider showing it to

Intervisual. Jim called me as soon as he got the dummy and the first thing he said was, "I want it!" The book was very successful and won several awards for design. There were four more books in the series and they are all still in print around the world today.

**AM:** When you talk about your books, which is the first one you show them? Which is your favorite?

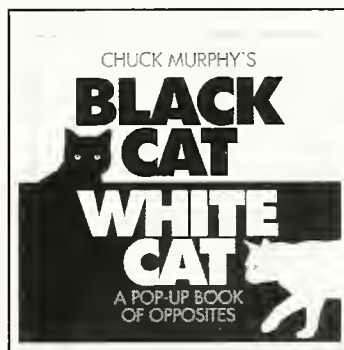
**CM:** The first one I'd probably show would be *One to Ten Pop-up Surprises!* or *Color Surprises*. If I wanted to show a book that used paper engineering to tell a story it would be *Jack and the Beanstalk*. My favorite would be one that hardly anyone has seen: *Animal Babies A to Z*.

**AM:** What book are you currently working on? Is there a story or a topic that you would like to create as a pop-up?

**CM:** I'm currently working on a pop-up book that hasn't yet been shown to publishers so I'd rather not describe it. I can say that I am having a lot of fun with it! I have lists of book ideas I hope to explore, the problem is that there are too many.

**AM:** The list of your books appears at the end of this interview. The bibliographer in me has to ask you this. In three of your first books, *Noah's Ark*, *Smiley's Super Service*, and *Uncle Tony's Farm* Charles Murphy was identified as the designer. Is there a reason you used Charles rather than Chuck?

**CM:** That wasn't my choice. I didn't go by Charles but the editor, Arnold Shapiro, had the type set that way because that was how my name appeared on the artist's agreements. I never saw cover proofs in those days.



**Black Cat White Cat 1998**

**AM:** can you describe your work in one paragraph?

**CM:** I've been designing pop-up and novelty books with the idea that clarity is most important for young children. I've tried to present colors, shapes, numbers and letters in a way that is direct and uncluttered, and with the addition of paper engineering, entertaining. I

use the same approach for narrative content. For books for older children and adults, I may introduce more information on a page but the layout and the paper engineering should still advance the story and not merely decorate the page.

**AM:** Tell us about your family and where you do your work.

**CM:** My studio is in my home in Valley Glen, California, not far from Los Angeles. My daughter Kirsten, son-in-law Mike,

and my two ever-delightful granddaughters Hallie and Anna live a short drive away. I am thoroughly enjoying my status as Grampa.

**AM:** Finally, does your work continue to be fun, interesting, and challenging?

**CM:** Building things, my fascination with magic mechanisms, and the skills I learned at Art Center all come into play every day that I am at my drawing board. It's still as much fun as it was 35 years ago!

#### Books by Chuck Murphy

The titles are coded with the following designations:

- (A) Author, Design/Paper Engineering, Illustration
- (B) Design/Paper Engineering, Illustration
- (C) Design/Paper Engineering\*
- (D) Design & Illustration

Chuck noted that design/paper engineering is his designation for spread layouts that include text and art positioning as well as specific mechanisms and their positioning. It may or may not include constructing working dummies or die drawings.

*Noah's Ark.* Price Stern Sloan, 1977. (B)

*Smiley's Super Service.* Price Stern Sloan, 1977. (B)

*Uncle Tony's Farm .* Price Stern Sloan, 1977. (B)

*Learn about Colors.* Price Stern Sloan, 1978. (B)

*Learn about Numbers.* Price Stern Sloan, 1978. (B)

*Learn about Your Body.* Price Stern Sloan, 1986. (B)

*Learn about Things that Fly.* Price Stern Sloan, 1986.(B)

*Learn about Farms.* Price Stern Sloan, 1986. (B)

*Learn about Opposites.* Price Stern Sloan, 1987. (B)

*Learn about Shapes.* Price Stern Sloan, 1987. (B)

*Learn about Sizes.* Price Stern Sloan, 1987. (B)

*Learn about the Zoo.* Price Stern Sloan, 1986. (B)

*Pop-up Animals.* Intervisual Communications, 1979. (B)

*Pop-up Food.* Intervisual Communications, 1981. (B)

*Pop-up Sounds.* Intervisual Communications, 1981. (B)

*Pop-up Safety.* Intervisual Communications, 1981. (B)

*Pop-up Time.* Intervisual Communications, 1981. (B)

*Pop-up Wheels.* Intervisual Communications, 1982. (B)

*Squiggly Wiggly's Surprise.* Price Stern Sloan, 1978. (D)

*The Pop-up Book of Gnomes.* Abrams, 1979. (D)

*Star Trek The Motion Picture the U.S.S. Enterprise Bridge Punch Out Book.* Wanderer Books / Simon & Schuster, 1979. (D)

*Star Trek The Motion Picture the U.S.S. Enterprise Punch-out Book.* Wanderer Book / Simon & Schuster, 1980. (D)

*Star Trek The Motion Picture The Pop-up Book .*Wanderer Books / Simon & Schuster, 1980. (D)

*Stan Lee Presents the Amazing Spider-man.* Marvel Comics,1980 (C - Co-designer)

*Stan Lee Presents the Incredible Hulk.* Marvel Comics, 1980. (C - Co-designer)

*The Pop-up Book of Your Senses.* Intervisual Communications, 1981. (A)

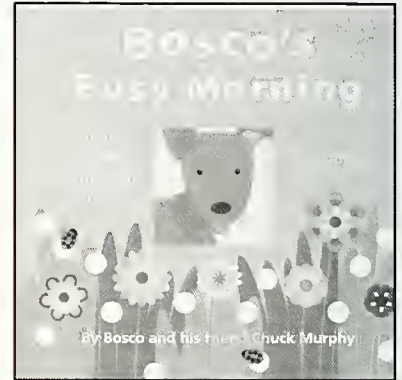
*Silly Circus.* Intervisual Communications, 1982. (D)

*Circus.* Viking Block Books. Viking, 1983. (D)

*Winnie the Pooh: A Pop-up Book.* E. P. Dutton, 1984. (D)

*The House at Pooh Corner: A Pop-up Book.* Dutton Children's Books, 1986. (D)

*The Pop-up Book of Big Trucks.* Little Brown, 1989. (D)



**Bosco's Busy Morning 2011**

*Hold It!* Price Stern Sloan, 1990. (D)

*Teenage Mutant Ninja Turtles Pop-up Storybook.* Random House, 1990. (D)

*My First Book of Colors.* Scholastic/Cartwheel Books, 1991. (B)

*My First Book of Counting.* Scholastic/Cartwheel Books, 1991. (B)

*My First Book of Shapes.* Scholastic/Cartwheel Books, 1993. (B)

*My First Book of The Alphabet .* Scholastic/Cartwheel Books, 1993. (B)

*My First Book of the Body.* Scholastic/Cartwheel Books, 1995. (B)

*My First Book of Animal Sounds.* Scholastic/Cartwheel Books, 1995. (B)

*Let's Take a Trip around the Zoo.* Price Stern Sloan, 1992. (B)

*Disney's Beauty and the Beast: A Changing Pictures Book.* Disney Press, 1992. (C)

*Captain Planet and the Planetears.* Andrews McMeel, 1992. (C)

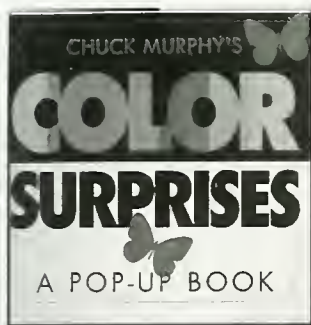
*Our Victorian Christmas Album.* Viking Studio Books, 1992. (C)

*Mr. Funny.* Price Stern Sloan, 1993. (C)

*Mr. Silly.* Price Stern Sloan, 1993. (C)

*Beauty and the Beast*. Disney Press, 1993. (C)  
*Cinderella*. Disney Press, 1993. (C)

*Disney's Beauty and the Beast: The Friendship*. Disney Press, 1993. (C)



**Color Surprises. 1997**

*Walt Disney's Pinocchio: Geppetto's Surprise*. Disney Press, 1993. (C)

*Walt Disney's Jungle Book*. Disney Press, 1993. (C)

*Walt Disney's Snow White and the Seven Dwarfs Pop-up Book*. Disney Press, 1993. (C)

*Snow White and the Seven Dwarfs Whistle While You Work: A Musical Pop-up Book*. Disney Press, 1994. (C)

*Walt Disney's Cinderella*. Disney Press, 1994. (C)

*Walt Disney's Haunted Mansion Pop-up Book*. Disney Press, 1994. (C)

*Walt Disney's Goofy Pop-up Book*. Disney Press, 1994. (C)

*Walt Disney's Bambi: The New Prince*. Disney Press, 1994. (C)

*Jim Henson's Muppet Christmas Eve*. A Muppet Press/Golden Book, 1994. (C)

*Barbie Rockin' Rappin' Dancin' World Tour Pop-up* --- Golden Books 1994. (C)

*Frosty the Snowman*. Golden Books, 1994. (C)

*Bunnica Escapes!* HarperFestival, 1994. (C)

*Disney's Villains*. Disney Press, 1995. (C)

*One To Ten Pop-up Surprises!* Little Simon, 1995. (A)

*Color Surprises*. Little Simon, 1997. (A)

*Black Cat White Cat*. Little Simon, 1998. (A)

*Bow Wow*. Little Simon, 1999. (A)

*Star Wars: The Mos Eisley Cantina Pop-up Book*. Little Brown and Company, 1995. (C)



**Slide 'n' Seek Opposites 2001**

*These Are The Voyages 1966 - 1996 : A Three Dimensional STAR TREK Album*. Simon & Schuster, 1996.

*Big Trucks*. Random House Books for Young Readers, 1996. (D)

*Alphabet Magic*. Little Simon, 1997. (A)

*Shapes*. Razzle Dazzle Books. Little Simon, 1997. (A)

*Colors*. Razzle Dazzle Books. Little Simon, 1997. (A)

*Numbers*. Razzle Dazzle Books. Little Simon, 1997. (A)

*Opposites*. Razzle Dazzle Books. Little Simon, 1997. (A)

*Playtime*. Razzle Dazzle Books. Little Simon, 1998. (A)

*Pretend Time*. Razzle Dazzle Books. Little Simon, 1998. (A)

*Snacktime*. Razzle Dazzle Books. Little Simon, 1998. (A)

*Easter Egg Hunt*. Razzle Dazzle Books. Little Simon, 1999. (A)

*Easter Basket*. Razzle Dazzle Books. Little Simon, 1999. (A)

*How Many Hearts*. Razzle Dazzle Books. Little Simon, 1999. (A)

*I Love You*. Razzle Dazzle Books. Little Simon, 1999. (A)

*Jack and the Beanstalk*. Classic Collectible Pop-up Series. Little Simon, 1998. (A)

*Brooklyn Pops Up*. (Coney Island - final spread). Little Simon, 2000. (B)

*Slide 'n' Seek Colors*. Little Simon, 2001. (A)

*Slide 'n' Seek Shapes*. Little Simon, 2001. (A)

*Slide 'n' Seek Numbers*. Little Simon, 2001. (A)

*Slide 'n' Seek Opposites*. Little Simon 2001. (A)

*Graceland: An Interactive Pop-up Tour*. Quirk Books, 2006. (B)

*Animal Babies A to Z*. Intervisual Books, 2007. (A)



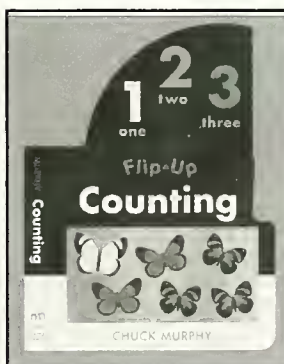
**Walt Disney's Pinocchio: Geppetto's Surprise 1993**

*Master Builder: Skyscrapers: Build Your Own Models of the World's Most Famous Structures*. Thunder Bay Press, 2008. (B)

*Flip-up: Counting*. Robin Corey Books, 2008. (A)

*Flip-up: Shapes*. Robin Corey Books, 2008. (A)

*The Great Bunnyville Easter Egg Hunt*. Robin Corey Books, 2008. (A)

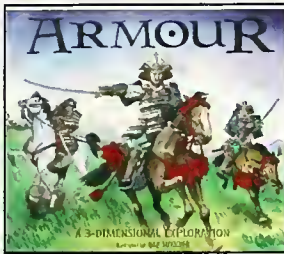


**Flip-up: Counting. 2008**

*Bosco's Busy Morning*. Robin Corey Books, 2010. (A)

## 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.



*Armour: A 3-Dimensional Exploration.* 3-Dimensional Exploration Books. Tango. \$22.95. 9781857076646.

*Bugs. Sounds of the Wild.* Jonathan Lambert, paper engineer. Silver Dolphin

Books. \$16.95. 9781607102427.

*Chess: A Pop-up Set.* Sam Ita, paper engineer. Sterling Publishing. \$39.95. 9781402758669.

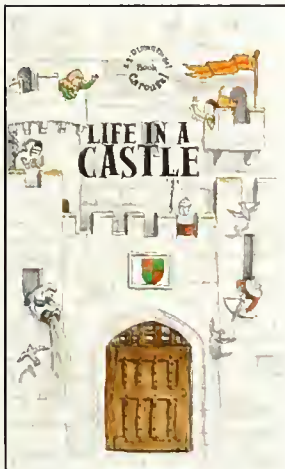
*The House of the Lord: A Pop-up Book.* November. Deseret Books. \$29.99. 9781606419397.



*Kitty's Colorful Day.* Jonathan Lambert, paper engineer. Sandy Creek. \$7.98. 9781435131880.

*Knights: 3-D Scenes with Sounds.* Sounds of the Past. Ruth Wickings, paper engineer. Silver Dolphin Books. 978160710196. \$18.95.

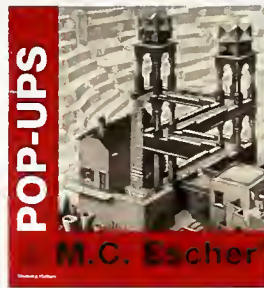
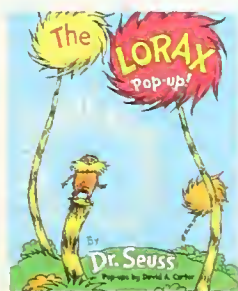
Also: *Pirates.* 9781607101970.



*Life in a Castle: A 3-Dimensional Carousel Book.* Tango. \$24.99. 9781857077087.

Also: *Life in a Watermill: A 3-Dimensional Carousel Book.* Tango, \$24.99. 9781857077377.

*The Lorax Pop-up.* January. David Carter, paper engineer. Robin Corey Books. \$29.99. 9780375860355. Also: Limited edition \$250.00. 9780375873126.



*M. C. Escher Pop-ups.* Courtney Watson McCarthy, paper engineer. Thames & Hudson. \$29.95. 9780500515907.

*The Monstrous Book of Monsters.* Andy Mansfield, paper engineer. Templar. \$17.99. 9780763657567.



*My Fantasy Pet Shop: A 3-Dimensional Carousel Book.* Tango. \$24.99. 9781857078053.

*Sausages! A Pop-up Book.* January. Tango. \$16.99. 9781857077360.

*Theodore Gray's Elements Vault: Treasures of the Periodic Table with Removable Archival Documents, a Model Pop-up Atom, a Poster, and Real Element Samples - Including Pure Gold.* Black Dog & Leventhal Publishers. \$39.95. 9781579128807.

*TinkerBell: Talent Shines Through: 5 Interactive Pop-ups Inside!* A Flashlight Adventure Sound Book. Publications International. \$6.99. 9781450803885.

Also: *Cars Road Trip Adventure.* 9781450803878. *Little Star's Big Adventure.* 9781450803915.

*The Twelve Days of Christmas.* [AniMotion] Accord Publishing. \$17.99. 9781449403614.



*The Wizard of Oz: 10 Classic Scenes from Over the Rainbow: A Scanimation Book.* Workman. \$14.95. 9780761163732.

