

An Interview with the Paterfamilias of Pop-up Part Three of Three

This is part three of a three-part interview with Wally Hunt conducted by Kate Sterling on August 25, 2001 at Intervisual Books in Santa Monica, California.

K: Jan Pieńkowski.

W: A very fascinating guy - a Polish refugee during the big war. His family came from Poland, went to Italy, ended up in London. Extremely talented. He's not a paper engineer, not an artist; he's a designer. He gets good people to work with him. He's certainly one of the most talented people in the industry and he's been marvelous for us. His *Haunted House* is the world's best seller with 1,250,000 copies produced. His mini-series we did about six years ago, sold over a million each of his four "Minipops."

K: Besides Carter's, there's another strong series.

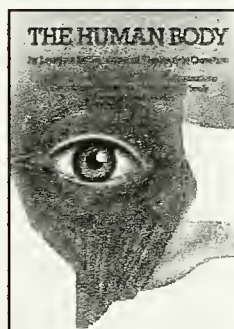
W: Well, Jan's minis were the strongest. They were stronger than David's.

K: And David Pelham. I'd like to hear more about him. He came over from England and did *The Human Body, Facts of Life and Universe* . . .

W: Pelham, yes. Now there you're talking about an outstanding designer. He designed thousands of book covers for Viking Penguin. And that was his career. Tom Mashler, the publisher who got Nicola Bayley started, also got him started on *The Human Body* book. It has been the best selling adult book - comparable to the *Haunted House*.

K: It's been in production since 1982?

W: Yes. And then we did his *Facts of Life*, then *Universe*.



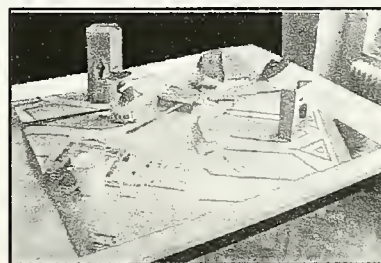
My Favorite Pop-up Book

By Adie C. Pena
Makati City, the Philippines
with a lot of help from
Kees Moerbeek
The Netherlands

Give a visitor about an hour or so to browse around my pop-up museum (actually the lobby of my advertising agency, located in the Central Business District of the Philippines) and the question is bound to come up. "What's your favorite pop-up book?" Expecting me to pull out from my shelves a sought-after title with over-the-top three-dimensional effects, my guests are usually surprised when I show them a charmingly simple 6½" by 8¼" book that utilizes a dimensional technique Tadashi Yokoyama calls the "collapsible box."

How it became my favorite pop-up book was due to a delightful obsession that started when I was a young boy growing up in Manila in the 1950s. And how this pop-up book became charmingly simple is actually a complicated story, its conception was a consequence of necessity and ingenuity.

In 1980, when Carla Dijs and Kees Moerbeek were students at art school in Arnhem, a teacher showed them Jan Pieńkowski's *Haunted House* (1979) and asked them to make "a dimensional concept along those lines." Kees reminisces: "I had never paid much attention to pop-ups at all before and *Haunted House* was the first dimensional book I really took a close look at. I wasn't very impressed then with the book since I thought the mechanics were 'so-so' and the art was not very sophisticated."



**Kees Moerbeek's pop-up
"Breakfast Scene"**

Finding the subject matter of Mr. Pieńkowski's book too remote and irrelevant, Kees decided to build "something dimensional that was really 'very common,' something more familiar."

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The deadline for the next issue is November 15.

Hunt interview, continued from page 1

W: Yes, that's the only book ever dedicated to me.

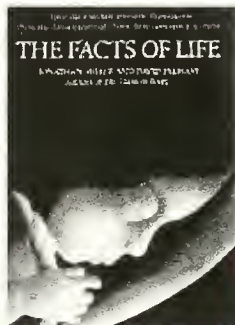
K: *The Universe* he dedicated to you.

K: David Pelham's dedication to you in *Universe* is pretty nice, as well as clever - a reference to your being a multidimensional man.

W: Yes it was. Do you know who really is a multidimensional man? Jonathan Miller's a man for all seasons. Are you familiar with him at all?

K: I don't know anything about him personally.

W: Doctor of musicology, doctor of medicine, comic actor. Really, he's an absolutely remarkable human being.



K: He did the text of the *Facts of Life* and *Human Body*.

W: David Pelham seriously considered moving to California but his wife had a very good job in England.

K: David was working on which book before he returned to England?

W: *Nightmare*. And that book has never been produced. He was working on it with Nick Bantock. But we got Bantock started on his own series of pop-up books. Many people seem to think that Bantock is a paper engineer, but he isn't. He's an illustrator and an excellent author.

K: Are you developing any new series of books? You set

the trend with David Carter's bug books, Jan Pienkowski's sound books, National Geographic, etc.

W: You missed Chuck Murphy's "Learn About" series. We produced 16 titles over a seven year period, 1975-1982, and they are still selling today. The basic books such as numbers, colors, etc., have all sold over 600,000 copies each. Chuck is producing some spectacular books today, but his early books helped start an industry.

K: From what you've told me, you left advertising for many reasons. There was no loyalty and relationships that had been good working relationships could disappear in an instant. You wanted to have your own niche, and that was pop-up books. Part of your challenge has been to keep your talent working for you and Intervisual has been a wonderful training ground for an incredible amount of talent. We went through a partial list of people who have been at Intervisual and I think that's readily apparent. So, looking at Intervisual from that standpoint, as a training ground, do you have some pride in that?

W: Oh, of course! Of course! I've got pride in the success of every one of these people, whether they make a book for me or for somebody else. It's like being a schoolteacher. My brother is a doctor in musicology. He has sent me letters from his former students who say, "Thank you for getting me started in the right direction." My experience has been the same. There is a lot of satisfaction in being able to influence someone and help to make them more successful. And when these people are entertaining and educating, it makes it that much more fun.

K: David Carter speaks fondly of his days at Intervisual. He was there when Jim Deesing came aboard and met your daughter. Those were fun times according to David. What are your memories of Dave and Jim?

W: They were very good friends; they were best friends. They went to school at Utah State University in Logan, Utah. Yeah it's been fun. Jim, my son-in-law, and my daughter moved to Springfield, California, and Jim still works here as a freelance designer. He designed *Wizard of Oz*.

K: So Jim is working primarily for Intervisual?

W: Yes, he is. He also designed the *Harley Davidson* book and *Elvis Remembered*.

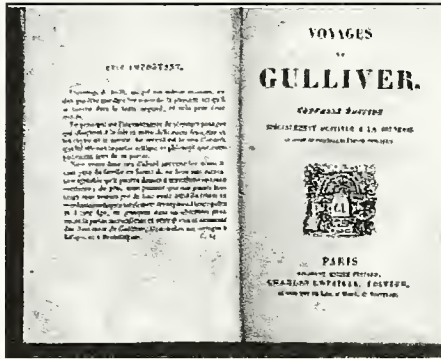


Continued on page 18

Books with (re-)movable Illustrations

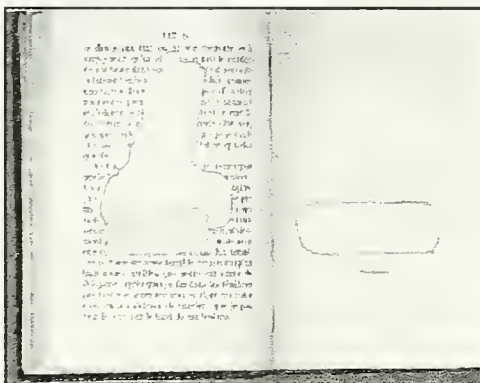
Theo Gielen
The Netherlands

The question on a French edition of *Gulliver's Travels* with removable illustrations as Ellen Rubin posed



in a recent issue of *Movable Stationery*¹ and more detailed questions she asked when I contacted her, led me to write this somewhat extensive answer that might be of interest for a broader readership. To my knowledge nothing has been written yet about this kind of novelty book from the Regency period (first third of the 19th century) that precede the “real” movable books and so belong to the pre-history of this book category. They can be situated in a range with – partly even originate from – the earlier puppet books as published, for example, by Fuller in the 1810s, the toilet books from the 1820s, or books with kind of do-it-yourself illustrations (by inserting small pictures into a base-card) known, likewise, from the 1810s and 1820s.

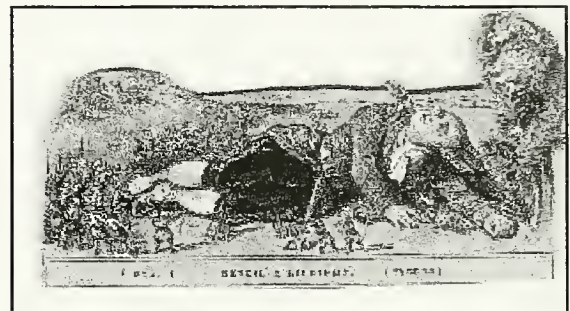
Gulliver as an example



Readers may have seen the pictures of Ellen's purchase on her website.² But let me describe this concrete example of what we are talking about. Imagine: a (small) booklet of 13 x 9 cm., telling the (adapted) story of *Gulliver's Travels* in 128 unillustrated pages. There is a nice hand-colored lithographed picture pasted on the front cover, integrating the short title *Gulliver* and originally bordered by a small strip of blind-stamped gold paper. A caption can be read at the top of the picture: “Visite à la Capitale de L’Empire” (Visit of the capital of the country); at the bottom: “CH. Letaille inv. et del.,” indicating that Ch[arles] Letaille “inventit” (designed) and “delineavit” (has drawn) the picture(s). Usually there is on the spine of

books of this period a somewhat stylized decoration and again the title, often in gold. A richly decorated cover like this is known in Europe as a “cartonnage romantique” (romantic binding).

The title page is preceded by a short “Avis important” (an important message) signed by C[harles] L[etaille], stating that Swift's original *Gulliver's Travels* surely isn't a book that can be given into the hands of children since the immorality of certain passages would shock the children's mind and the implicit critical and philosophical notes in the book wouldn't be understood; but since the publisher has made efforts to adapt the stories to the conception of the supposed little reader, he can assure every father that he gives his child a wonderful and amusing book when he offers it a copy of this edition of Gulliver, containing only the travels to Lilliput and Brobdingnac....



The frontispiece, opposite the title page, shows the same full-page picture as the front cover, lithographed and hand-colored. The full title on the title page reads: *Voyages de Gulliver. Nouvelle Édition Spécialement Destinée à la Jeunesse et ornée de nombreuses Figures découpées.* (*Travels of Gulliver. New Edition especially intended for the Youth and decorated by numerous cut-out figures*). The “New Edition” has to be interpreted to indicate the new adaptation of Swift's book, not as a second edition or a reprint.

There follows a publisher's vignette incorporating “CL,” the initials of Letaille, and the impression: “Paris. Ancienne Maison Pintard. Charles Letaille, Éditeur, et chez tous les Libr.[airies] et March.[ants] de Nouveautés.” (Paris, Former Publishing House of Pintard, Charles Letaille, Publisher, and at all bookshops and novelty-dealers). The book is undated.

As said, next there are 128 pages of text that tell the story of Gulliver adapted for children. Most peculiar however is the way the book is illustrated: between the text there are nine blank pages with small incisions in which fit the pieces of paper pasted at the backside of small shaped pictures lithographed in black and brown (“chamois”). The pictures can be removed and placed on your table outside the book, using the pasted strips for a stand. These illustrations appear

Profile of Robert Crowther

By Mike Simkin
England

With an abundance of selected pencils, pens, colors and pieces of card, cut into all shapes and sizes, lying on the brightly illuminated table in his studio, it was not surprising to learn how Robert gets his energy to create and convert his ideas and stories into a bookish format with movable illustrations, which literally come to life in your hands with varied degrees of vitality and complexity. "I think of the movable ideas in my head and I have to play with the cardboard to see how it is working. Sometimes the material suggests other things, which would not appear in the flat or on the screen." Robert's name is one of the few who are wholly synonymous with this book form and its development since the revival in 1976. He has published 26 books in 22 years, all of which continue the tradition of bringing the story telling alive through his very personal experimental ingenuity and innovative skills for designing books with interactive paper movements of tabs, flaps and pop ups to provide expected or unexpected surprises in pursuit of providing for the memorable educational or entertaining experiences.

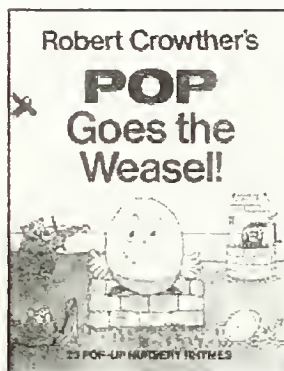
Unlike the books of most authors and illustrators for children today, each book in Robert's full body of work physically represents a relatively different and distinctive identity, particularly in their structure between the covers. He has broken new ground many times but none more so than with *Deep Down Underground* (1998) by literally showing behind the scenes of each page throughout the book to explain how the moveable sequences work. This was his response to the perennial question of, "Why don't you show us how to make pop-ups?"

He started off by being an illustrator as he says in reply to the inevitable question in schools, "How did you start working in your particular way with moveable books?" "I didn't really have the confidence in my illustrations in the early days and I just thought I will make more of a thing of the movements to actually have the illustrations moving. You would then be more interested in how they move and the secondary thing would be how they are drawn." Now many years later he recalls the effect of other media on his work and illustration. "I have more confidence now and work to a certain style that I feel comfortable with and that people recognize. There are two distinct styles from my point of view, the younger one which is fairly simple, which I started when I was 18 to illustrate the *Three Little Pigs* for Yorkshire TV and that was by necessity very simple line drawing in those days for that kind of work with television animation. I have since developed the use of solid lines with the idea of coloring in."

As the elements of illustration, movement, time and three-dimensionality have evolved in Robert's books, they can be appreciated and experienced as small portable theaters of interest, fun, anticipation and participation. Where the reader has the freedom and control in their own hands and in their own time to actively engage with the paper mechanics to change or transform the story telling potential of each double page spread in his books.

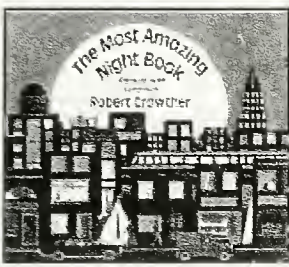
In his first classic book *The Most Amazing Hide and Seek Alphabet Book*, which he completely originated and designed himself whilst at the Royal College of Art and published in 1978 to be acclaimed as the runner up in the Mother Goose Award 1979. Each of the 26 characters in this book magically comes alive at the pull of a tab or the opening of a flap. This is an extraordinary number of movements for a book of this time. Each character has instant impact and narrative value of their own. There is a clever balance of character and appeal, which reinforces the memory value of each letter. For the letter M, the mouse moves from right to center as an appearing and disappearing act. For O, the characteristic blinking eye movement of the owl suggests he is benignly communicating woe betide you if you forget what I stand for. I am so wise and so different to the N for Newt on my right and P for parrot on my left.

Ten years later in his first book for Walker Books, *Pop Goes the Weasel*, which he loved doing because he could take a rhyme and turn it with one trick movement. There are sometimes as many as six designed and coordinated movements to each double page spread. It is difficult to forget farmer Giles jumping clean over the styles, or what actually happens in "Sing a Song of Sixpence" when the pie is opened. "These are just



simple illustrations dotted on a page but forced into a composition by the mechanics behind the scenes," says Robert.

Within the five panoramic scenes of the very atmospheric and colorful *All the Fun of the Fair* (1991) the reader becomes a visitor to a fair ground between the changing light of day to night. So not only do you get immersed in the changing dioramic illustrations and all the dazzling illuminated attractions but Robert invites you to look at, up, over and into the side shows. Indeed if you fail to look behind one of the flaps you will miss our hero Robert himself who is trying to sell you an unbeatable Bob's Burger. Just watch out for the candy-floss in his right hand, if it doesn't hit you it will hit the little scamp of a mutt.



“I work in isolation and I work to produce something that makes me laugh or surprise me. I hope that grown ups will read and share each book as there is a level of humour, which adults may see and children will miss.

Of course it can well be the other way around, which is even more of a bonus.” Visual comment and humor are integral ingredients of Robert’s books. If not openly spelled out on the page in words, quirky humour occurs as a consequence of the tab being pulled or turned over. Eye catching pictorial events of this kind occur in *The Most Amazing Night Book* when words, images and movements are affected. Also in the *Pop-up Animal Alphabet*, at the pull of the tabs or a lift of the flaps, A is represented by the artist, aquarium, alligator that doubles his length and anteater that is in hot pursuit of 16 ants.

Robert is very happy alternating across all ages in children’s books. For the younger child learning literacy, numeracy and basic concept skills he has created at least three alphabet books, three number books, an opposites book and recently the very bold *Colours*. For the older child, he has produced movable compendiums of information taking as their subject the Olympics and the history of household inventions. In Robert’s words, “A slightly different book with a nod to the old fashioned pop-ups which were around when I was a boy.” On his most recent book, *Football* he says, “In this book I am trying to produce something I would have liked to have played with when I was 11.”

He never appears to be at a loose end in conjuring up ideas for new books or for developing his own movements to solve new and specific problems. Over a period of 10 years, the same sliding movement has been developed to accomplish dramatic effects of a dodgem car avoiding a collision, runners overtaking one another in the Olympics and to illustrate the “off-side” rule in football.

When it was time to leave Robert and his American wife Nancy at their appropriately named Alphabet Cottage, which fronts onto the traditional village green in an idyllic Norfolk environment, one was reassured that there are many more distinctive movable ideas in his head as he shapes new paper movements in his studio at the bottom of the garden. Whilst driving out of the village into the countryside, it was amazing to realize how close his magical paper movements mirrored the natural models in real life. This applies not only to the animals and birds but also to the machines and the lifestyles in towns and cities. His books are organized in such a way that they make or

invite people to recognize or see things that they hadn’t even noticed before. In short, the paper movements in his books stimulate the imagination; help commit facts to memory and above all, extend our visual awareness of life beyond the world of his “most amazing books.”

Reprinted with permission from an article first published in Spring 2002 by Carousel, the Saturn Centre, 54-76 Bissell Street, Birmingham, B5 7HX United Kingdom.

Bibliography of Robert Crowther’s movable books

- The Most Amazing Hide-and-Seek Alphabet Book.* Viking Kestrel, 1978.
- The Most Amazing Hide-and-Seek Counting Book.* Kestrel Books/Viking Press, 1981.
- The Most Amazing Hide-and-Seek Opposites Book.* Viking Kestrel, 1985.
- Robert Crowther’s Pop Goes the Weasel!* Walker Books, 1987; Viking Kestrel, 1987.
- Robert Crowther’s Pop-up Machines.* Walker Books, 1988.
- Robert Crowther’s Most Amazing Pop-up Book of Machines.* Viking Kestrel, 1988.
- All the Fun of the Fair.* Walker Books, 1991; Candlewick Press, 1992.
- Who Lives in the Garden?* Walker Books, 1992; Candlewick Press, 1992.
- The mini most amazing hide-and-seeK alphabet book.* Viking, 1992.
- The mini most amazing hide-and-seeK counting book.* Viking, 1992.
- Animal Rap!* Walker Books, 1993; Candlewick Press, 1993.
- Animal Snap!* Walker Books, 1993; Candlewick Press, 1993.
- Robert Crowther’s Pop-up Animal Alphabet.* Walker Books 1994.
- The Most Amazing Night Book.* Viking Children’s Books/Penguin Books 1995.
- My Oxford Pop-up Surprise 1 2 3.* Oxford University Press, 1996.
- My Oxford Pop-up Surprise A B C.* 1996. Oxford University Press, 1996.
- Tractors and Trucks.* Candlewick Press, 1996.
- Dump Trucks and Diggers.* Candlewick Press, 1996.
- Robert Crowther’s Pop-up Olympics.* Walker Books 1996; Candlewick Press, 1996.
- Robert Crowther’s Deep Down Underground.* Walker Books 1998; Candlewick Press, 1998.
- Robert Crowther’s Amazing Pop-up House of Inventions.* Walker Books 2000; Candlewick Press, 2000.
- Colours.* Walker Books 2001; also *Colors.* Candlewick Press, 2001
- Football.* Walker Books 2001; also *Soccer.* Candlewick Press, 2001.

**Julian Wehr Miscellanea:
Unrecorded Animated Hankie Books,
Activity Books, Italian-Language
Animated Books, and Other Publications**

Dr. Alan Boehm
Middle Tennessee State University

Roy Ziegler
Florida State University

Although Julian Wehr, the great American children's book illustrator-animator, is celebrated for his innovative approach to the mechanics of the movable book (and for the appealing warmth of the illustrations he thereby animated), it is not widely known that Wehr's artistic activity extended to other kinds of books that are in no way animated or that have only a tenuous relationship to movable books. Many of these titles are obscure or forgotten, yet perhaps they should be better known, if not for their artistic merit, then for their place in the publishing record of a figure who can be regarded as one of the most important and influential movable book artists.

Wehr's publishing record--insofar as it comprises animated and other movable books--is almost fully known, thanks to the compilations of Wehr's works provided by Ann R. Montanaro in her two bibliographies of pop-up and movable books, *Pop-Up and Movable Books: A Bibliography* and *Pop-Up and Movable Books: A Bibliography: Supplement I, 1991-1997*. The identification and tally of Wehr's animated publications has been slightly enlarged in our own brief article that in the May issue of *Movable Stationery*, which calls attention to a handful of Wehr editions that escaped Montanaro's notice. Along with the foreign-language editions we noted in that article, we include here a number of Italian-language editions that previously escaped our notice (Montanaro, of course, limited the editorial focus of her bibliographies to English-language books). Other editions of Wehr's animated books may very well be recorded in the future--among them, titles known to have been published in Europe but not yet identified.

In addition to his work on animated books, Wehr also fashioned wood block illustrations for a calendar and for the first edition of the text of a highly successful Broadway play. He published at least four "hankie" books with single animations, although only two of these have been noted by Montanaro in her bibliographies. And he was to some extent involved in the design and illustration of two activity books for children.

In what follows we provide a brief list of all books that we have come across since our previous *Movable Stationery* article and that contribute to our knowledge of Wehr's publishing record. Following the example of

Montanaro's bibliographies, we give the source for each item listed and in several instances we provide an explanatory note for the book. Two items in particular--*Peter Rabbit Hankies* and *Puss in Boots Hankies*--are animated books published in 1950 that previously have not been noted in Montanaro's bibliographies and in our own work. Although we have sought to describe all the items listed as fully as we possibly can, we should note that we have very little information on one or two of them. Our sources for the list include the Online Cataloging Library Center (OCLC); the Research Library Network (RLIN); the Smithsonian Institution; copies of books with Wehr's illustrations that have been acquired by Walker Library at Middle Tennessee State University; rare book dealers' online inventories; information provided by Michael Dawson, Helen Younger, Ann Montanaro, and Massimo Missiroli; and information provided by Wehr's son, Paul.

ANIMATED "HANKIE" BOOKS BY WEHR

Puss in Boots Hankies. Duenewald Printing Corporation, New York. 1950. One animation; printed handkerchiefs tucked into slots.

Not recorded by Montanaro. This and the next item are no doubt similar to the two "hankie" books by Wehr that have been recorded by Montanaro, The Gingerbread Boy Hankies and Snow White Hankies, which were both published by Duenewald in 1950. Our only evidence for Puss in Boots Hankies is an eBay auction, which provided reliable bibliographic information.

eBay auction

Peter Rabbit Hankies. Duenewald Printing Corporation, New York. 1950. One animation; two printed handkerchiefs tucked into slots.

Not recorded by Montanaro. The hankie books are quite scarce and this one may be the scarcest of them all.

Bookseller's catalog.

ITALIAN ANIMATED BOOKS

Giacomino e il gigante [Jack and the Beanstalk]. Istituto Geografico de Agostini, Novara. 1951.

Private collection.

Gli animali viventi [Animated Animals]. Istituto Geografico de Agostini, Novara. 1949.

Private collection.

Il gatto con gli stivali [Puss in Boots]. Istituto Geografico de Agostini, Novara. 1948.

Private collection.

L'acciarino Magico [The Tinder Box]. Istituto Geografico de Agostini, Novara. 1951.

Private collection.

ACTIVITY BOOKS

Woodland Friends. Text by William Jerr. Capitol Publishing Company, New York. 1958. A "color and wipe" activity book originally packaged with a crayon and five punch-out animal figures.

Private collection

Dinosaurs. Text by Mary Patsuris. Capitol Publishing Company, New York. ca. late 1950s or early 1960s. Possibly a "color and wipe" activity book originally packaged with a crayon and punch-out figures.

This book may resemble Woodland Friends--if the book was actually published. The U.S. Copyright Office informed Paul Wehr that it was submitted for copyright in 1958. We cannot locate a copy.

Information provided by Paul Wehr

BOOKS WITH WOOD BLOCK ILLUSTRATIONS BY WEHR

Dance of Fire. Text by Lola Ridge. Harrison Smith and Robert Haas, New York. 1935. Dust jacket illustration.

Middle Tennessee State University

The Island. Text by Claire Spencer. William Harrison and Robert Haas, New York. 1935.

This book may only have a dust jacket illustration by Wehr.

Jungle Woman: The Amazing Experiences of Mrs. Frances Yeager. Text by Frances Yeager and Eli Colter. D. Appleton-Century Company, New York. 1935. Dust jacket illustration.

Middle Tennessee State University

The Royal Way. Text by André Malraux. Harrison Smith and Robert Haas, New York. 1935.

This book may only have a dust jacket illustration by Wehr.

The Willoughbys. Text by Alice Brown. D. Appleton-Century Company, New York. 1935. Dust jacket illustration.

Middle Tennessee State University

Dead End; A Play in Three Acts. Sidney Kingsley. Random House, New York. 1936. Dust jacket and three text illustrations.

Dead End was a successful Broadway play. Among the cast was a group of young actors--the "Dead End Kids"--who later starred in a popular series of films in which they were known as the "Bowery Boys."

Middle Tennessee State University

Graphic Design: A Library of Old and New Masters in the Graphic Arts. Text by Leon Friend and Joseph Hefter. McGraw-Hill. New York. 1936. Frontispiece.

Bookseller's catalog.

MISCELLANEOUS PUBLICATIONS BY WEHR

American Block Print Calendar [for] 1937. Gutenberg Publishing Company, Milwaukee. 1936.

Wehr has a single woodcut in this calendar, "Hot Argument," which appears for the week of July 11-17. The calendar as a whole consists of 52 prints. It may have been sponsored, supported, or in some other way associated with the federal government's Works Project Administration.

Smithsonian Institution, Archives of American Art, microfilm reel 2786.

Mother Goose Nursery Prints. Penn Prints, New York. ca. 1940.

A portfolio of 10 lithographs by Julian Wehr illustrating Mother Goose nursery rhymes.

Bookseller's catalog

Jumbo Jamboree. Grosset and Dunlap, New York. ca. 1949.

Information about this book was given to Paul Wehr by the U.S. Copyright Office. We have not seen the book and we do not know to what extent, if any, Wehr was involved with its illustrations, design, or production. OCLC reports two copies, one at the Library of Congress and the other at Chicago Public Library.

OCLC No. 18803256; information provided by Paul Wehr

Editor's note: In the Middle Tennessee State University library catalog there are links to moving images of some of Julian Wehr's books. They are available at the following links:

<http://ulibnet.mtsu.edu/SC/516310/516310.html>

<http://ulibnet.mtsu.edu/SC/518480/518480.html>

<http://ulibnet.mtsu.edu/SC/506355/506355.html>

<http://ulibnet.mtsu.edu/SC/518463/518463.html>

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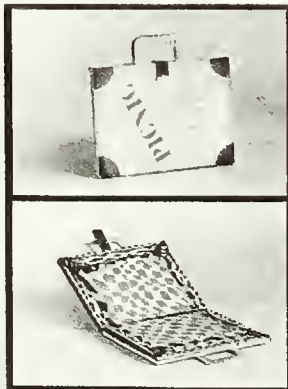
My favorite pop-up, continued from page 1

So he replicated his “breakfast table, with a newspaper on it, a piece of cheese, a glass of milk, a pack of butter, a box of cereal, a can of biscuits, and, for some reason, a big red fish, as an additional surrealistic element, I guess. It was all dimensional and foldable, like a real pop-up book, an exact copy of my own daily breakfast table, except for the fish, of course.”

Upon submitting his pop-up “Breakfast Scene,” his teacher considered it amusing, but his teacher “simply hated the art and the subject matter, which he thought were extremely ‘tacky.’ I thought it was absolutely funny to go through all the complexity of foldable paper constructions, just to end up with something so ordinary and ‘tacky’ as an everyday breakfast scene, something one doesn’t usually pay any attention to.”

Kees adds: “By the way, my admiration for *Haunted House* came much later. Today, I believe it’s the best pop-up book that’s ever been made.”

In 1982, Carla and Kees both left art school and “decided to marry and make something out of our lives. With absolutely no money and no prospects, anything was possible. By the end of 1982 we decided to rework the ‘Breakfast Scene’ into ‘Picnic.’ We made new art for it, added some mice and bought ourselves a pair of tickets to the Frankfurt Buchmesse in 1983.” Though they had made an appointment with Intervisual Communications (through a Dutch publisher), they arrived unexpected. (Intervisual apparently never received a phone call from their Dutch contact.) Wally Hunt though was kind enough to give them some time and took a look at their pop-up “Picnic.”



Mock-up of unpublished “Picnic” by Kees Moerbeek & Carla Dijns

tails. Since their booth was so small and our ‘Picnic’ was so big, we had to unfold it out in the corridor, causing a small traffic jam, and eliciting a lot of oohs and aahs from the passersby.”

In its folded stage, “Picnic” had a size of 8 by 12 inches. Kees explains: “But it had to be unfolded in a rather complicated way in order to get a 32 by 36-inch tablecloth, revealing all kinds of three-dimensional goodies, like a biscuit container, a big red fish, a tin of crabmeat, a transparent glass of milk, a piece of cheese, a piece of butter (with a butterfly) and several mice which, by a pull tab, could run and move their



“Picnic”

and 4 sheets of cardboard we were not convinced. But we had to be.” Kees remembers: “I believe the production cost for our ‘Picnic’ was estimated at \$30 each, which would’ve translated into a \$150 retail price.”

“Picnic” was far too expensive to produce and Wally asked them to simplify it. Kees recollects: “One of the major concessions he asked us to do was to change the concept into a regular book, with six spreads and a story about funny mice. Although we hated the idea, we did our best. Of course, it didn’t work out. The power of our pop-up ‘Picnic’ was the absurdity and the inefficiency of it. First you had a bunch of cardboard, and the next moment you had a complete picnic scene. It was like magic!”

Kees continues: “But we needed the money. Our first daughter Liza was born, so we decided to go for less, and simplified the book. ‘Picnic’ changed into a tale about three mice having fun on a picnic cloth. Then it was revised into a story about a cookie factory run by a mole and his three assistant mice. We made compromise after compromise, and eventually ended up with nothing. I even had to give the idea away to a British illustrator who was very popular in the ‘80s. Together with the original concept our names dissolved into thin air. By the way, the book was never published. I have though a show dummy on my bookshelf, to keep me depressed.”

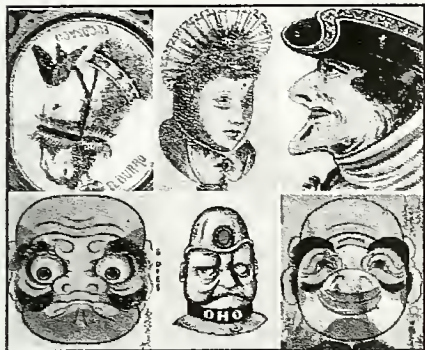
After that excruciating experience, from then on Kees and Carla decided to consider all the technical limitations in their designs. Kees recalls: “We took into account the amount of gluepoints, nesting sheets and the necessity for ‘recognizable’ books.” And thus the ground rules for the creation of my favorite pop-up book were laid out. But first, my “delightful obsession.”

I was about 7 years old when I first tried “Klim,” a powdered milk drink imported then from Europe (the Netherlands?). I wasn’t impressed by its so-called smooth, buttery taste but the brand name was a fascinating find. “Klim” was “milk” spelled backwards, and my quest for all things reversible began. Imagine my excitement when I

would realize that “Serutan” (yes, the laxative) was “natures” in reverse. (I would learn much later that this word oddity was called a “reversal pair,” e.g. stressed=desserts, a first cousin of the palindrome.)

The 1950s must have been a perfect time to start my

reversible collection. Events around the world, unknown to me then, would later have a wonderful impact on my collection. During that decade, Carla Dijs and Kees Moerbeek,



UpSide-Down Dual Images

were born (on December 14, 1954 and April 10, 1955, to be exact); and a Dr. Yuen Ren Chao [1892-1982] joined the faculty of the University of California at Berkeley.

My list of words grew longer through the years and my collection of things reversible would take on other dimensions as well, aurally, musically and visually. Professor Chao, who headed the department of Chinese linguistics at Berkeley, would often amuse his fellow faculty members with his occasional displays of phonetically accurate backward speech -- in English! Among the professor's collection of phonetic palindromes were babe, cease, church, George, known, sauce and shush. (Some phonetically reversible word pairs, e.g. arts-star, but-tub, cinema-ominous, eat-tea, loin-nil and we-you, would later augment my collection.)

After the phonetic palindromes, came the musical reversibles. “Allegro” (an anonymous composition originally attributed to Wolfgang Amadeus Mozart [1756-1791]) is an example of invertible “table music,” a musical piece meant to be laid on a table between duo-violinists, one reading from each end. The music sheet for “The Way of the World” (by German-Bohemian Ignace [Ignaz] Moscheles [1794-1870]) reads the same way downside up.

During the '60s, the “backward-masking” trend in music began. John Lennon [1940-1980], the experimentally-inclined member of the Fab Four, recorded some “reversible” music while he was still with the Beatles. One can hear Mr. Lennon singing backwards at the end of “Rain” (1966); while “Because” (1969) was supposedly based on reversed passages of Ludwig van Beethoven's [1770-1827] “Moonlight Piano Sonata” (1801).



**Scott Kim's
“Upside Down” (1981)**

While browsing through a Berkeley bookstore in 1981, I chanced upon a book that introduced me to the visual reversible. *Inversions* (1981) by Scott Kim contained a collection of “calligraphic cartwheels,” words and names that read the same when turned 180 degrees. (Eleven years later, *Wordplay* by John Langdon, likewise a book on typographic palindromes or “ambigrams,” would be published.)



**John Langdon's
“Reversal” (1992)**

According to “mathemagician” Martin Gardner [1914-], the earliest “ambigrams” [a term coined by Douglas R. Hofstadter, author of *Ambigrammi* (1987)] were found “on a page of *The Strand*, a British monthly, Volume 36, 1908, page 117, where “chump,” “honey,” and the signature of W. H. Hill are so scripted that they are the same upside-down.” (Should that be “W. E. Hill” and not “W. H. Hill”?)



**My Wife and my
Mother-in-Law**

On page 11 of the November 6, 1915 issue of *Puck* magazine is a drawing created by W. E. Hill called “My Wife and My Mother-in-Law,” an ambiguous image that could be interpreted two ways, as a beautiful young lady or a withered old woman. This pictographic ambiguity was apparently patterned after an old German postcard (ca. 1888) and this discovery led me to other visual ambiguities, the “upside-down” in particular. Popular since the early 19th century, these upside-down dual images were often found on matchboxes and postcards. The viewer would see a different face by simply turning the drawing 180 degrees.



Peter Newell's "Dog-Cat"

I've discovered a few more pictographic reversibles. In 1893, Peter (Sheaf) Newell's [1862-1924] ingenious and unique book of reversible drawings called *Topsys & Turvys* was published. The sequel, *Topsys and Turvys-Number 2*, appeared a year later. During the 1920s, artist George Carlson [1887-1962] who illustrated the original dust jacket for *Gone with the Wind* (1936) contributed dozens of upside-down pictures to *John Martin's Book*, a children's monthly edited by Morgan van Roorbach Shepard [1865-1947].

Rex [Reginald] J. Whistler's [1905-1944] collection of upside-down portraits originally commissioned by Shell was posthumously released as a book, *!OHO!* (1946), with accompanying verses from his brother Lawrence. And finally, there's Ann Jonas' long-format reversible called *Round Trip* (1983) wherein, after reaching the last page, the reader turns the book 180 degrees then makes his way back to the first page. This volume was followed by *Reflections* (1987) which employed the same concept.

But my collection of reversibles needed a centerpiece. I had reversal pairs; phonetic and musical palindromes; calligraphic cartwheels; and upside-down pictures and storybooks. Surely there must be a three-dimensional reversible somewhere out there. And so the search began.



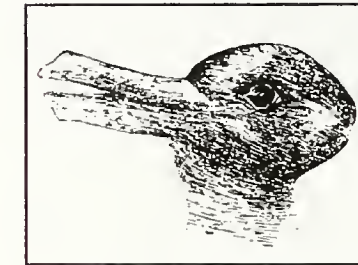
Shigeo Fukuda's Duet

So far, I've only come across three (3) examples. The first is a piece of pottery created by the Weller Company [1872-1948] based on the ambiguous "Duck/Rabbit" image. The second is a three-dimensional sculpture by graphic designer Shigeo Fukuda [1932-] called "Duet" which transforms from a pianist to a violinist as one moves around it. And the third is Kees Moerbeek and Carla Dijs' innovative *Hot Pursuit: A Forward-and-Backward Pop-up Book*, with four (4) spreads that can be viewed from two different angles, resulting in eight (8) different three-dimensional images. While I've only read about the Duck/Rabbit pottery and seen pictures of "Duet," I do have *Hot Pursuit*, the crown



Duck/Rabbit image

jewel of both my reversible collection and movable book collection.



Ambiguous "Duck/Rabbit" image

I've always wanted to write a glowing review about this movable masterpiece, a book that has "an approximate grade 4 reading level," a book that teaches children the concept of "infinity," but I was afraid to fall into what I call the "Un Homme et Une Femme" trap. When the said French film was released in 1966, auteurs fell over themselves, trying to find the hidden meaning, the subtextual purpose, the possible motivation behind the director's decision to shoot some

scenes in color, others in black-and-white. Years after the movie won the Oscar for Best Foreign Language Film, Claude Lelouch [1937-] admitted in an interview that he had run short of money halfway through production, and couldn't afford color film stock!

I was tempted to write that the creators of this reversible movable were influenced by the work of Gustave Verbeek [1867-1937] who, from 1903 to 1905, devised a magical world on the Sunday pages of the *New York Herald*. For 64 weeks, Mr. Verbeek drew a twelve-panel comic strip using only six panels of art! Called "The Upside Downs of Little Lady Lovekins and Old Man Muffaroo," the series had to be read first rightside-up, then turned over and read upside-down, with every panel making sequential sense in both directions. This was made possible because the main characters, Lovekins and Muffaroo, could be one or the other when given a 180-degree turn.



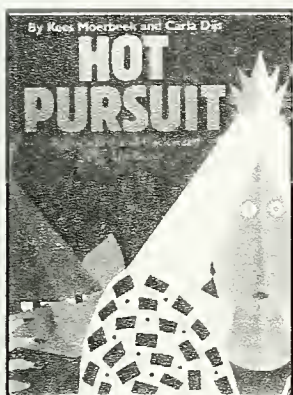
Verbeek's "The Upside Downs of Little Lady Lovekins and Old Man Muffaroo"

Gustave Verbeek (who changed his name to "Verbeek," the form of spelling used by his grandfather, Carl Heinrich Verbeek of Zeist, the Netherlands) was born in Nagasaki, Japan. Given the fact his art education began in the land of his birth, it

wouldn't be too far-fetched to assume that he was inspired by the reversible faces on Japanese woodblock prints he might have seen as a child.

It wouldn't be a stretch either to surmise that *Hot Pursuit* was likewise inspired by Mr. Verbeek's "Upside Downs," given the Dutch connection. It would've been a compelling and believable story to tell. But what if this wonderful pop-up book was a product of something else, perhaps a shortage of paper, just like Mr. Lelouch's shortage of funds and color film? After all, Mr. Verbeek's reversible strip was likewise a result of a shortage, a lack of space. Mr. Verbeek felt that the half-a-page allotment wasn't enough, hence decided to utilize his six panels in a unique manner.

So I asked Kees for the real deal. And am I glad I did. Kees reveals: "I am familiar with the beautiful works of Gustave Verbeek. After *Hot Pursuit* had been published,



somebody gave me a book called *The Incredible Upside-Downers*, issued by the Real Free Press, Amsterdam in 1973. He gave me the book because he felt it had something to do with *Hot Pursuit* and thought I would be interested in seeing it. Maybe it would have had an influence on the designing of the concept if we had seen it, but we were not aware of its existence while

designing *Hot Pursuit*."

Whew! I almost fell into the "Un Homme et Une Femme" trap. What follows is the true story behind my favorite pop-up book, as told by Kees Moerbeek.

"The price of a pop-up book is mainly based on the amount of gluepoints and the amount of paper it is printed on. An average pop-up book has about 60 gluepoints and uses from 1 (one) to 1.5 (one-and-a-half) sheets of 220 grs. cardboard. Each sheet (34.5 by 48 inches) has to contain all the pages of the book and all the dimensional pieces. Everything has to fit very closely on the sheets, almost like a jigsaw puzzle, with no more than a 5mm space between the pieces. These sheets are called nesting sheets. The less gluepoints the book has, the less hand-labor is involved, obviously.

"When designing a pop-up book, the paper engineer is constrained by the limitations of gluepoints and nesting sheets. The challenge is to get as 'much' book as possible out of a nesting sheet. The bigger the book (that is, the

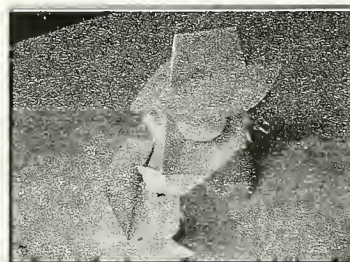
more paper is used for the pages), the less spectacular the dimensionals will be since there won't be enough paper left. The more spectacular the pop-ups, the less one will have for the pages, and the smaller the book will become. Publishers are hesitant to sell a small book for a high price, while buyers won't buy a big book with miniscule pop-ups. A paper-engineer has to make a compromise between those two facts.

"When we started *Hot Pursuit* in 1984 we had to deal with the limitation of paper. We only could use half a sheet size (which is 24 by 34.5 inches) and only 40 gluepoints. We were absolute beginners and happy to get any amount of paper for a book to be possibly published.

"First, we divided 34.5 by three and got the width of the 'spreads' (a pop-up book generally has six scenes which are called 'spreads'), which was 11.5 inches; and since a spread is two pages, the page width became 5¾ inches. For the height, we divided 24 by three and got 8 inches. With that, we had defined the trim size of the book, it would be 5¾ by 8 inches.

"With a six-spread book we would only have 34.5 by 8 inches left for the pop-ups, which divided by 6 scenes would give us about 8 by 5.5 inches per spread, which was practically nothing.

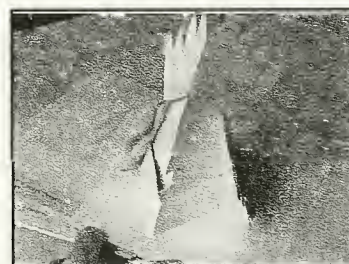
"We needed more paper for the pop-ups. The only possibility was to reduce the number of spreads from 6 to 5 or, even better, to 4 and use the gained paper for the pop-ups. But how does one tell a story in only 4 spreads?"



Mock-up of Detective

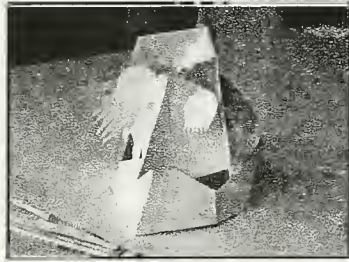
"And then it hit us. Would it be possible to design a book with dimensional scenes that could be viewed from two sides, front and back? Instead of 4 scenes we would get 8 scenes, which would mean an additional 2 scenes more than the usual 6 in other books.

"We played around with several options and decided to go for 8 different appealing characters. The four (4) pairs were a Detective (front) and a Witch (back); a Frog (front) and a Broken-Down Robot (back); a Crazy



Mock-up of Indian

Bird (front), and an Indian (back); and a Black Cat (front) and a Beautiful Princess (back). We also planned two covers for the book, one showed a Weird Scientist and the other a Sneaky Robber. The working title for this book was *Back to Back*. (I hoped the two covers would stimulate sales since unsuspecting buyers would buy two books instead of one.)



Mock-up of Witch

‘I’m looking for a Sneaky Robber. Have you seen him?’ and so on. The Frog (actually the ex-prince after the Witch used her magical powers on him) was looking for the Princess, the Cat for the Bird, the Bird for the Indian (because of the feathers), the Indian for the Detective, the Robot for the Scientist, the Witch for her Cat, and the Sneaky Robber (on the other cover) for nobody. A rather confusing quest, I must admit.

“Wally Hunt found it quite confusing, too; and he didn’t think the two-cover approach would increase the sales of the book, so we lost the Scientist and the Robber. He also believed the Detective didn’t belong in a kid’s world, and the inclusion of the Indian, in this specific context, might be offensive to some people. Wally also disapproved of the Robot (I’ve already forgotten the reason why he didn’t like him). So we were left with the Witch, the Frog, the Princess, the Bird and the Cat. We decided to go for a Fairytale approach and added the Knight, the Dragon and the Troll. Pete Seymour rewrote the text for this book and came up with a new title: *Hot Pursuit*.

“In 1986, when the book was in its final design stages, Carla and I were great admirers of the works of the French artist Henri Matisse, especially his ‘paper cuts’ (pre-painted sheets of cut-paper) which he made at the end of his life. You’ll recognize the elements we’ve used from his famous work ‘The Sorrowers of the King’ (1952). For years we had a copy of this ‘gouache on paper-decoupe’ in our studio-living room. ‘This was the first book in which we used the



Henri Matisse’s “The Sorrow of the King”

airbrush as medium. It’s amazingly primitive when I look back at it now, but we did our utmost. Before we used a computer, we always worked using this routine. I’d design the mechanics in rough; Carla and I would discuss these; and based on those discussions, I’d refine the mechanics and add the rough backgrounds in pencil. If we liked what we had, I’d take the roughs apart and photocopy everything.

“Carla would use these photocopies to design the colors, using markers and color pencils. For every spread, she’d make several designs. We’d then put everything on the floor and pick out the color-designs we like the best. With the set of ‘favorites,’ I’d start the airbrush sessions, constantly comparing the airbrush art with Carla’s color designs, until everything is to our satisfaction.

“And always, the evening before the work is ready to be sent out, we spread everything out on the floor, pour ourselves a glass of wine and discuss (and admire) the work we’ve done.”

In 1987, Kees and Carla’s first published dimensional book, *Hot Pursuit*, was finally issued in the US by Price, Stern and Sloan, Los Angeles; as a soft cover edition in Canada by Willowisp Press; as *L'inseguimento* in Italy by Rizzoli; and as *Persecucion Feroz* in Spain by Editorial Montiberica.

Surprisingly, the creator of the book laments that he has “never seen the American edition of *Hot Pursuit*. I guess Intervisual forgot to send me some samples of this book.” I remind Kees that he has indeed seen the American edition -- my copy which I asked him and Carla to sign in New York in September 2000! According to Kees, based on “the very first royalty report that Intervisual had sent me in 1987, the book has (likewise) been published by Collins, both in Australia and Canada, but I’ve never seen those books either.”

According to the same royalty report, the total quantity of *Hot Pursuit* printed was 156,000. Kees adds: “That’s a lot compared to today’s standards. Nowadays this would be called a major success, but in 1986 it was deemed a flop. None of the publishers re-ordered this book, so it died an early death.” Is there justice in this world?!

Truly an inspiring story about how this “flop” of a pop-up book was made. A story about ingenuity and creativity; about determination and a lot of patience. A story that proves that necessity is indeed the mother of invention. A story about how paper restrictions obligated two first-timers to think out of the box, driving them to search for an elegant solution. Just like Gustave Verbeek’s limited space predicament and his wonderful “Upside Downs” solution 80 years earlier. Great minds do think alike.

After *Hot Pursuit*, Kees and Carla went on to re-invent other book formats, the shape book and the slice book, in particular. I was surprised to learn that their succeeding innovative pop-ups were likewise the result of the “limitation of paper and gluepoints.” Kees reveals: “While *Hot Pursuit* was our first attempt to solve this problem, *Six Brave Explorers* (1988) was the second one and *Have You Seen A Pog?* (1988) was the third.”

Kees explains further: “The triangular shape of *Six Brave Explorers* was another way we solved the nesting sheet problem. By using only half a book (a triangle is half a rectangle), we gained a lot of paper for the pop-ups. As an added bonus, people are tricked by the size of a triangular book since it looks much bigger than it really is. In *Have You Seen A Pog?* I divided the pages into two halves and instead of five different animals we got 25 different animals. This was another approach to get ‘more book’ out of one sheet.”

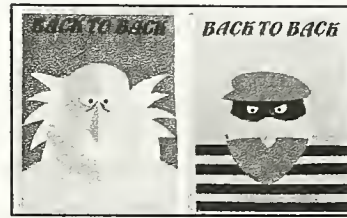
I ask Kees if he and Carla have any plans for a follow-up to *Hot Pursuit*. After all, *Six Brave Explorers* had four triangular “sequels” (including *The First Christmas* from 2001); and *Have You Seen A Pog?* had three. It goes without saying that my favorite pop-up book desperately needs a companion piece. Kees replies: “We’re still considering a similar book, a two-sided book that will keep you running in circles. We do have some ideas in mind, which might work. Time will tell...”

As a courtesy, I sent Kees and Carla a copy of the first draft of my article last November 1, 2001. While putting the final touches on this write-up, I received a series of messages from Kees spread over a period of six months. The first note, dated November 4, 2001, read: “Inspired by your article, we’re seriously thinking of a new book based on the same concept. Right after I’ve finished the book I’m working on right now, I’ll probably start working on this new multi-dimensional challenge.”

Three weeks later, the second note, dated November 25, 2001, arrived: “As I already told you, I’m working now on a sequel to *Hot Pursuit*. I hope to finish the show dummy within two weeks from now. I’m experimenting with a completely new (upside-downside visible) computer art. It looks promising. I’ll keep you posted on the progress.”

Two months later, on January 22, 2002, Kees wrote: “I promised you some time ago to keep you posted on the progress of my new turn-around pop-up book. Well, I’ve made a brand new show dummy: again a four spread book with eight big dimensional heads and I called it... *Back To Back* (for sentimental reasons, of course). The shape of the book, however, is hexangular, shaped around a circle. The title is written in a circle, so it reads like Back to Back to

Back to Back to.. and so on. To me it’s BACK to Back to Back, as in returning to.... back to back.”



Back to Back covers
(Unpublished)

Kees continued:

“I’ve put lots of turnable elements in the background this time, like portraits which can be viewed in two directions (as Gustave Verbeek did in his book) and I used interlocking elements (as M.C. Escher used in his

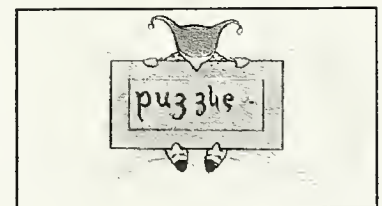
graphics) The dimensions are much more effective than in *Hot Pursuit*, and the text makes sense in every possible ‘read-’ direction. It’s been great fun working on this book and I sincerely hope a publisher will pick it up and carry it out. I’ve sent the book out just before the end of the year, so it’s far too early to expect any reaction from any publisher, but as soon as I have any news from that side, I’ll let you know.”

Nine days later, on January 31, 2002, Kees sent me some “images from the book” but requested me to keep these “confidential” since “it might damage the difficult procedure of getting the interest of a publisher” should these visuals leak out.

Three months later, on April 25, 2002, I received this note from Kees: “No News is Good News! Of course this is a stupid expression and I don’t know who invented that, but it probably was an extremely naive optimist to say the least. Since my last e-mail to you I haven’t heard a word on *Back To Back*,” which is really too bad. I guess the book still is at the publisher and probably they don’t know what to do with it. It doesn’t mean anything promising, I’m afraid. But as I am an extremely naive optimist myself I still have confidence in this book and good hopes it will be published one day. As you will know I have waited 20 years to get *Rolypoly* published, so what’s three months compared to that?”

Will my favorite pop-up book’s future companion piece ever be published? Must we wait for another 20 years before a publisher recognizes the commercial viability of *Back To Back*. Since how this story will turn out is still a puzzle, allow me to conclude with the last plate of Peter S. Newell’s *Topsys & Turvys* from 1893. Who knows? We may just have a happy ending sooner than we all think.

(Re-movable) illustrations,
continued from page 4



to show the essential scenes of the stories, and - apart of illustrating the text - they prove to be a good help for the child both to memorize the contents of the book once the stories have been read, and to give the opportunity to retell the story with the use of just the pictures placed before him on his desk! And after they can be safely stored again in the slits of the blank pages. Isn't it a great idea! The way of illustrating was intended also as an educational help to practice both training of the child's memory skills and his verbal expression. Besides the child got a (paper) toy that brought an extra activity in reading and also could stimulate his imagination.



Similar children's books

In the 1830s the Paris publisher Letaille did some nine different titles of this kind and proved to be the most important publisher of them though there were a couple of other publishers that did some too. As said, this way of illustrating children's books was not new. The earlier paper doll books published by Fuller (in which the child had to clothe the doll in the appropriate clothes to match the chapter), and the books with loose cards with slits in which small pictures had to be inserted to get the appropriate illustration to the read story, both removable pictures. New was the way the pictures got integrated in the right place in the book (both other kinds had special envelopes to store all illustrations), and the well-considered key scenes of the story that were illustrated. Innovative also was the fact that the pictures came cut, whereas the earlier books had accompanying printed sheets that still had to be cut out by the children themselves.

Regarding the contents of the booklets, Letaille's known production can be divided into two groups. A first group of five books had versions of "classical" stories adapted for children. Except for Swift's *Voyages de Gulliver* Letaille brought similar editions of *Histoire d'Aladdin*, Defoe's *Robinson Crusoë* (in two volumes), Bernardin de Saint Pierre's *Paul et Virginie*,³ and another story from the Thousand and One Nights: *Histoire d'Ali Baba*. They had a lithographed and hand-colored

frontispiece that is repeated on the front cover, and seven, eight, or nine, numbered and removable illustrations (*Robinson* had eight for every volume) of which the numbering sometimes starts with number two since the frontispiece is considered to be number one. The foreword of *Robinson Crusoë* states that the adaptation of the story has been done "after the indications of Jean-Jacques Rousseau," placing the book(s) clearly in the tradition of the demands of the "rationalistic" pedagogy of 18th century Enlightenment.

The second group consists of four educational "encyclopedic" titles, following another demand on children's books of the enlightened pedagogues. There is an *Histoire de France* in two volumes, with 15 cut-out removable illustrations (numbered 1-17 since it includes the two frontispieces) and stories about the French history taken from the children's books of well-known French children's authors from the first quarter of the 19th century such as De Barante, Thierry, Guizot, and others. Next a *Revue de l'Univers*, again in two volumes, with together 14 cut-out pictures and offering "a picturesque description of heaven, earth and the peoples that inhabit them" (for example beautiful cut-outs of people in the national costumes of Spain, Italy, Switzerland, Germany and Holland; but also a cut-out of a diagram of the hemisphere); this seems to be the only volume that was reprinted by Letaille, with the slightly different title of *Revue Pittoresque de l'Univers* and having only 10 cut-outs. Followed by a one-volume *Histoire des Voyages* (History of Travels); and finally an *Histoire Naturelle*, again in one volume. The six volumes of these four titles came also on the market as a mini-library with the title *Bibliothèque du Jeune Age* (Library of the Young), contained in a cardboard box, the pictured front of which gives the illusion of a glazed bookcase. The box contains also four small cardboard portfolios of the same measurements as the booklets, hiding envelopes with the cut-out pictures of the four titles – here also completely removed from the individual books. I don't know for sure if the five parts of the first group, the "classical" stories, have also been available as a mini-library. A copy of *Aventures de Robinson Crusoë* that I have seen, showing on its title page an extra "*Bibliothèque du jeune âge*" gives that suggestion.

All the books were printed, both the text and the lithographs, by A. René & Cie at their Paris premises in the Rue de Seine (Saint-Germain), at number 32. Reprints of some of the Letaille books are known from the early 1840s, published by Letaille's successor Gautier (*Paul et Virginie* and - in 1842 - a third edition of *Histoire de France*) and by Aubert (*Aventures de Robinson Crusoë* and *Histoire de France*), both from Paris.

Effectively there are only two other publishers known that also did original titles of this kind of children's books with removable pictures. The first one was the Paris publisher D. Eymery who published at the same time

(second half of the 1830s) two titles: *Modèle des Jeunes Filles* written by A.E. Desaintes, with 6 cut-out, hand-colored pictures in lithography that can be removed from the pages; and *Curiosités des Trois Règnes de la Nature* by Cortambert, also with 6 pictures and with a *Bibliothèque d'Éducation* added to the name of the publisher. Remarkable to both books is that the printer proves to be the same A. René & Cie in the Rue de la Seine!

The second publisher coming onto the market with a similar book, was H.F. Müller from Vienna, known from about 1810 onwards for all kinds of paper toys and novelties for children, amongst them the first real pop-up books as published in the 1830s. He published *Gemeinfassliche kurze Darstellung aller Länder und Völker der Erde* (Comprehensive short Presentation of all Countries and Peoples of the Earth) by F.C. Weidmann, accompanied by 12 hand-colored cut-out pictures of panoramic views, costumes, dances, a bull fight, etc. A beautiful booklet in the best tradition of the educational encyclopedic children's books characteristic for the time. As rare and valuable as all books of this kind are – especially when there are (all) cut-outs present.

Charles Letaille

Who was this man who apparently invented, at least specialized in the children's book with this specific kind of removable pictures? Again, the handbooks and bibliographies of historical (French) children's books known to me don't provide any information at all about him. The recently published *Dictionnaire des illustrateurs de livres d'enfants et d'ouvrages pour la jeunesse* (Dictionary of illustrators of Books for Children and Youth) mentions Letaille with only one title, the Gautier-reprint of *Paul et Virginie*, but the authors give just “?? - ??” for the dates of his birth and death.⁴ From my own research so far I can tell he was the son of A.S. Letaille (sometimes found as Le Taille), a publisher who had his own publishing company together with Auguste Legrand, a name well known from various novelty books for children in the 1810s and 1820s, amongst them the French editions of Fuller's puppet books. The young Charles will have known also, even maybe played himself with these predecessors of movable books as published by his father's associate.

No wonder the earliest title we found illustrated by Charles Letaille is a novelty book. For the second edition of *Les Contes de Fées mis en action* (Fairy Tales in Action) published in Paris by Pintard in the 1820s, Letaille made the new illustrations - using lithography. The first edition - at another publisher - came in 1820 and had been illustrated by engravings, typical of the time. Apparently Charles was one of the very early

lithographers in France, knowing this new technique of planography first used for book illustration in those days. He also was an illustrator, for, as we saw from the example of *Gulliver* above, he was not only the one who drew the pictures on the stone, but he also designed the pictures himself. The illustrations for this booklet are of the kind mentioned above as having two “base-cards” (one an interior, one an outside scene) that function as backgrounds and in the little slits of which must be inserted small cut-out pictures to make an appropriate illustration to one of the stories of the book (here: *Little Red Riding Hood*, *Riquet à la Houpe* and *Tom Thumb*).⁵

Also from the 1820s are two other novelty books “designed and drawn by Charles Letaille” and published again by Pintard: *Eduard, ou le Petit Agriculteur* (Edward, or the little farmer) and *Stéphanie, ou la Petite Jardinière* (Stephanie, or the little gardener). Both small booklets (145x110 mm.) have an envelope pasted in the inside of the backcover containing an instruction card, four shaped scenes slotted to take the figure of the (male) farmer or the (female) gardener with moving arms, and other farmers or gardeners fittings, all done in hand-colored lithography. Apparently a first book with the removable illustrations as described in this article, *Aventures de Robinson Crusoë 3*, was still published by Pintard since we found an edition with their imprint recorded in Saint Albin.⁶

Somewhere in the mid-1830s however, Charles Letaille had the opportunity to take over the Pintard business and started to publish children's books under his own imprint, with the added “Ancienne Maison Pintard” (Former publishing house of Pintard).⁷ Within the few years that he appears to have been active as a publisher, he published all mentioned titles with the removable pictures. Probably in 1840 or 1841 the company finished its activities. It is unclear to me why. Was Letaille bankrupt? The absence of available reprints of the studied booklets could be an indication of a failing success of his speciality. Or did he die in this period? It is remarkable that we have not found any book with illustrations by Charles Letaille after that date. Sure is the fact that Gautier Frères (Brothers Gautier) from at last 1842 added the “Ancienne Maison Pintard” to their company's name, and brought some reprints of the booklets of Letaille as we already mentioned.

One hundred years later...

As said, Letaille did hardly any reprint of the booklets and also the firms that apparently took over the titles after Letaille finished business, did just a few. The fact that the books are now very rare can also be an indication of a rather small number of copies printed. We think this is an indication of a lack of success for the formula. We also were unable to trace any later imitations of this peculiar kind of illustration in the 19th century. The only known book with

this kind of removable illustrations - to be taken out of the book and placed on the desk whilst reading the text - was published only one hundred years later. In 1933 Hodder and Stoughton Ltd. from London published *Velvet Paws and Shiny Eyes* by Carol Cassidy Cole, illustrated in line throughout by Dudley Ward and with "Toy Pictures" by Leo Stead. As the small booklets from the 1830s represented the usual measurements of children's books of the time, this book also looks representative of the children's books of the Interbellum: a sturdy book of 232 pages, measuring 215x170 mm. and 55 (!) mm. thick. The story tells the adventures of a little boy in "Nature's Wonderland among Furry Friends and Feathery." As a frontispiece there is now a brightly colored thin card model of the little boy, set on a base, which fits into a captioned pocket. Another seven of the 27 chapters of the book are preceded by a blank page with a small paste-on pocket containing seven shaped animals (frog, squirrel, skunk and hare) or birds (owl, duck and woodpecker) that can be taken out to place apart from the book, using the strips pasted at the backside for a stand.

A wonderful British re-invention of the books with removable illustrations, probably without any knowledge about its French (and one Austrian) predecessors. And surely without the delicacy and refinement of these little gems from the period known in the UK as "Regency," on the continent as "Biedermeier."

Notes

¹ *Movable Stationery* volume 10, number 1 (February, 2002), p. 17.

² See her website: www.popuplady.com

³ A copy of this book with the seven detachable figures is offered nowadays by heritage Bookshop, calling it an "decoupage book." See their website.

⁴ An appendix in: Jean-Marie Embs and Philippe Mellot, *Le siècle d'or du livre d'enfants et de jeunesse 1840-1940*. Paris, Les éditions de l'Amateur, 2000, pp. 241-281. Maybe they didn't include the earlier works of Letaille since the book deals specifically with the period from 1840 onwards.

⁵ A similar book was pictures in catalog 60 of Aleph Bet Books under number 209.

⁶ Jacques de Saint-Albin, *Livres à transformations parus en langue français, classés selon les procédés*. In: *Nouvelle de l'Estampe* 6 (1968), 226, where this edition wrongly is described as a reprint.

⁷ "Pintard Jeune" (Pintard junior) was still active as a publisher in 1834, so it seems not likely that Letaille could add the "Ancienne Maison Pintard" then already.

KUBAŠTA WILL BE IN MILWAUKEE



"Yankee Doodle" Illustration by Vojtěch Kubašta © 1962 Artia

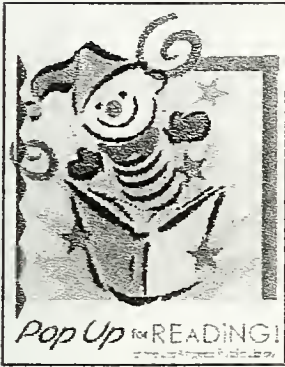
Well, not really. But his presence will surely be felt. Courtesy of Ellen Rubin who will share with us her extensive interviews with the Czech pop-up master's daughter in Canada. Just one of the highlights of the 4th Movable Book Society Conference this coming fall.

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



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

Pop-up Exhibits in Los Angeles



The Los Angeles Public Library has two exhibits of pop-up books on display through January 12, 2003. The first, "Pop Up: 500 Years of Movable Books," features more than 300 books from Wally Hunt's collection. Highlights from the exhibit range from a 16th century Italian cosmography and a 1860s Punch and Judy show to a copy of *Haunted House* and *Andy Warhol's Index (Book)*. "Leaping Off the Page: Building Pop-up Books" is a step-by-step look at how pop-up books are designed, engineered, and produced. It features the work of David Carter, Jan Pieńkowski, Robert Sabuda, and Ron van der Meer.

In conjunction with the exhibits, the Los Angeles Library Children's Reading Club is using "Pop Up for Reading" as the theme for their year-long reading program that encourages children to read and learn through events, incentives, and fun.

Meggendorfer Prize

The biennial Movable Book Society Conference will close with a dinner Saturday, September 21 at the Wyndham Milwaukee Center Hotel where the winner of this year's Meggendorfer Prize will be announced. The Prize, named in honor of Lothar Meggendorfer (1847-1925), acknowledged as the world's most innovative paper engineer, was established by the Society in 1998 to recognize the best pop-up or movable book. Conference attendees will choose from a vetted list of titles published in 2000 and 2001.

The following books are being considered for the prize. Members who would like to add other titles for consideration may send pop-up or movable books titles published in the years 2000 or 2001 to the editor by Friday, September 13, 2002.

The Baboom's Bottom. Propsero Books.
Brooklyn Pops Up. Little Simon,
The California Pop-up Book. Universe Publications.
Cinderella. Chronicle Books.
Dr. Optic's Amazing Illusions with 3-D Glasses and Fantastic Pop-ups! Macmillan Children's Books.
Fashion-a la Mode. Universe Publications.
Flapdoodle Dinosaurs. Little Simon

The Book of Greek Myths Pop-up Board Games. Tango Books.

If I were a Polar Bear. Piggy Toes Press.

Little Red Riding Hood. Little Simon.

Mighty Machines. The Book Company.

Monster Train. Orchard Books.

The Moon Book. Universe Publications.

Nursery Rhymes Roly Poly. Child's Play.

A Piece of Cake. Handprint Books.

Ruby, the Ballet Star. Tango Books.

Sad Doogy. Piggy Toes Press.

The Secret of Three Butterpillars. Workman.

The Pop-up Book of SpaceCraft. KIBEA Publications.

The Spooky Scrapbook. Little Simon.

The Tickle Book with Pop-up Surprises. Macmillan Children's Books.

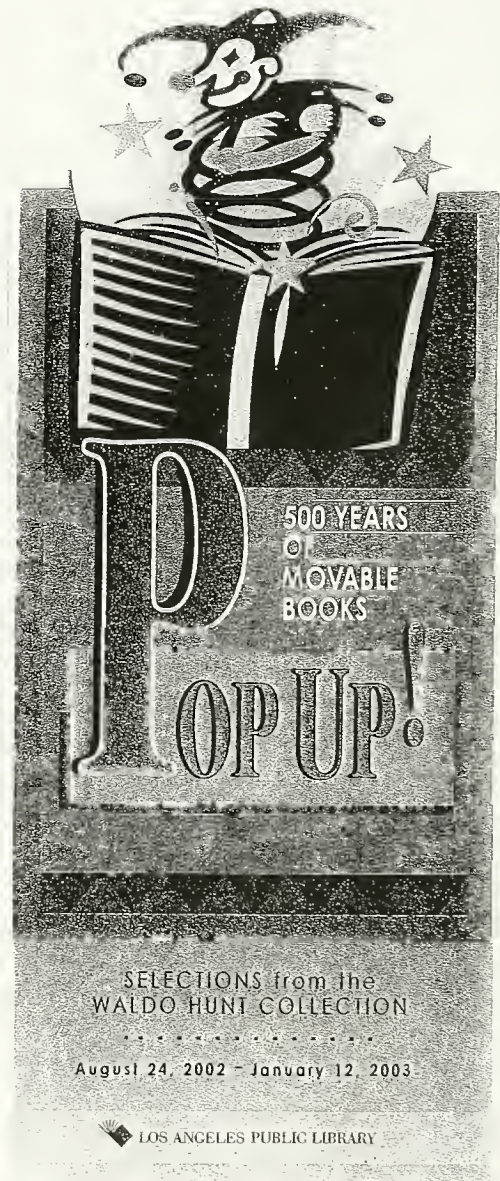
Vroom! Vroom! A Pop Race to the Finish. Little Brown.

Wakey Wakey, Night Night. Scholastic Books.

When I Grow Up. Grosset & Dunlap.

Who Will You Meet on Scary Street? Templar.

The Wonderful Wizard of Oz. Little Simon.



Hunt interview, continued from page 2.

K: As we've discussed earlier, there are a lot of great pop-up books on display here at Intervisual. What can you tell us about Wally Hunt, the collector, and your goals for the pop-up museum?

W: Well, I decided a long time ago to limit my collecting. The only other collection I have are some German Steins, which I got started collecting while I was in Germany. And I concentrated on just pop-up books. I mean, you can't collect everything. Pat and my daughter collect a lot of things. I find this is enough. I'm working towards having a sufficient number of books so that we can put out three traveling exhibitions. There are people that do that; the Smithsonian does that. You've got to have something that's movable, all cased up and ready to go, and the Smithsonian may finance you to have that exhibition. As you can see, we've done a lot of that on our own and at our own expense. And I would like to continue to do that, except that my primary interest would be to have one good museum here. This is the logical place for the best advertising pop-up and book pop-up collection in the world, right here where all these engineers and others who have contributed to the industry are or have been. And from that permanent collection we could have the traveling exhibitions. I'm never going to retire, but that's the next step for me, from actually running a publishing company. To me, that's going to be fun.

K: I've noticed that your name only appears in one of your books, *The Genius of Lothar Meggendorfer*, for which you wrote the introduction. The Intervisual name appears, of course, but not yours. Is there a reason for that?

W: Did you notice that a lot of our early books didn't have anybody's name on it, the Random House and the Graphics International books? A lot of them didn't have any names.

K: Right

W: That was because when I did some of the first books everybody wanted their name on the bloody thing, like a movie. You could have 145 names here for everybody that touched the book. So I said, "I'm not going to put my name in the book, so forgive me if I don't put your name in the book." Eventually I had to give in, but that's why my name is in only one book. Ernest Nister put his own name everywhere.

K: You really are the Ernest Nister of contemporary pop-up books.

W: Nister wasn't an artist, he wasn't a writer, and he wasn't an illustrator. But he knew how to get good artists

and he had a printing plant in Nuremberg. And he produced, he was a good marketer. He got E.P. Dutton to sell his books in the United States. So, he was an entrepreneur.

K: That's the correct word.

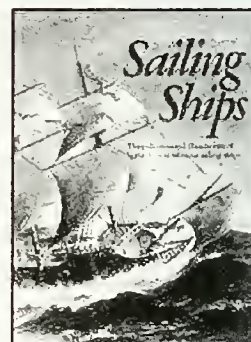
W: And that's what I've done. I find good illustrators, good artists, give them direction, market the product, and build a business. But I don't have to have my name on the cover.

K: What makes a good pop-up book? And don't say it's one that sells.

W: It's a combination. You have to start with the right subject. A good haunted house story will always sell. If you get good illustration and good paper engineering, and you come up with a reasonable price, you should have a successful book. It used to be, say 20 years ago, that we could come up with almost anything that popped-up and was cute and it would sell. That's not true anymore. We have to have good art, good editorial, good printing -- all of those elements. It's a little bit like television. Remember how we used to watch wrestling from Las Vegas, or mud wrestling, or the Destruction Derby. The same thing is true with pop-up books today. What was terrific 20 years ago is mediocre today.

K: You're saying standards have gone up?

W: Yes, there is always that challenge and that's where your innovation comes in. What I have to say, which is true for every good artist, is that you're never satisfied with what you did. You know you could have done it better if you had a little bit more time.



K: How many books have you produced at this point would you say?

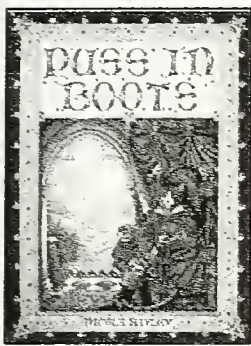
W: 1400.

K: 1400. And what titles stand out to you as being favorites?

W: Well you already know - *Haunted House*, *Human Body*, Nicola Bayley's *Puss in Boots* . . .

K: How about the *Genius of Lothar Meggendorfer*?

W: It's ok. What we did was take things out of Meggendorfer's books and reproduce them. We didn't create. I think *Sailing Ships* is an outstanding book



K: What do you think about *Leonardo da Vinci*?

W: Leonardo is good. It may be a little too sophisticated. The Provencens, who did *Leonardo*, are wonderful. I think the National Geographic books are superb. I think *Naughty Nineties* is a gem. We just had the right combination of talent. The German

publisher said: "Wally, the problem with *Naughty Nineties* is that it's not naughty enough." (Laughing)

K: I think it hit a nice line.

W: I wanted something that grandmothers could look at and get a kick out of, but that you weren't hiding from the children in the house. And it worked out very well. It was just the right nuance. And we did *Roaring Twenties*, of course you're familiar with that, and that was more difficult because it was a different age. The thing about the *Naughty Nineties* was that they were supposed to be so conventional, and you were peeking behind the curtains.

K: And the black pen drawings were very effective.

W: And the little touch of red, the boutonniere and all. Oh I'm sorry, I should have mentioned *Choo-Choo Charlie*. I think it's a classic. And we've done a new Thomas. Have you seen Thomas? This may be the best we've ever done. *All Aboard with Thomas* comes in a slipcase and the little wind-up train chugs through a pop-up village.

K: This is the one I've shown my grandkids. It's wonderful.

W: A wonderful artist from Australia, Owen Bill, did this. He does all the Thomas illustrations. (Demonstrating moving train with whistle.) Unfortunately we don't have the rights to sell this in the United States. We've sold it in England; we sold it in Japan. Random House has the U.S. rights, and they won't buy it. But I really think this is the epitome of movable books. And we claim it's a book, you notice that. (Laughing)

K: It looks a lot like a toy, doesn't it?

W: It's just great. It has everything a child could desire in the way of fun.

K: I want to ask you about any problems in taking two-dimensional illustrators, like Michael Foreman and Nick Bantock and the Provencens into pop-ups.

W: No problems. These people are great to work with. Michael Forman is a good example. They are very excited about it. They appreciate doing something different from a flat book.

K: They probably get a kick out of seeing their work go into three dimensions, just like a kid.

K: Yes, indeed. We sell a lot of them, and some of them make a lot of money when we sell hundreds of thousands.

K: Wally, could you tell us a little bit about what you're doing for the next Movable Book Society Convention in Milwaukee in September, 2002.

W: I'm going to go there.

K: Some of your advertising pop-ups are too, I think.

W: That's right. Did you go to the one in Brooklyn?

K: Yes.

W: I wasn't able to go to that one. Did you meet or hear Jerry Harrison there?

K: He was there for you.

W: He was my right hand man and was with me in New York, when we did all of the Random House books and *Bennett Cerf's Pop-up Riddle Book*. He was a marketing man in advertising. That's how we got Maxwell House to sell the first advertising premium book that launched the pop-up business in 1965.

K: What is this book you've just handed me?

W: We're looking at *Ten Little Ladybugs* by Melanie Gerth. It's currently available at Wal-Mart and Target and Toys-R-Us and it's going to sell a million books fast. We're approaching a million already. This is the book that answers the issue about pop-ups being destroyed. It's a novelty book. It has tremendous charm and interest, and yet it is relatively indestructible.

K: I see this is something you did with White Heat. It has both of your names on it.

W: Yes, that's Jim Diaz. He developed the idea and, as we have done for 20 years, we produced and marketed the book.

K: That reminds me of another thing I was going to ask you: digital production, the use of computers now and in the future. What are your views on that?

W: I think it's wonderful. All of our artists and paper

engineers are using the computer to some extent. Nearly everything is computer designed or enhanced now. You see, we are not purists. I went to Bristol, England in 1968 and we had a tea party for the librarians. One of the librarians looked at the wonderful Random House *Alice in Wonderland* pop-up book and she was really distressed. She said, "How can you take a fantastic story like Alice and reduce it to 24 pages. This is sacrilegious." Now there's a purist. She didn't think about how many children, and adults too, who were thrilled with the book. So I'm happy to produce a book like that.

K: Wally, thank you for allowing me to interview you. You mentioned that in 2002 you will turn 82. May I congratulate you on having your sights set on the next step which seems to include moving Intervisual to a new location, a new library exhibit and eventually a permanent home for the Waldo Hunt Children's Museum. Fondly I salute you as the father of contemporary pop-up books. See you in Wisconsin.

An addendum from Wally Hunt

The story of my life since 1960 is all about Graphics International creating and selling books that were printed and hand-assembled in developing countries. I've talked a lot about the product developers, but not about the printers and assemblers.

First appreciation goes to Toshio Insatsu of Japan who produced all our books and other pop-up from 1960 until 1969. They did an amazing job of pioneering the hand-assembly of books, supermarket displays, greeting cards, magazine inserts, and more. Tex Sekimoto did a remarkable job of guiding Toshio's efforts while working with Ed Posnecke, Graphics International's Tokyo Office Manager. Yoshiya (Tex) Sekimoto, who was hired by Elgin Davis in 1959, is manager of our Tokyo office today and cherished as my friend and oldest employee.

In 1968-69 labor costs in Japan had increased dramatically and we set up new relations with Tien Wah Press in Singapore and Carvajal in Cali, Colombia. Ib Penick was the master planner and made sure all new printers adapted the best hand-assembly methods. Carvajal and Tien Wah were Graphics International's main producers and they continued with me when I started Intervisual Communications, Inc. (ICI) in California in 1974.

Today, Intervisual has lost Carvajal, which went out of the hand-assembly business in Colombia and Ecuador in November, 2001. We still work with Hua Yang, our largest printer in Hong Kong; Tien Wah Press in Singapore; SNP SPRINT in Thailand; and Winner, Pimlico, and Excel in Hong Kong, China.

I've had a great experience. The customers, the printers, and especially the creative people with whom I've worked for the last 40 years have made it fun.

Bibliography of books mentioned in the interview

- Aladdin and the Magic Lamp*. Chatto and Windus, 1975.
Aladdin and the Wonderful Lamp. Random House, [1977].
Alice in Wonderland. Macmillan, 1980.
All Aboard with Thomas Pop-up Playset. Egmont, UK, 2000.
All Kinds of Cats. Scholastic Book Services, 1976; Price/Stern/Sloan, [1978]; Purnell, 1981.
Andy Warhol's Index (Book). Random House, 1967.
Architecture Pack. Knopf, 1997.
Art Pack. Knopf, 1992; Ebury, 1992.
Beauty and the Beast. Chatto and Windus, 1976; Price/Stern/Sloan, [1977].
Bennett Cerf's Pop-up Limericks. Random House, [1967].
Bennett Cerf's Pop-up Riddles. Random House, 1965.
Bennett Cerf's Pop-up Silliest Riddles. Random House, 1967.
Choo-Choo Charlie. Piggy Toes Press, 1997.
Cookie Monster, Where are You? Random House, 1976.
[Dinosaurs] Creatures of Long Ago: Dinosaurs. National Geographic, 1988.
Elvis Remembered. Pop-up Press, 1997.
Facts of Life. Viking, 1984; Cape, 1984.
Fairytale Castles.
Fairytale Houses. Methuen/Walker, 1982.
Fungus the Bogeyman Pop-up Book. Hamish Hamilton Children's Books, 1982.
The Genius of Lothar Meggendorfer. Random House, 1985; Cape, 1985.
Hansel and Gretel. Chatto and Windus, 1975.
Harley-Davidson. Pop-up Press, 1998.
Haunted House. Dutton, 1979. Heinemann, 1979.
Haunted House. [mini edition] Dutton, 2001.
The Honeybee and the Robber. Philomel, 1981.
The Human Body. Viking, 1983.
Leonardo da Vinci. Viking, 1984.
Mickey's Circus Adventure. Clarke, Irwin & Co., 1976; Purnell, 1977.
Naughty Nineties. Price/Stern/Sloan, 1982; Collins, 1982.
Nightmare - never published.
Pornographics. Random House, 1969.
Pop-up Chitty Chitty Bang Bang. Random House, 1968.
Puss in Boots. Greenwillow Books, 1976.
Roaring Twenties. Price/Stern/Sloan, 1984; Collins, 1984.
Sailing Ships. Viking, 1984; Intervisual Books, 1997.
Ten Little Ladybugs. Piggy Toes Press, 2001.
Three Little Pigs. Chatto and Windus, 1977.
Thumbelina. Chatto and Windus, 1976; Price/Stern/Sloan, [1977].
Universe. Random House, 1985.
Wizard of Oz. Intervisual Books, 2000.

Pop-ups in the News

“Collector Club Showcase: Movable Book Society.” *Antique Trader’s Collector Magazine and Price Guide*. August, 2002. p. 41.

“Leaping Off the Pages.” By Katherine Tolford. *Los Angeles Downtown News*. August 14, 2002.

“The Movable Book Society.” By Ann Montanaro. *The Private Library*. Fifth Series, Volume 4:1, Spring, 2001(issued spring, 2002).

“Pop-ups, Peepshows & Paper Engineering.” By Phillida Gili. *The Private Library*. Fifth Series, Volume 4:1, Spring, 2001(issued spring, 2002).

“Pop Art: Part toy, part storybook, pop-up books are irresistible to little readers.” By Alyson Ward. *Star-Telegram* [Fort Worth, Texas], June 18, 2002. www.dfw.com/ml/dfw/living/3491627.htm.

“Toys and Games”

The Minnesota Center for Book Arts invites submissions to its second juried exhibition, “Toys and Games,” encouraging artists working in any and all media, in book forms traditional and not-quite-so traditional, to explore “playthings” of all sorts, from spinner – Chutes and Ladders – baseball and bingo, to verbal sparring – emotional scheming – gambling and grown-up fun. Slide entries are due September 10, 2002. For more information see: www.mnbookarts.org.

Catalogs Received

Ampersand Books. Summer Catalogue 2002. Michael Dawson. Ludford Mill. Ludlow, Shropshire SY8 1PP UK. Phone: +44 (0) 1584 877813. Answering Machine/Fax: +44 (0) 1584 877519. Email: PopUps@AmpersandBooks.co.uk. www.AmpersandBooks.co.uk.

Stella Books. Pop-up List. www.stellaandrosesbooks.com/Pop-Up-20-7-2002.htm.

Thomas and Mary Jo Barron. Catalogue 11. 120 Lismore Ave., Glenside, PA 19038. Phone: 215-572-6293.

New Publications

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

Amazing Pop-up Science Flea Circus. by Jay Young. August. Sterling Publications. 12 pages. 1-40270-178-0.

Baby See, Baby Do! Flip the Flaps and Pull the Tabs! [lift-the-flaps, tabs, and pop-ups]. G.P. Putnam’s. \$12.99. 8" x 8". 8 pages. 0-399-23728-3.

Catch That Hat! (Mini Pop-up Book. August. Book Company Intl. 1-74047-242-X.



Chanukah Bugs: A pop-up Celebration by David A. Carter. October. Little Simon. 8 spreads. 6" x 7½". \$10.95. 0-689-81860-2.

Charlie Chimp’s Christmas: A Pop-up Extravaganza of Festive Friends. By Keith Faulkner and Jonathan Lambert. September. Barron’s Educational Series. 10" x 10". 16 pages. \$9.95. 0-7641-5556-3.

Don’t Be Pesky, Little Monkey! October. Silver Dolphin Books. 8½" x 8½". 16 pages. \$12.99. 1-57145-771-2.

Also: *A Hose of a Nose!* 1-57145-773-9.

Cheer Up Little Duck! 1-57145-774-7.

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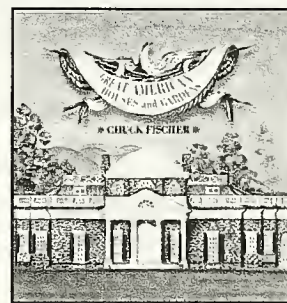
Down the Drain! A Moving Picture Storybook. [tabs]

Tiger Tales. 8" x 8". 12 pages. \$7.95.

1-58925-677-8.

Also: *Quiet as a Mouse!*

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The Eensy Weensy Spider: A Pop-up Book. September. HarperCollins. 7" x 7". 10 pages. \$7.99. 0-694-01684-5.

Great American Houses and Gardens. By Chuck Fischer. October. Universe Publications. 12" x 12", 7 spreads, 8 buildings. \$39.95. 0-7893-0798-7.



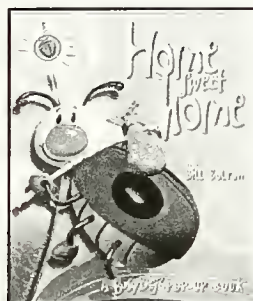
Hamtaro Pop-Up Playset.
November. Viz
Communications. \$16.95.
1-56931-846-8.

*Hen Goes Shopping: A
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16 pages. \$12.99.
0-8037-2690-2.

Here Come Our Firefighters! September. Little Simon.
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Home Sweet Home. Busy Bugz Pop-up Series. By
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1-57145-753-4.
Buzz Off I'm Busy.
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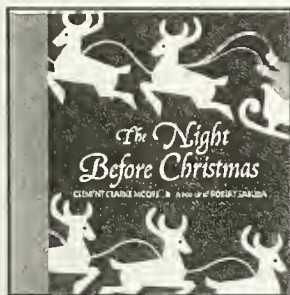
*Hooper has Lost His Owner!
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Book.* [Also includes pop-ups
and "fur."] Little Brown. 9" x
10". 20 pages. \$13.95. 0-316-06561-7.

The House that Mack Built: Preschool Pop-ups. Ken
Wilson-Max, illustrator. November. Little Simon. 7" x
7". 6 pop-ups. \$7.99. 0-689-84813-7.

In a Dark, Dark Wood: An Old Tale with a New Twist.
By David Carter. [redesigned, reformatted, new cover
and art]. September. Little Simon. 7¼" x 10". 24 pages.
\$10.95. 0-689-85280-0.

Junior in the City. [turning wheels] Harry N. Abrams.
8" x 8". 12 pages. \$10.95. 0-8109-3497-3.

*Macy's on Parade: A Pop-up Celebration of Macy's
Thanksgiving Day
Parade.* by Pamela Pease.
October. \$36.00. Limited
edition \$75.00. Paint Box
Press.
0-96694-332-5.
www.paintboxpress.com

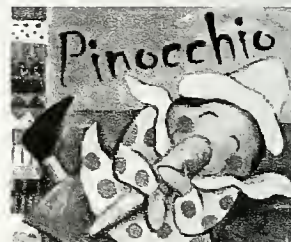


*The Night Before
Christmas: A pop-up by
Robert Sabuda.* October.
Little Simon. 8" x 8". 6
spreads. \$24.95. 0-689-83899-9. Limited edition:

October. \$250.00. 0-689-85020-4.

*The Night Before Christmas and The 12 Days of
Christmas boxed set.* Pop-ups by Robert Sabuda. October.
Little Simon. \$45.00. 0-689-85021-2.

Peekaboo bugs: A Hide-and-Seek Book by David Carter.
[turning wheels and tabs].
Little Simon. 9" x 9". 12
pages. \$12.95. 0-689-85035-2.



Pinocchio Pop-up. Massimo
Missiroli, paper engineer.
September. 6 pages. Emme
Edizioni - edizioni EL -
Trieste. 88-7927-571-2. To
order send email to:
massimomissiroli@pop-ups.net.

*Pop-up Book About "America the Beautiful" the Famous
Song by Katharine Lee Bates.* Carah Kids. 10" x 12", 8
spreads. \$14.99. 1-931931-07-0.

*Also: Pop-up Book About The Pledge of Allegiance
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*Pop-up Firefighters, Police Officers, and EMTs to the
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The Pop-up Commotion in the Ocean. September. Tiger
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*The Princess and the Pea: A Very, Very Short Pop-up
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Puppy Trouble. October. 8" x 10". 12 pages. Farrar Straus
Giroux. \$16.95. 0-374-34992-4.

Rexerella: A Jurassic Classic Pop-up. By Keith Faulkner.
December. Little Simon. 9" x 11". 6 pop-ups. \$9.99.
0-689-85355-6.



Sam's Pop-up Schoolhouse.
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8½". 3 spread carousel.
\$16.95. 0-8118-3550-2.

*Treasure Planet: A Pop-up
Adventure.* Disney Books for
Young Readers. 12 pages.
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*You Monsters are in Charge: A Boisterous Bedtime Pop-
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