

New Movable and Pop-ups from the Frankfurt Book Fair 2002

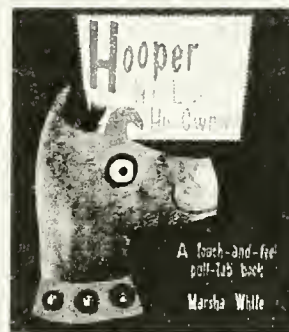
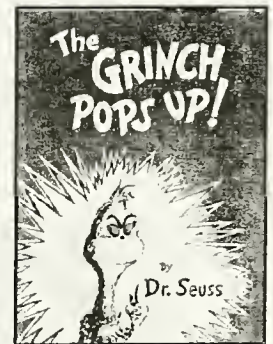
Theo Gielen
The Netherlands

Late last summer, about the time I started to prepare for my visit to the Frankfurt Book Fair, I met a new collector of movable and pop-up books. With great enthusiasm he talked about his purchases and showed me books that proved to be almost exclusively what the experienced collector would view as very simple, hardly collectable books. They had simple movements usually produced for toddlers. Nevertheless, his pleasure in these books, the twinkle in his eyes when he played with them, and the "discoveries" he made when thinking of the intended use of mechanics for the development of the child, made me realize how spoiled we have become by the wealth of the luxurious output of the last 20 years, the "second golden age." Apparently I have overlooked the functional uses of movable and pop-up mechanisms in children's books while focusing on the spectacular effects that these mechanisms can have. I am always searching for new techniques invented by paper engineers. So, when I started to study the fall production of the publishers listed in *Bookseller*, *Publishers Weekly*, *Börsenblatt*, etc, I saw that the enduring economic recession is still causing the publishers to reconsider bringing out the rather expensive pop-up books. As a result, I decided this year to be more attentive to the way mechanics have been used for educational purposes in books for young children. To my surprise, such books proved not only numerous, but also, in their mechanical simpleness, mostly cleverly designed, well-considered, innocent, and effective. They are educational tools with a good eye for the learning and motor needs of a child.

Movable books for toddlers

It proved remarkable how many books published for young children use movable and (or in combination with) pop-up elements for educational purposes. They are remarkable not only for their clever use of mechanical elements shown, but also for the ingenuity in the choices of adequate mechanics and the effectiveness of the results. Just a selection of this year's output will follow.

First, of course, there are the books that help to develop the basic language skills, naming and relational thinking. *My First 100 Words Book* (Intervisual) with pull-tabs and flaps and *Dora's Book of Words / Libro de Palabras de Dora* (Simon & Schuster, 0-689-85626-1) are good examples. Robert Crowther's *Shapes* (Candlewick and Walker), is a pop-up concept book with blank, shaped pages that transform into an explosion of familiar objects of the same shape by pulling tabs and lifting flaps. Another example is *Halloween Colors: A Turn the Flap Book* by Carla Dijs (Cartwheel). In *Ellie & Pinky's Shapes Book: A Pop-up Book* (Intervisual) children learn to identify basic shapes by cute small pop-ups on every spread combined with simple math increasing in number as the child counts the number of each shape on every page. There are other counting books like *Fun to Learn 1 2 3: A Kaleidoscope Book* (Bookmart Editions, UK) and Carla Dijs's *Up Pop the Monsters 1-2-3* (Cartwheel), reprinted in an enlarged edition. The nonsense rhymes of Dr. Seuss *The Grinch Pops Up!* (Random House) plays with the sounds of language.



The emotional development of the young child is strengthened by books like *Hooper Has Lost his Owner* by Marsha White (Little Brown, 0-316-06561-7), a pull-tab book with pop-ups that give a child the feeling of belonging to and being loved by his family. A child experiences feelings of coping with fear in these books: *Snappy Little Monsters* by

Derek Matthews (Templar,), Kees Moerbeek's *You Monsters are in Charge: A Boisterous Bedtime Pop-up* (Simon & Schuster, 0-689-84675-4), and *In the Dark, Dark Wood*, with strong graphics by Jessica Souhami (Frances Lincoln, 0-7112-1540-5).

The Movable Book Society

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Frankfurt Book Fair, continued from page 1

Developing the love for other creatures is shown in books like the previously mentioned *Hooper Has Lost his Owner* (Hooper is a dog), *Puppy Trouble* (Farrar Straus Giroux, 0-374-34992-4) and the expanding 3-D house of *Poppy Cat's House* engineered by Jo Lodge (to be published by Macmillan).



Helpful in developing the socialization skills of a child to everyday life are *Eat Your Dinner, Please: A Pop-up Book* (0-7944-0039-6, a sequel to *Brush Your Teeth, Please*) and *Let's Get Ready for Bed* (0-7944-0015-9) with sliding objects, both from Reader's Digest in 2003. Maureen Roffey's "Turnaround Books" *Playtime* and

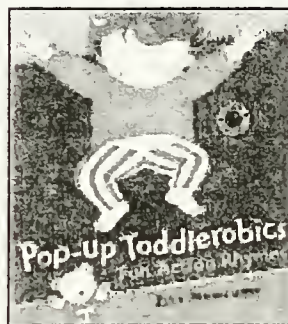
Partytime (Scholastic, 2003); Cressida Cowell's *Super Sue*, illustrated by Russell Ayto (Candlewick, 2003), or *Katie and Tom's Busy Day* (Kingfisher), a pull-tab book by Annette Bay are other examples.



Skills that stimulate a knowledge of the world in which the child lives are developed by first reference books like the "Spinwheels" books *Junior on the Farm* (Abrams, 0-8109-1023-3) and *Junior in the City* (0-8109-3497-3) by Samantha Berger and

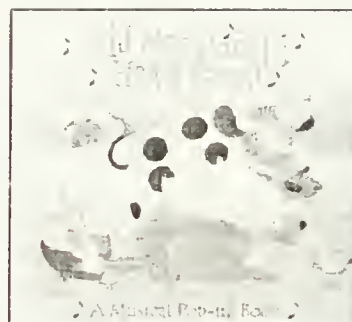
Lisa Huberman. Other informative titles include books by Edwina Lewis with illustrations by Ant Parker *Who Jumps*

(Chrysalis Children's Books, 1-85602-447-4) and *Who Swims* (1-85602-448-2); Steve Augarde's *The New Yellow Digger* (Ragged Bears, 2003) with seven interactive pop-up spreads; *Life on Earth* a pop-up book by Steven Holmes, paper engineered by Jonathan Lambert (Barron's, 0-7641-5456-7); *I'm Going to a Farm* and *I'm Going on a Plane* published by Bookmart with "3-D explosive pop-ups"; Giles Andrae, *The Pop-up Commotion in the Ocean* (Orchard, 1-84121-738-7) with colorful pop-up illustrations of sea creatures by David Wojtowycz; and the nice carousel book by Yves Got, *Sam's Pop-up Schoolhouse* (Chronicle Books, 0-8118-3550-2), featuring two classrooms and a playground.



Motor development is aided by books with mechanical parts (or puzzle pieces) to be handled by little fingers. Specifically for this purpose is a book like Zita Newcome's *Pop-up Toddlerobics* (Walker Books, London, 2003, 0-7445-8117-6) with pop-ups and pull-tabs.

Busy Bears by Brigitte Pokornik, part four of a series of "Funny Fingers" from Abbeville Press, asks the child to place his fingers through the die-cut openings on each page to make the characters move and to bring the story to life. In the series of "Mini Movers" by Karen Jones from Barron's with its four titles *Bang, Bang! Who's There?* (0-7641-5571-7), *Knock, Knock! Who's There?* (-5569-5), *Munch, Munch! Who's There?* (-5570-9) and *Tap, Tap! Who's There?* (-5568-7), kids place a finger into a slot cut into the illustrations and give a little push to pop-out the complete animal.



A mixture of skills - cultural, literary, rhythmic, and motor - are developed by books featuring popular children's rhymes and songs: *Old MacDonald had a Farm* illustrated by Rosayne Lizinger with flaps, tabs and pop-ups (Millbrook);

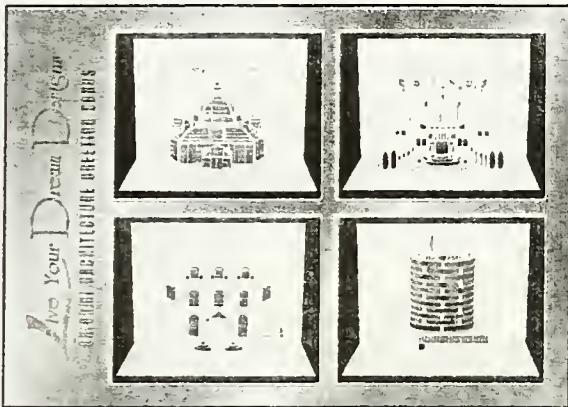
Maureen Roffey's *Old Macdonald's Counting Farm*, illustrated and paper engineered by Jo Lodge (Scholastic, 2003); *Five Little Monkeys* with movable characters illustrated by David Mellis (Dutton); Paul Zelinsky's interactive adaptation of *Knick-Knack Paddywhack* with paper artwork by Andy Baron, praised at the last MBS conference.

Continued on page 16

Joyce Aysta

Ann Montanaro
East Brunswick, New Jersey

Joyce Aysta, the founder of Live Your Dream Designs, is a self-taught origami architect who makes hand-crafted, pop-up greeting cards. Origami architecture is the combination of two Japanese art forms: origami, the art of folding paper, and kuragami, the art of cutting paper. The result is a single sheet of cut and folded paper that, when opened, displays a three-dimensional image.



Prior to starting her company, Joyce worked as a designer for stage, screen, and television in Los Angeles, California. She made cards as a way to thank her friends and associates in the entertainment industry. Many of her first designs were pop-ups of film studio logos sent as thank you notes. The cards became popular among friends and colleagues, who began requesting that Joyce make cards for them.

While working on an historic mini-series in Charleston, South Carolina, Joyce became fascinated by the city's intriguing mix of architecture. Due to the popularity of her card work, she left the entertainment industry in 1993 and moved to Charleston to found Live Your Dream Designs starting with five hand-cut designs. While residing in South Carolina she honed her craft and production skills and was nominated for the Small Business Person of the Year. She received an Entrepreneur Excellence Award for South Carolina. In 1998 Joyce moved back to Los Angeles to continue to expand her business.

Joyce's designs are created by hand. Working from photos or architectural plans, she draws the building on graph paper and then cuts it out using an Exacto knife. If the work is being done for a client, it is then reviewed and revised. The next step is to select the type and have the paper printed with her logo and descriptive text. While the paper is being printed, the drawing is scanned into the

computer. The image is then output to a laser cutter and sheets are cut one-at-a-time. Only one kind of paper is used because it works well for both laser cuts and printing. She then folds and assembles each card by hand. Her cards are only produced in one size because the paper fits comfortably in her hand for folding and is the size of a standard envelope. The card is finished with a sheet of colored rice paper on the outside.

Custom design work can be done for clients from photographs, plans, drawings and renderings. In order to accurately reflect the building, she needs to understand not only the picture plane view but how all the volumes and forms relate. Frequently she visits the site and uses a Polaroid camera and measurements if architectural plans are not available. She meets with the client to determine what feature to include or what particular view is important. Completing a design usually takes 4-6 months. Joyce accepts 12 new custom clients annually. A minimum custom run is 1,000 cards. Because of the initial costs involved, both in time and money, it is not economical for her to do a smaller run.

The laser cutting is done in her studio with a Universal V-class laser with an 18-inch and 24-inch cutting bed and dual head. The machine is intended for the engraving industry and is used by many trophy and award shops. It can engrave paper, wood, plastic, and glass but laser cutting is not fast. The machine can cut 150-200 pieces per day if it is run constantly for 8-10 hours. The paper has to be hand fed and the cutting bed has to be cleaned after every pass. It is definitely a "hand-on" process. Joyce usually folds cards while the laser is running but she limits herself to folding 300-400 cards a day, three days a week. She can fold and package cards faster than the laser cutter can cut. As a result, she has purchased a second cutter.

Joyce lives and works in an art colony called The Brewery near downtown Los Angeles. There are approximately 350 live/work art studios spread through 23 buildings. There is an Art Walk held at The Brewery twice a year in April and October. Usually 100-150 studios are open to the public during the Art Walk weekend. The next Art Walk will be April 12 and 13, 2003 and Joyce's studio will be open. If you would like to attend the Art Walk, contact Joyce in advance for a map. She will also be in the Philadelphia area the first week of May for the Museum Store Association annual meeting and would be happy to meet with members at that time.

Joyce has a large number of cards available that can be personalized. They include a variety of themes including Christmas, Judaica, buildings in both southern and northern California, and historic US buildings. They can be ordered from Live Your Dream Designs, 2100 N. Main Street, Studio b-1, Los Angeles, California 90031.

Paris Exhibition of “Livres Animés”

Theo Gielen



**Livres Animés
Deux Siècles de Livres
à Systèmes**

Last summer we heard that the Paris antiquarian bookseller Jacques Desse was planning an exhibition of French movable books. We didn't realize that his plans were so well formed that his exhibition would open in December. The information about it came too late to be included in the last issue of the *Movable Stationery*, but happily, the publicity manager of the exhibition sent email information and

invitations in English to the members of the *Movable Book Society*. I visited the exhibition, as did several other European members, and had a great time.

Although there has been a remarkable production of movables in France since the very beginning of the form, and modern publishers still produce French editions of lots of modern highlights, there is little interest in them from collectors, libraries, or museums. French members of the *Movable Book Society* are rare. A recently published wonderful (and voluminous) book on the golden age of French children's books (1840-1940) mentions just the bare existence of the category in a couple of sentences and one or two pictures, and reliable knowledge appears not to be available at the prestigious libraries or universities.¹ Nevertheless, France was the country that produced all kinds of (movable) novelties in the early 19th century², brought forth probably the first real movable, pull-tab book³, attempted to systematically categorize the 19th century production in this field⁴, and - last but not least and so self-evident - used the mechanics for erotic pictures. It is not, therefore, understandable why local collectors and book historians have neglected all this for so long. It has also been 20 years since the last exhibition of movables in France and focused almost exclusively on books with volvelles from the 16th to the 18th century.⁵

But what a surprise it was to see this exhibition in Paris. Amidst the tourists and public surroundings of the Paris flea market of Saint Ouen (near Porte de Clignancourt in the north of Paris), there was as great a survey of the French movable books of the 19th and 20th century as one normally expects to find in a museum or a prestigious library. An consistent line of publicity started outside of the antiques center Marché Dauphine where Jacques Desse has his bookshop. I hugh streamers included the logo - a Victorian boy on a swing, taken from one of

the movable books on display: *Le petit taquin* (ca.1890) - and the title of the exhibition guided the visitor. The central place of the antique center had a life-size movable reconstruction of this logo with an inviting “push me” (bought on the very first day of the exhibition by an American entrepreneur). All of the Christmas greens decorating the center had a cut-out of this same swinging boy, as well, the antique shops and the antiquarian booksellers of the center offered an invitation to the exhibition that doubled as this year's card with seasonal greetings. Lots of posters led visitors to the special exhibition room on the first ring of the antique center. With this exhibition the center celebrated its 10th anniversary and generous advertising provided by the public relations manager made it clear the exhibit was something special. At the very end of the exhibition room there was 10 foot high scaffolding, like that found in a storehouse, on which we recognized from afar the large, contemporary, spectacular books with the characteristic pop-up spreads (Van der Meer packs, big doll's house carousels, Kondeatis' Ark of Noah, etc).

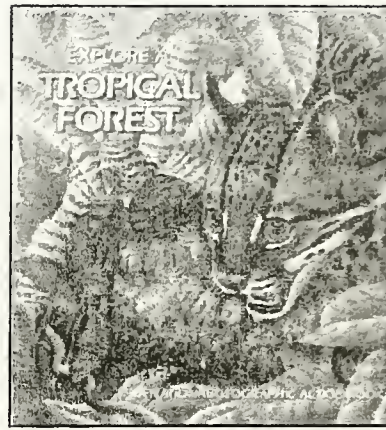
The room was furnished with over 20 modern showcases filled with movable gems as well as some antique (of course) chairs and tables. The room was also filled with lots of light to see everything well. A nice, friendly young lady welcomed me at the reception where catalogs, postcards, posters, copies of modern pop-up books, and some reference books (Haining, the Salzburg catalog) were on sale. The proud Mr. Desse was very communicative and was almost permanently available in the room for information. He told me that he bought this collection of over 600 items - for the greater part historical - within some three or four years, without buying any collection but just from the (national) open market. This alone was an achievement, but my appreciation for what he had done grew as I walked around and saw what he had purchased! To complete the survey there were loans from the collections of private collectors, colleague booksellers, and the well-known Paris library of historical children's books the Bibliothèque de 'Heure Joyeuse. A special attraction of the exhibition, of course, was that the most items in the collection could be purchased! Whereas at a “normal” book exhibition the visitor can only act greedy, here one's greed was satisfied at once by only pointing to the desired object and (when the price seemed affordable) saying: “Please, will do me that one...” Great, but I can assure you, it only made one more greedy!

Since the exhibition opened on December 21, the first showcase, offered a selection of Christmas items ranging from *La Nuit de Noël*, the French edition of Schreiber's *Die Krippe* (1888), through the 1952 carousel *The Birth of Jesus* published by Folding Books and Kubašta's *Father Christmas* from the early 1960s, to some recent, elaborate manger scenes packaged by Intervisual and Van der Meer. **Page 11**

My Three Favorites

Carolyn Lilly
San Diego, California
www.popupbooks.net

As Henk Sikkema wrote in his very interesting and enjoyable article on this topic, this is indeed a difficult endeavor, as I am also in love with all of my books. Every time I attempt to come up with some criteria to make a judgement, I find that there are always additional features that make each and every book very special and delightful. The designers and illustrators are so very talented; I am left in awe!



Explore a Tropical Rainforest

dimensional, informational book with its look into workings of our bodies, *Inside the Personal Computer* offering a look at early PCs with its insertable floppy disk (a personal favorite due to my career in computer technology), *The Ultimate Bug*

Book with its dazzling details of the world of insects, *Sailing Ships* with its fabulous Windjammer billowing in the wind, *Universe* with its clever informational presentation, *The Working Camera* with its clever design explaining the complexities of photography, *Bible Stories* with its large intricate Red Sea crossing scene, etc. Another type of book which is very popular to my visitors are those books which represent current events, such as *The Royal Family Pop-up Book* with a sentimental look at happier times, *The Beetles Musical Pop-up* with its energetic and colorful scenes with music, and the unforgettable *The Phantom of the Opera* with its sensational scenes with music and lights.

My third choice for favorites is *The 12 Days of Christmas* by Robert Sabuda. This book, in my opinion, represents the creation of a movable book which celebrates the fine art of paper engineering design, rather than a book that uses movable elements to enhance a story or provide instruction. That this "art book" or "coffee table book" was such a success shows the evolution of paper engineering to its present stage of customer appreciation. Mr. Sabuda's other books, *The Wonderful Wizard of Oz* and *The Night Before Christmas*, also exemplify his extraordinary design talent.



The 12 Days of Christmas

There are so many other books that I treasure, I have only mentioned some of the many highlights of these wonderful movable books. And I continue to be surprised and amazed at the new ideas and design presented in today's books. Isn't it great to know that there will be even more of these fabulous books to enjoy and cherish in the future?!



The Genius of Lothar Meggendorfer

As I must identify only three books, I have decided to make my decision based on those books which I show to visitors when presenting my collection. As these friends usually are not collectors and do not know about these wonderful books, I usually start with a very short history about the beginnings of movable books and proceed to the present. Therefore I will identify my first "favorite book" as being *The Genius*

of Lothar Meggendorfer. This book portrays not only the cleverness of this pioneer designer, but also exemplifies the fun and joy ("entertainment was his goal") that this and his other movable books provide. Also in this category are Ernest Nister's wonderful nostalgic books as *Peeps Into Fairy Land* with its Victorian fantasies, and Franz Bonn's *The Children's Theatre* with its multi-level stage scenes. And later, books by the American book designer/illustrator, Julian Wehr -- with his delightful animations in *Alice in Wonderland* and *Toyland*, and by the marvelous Czechoslovakian designer Voitech Kubařta with his truly awesome panoramas in *The Tournament* and *How Columbus Discovered America*.

My second book of choice is *Explore a Tropical Rain Forest* -- with its glorious three-dimensional multi-level scenes of forest plants and animals! I feel like I am personally there in all its wonder! This is but one book in this outstanding book series published by The National Geographic Society in the late 1980s and early 1990s. *Amazing Monkeys* is another of my favorites with its fun-loving spider monkeys scene. These National Geographic Action Books represent the period's emphasis on "informational books" as shown by the wonderful books: *The Human Body* -- the era's exceptional three-

Roly Poly Books

Kees Moerbeek
The Netherlands

“We live in the expectation of the ‘better.’ At the same time with regret to the past. The present is the way to the goal. That’s why most people at the end of their life, when they’re looking back, discover that they have lived all the time ‘ad interim’ and they will see that all they’ve carelessly and without joy let pass was their life. That was the exact thing they have been waiting for their entire life. As a rule this counts for mankind: fooled by hope he dances the Death into its arms ...”

Arthur Schopenhauer, the German philosopher, wrote this in 1851 (*Parerga und Paralipomena*) and I read it in 1979. By that time I was studying at the art school in Arnhem (the Netherlands) and desperately trying to find a solution for one of those hazily-defined art school assignments “to create a visually exciting three-dimensional paper-object.”

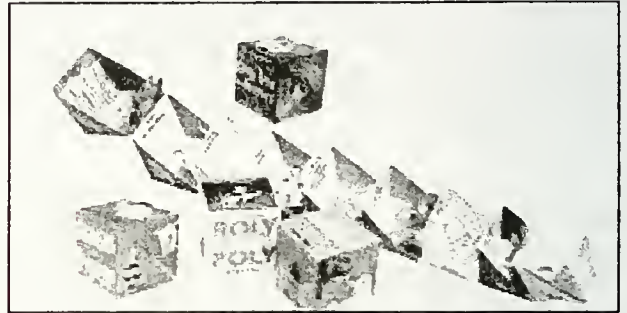
I tried to visualize the above mentioned quote and designed a little cubic box that could be opened along the diagonal. Inside this box was another box and inside that box another one and inside that one another one ... and so on till you ended up with nothing but a row of teeth-shapes (=diagonal box halves). There was no surprise nor reward at the end, just as Schopenhauer predicted. What was left was a “destroyed” illusion: we were fooled by hope...

I called this design “Schopenhauer’s Box.” Obviously the whole concept was too pessimistic to digest for many people. Nobody felt really happy ending up with nothing and for that reason the little box gathered dust on my bookshelf.

In 1999 (20 years after the original design) I picked up the concept again and added tiny dimensional scenes to all boxes and (even!) a surprise box at the very end. I showed it to Michael Twinn (Child’s Play) and he was really excited about it. He came up with a new name for this box and Roly Poly was born.

I’ve always considered these kinds of additions as major concessions. However I learned that life is all based on concessions. After 15 years working as a book designer I still have great difficulties with editor’s comments and additions in general. I find it very hard to understand their motivations, which mostly have a commercial base. In my opinion money and creativity make a bad marriage. But marriage, in this case, is inevitable: without this combination books wouldn’t exist.

Child’s Play suggested using nursery rhymes as a subject for the Roly Poly boxes. As a Dutchman I wasn’t very familiar with the English nursery rhymes. But when I read Humpty Dumpty I knew this was perfectly suited for this concept and not so far away from the original idea: Humpty is introduced as fairly happy (sits on a wall), falls down for no specific reason and nobody can put him back again.



At first sight this little verse was the perfect visualization of the senselessness to me. (Why was he on that wall, what made him fall and why did he climb a wall in the first place knowing he was so breakable? In his place I would have stayed in bed and had a long life. But I realized “Humpty Dumpty stayed his entire life in bed and at the age of 94 he was dead” doesn’t make a very strong story. Obviously he climbed that wall to teach us a lesson and that in itself makes sense of this verse.)

In all my books I tried to follow that same line. I don’t like happy endings. I feel that a happy end destroys the foregoing. As a child I loved to read fairytales, especially the ones with wicked witches and evil creatures. I enjoyed tremendously the introduction of the characters (as a king of built-up suspense), the adventure and the solution. But I always hated the last sentence, “they lived happily ever after.” I knew these awful words were coming, but every time I experienced them as great deception. Once those people had an exciting life, full of adventure, they met with witches, wolves, or even the devil himself, they came into serious trouble, almost died, but by using their brains or having confidence they survived and when everything was over their lives became boring and there was nothing interesting left to report.

As a child I thought that happiness and boredom were one and the same thing. Later on literature and love came along and changed my vision (almost) completely.

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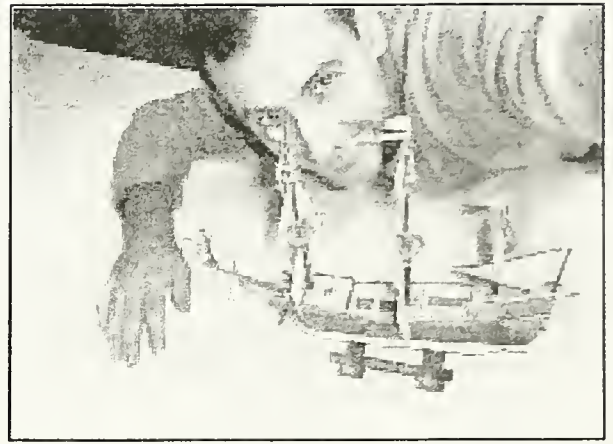
Nickoly Nemzer (1958)

Like several paper engineers before him, Nickoly Nemzer graduated (in 1985) as an architect from the Moscow Institute of Architecture. During his studies there he had to make paper models and 3-D volume forms. After working for four years as an architect, the building business dropped off under the influence of Perestrojka, the fall of the Berlin Wall and subsequent political developments in Eastern Europe. He then trained himself in computer programs like Adobe Photoshop, Illustrator, and QuarkxPress to qualify for other work. From 1992 until 1998 he worked as a graphic design artist. Since 1999 he has been a paper engineer modeling all kinds of more or less luxurious industrial packagings for companies selling alcoholic drinks, cosmetics (Procter & Gamble), etc. He has also made points-of-sale products for Pepsi Cola, modeled in cardboard. The picture above shows one of them: a cardboard packaging representing the Kremlin Tower, hiding a bottle of champagne and three (!) kilos of sweets, the New Year's gift for the members of the Russian parliament.

Starting in the 1980s with a paper-engineered "Transformer" changing from an airplane into a robot, in the 1990s he developed a series of sculptured paper moving toys, such as a very funny hippopotamus whose mouth comically opens and closes when the model runs on the table.

When visiting the Bologna Children's Book Fair, the British publisher Child's Play asked him to do his first title, the large volume *Dragonfly* (0-85953-847-8) illustrated by his wife Elena Glazunova and published in 2001 in their series "Metamorphoses" series.

Nickoly Nemzer lives with his wife in Moscow. For more information about his life and work see his website: www.nemzcr.ru.



Dirk Dupré (1965)

The Belgian artist Dirk Dupré graduated in 1988 as a commercial artist from the Hoger Instituut voor Beeldende Kunsten Sint Lucas (Academy Saint Lucas for Performing Arts) in Ghent, Belgium. He works as a freelance "rougher" in the advertising business, doing the rough sketches from which a customer chooses an advertising campaign. He is also a part-time art-master about ten hours a week at a school.

Having done a series of board books for his publisher C4Ci he was asked to deliver some innovative ideas for additional children's books. Intrigued by pop-up books, he designed the *Pop Up Egg Delivery Service* that most likely will be published in 2003. He had experimented with three-dimensional designs but was surprised at fairs when he saw that similar designs were being done at the very same time by people from the other side of the world. An earlier Halloween pop-up book, for example, appeared to be almost identical with one of the Harry Potter pop-ups that was published just as he finished his dummy.

As a self-taught paper engineer he profits from his ability to think three-dimensionally and to translate the ideas into mathematical systems. Recently he published a model kit of a 17th century Dutch ship, the *Batavia*, and sold most of the copies to the wharf in Holland where a replica of this ship is under construction. Since he is too busy with (more) commercial activities in the advertising business, he is not sure when there will be an other pop-up product.

Dirk Dupré lives in St. Laureins, Belgium. His website: www.dupe.be.

Pop-up Exhibits

Spain

“Libros Desplegables: Colección de Ana María Ortega Palacios” is an exhibit of pop-up books on display in Palencia, Spain until March 21, 2003. Ana María and her husband have collected pop-ups for 15 years. An interesting full-color, 10 page catalog was published to accompany the catalog. While not a movable book, the reader must rotate the catalog to read the pages since the text is printed in a very untraditional manner. For more information contact Ana María at anaortega@telefonica.net.



Betty Ann Traganza

Monterey, California

Over 100 books from the collection of Betty Ann Traganza are being shown at the Monterey Peninsula Airport Terminal Galleries in Monterey, California through May 30, 2003. The exhibition is presented in subject areas and, in addition to the books, includes Robert Sabuda's film “Popping up in Ecuador” and a short feature film of pop-up

books in motion presented through the courtesy of Waldo Hunt. Visit online at www.montereyairport.com.

San Bernardino, California

Pop-up books from the children's literature collection in the Pfau Library at California State University San Bernardino were on display in the library from January 13-February 28, 2003. The exhibit was designed to appeal to undergraduates and to publicize a sub-collection of the library and about 30 books were shown in six glass cases.

Fullerton, California

“Trans-Form: Paper Art & Paper Engineering” is an exhibition of pop-up and movable books, organic paper sculptures, origami sculpture, artists' books, and silhouette art on display through March 30, 2003 at Pollak Library, Cal State Fullerton. The exhibition celebrates paper . “a sensuous and hospitable art medium, a nature's gift with unlimited transformations for functional and decorative use, a material indispensable in our daily life.”

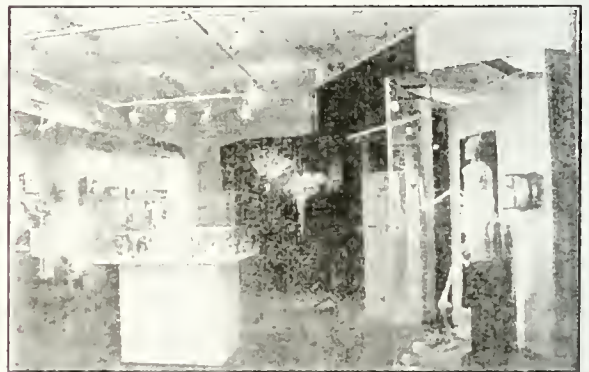


Curator Veronica Chiang and Linda Herman

It is dedicated to Movable Book Society member Linda Herman, founding librarian of Pollak Library Special Collections.

Exhibited side-by-side are books, paper sculpture, and artifacts from the libraries special collections, an interesting mix of paper objects showing a wide range of artistic applications.

A 5½ x 8½-inch pop-up invitation card announced the exhibition and the contributors. For gallery information call 714-278-7160.



Paper Art & Engineering at Cal State Fullerton

New Hampshire

The Sharon Arts Center in Peterborough and Sharon, New Hampshire is sponsoring an exhibit entitled “Pop-ups: Art of the Paper Engineer” from May 15 to July 6, 2003. Its opening will coincide with Peterborough's annual Children in the Arts Festival on May 16th. The exhibit will feature mock-ups and samples of pop-ups from paper engineers David Carter, Bruce Foster, and Robert Sabuda. To put contemporary pop-ups in context, a small group of older books from Ann Montanaro's collection will also be included. The Sharon Arts Center is a nonprofit art organization founded in 1947. It includes three exhibit galleries, a school of arts and crafts, and a retail fine crafts store. For more information see their web site www.sharonarts.org.

Van Slingelandt Pop-up by Kees Moerbeek

Theo Gielen

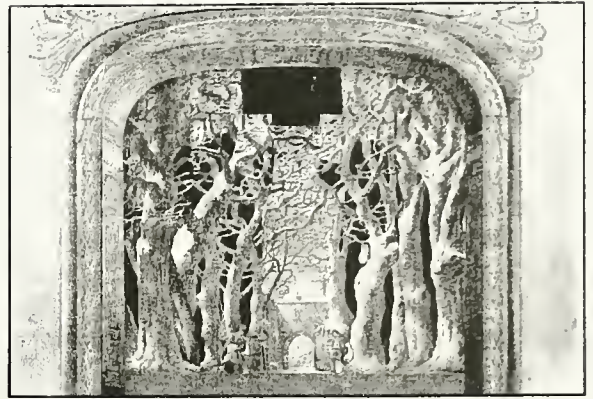
On October 31, 2002 about 50 guests gathered in the in the Dutch theater museum *Theater Instituut Nederland* in Amsterdam to enjoy a performance of the chamber theater of Baron van Slingelandt. That was six times as many guests as were invited in the 18th century. This august assemblage was privileged to attend the official presentation of this unique chamber theater and to see it after a two year restoration again presented in its full moving glory. Other visitors will have to be content to see its movements by viewing a replica that was presented on the same day. By the kind invitation of paper engineer Kees Moerbeek, a select group of pop-up lovers had the opportunity to be among the privileged guests. Mr. Moerbeek's role with this museum piece will be explained later; first let us tell something about the theater, its uniqueness, and its relationship with movables and pop-ups – so far as there is any.

The Chamber Theater of Baron van Slingelandt

One of the luxuries that some rich and famous people of the 18th century permitted themselves was to have their own theater at home. A proscenium arch of about two feet high and three feet wide was built in the wall of a drawing-room or study and the stage extended into the next room. From the other room the "performance" on the stage was prepared and stored, as well as the accompanying machinery used for the popular special effects. When not in use, the opening was closed by a decorative screening curtain.

It was not a plaything for children; it was a serious – and expensive – pastime for adult art-lovers with a special interest in the theatrical. A chamber theater was not meant to be used to perform plays but rather it was designed to show different theatrical sets. We have to think of it as a showplace for samples of paintings, more specifically the three-dimensional paintings with illusive perspectives as painted by well-known artists. From theater history is known that in the 18th and the greater part of the 19th century the audience had the opportunity to enjoy the scenery for some time before a performance began and to express their appreciation by applauding it. The same thing happened with each change of scene. We still see that happen sometimes nowadays when the curtain raises for musicals with spectacular scenery!

The chamber theater so separated the scenery from the performance that was meant to be done within it, asking full attention for the artistic qualities of the scenery itself. A performance of three-dimensional paintings, "tableaux" of a suggested great depth, that moved both by the changes as staged by the play writer and by the



The Winter Wood

use of all kinds of stage machines to cause the special effects popular at the time.

This kind of theater stands in the tradition of (perspective) optical illusions as we also find in the peepshows and raree-shows that flourished in the same century. There is an obvious resemblance, too, with the (much smaller) sets of engraved paper toys as produced by Martin Engelbrecht from Augsburg, Germany in the middle of the century and meant to be placed one behind the other to give the same stage effect. And, indeed, the paper peepshows of the first half of the 19th century are based on the same pleasure of the suggested perspective when peeping through the hole. Surely also the dioramic "boxes" in panoramic books of the 1880s like Isabella Braun's *Neuestes Theaterbilderbuch*, the anonymously published *Theatre Picture-Book* or McLoughlin's *Little Showman's Series* had their origins in this kind of theatrical view.

Effectively the chamber theater can (has to?) be seen as a link in the (pre-)history of the movable and three-dimensional books since it added movement to the static dioramic views of the (Engelbrecht-)peepshows by its scene changes, stage mechanisms as descending clouds (to bring the known "deus ex machina"), waving waters, storming seas, spouting fountains or the use of transparent backdrops for further illusions as fires, volcanos, etc. All techniques that appear dozens of years later in our beloved movable books! Of course, chamber theaters were also the precursor of the toy theater for children developed from the 1810s onwards – although not yet mentioned in the authoritative histories of these paper toys as written by George Speaight or Peter Baldwin.

The only existing chamber theater of the 18th century is the one that has now been restored and presented as a glorious piece in the permanent exhibition of the Amsterdam Theatre Museum. It was commissioned in 1781 by Hieronymus baron van Slingelandt (1762-1830), a descendant of a rich and noble family that had held high positions for generations in Dutch cities such as The Hague and Amsterdam. In 1780, when he was only 18, he was only

18, to the prestigious position of secretary of the city of Amsterdam, a position his father had held before him. The baron had a special interest in arts in general and the theater in particular.

The chamber theater was delivered in 1781 with four scenes, painted by Pieter Barbiers Pzn (1749-1842), a well-known Dutch painter of landscapes, wallpaper and theater scenes. A year later two other scenes were commissioned and in 1784 another two.

They were all done after the fashion and in the artistic style typical of the 18th century (with strict symmetry and a perspective vanishing point exactly



The Modern Room

in the middle). They show rather formal interiors, pastoral scenes, an Italian street reminiscent of a “grand tour,” etc. All eight set scenes are still with the theater. What is exceptional about the Van Slingelandt theater is that it was fitted with a wooden mechanism that enabled an ingenious change of the scenery by only one hand through the clever use of cylinders, strings and counterweights. Though the mechanism and the painted set scenes are not exact replicas of those used in the real playhouses of the time, they do explain a lot of the way theater performances could be seen on the stages of the 18th century. This is important since no theater in the world preserved their theater mechanics or set scenes.

When the son of the first owner, Hieronymus Nicolas baron van Slingelandt (1787-1844), inherited the theater in about 1813, he continued to show performances by invitation to small groups (an average of eight people) of family and friends, or sometimes VIP’s from the world of the theater. He also “modernized” his chamber theater by commissioning additional set scenes from his friend François Joseph Pfeiffer (1778-1835), the highly successful painter of the scenes in the city’s playhouse. From five of the sets Pfeiffer painted for the playhouse he painted miniature versions for Van Slingelandt’s chamber theater between 1823 and 1825; finally in 1831 he did a scene showing Vesuvius, with a transparent backdrop enabling the suggestion of an eruption. Pfeiffer also did the painted figures and furniture to complete both the 18th century sets and the newly acquired sets. The Pfeiffer sets are done in the then modern style of Romanticism, without the severe symmetry and the vanishing point in

the middle that characterized the earlier ones. They were very different in atmosphere and composition, offering a more spacious suggestion and strong accents of light and dark and with pictures that show more “movement.”

A performance of the chamber theater – based on written memories from the time – was made up of viewing the first scene as prepared to stand ready before the curtain was raised, wondering, admiring, or discussing the work of the painter and the resultant effect, eventually followed by the execution of some special effects. Then the scene was changed with the curtain open. The wings on the left and the right moved sideways from the stage, the “friezes” (strips hanging transversely above the stage) and the backdrop raised while at the same time the wings, friezes and backdrop of the second set moved in and came down. It was a rather spectacular happening highly acclaimed by the puzzled audience – and it still is, as the modern audience observed!

A break was needed to prepare, behind closed curtain, the presentation of another two sets, since a complete performance consisted of showing four sets in an evening. The last recorded performance with the theater was in February, 1843, but the theater stayed in the family until 1962 when it was acquired by the Amsterdam Theatre Museum along with the related family documents, drawings, sketches, invitations, etc.

Kees Moerbeek’s Pop-up of the Van Slingelandt Theatre

The full restoration and placing of the theater in the permanent exhibition of the museum led to the publication of a book that extensively documents the history of this unique chamber theater, its 14 working scenes, accessories, participating artists, and its owners since 1781. It is a great volume with text in both Dutch and English (in red print). The book is well illustrated in color and bound in a stylish dark-red velvet binding with a cut-out in the front cover revealing the opening of the theater. As an extra there is a 22 x 23 cm. pop-up pasted inside of the back cover, designed, illustrated and paper engineered by Kees Moerbeek. When the pop-up is flat, the short descriptive text (in Dutch and English) is visible along with an ornamental picture with a formalized lyre. When lifted by means of a tab, this illustration becomes the upper part of the decoration that crowns the theater opening on the original wall of Baron van Slingelandt’s study as designed and painted by François Pfeiffer in 1830. The standing dioramic box is a paper replica of the Van Slingelandt theater with the rounded proscenium arch decorated in Regency style. The stage shows the highly romantic view of *The Winter Wood*, designed and painted by Pfeiffer in 1824, with capricious old trees covered with snow and a vista of the gate of an old Dutch town. In the woods there are a few figures (in the original chamber theater they were freestanding) and in one

we think we recognize the picture of the paper engineer... a private gimmick? The depth of the woods is suggested by the three rows of trees in the wings, one behind the other, on the left and the right, and by the use of dark colors for the woods and a brightening at the town gate in the rear.

At the right side of the “box” there is a large tab and, with a pull, the complete floor of the stage moves to change the scenery on the stage into the strict symmetrical scene of *The Modern Room*, designed and painted in 1781 by Pieter Barbiers Pzn. The formal room in 18th century style suggests depth again by the use of the identical three rows of light colored wings and by a high window exactly in the middle of the “backdrop.”

Mr. Moerbeek has used this pop-up to demonstrate through a paper model the working of the Van Slingelandt chamber theater more clearly than it could be explained in words. He used an innovative paper construction that I hadn't seen before but it will surely be copied in the future for other pop-up books with a built-in theater, as the scene easily transforms from one into the other and back again. Cut-outs in the floor enable the standing paper parts to slide easily. The only difference with the original wooden construction is the speed of change: where as the original theater moved rather slowly (caused, of course, by its antique weakness), the paper model changes at the twinkling of an eye. How he succeeded in making the paper slide that easily is a mystery to me (the mechanism even works when the pop-up is closed – and with the same speed – as I found out). By the use of one set scene from the 18th century and one from the 19th century the model also documents the change of the formal character of the earlier period into the romantic atmosphere of the later, and includes, in this way a part of the history of this particular chamber theater.

The space on the paper in front of the standing diorama was filled by two ornamental angels or muses balancing on balls (globes?) as originally decorated the wall where the chamber theater was built. It frames a blank square that can be used for a written greeting. The paste-in pop-up is also available as a card with envelope. It is a great concept indeed and a very nice novelty from the engineering works of Kees Moerbeek!

Tuja van den Berg, *Playhouse at Home. The Chamber Theatre of Baron van Slingelandt*. With a pop-up by Kees Moerbeek. Amsterdam, Theater Instituut Nederland, 2002. ISBN 90-70892-65-0. Price: 25.00 Euro (about \$27.50). Available directly from the Theater Institute of the Netherlands, Prinsengracht 168, 1016 BP Amsterdam. E-mail address: info@tin.nl The pop-up card costs 15.00 Euro (about \$16.50) and credit cards are accepted. For more information see www.theaterinstituut.nl.

Paris exhibit, continued from page 4

Additional popular three-dimensional ephemera like (German) paper-cribs, lacy fold-out French valentines and (movable) postcards with crib-scenes completed the seasonal theme.

Les débuts

The next six showcases offered a wealth of historical dainty bits for any pop-up gourmet. Though the exhibition was modestly announced as a survey of two centuries (19th and 20th) of movable books, there were some very early precursors as well: the usual Apian popped up in an unusual edition with both his main works in one volume: the *Cosmographia* (1524) and the *Astronomicum Caesareum* (1540). A French touch was given by the rare Paris edition of Joannis de Sacrobosco's cosmographic manual *Sphaera...* (1545) with two of three volvelles still uncut and unmounted, and by one of the latest editions of the peculiar novelty *La Confession coupée, ou la méthode facile pour se préparer sur Confession* (1751). The latter has pages that enumerate all kinds of possible sins that have been cut into small strips, enabling the confessor to mix and match his private list of sins to be confessed. The book, first published in 1677, had a long life and gives a nice look at what had been considered the most reoccurring (French?) sins of the time, for example: “I have beaten up my wife exceptionally.” A great ephemeral item from the 18th century, precursor of the later peepshows and toy theater, was the series of sections picturing the *Spanish riding-school in Vienna*, to be regarded in a raree-show and published by Martin Engelbrecht in Augsburg about 1750.



The first half of the 19th century was well represented with examples of almost all kinds of movables and novelties. This is just a handful of some 20 items:

several very rare movable cards from the Regency period (1810s) from Germany, Switzerland and (never seen before) France; two French editions of paper doll books published by Fuller in London: *Phébé ou la piété filiale* (1817) and *La petite Hélène ou l'enfant gâté et corrigé* (1818); a second edition of Imbert's *The American Toilet* (1825); an example of Charles Letaille's original French books with detachable pictures, *Aventures de Robinson Crusoe* (ca 1835)⁶; an early French blow-book, *Livre magique tombé de la lune* (1853); and some of the most representative peepshows: *Telescopic View of the Great Exhibition* (1851) and *The Thames Tunnel*

(ca 1850). Unfortunately, none of the French productions were available. There was also a series of at least 13 (numbered) *Optiques* in the 1830s and 12 *Dioramas* published by Haguenthal in Pont-à-Mousson in the 1850s.

And, as said, some French erotic movables: a rare hand-colored movable pen-drawing from about 1800, without a title but obviously shows a woman positioned on a bed with her lover - "aux généreux attributs" as the text card read - making love to her and moving appropriately. There were also some (loose) pages from the well-known *Portes et Fenêtres* (*Doors and Windows*), an erotic classic invented by Ch. Philipon and published in Paris about 1830, showing (mostly) servants peeping through keyholes or windows that can be opened (lift-the-flaps) to reveal what is happening behind them. Sometimes they also have pull tabs.⁷

La grande époque

The Golden Age of movables in the second half of the 19th century was shown here for the first time in its full French manifestation. Shown with some 50 (!) items were all the names known from of that period popped up in their French disguises. They were augmented with some original French movable productions and novelties. The French publishers involved in the production (or sometimes only the distribution) of movable books in the period were covered in separate chapters in the catalog: Guérin-Müller, A. Capendu, Augustin Legrand, Louis Westhausser and Robert Guignard. An early *Dean's New Scenic Book* from the 1860s was recognized in *Voyages et Aventures de Robinson Crusoe*, shown along with an original English *Cinderella* from the same series. One of Dean's books with a molded head attached on the inside of the back cover and peeping through a hole in all preceding pages (and front cover) was presented both in its French and Dutch versions from 1865: *Madame Jovial qui toujours chante gai Larirette, gai Larira!* and *Het Olijk oud Wijffe met haar Tra-la-la-la*. It was surprising for me to see that titles I had always thought were French versions of original Dean books, now proved to be original French adaptations, for example the *Polichinelle des Champs Elysées ou le Diable Rossé* which I had previously thought was the French *Punch and Judy as played before the Queen* by Dean.



Meggendorfer, produced in France by various publishers, was represented both by antique and reprinted

editions (sometimes of the same title enabling the comparison). There were originals of *Grand Cirque International*, *Scènes et Tableaux à Surprises*, 1536 *Grimaces*, *Monsieur Séraphin de Chiképatan*, *Grand Théâtre des Animaux savants* and *Histoires pour Rire* - all very rare in their French editions. To my surprise I saw some books that were clearly done in the style of Meggendorfer. It was the first time I had seen a Meggendorfer imitated in his own time. The pull-tab *Les Excentriques* and the heads-bodies-legs *Variations amusantes* were examples.

Remarkably, Ernest Nister does not appear to have been published in French until the reprints (remakes) from the 1980s. But some original English editions of his typical fin de siècle books like *Picture Pastimes* and *Pretty pictures* were on display.



Raphael Tuck, on the other hand, seems to have been very popular in France in that period. Lots of titles from his "Father Tuck's Mechanical Series" were seen in their French version (also printed in Bavaria as were the English editions): *Le Général Po-Pol*, *La Mère Michel*, *Les Farces de Godiehon*, *Miaoû- Miaoû*, *Le petit Poucet*,

Cendrillon, *Histoire de Robinson Crusoe*, and others, mostly published by Capendu in the 1880s and 1890s. Since sometimes there was more than one copy of a title available, it could be seen how the printing quality of the chromolithographic pictures diminished after the frequent use of the lithographic stones!

Apparently there were books published in a style similar to Tuck in France too, for example *Le mauvais Rêve*, illustrated by the French artist Alfred Choubrac from which I couldn't trace a Tuck original.

Original German highlights of the history of movable books like *La Nuit de Noël* (*Die Krippe*), *Les Surprises ou le Bien et le Mal* (*Nehmt's zu Herzen*), *Change ments à Vue* (*Verwandlungsbilder*), *Contes fantastiques, variés, choisies*, *A gravure transparentes* (Theodor von Pichler, *Transparent Verwandlungsbilder zu sechs der schönsten Märchen*, a book with transparent pictures that adds extra elements to the pictures when held to the light) or *Théâtre Minature: La Grande Ménagerie* (*Die Grosse Menagerie*) were brought to France by Schreiber himself or in cooperation with French publishers. A wonderful copy of that other original German classic *Le Livre d'images Purlantes* (*The Speaking Picturebook*), identified by Haining as the "pièce de

résistance” of any collection, had its place. But my favorite, indeed, was the antique copy of the very rare *Theater-Bilderbuch* with its four pull-up dioramas of Robinson Crusoe, Puss in Boots, Red Riding Hood and Sleeping Beauty, all four seen at once in a row, one next to the other, held by its leporello-binding. Of course there was a copy of the original novelty that France contributed to the first Golden Age of movable books, the book with pictures that move by the overlay of a moiré sheet *Le Motographe: Album d'images animées* (1899) known for its front cover design done in color by the famous French painter Toulouse-Lautrec.

XXè siècle

During the two world wars of the first half of the 20th century European movable books did not flourish. Nor did they flourish in the period between the wars. Nevertheless, Jacques Desse succeeded in showing some great or remarkable movable books from that period: Tom Seidmann-Freud's German *Das Zauberboot* (1930 edition); a French edition of H.A. Rey: *Leurs Maisons* (*Animal Homes*) with gatefolds; a beautiful one thousand



and one night edition illustrated by Simunek, with a great pop-up scene: *Les Mille et une Nuits: Collection Surprise* (1930s); and a wonderful, highly sought-after French original *La Croisière blanche ou L'Expédition Moko-Moka-Mokala* (1928) very nice, almost experimentally illustrated with bright graphics by Jack Roberts.

Another revelation was a French-Belgian book, inspired by comic characters of the time and having one great artistic pop-up scene: *Zozo explorateur* (1934) illustrated by Franchi. Of course the whole series of six French Disney pop-ups from the 1930s published by Hachette was exhibited: *Mickey Hop-là, Mickey et le Prince Malapate, Pluto et les Poussins, Les trois petits cochons et le méchant loup, Blanche-Neige et ses amis les bêtes* and *Une partie de polo*, for the greater part published only in French.

The (imported) production of movable and pop-up books started again in France shortly after the second World War. From 1947 to 1949 Barbe in Lyon published several Julian Wehr books – at first as co-editions with Duenewald, New York, but later reprinted in Italy. Both editions were available (nicely showing the differences in printing quality!): *Le Chat botté, Blanche Neige, Le petit Chaperon Rouge* and *Tchou-Tchou le petit train*. Julian

Wehr's mechanics clearly inspired Robert de Longchamp who apparently did the paper engineering for all of the books in the series of “Albums animés” published by Les Flots Bleus, first in Paris then of Monaco. At least 15 movables were published by them from 1947, illustrated partly by the now highly acclaimed Germaine Bouret, partly by a “Matéja” and other illustrators. They are very desirable books with intriguing and sometimes very complex paper mechanics but they have inadequate bindings and the pages loosen easily. As a result, mint copies of these titles are



Le Petit Magicien Animé

rather rare: *La Kermesse des animaux, Le petit Chaperon Rouge, ABC des animaux, Clopinet, Le petit Poucet, Cendrillon, Le petit magicien* (with highly innovative paper artworks). There was also a Disney title *Dumbo* with pop-ups standing as a tableau at a 45 degree angle on the spread - a technique not seen elsewhere. As a result of the lack of study of the French movables, little or nothing is known about this creative talent. None of his books

appear to have been translated into any other language.

Hachette in that same period (1949-1950) produced a second series of seven pop-ups including four Disney titles of which three were shown: *Les trois petits cochons, Bambi* and *Blanche Neige*. Original French productions in the series were the first movable *Babar: Histoire de Babar* with the illustrations of De Brunhoff (the elder) and another comic-inspired movable, *Zig et Puce* by Alain Saint-Ogan.

In the 1950s the Maxton titles were published in France: *Le petit renne au nez rouge* (*Rudolph the red-nosed reindeer*) and *Les Cow-Boys* and *Les Indiens* illustrated by Joseph Dreany. The carousel books published at that time by Folding Books became French editions by simply pasting in the French text.

Another series of pop-up books that was originally French and apparently never translated, was published by the company of Lucos from Mulhouse in the east of France. Again, no further information about this publishing house, its illustrators and/or paper engineers was available. The production of the company seems to have started in the late 1940s and stopped sometime in the early 1960s, few of their books are dated. Remarkably, only a couple of years ago, a number of mint copies (still in their original packing papers) came onto the western European market. Was it the result of the closing a warehouse? The rather simple technique of cutting and counter-folding (sometimes extra

paper has been pasted in) however does give nice results in the more than 25 books the company has published.



La Kermesse des Animaux

Mr. Desse succeeded in acquiring some original drawings by “Gildas,” done as gouaches and even the dummy of one spread from *La Belle au bois dormant* (*Sleeping Beauty*) from the series. “Gildas” and a certain Jo Zaguela appear to have been the major illustrators of the books but other names appear on them as well. Mr. Desse hoped that visitors to the exhibition would provide more information about the publisher and the illustrators. Except for editions of the traditional fairy tales, *Blanche Neige*, *Le Petit Poucet*, *Le loup et les Sept Chevrettes*, *Le Petit Chaperon Rouge*, *Cendrillon*, *Ali Baba et les Quarante Volcurs*, etc. There were also works on other subjects for children like the great *ABC en Relief*, *Zoo*, *A Travers le Monde* (*Through the World*, with nice panoramas of Arabs, Eskimos, Indians, Africans, etc), *Vive les Vacances*, *Les Beaux Magasins* (beautiful shops, with all the charm of a doll’s house), *Les Bêtes que nous Aimons*, *Les Jeux et les Nombres en Relief* or *Fables*. Some books had specific French themes: *Chansons de France en relief*, *Napoleon* and *Lourdes*. They are great stuff for any collection!

Since the late 1950s the French market has been flooded by the much-appreciated books designed by Vojtech Kubašta. The exhibition showed a good survey of these books. There were lots of volumes from the fairy tales (even a *Puss in Boots* in Arabia), of the “Panascopic Model,” the “Tip + Top,” and the “White series.” There were also titles not included in Michael Dawson’s “Checklist...” For example, there was another volume from the “Windowpane Series,” the Czech *Letime Vesmírem* (1959?) offering a vision of how to explore the universe. It included a great rocket in Tintin fashion that erects behind the “window” of the front cover when the book is opened. Also included was a nice *Les canetons intelligents* (1967) with an unusual technique of folding paper to illustrate the adventures of some clever ducklings. The often-read suggestion that Kubašta’s books weren’t available for Czech children because they were too expensive for the poor little communists, definitely was contradicted at the exhibition by the presence of a good collection of books published in Czech language in the 1950s, 1960s, and early 1970s! The pop-up books designed by some other Czech paper engineers like Rudolph Lukeš, J. Pavlín and G. Seda, were also on

display in their French editions. Those done by the Czechs in the 1960s, and early 1970s are surprising and highly collectible.

From 1968 until 1970 almost all the well-known books packaged by Waldo Hunt for Hallmark and Random House had French editions from Rouge et Or in Paris - and they were shown at Jacques Desse’s exhibition. Specific pop-up books published only in France during that period included a series of six Tintin titles of which three, *Tintin: On a Marché Sur la Lune* (1969), *Tintin: Le Trésor de Rackham le Rouge* (1970) and *Tintin: Vol 714 pour Sidney* (1971) were exhibited. Three books that showed the three-dimensional adventures of other French comic characters, *Astérix and Obélix: Astérix aux Jeux Olympiques* (1968), *Astérix et Cléopâtre* (1969) and *Les voyages d’Astérix le Gaulois* (1974).

A few showcases highlighted a tasteful selection of books from the last 25 years, mostly titles produced by Intervisual. It was somewhat strange to see the well-known books of Jan Pieńkowski, David Carter, Kees Moerbeek, Ron van der Meer, Keith Moseley, Robert Sabuda and others in their French versions. The catalog contains many more of them and they were available for direct sale at the reception desk.

Mr. Desse asked for my special attention to a selection of books designed by the Japanese artist Katsumi Komagata who has made highly artistic booklets since the mid 1900s. Printed on quality colored paper that is cut and/or folded, they sometimes also have transparent pages. His work recalls the earlier paper experiments of the Italian artist Bruno Munari. A small French company, Les Trois Ourses, translated the Japanese texts and, since 1994, has brought them to the French market. They are recommended to those interested in artists’ books.⁸ A special showcase at the end of the exhibition featured a small collection of books made in limited editions by artists like Andy Warhol, Julio Plaza (Brazil), Dieter Roth (Germany), Vasarely, Rein Jansma, Marina Spivak (Russia), UG (France), Gaëlle Pelachaud, and Béatrice Coron.

Some final showcases were filled with books that Mr. Desse described to giving “a transformation in two dimensions, without mechanism.” These included novelties like windowbooks, books with gatefolds, cut-outs, heads-bodies-legs, lift-the-flaps, growing pages, transparent pages, changing costumes, etc. Both historic and modern examples were shown by people such as Raymond Queneau (*Cent Mille Milliards de Poèmes*), Bruno Munari (a complete set of his seven books in their 1945 Italian first edition), H.A. Rey, André Hellé and Tove Jansson. Here was also found an exquisite historical collection of some 30 (French) anatomical and technical books with “superimposed plates,” ranging from as early as 1834 (Achille Comte, *Physiologie Pour les Collèges et les Gens du Monde*) to the last known

such publication, the 1949 edition of Descarces, *Nouvelle Encyclopédie Pratique d'électricité*. Most remarkable here was a complete set in 11 large folio volumes with accompanying descriptive booklets of G.J. Witkowski's *Anatomie Iconoclastique*, published successively from 1873 to 1902 and executed partly in hand-colored lithographs (later parts in chromolithography). It is extremely rare to see a complete set of this marvelous publication.⁹

Catalog

As mentioned, Mr. Desse is an antiquarian bookdealer who within a couple of years brought this collection together. Now wanting to sell the books, he made a catalog of what he had acquired. Since there has been little interest in these books in France until now, there were hardly any publications on the subject. Since the Paris colleagues in the book trade were not particularly willing to inform their new competitor, he had to write the catalog himself by studying the (not too abundant) international literature. He even had to start making a reliable list of French terms to describe the various manifestations of the movables before starting the bibliographical descriptions of the books. Nevertheless, he succeeded within three months to produce a catalog that will for years prove to be a reference work on French movable, novelty and pop-up books! Starting with a short history of movable books, the catalog continues with an extensive definition of these books, and a chapter that painstakingly describes the techniques used to animate the pictures.

The description of the 603 items (actually 594 since the numbers 131-139 are missing!) starts with over 50 items of movable ephemera from the 18th to the 20th century and continues with the enumeration of the books in chronological segments: *The beginnings / XIXth century: the Golden Age / XXth century: 1900-1945 / After the War: the years '50-'60 / Specific French productions: Les Flots Bleus and Lucos / Czechoslovakia: the Artia publications / The aesthetical pop-ups: Hallmark and Random House (Rouge et Or) / The years '70-'80 / Contemporary / Transformation books in two dimensions, without mechanism*. Every part starts with a short introduction that characterizes the period and within each chapter there is a further grouping based on the techniques used, the publishing houses, the paper engineers, etc. The bibliographical description of the books (and copies) is very professional and gives lots of details to enable exact determinations (measurements, printers, lithographers, variant cover title, description of binding, etc). The catalog can stand as a model for further bibliographies!

Since there has conscientiously been given just that information that was known for sure and the lack of

information often has been stated, the catalog also invites further research on the history of the French movable book, its makers and publishers, its international exchanges and adaptations, the contacts between the French publishers and publishers abroad (Dean, Tuck, Schreiber, etc). So much more still needs to be researched before a reliable history of the movable book (in Europe) can be written. This catalog smartly fills a gap by coloring in so many white spots. The catalog is illustrated with over 100 pictures, some in color.¹⁰

Appreciation¹¹

After all the above the reader will not be surprised when I pronounce my great admiration for what Jacques Desse has done by organizing this exhibition and for the promoting movable books in general and for French booklovers in particular. He didn't just organize a display of pop-ups to sell, through both the exhibition and the accompanying catalog he has provided a wonderful and instructive survey of the history of movable books in France. He has become the ultimate French specialist in the field and anyone interested in French movable and pop-up books (and their acquisition) will have to contact him. In the future surely we will see references in articles and in antiquarian booksellers catalogs to the corresponding number in his catalog: "Desse, nr." or "Not in Desse!" And his unwilling "colleagues" on the great boulevards will wonder how much history Jacques Desse has written.

I wasn't the only one who appreciated the exhibition, the press gave it wide coverage. In the first days three main French TV channels included stories about the exhibition in their news programs in prime time and the prestigious newspaper *Le Monde* had an appreciative article. There were so many visitors that the exhibition, planned to end on January 27, had to be extended until February 9.

The biggest honor for Mr. Desse however - in addition to the good sales - was the invitation of the prestigious Paris Bibliothèque Nicaise, the French "Temple of Bibliophily," to organize another exhibition of movable books later this year in their sanctum! Such a prestigious invitation makes one's name in "tout" literary Paris. In his own words: "It feels as having been awarded the Nobel prize of Bibliophily."

Notes

¹ 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].

² See my article "Books with (re-)movable illustrations" In: *Movable Stationery* 10, 3.

³ Jean-Pierre Brès, *Le Livre joujou avec figures mobiles*. Paris, Louis Janet, [1831].

⁴ Jacques de Saint-Albin, *Livres à transformations parus en*

langue française, classés selon les procédés. In: *Nouvelle de l'Estampe*, No. 6 – 1968.

⁵ The exhibition *Livres animés*, organised by the Bibliothèque Municipale in Rouen 1982 – with catalog.

⁶ See my article about them in the last issue of the *Movable Stationery*, Vol.10, 4.

⁷ The strongly reduced German reprint (without tabs) of this book, *Aber dahinter....*, was reviewed by Robert Sabuda in *Movable Stationery* Vol.4, 2.

⁸ For further information see their website: www.chez.com/troisourses

⁹ For the insider: Choulant, *History and bibliography of anatomic illustration*, nr. 406.

¹⁰ For your copy of the catalog *Livres Animés. Une exposition organisée par Jacques Desse et le Marché Dauphine*. Paris, Jacques Desse, 2002 (10.00 euro, about \$12.00 US; credit cards accepted) contact Mr. Desse directly. His adress: Marché Dauphine, 132-140 Rue des Rosiers, F-93400 Paris / Saint-Ouen. Tel: 01.47.400190. E-mail: j.desse@parispuces.com. Mr. Desse speaks English as well.

¹¹ Your reviewer was not – yet – sponsored for this article and reviewed from his own enthusiasm only.

Frankfurt Book Fair, continued from page 2

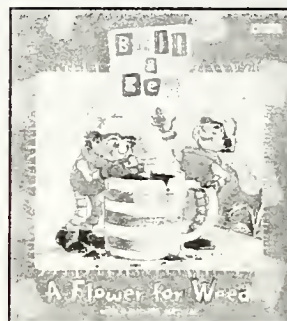
In a similar fashion are David Carter's pop-up version of *Who Took the Cookie from the Cookie Jar?* (Cartwheel); Ken Wilson Max's *The House that Mac Built* (Simon & Schuster, 0-689-83692-9) offering pop-up bulldozers, cement mixers, etc; the recently published *The Eensy, Weensy Spider*, a pop-up book by Jane Manning (HarperCollins, 0-694-01684-3); and *In the Dark, Dark Wood* by Jessica Souhami with a wonderful pop-up surprise at the end. These titles also overlap in purpose with the next group of books.



Finally, to what I would like to call the “cultural enrichment” of the young child, those concepts that form the child into what is usually valued as the inheritance of western (Anglo Saxon) culture. These include religious subjects as well as “culture” as represented by

specific popular characters. A large number of books like the simple fanfolded editions of fairy tales published by Grandreams, Ottenheimer, Brimax and Peter Haddock, the products of Disney, the spin-offs of TV series, and the characters originating from book figures and merchandise are included here. Some titles that fit this category are: *The Princess and the Pea: A Very Very Short Pop-up Story* (Simon & Schuster, 0-689-84685-1) and Keith

Faulkner's *Charlie Chimp's Christmas: A Pop-up Extravaganza of Festive Friends* (Barron's, 0-7641-5556-3). More are the pop-up, pull-tab book *The Secret Angel* by Jan Lewis (Orchard); the bag-shaped *My Ballet Bag* (Simon & Schuster, 0-689-83684-8) with a handle, pull-tabs, and a



pop-up spread at the end. Disney is represented with the *Disney Pop-up Pals* and *Pop-up Princesses* (Disney Press); the pop-up, lift-flap book *A Princess is...* and the similar but heart-shaped *The Sweetest of Hearts* both featuring Disney heroines (Random House). The trademarked characters of “Tough Stuff” are featured in the pop-up adventure *Volcano*

alert! (Egmont Books, 1-4052-0534-2) and the turn-the-wheel of *To the Rescue* (1-4052-0533-4). Rev. Awdry's well-known locomotives are available in *Thomas' Splendid Pop-up* (Egmont Books, 0-434-808-37-7) and *What's on the Line, Thomas?* (0-434-80301-4) with wheels to turn. There is a whole group of books with TV series tie-ins such as those seen on BBC television, for example, *Andy Pandy: Home Sweet Home* (BBC Worldwide, 0-563-53227-0), the pop-up book of *Bill & Ben, a Flower for Weed* (0-563-53366-8), the changing pictures book of *Bob the Builder, Bob's Metal Detector* (0-563-53212-2). Some characters better known from picture books and marketed in a whole range of picture, board, touch-and-feel, foil, lift-the-flap books, and all kinds of merchandise, are now in three-dimensional form. Penny Dann's too pink fairies are in *The Secret Fairy Home* (Orchard, 1-84121-214-8), a “Blossom's Pop-up House with Fairy Furniture” with fairy kitchen, fairy bed and fairy bathroom. Jane Simmons' winning ducky Daisy is featured in *Goodnight Daisy, Goodnight Pip* (Orchard, 1-84121-264-4), a star-shaped carousel book with the traditional five dioramic views. There were a lot more movables featuring commercial characters, but I will not list them here. It is a comfort for me to know that you will stumble over them in book stores, toy shops, or when surfing the net!

For older children...

With some modifications, one could categorize movable books for children ages six to ten by the psychological stages in their development. Since I do not want to repeat myself, I will confine my listing here what I have seen published for this age and leave to the reader the classifying of the books to the various kinds of child development.

With rather simple pop-ups, tabs, and wheels there are new titles from Bookmart, under the Amadillo imprint: *It's a Bug's Life* (1-84322-041-5) and *It's a Dinosaur's Life* (1-

84322-040-7). Two others are similar, *Big Machines* (1-84322-045-8) and *Farm Machines* (1-84322-046-6) but they have a surprise on their last spread that unfolds to twice its size with a nice pop-up scene of a group of



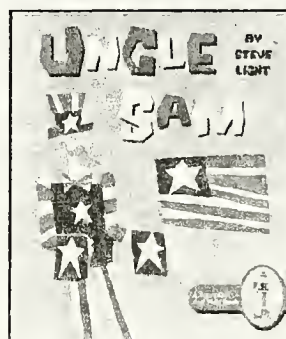
m a c h i n e s .
Machines also pop up in Paul Stickland's newly published *Big Dig: A Pop-up Construction* (Ragged Bears, 1-929927-41-X). His next book, seen as a dummy, will change the

place to a *Jungle Bugle*. A funny play with letters of the alphabet will be found in Pamela Hall's pop-up book *Elemenopee: The Day L, M, N, O and P Left the ABC's* (Intervisual). With illustrations by James Williamson, it makes children aware of the importance of each letter. There also is great fun with Jay Young's *Amazing Pop-Up Science Flea Circus* (Sterling / Big Fish, 1-403174-68-6) with six pop-up acts performed by "invisible" bugs. The gorilla painter and Hans Christian Andersen Award winner Anthony Brown has his first pop-up book with lots of additional flaps, tabs and wheels with his animated interpretation of the well-loved playground rhyme *The Animal Fair* published by Walker Books (0-744-58829-4). Witch Zelda pops up again in the (third) sequel *Witch Zelda's Beauty Potion* (Tango Books, 1-8570-7555-2) now in the shape of a witch's cauldron. The team of Faulkner and Lambert had dummies of two new pop-up stories with added glitter foil: *Crocodile Tears* and *Spider Jewels*, illustrated by Czes Pachela. Another couple (literally), Ken Wilson-Max and Stanya Stojic, just published *A Book of Letters* (Chrysallis Children's Books – an imprint of David Bennett Books – 1-85602-424-5). This is an ABC book with real letters, envelopes, and a large format fold-out ABC poster. Another book with an envelope, but also including flaps, wheels, and peep-through holes is the new "My Surprise Book of" a series of interactive information books from Oxford University Press. The first four titles are *Night and Day* (0-19-910774-2), *Pirates* (-910772-6), *Seasons* (-910771-8) and *Senses* (-910771-8). Random House / Bodley Head continues the pop-up success of the formula by Kate Petty and Jennie Maizels with *The Super Science Book* (0-370-32584-2).

Characters here also pop up with new books: the trademarked *The Powerful Girls* (Brainwaves, 0-439-30548-9) known from the Cartoon Network, and the next title *Pop Goes the Monster: A Powerful Girls Pop-up Adventure*. *Harry Potter and the Chamber of Secrets: A Deluxe Pop-up book* (Intervisual, published by

Scholastic/Levine, 0-439-45193-0) is now available.

September 11 is remembered in several books, not presenting the actual horrible events of that day, but honoring the people who played a heroic role shortly after the catastrophe. They are seen in *Pop-up Firefighters, Police Officers and EMT's to the Rescue* (from the new company of Carah Kids, 1-931931-04-6) and *Here Come our Firefighters* (Simon & Schuster, 0-689-84834-X) by Chris Demarcst. It will be followed next March by his *Heroes of the Sky: A Search and Rescue Pop-up* (0-689-84835-8) showing how a helicopter squad leaps into action. On the



other side there are books that aim to strengthen patriotic feelings of American kids: *Pop-up Book About "America the Beautiful" the Famous Song* by Katharine Lee Bates (Carah Kids, 1-931931-07-0), *Pop-up Book About the Pledge of Allegiance illustrated with Eight of America's Most Well-known National*

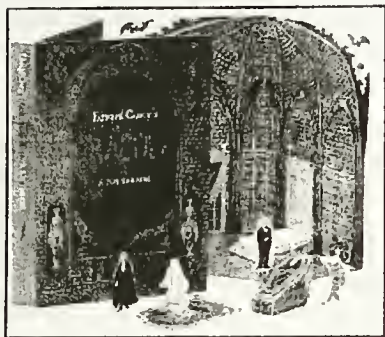
Monuments (1-931931-05-4) and the novelty press-out and play book *Uncle Sam* by Steve Light (Abrams, 0-8109-3498-1). In the later the user can construct a sturdy board model of this U.S. national symbol who waves a flag and rides on a parade float that really rolls.

... and for all ages

To go on with the chosen theme of my article, I will list some books that don't seem to aim at any special age group but are made for "children of all ages." Tango Books presented a third sequel in their "pop-up board games series": *The Book of Fairytale Games* (1-8570-7562-5) with a spinner in a storage pocket and an integrated paperback reading book. A nice gift book with pop-ups and illustrations simply painted in Sumi ink by Lulu Hansen is *Fishing for the Moon, and other Zen Stories* (Universe, 0-7893-0816-9) containing nine Zen parables. Effectively, for me, the aforementioned *Amazing Pop-Up Science Flea Circus* by Jay Young also counts in this category.

Maybe also in this line are books that strengthen patriotic feelings in America – at least as experienced at the Frankfurt Book Fair: Chuck Fischer's "pack" of *Great American Houses and Gardens: A Pop-up Book* (Universe, 0-7893-0798-7), paper engineered by David Hawcock. Unfortunately, the pop-ups don't fold out too well in my copy and the paper used for the artwork, is in my opinion, somewhat too weak. Being pleased to find a peepshow (of which house?) built inside the front cover, my enthusiasm for this particular one shrank when I didn't see the expected

perspective view when peeping through the hole(s). For me the ultimate must-have of this year's Frankfurt Book Fair - though not exactly a pop-up book - was without any doubt Edward Gorey's most desirable *Dracula: A Toy Theatre* (Pomegranate, 0-7649-2136-3). It was mysteriously announced as "Second Edition" but I had never seen it before. The slightly sinister, fitted cigar-box packaging contains die-cut, scored, and perforated fold-



u p s a n d foldouts, based on Edward Gorey's set and costume designs for his award-winning Broadway production of *Dracula*. There are three pop-up stage sets, a cast of eight (15

figures in all), stage furniture, a 4-page booklet with assembly instructions, a synopsis of Gorey's adaptation of the play based on Bram Stoker's gothic novel published in 1897, and notes on Edward Gorey (1925-2000) and his many magical creations. When assembled there is a 3-D theater with a rotatable three-set stage and a cast that hovers between the macabre and the humorous, ready for the three acts of the play. For those who cherish his pop-up book *A Dwindling Party* and the peepshow *Tunnel Calamity* this is another gem for the collection!

The Names

Trying not to show my personal preferences too much, I'd like to list here the major new works of the great names of paper engineering in alphabetical order. For some years, the most missed paper engineer is Ron van der Meer, who after the failure of his company Van der Meer Publishing, seems to be enjoying some sabbatical years. Let's hope he soon returns to the business again soon with new specimens of his paper witchcraft loved by so many children, collectors, teachers, and others.

Besides *Who took the cookie from the cookie jar?* from Cartwheel, there was another new (non-bugs) pop-up book by **David Carter**, shown at *Intervisual: Glitter Gritters* (Piggy Toes Press, 1-58117-199-4) announced as "his biggest and best pop-up book" and featuring brightly colored creatures with foil accents that introduce themselves with phonic rhymes. Indeed it is in a larger format than we are used to from him and it has a feast of colors in the ingeniously engineered paper beasts.

On display at Macmillan were the new books of their master engineer **Nick Denchfield**, the recently published

Pop-up Mini-Beasts Adventure (0-333-96395-4) illustrated as usual by Anne Sharp, and the dummies of his two new books. The first new book, *Pop-up Spooky Castle: A Bone-rattling Adventure* is a carousel book illustrated by Steve Cox that invites readers to play the game of overcoming the spooks and ruling the castle, reminiscent of the pop-up board games series of Tango Books. It has press-out figures and a "Can you spot?" page. The second new one, *Pop-up Magical Beasts*, will prove to be a highly collectible one. "Entering the world of the most fantastic creatures that never walked the earth" there are three fold-down pop-up spreads and four spectacular - apart from the book - freestanding models: a unicorn, a dragon, a three-headed dog and a griffin! A wonder of paper engineering indeed.

Simon & Schuster, the publisher that currently has the best pop-up books on their list, had the new **Bruce Foster** book on display, *The Princess and the Pea: A Pop-up Book* by Sarah Anderson and illustrated by Chris Demarest. Announced also was a new book by Olive Ewe, *Bee Mine: A Pop-up Book of Valentines*, paper engineered by Mr. Foster, but I have not yet seen it.

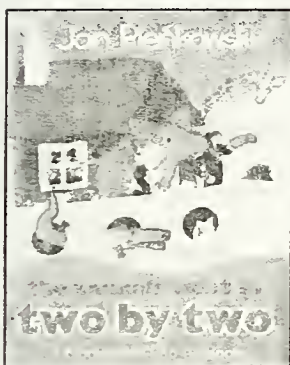
While his company, Hawcock Books, did not have a booth, **David Hawcock** was spotted attending the fair. I didn't meet him, but by good fortune I was given a copy of the glossy "very first Hawcock Books catalogue" by a publisher friend. Of course, included were the pop-up book of *Great American Houses and Gardens* and earlier works such as *The California Pop-up Book* and the series of "amazing pop-up pull-outs" published by Dorling Kindersley. Three books were new to me: *The Pop-up Stand-out Dinosaurs*, with six removable three-dimensional stand-up models of dinosaurs that can stand free of the book and two books with removable pop-up masks to enjoy as pop-ups in the book or as masks to wear by the child outside the book, *Incredible Wearable Animal Masks*, and *Harry Potter: A book of Masks*.

From **Kees Moerbeek**, as mentioned above, his new book *You Monsters are in Charge: A Boisterous Bedtime Pop-up*, has a creepy though very colorful counting book with fold-downs that generate movement in the increasingly crowded scenes. Attending the fair for only one day with his wife, paper engineer Carla Dijs, Kees proudly told me that he has been commissioned by Simon & Schuster to design, illustrate, and paper engineer their next "Classic Collectible," a pop-up version of Raggedy Ann. There will be an accompanying limited edition with an extra pop-up extravaganza. He had every reason to feel honored!

Keith Moseley, the grand old man of paper engineering for 50 years, doesn't seem to be lucky in getting his current books published. Since Van der Meer Publishing, his last publisher, stopped producing pop-ups. I have seen new, innovative carousel books of Mr. Moseley's shown by other

publishers. A dummy of *The Edwardian Grocer's: A pop-up House* was offered last year by Aladdin Children's Books and it popped up again this year with the packager Tony Potter Publishing. Dummies of *The Enchanted Castle* and *The Haunted House of Horror*, likewise offered in 2001 by Aladdin, now appear to be published by Key Porter Books in Toronto, Canada.

Simon & Schuster will publish the **David Pelham** pop-up book *Animals 1 to 100*, done together with his wife (?) Sophie Pelham. Announced as a lift-the-flap, pop-up counting book, it sounds like a sequel to his earlier pop-up alphabet book *A for Animal* but I didn't have the opportunity to see any of the art work at the fair.



Last year, packager Matthew Price announced a new pop-up by **Jan Pieńkowski**, *The Cat With 9 Lives*, paper engineered by Steve Augarde. It has not yet been published. As Mr. Price told me, as a result of the miserable economic situation, no publisher has yet bought the title but he still hopes to get the book published. Meanwhile two

new titles designed by Mr. Pieńkowski were announced for 2003 by Walker Books: *The Animals Went in Two by Two: A Noah's Ark Pop-up Book* (0-7445-9267-4) and *The First Noël*, a nice carousel book on an old theme (yet without an ISBN).

At the stand of his Bulgarian publisher Kibea Publishing I had the privilege of meeting **Anton Radevsky** the paper engineer of some highly estimated pop-up books, of whom I wrote a profile in the last issue of *Movable Stationery*. He not only gave me copies of his two nice pop-up books published in Bulgaria in the late 1980s, but also showed me the great dummies of his three new books: *The Wonders of Architecture*, *The Automobile: A Pop-up Book* and *The History of Weapons*. He pointed out to me the solutions he had found for all kinds of engineering problems, nice small innovative details in the artwork and, since he is an expert of old weapons, all kinds of information on that subject. His very active publisher, Dimitar Zlatarev, succeeded in getting three renowned American publishing houses interested in publishing both the architecture and the weapons book! Because of the various conditions of these publishers, Kibea still had to decide with whom they would publish. Finally more collectors will have the opportunity in 2003 to share my enthusiasm for Mr. Radevsky's engineering marvels.

Some packagers

The rather small output of movable books from most packagers has already been addressed, so here I would like to confine myself to some remarks on packagers, some known to me and some hitherto unknown.

At the stand of **Intervisual Books** I had the pleasure of being introduced to the company's new CEO Larry Nusbaum on duty since Waldo Hunt sold the company at the end of 2001. The new executive vice president Steven Wallace offered me their new catalog and showed me some of the new projects of the company, now based in Los Angeles. The catalog seems to offer more new movables and pop-ups than we have seen in the last few years, so the enthusiasm of the new owners is promising. Some of them have been mentioned above. Further interesting new titles are sequels to the successful *Ten Little Ladybugs* with plastic objects that glow in the night and are visible through cut-outs on the pages: *Goodnight Sweet Butterflies* (Simon & Schuster, 0-689-85684-9), *Eight Silly Monkeys* (Piggy Toes Press, 1-58117-186-2), *Ten Wishing Stars* and *Scooby Doo! The Case of the Disappearing Scooby Snacks*. A cute little book with nice pop-up flowers will be their *Pop-up Garden: A Learning Through Nature Book* illustrated by Elisabeth DiGregorio and teaching pre-schoolers about color, size, and shape. A nice new technique offers Thea Feldman's *Animals Everywhere: A Learning Fun Box Book* with illustrations by Tammie Lyon and paper engineered pages folding up into 3-D shadowboxes to reveal dimensional scenes that show the animals in their environment: arctic, jungle and ocean.

Some of the pop-up books we found last year under the imprint of Robert Frederick Ltd were now on display under the name of a new packager **Top Story** from Bath in the U.K. (Top Story is apparently an imprint of Grandreams, used for their "better" pop-up books.) They had a wonderful catalog in full color and a great pop-up in the center spread. Except for the carousel books *Dinosaur World* and *Jungle Tree House*, already spotted last year, they had a series of some 15 square pop-up books, some of which were seen last year: *Dinosaur*, *Farm*, *Jungle*, *Sea*, *Pets*, *Giant Animals of the world*, *Goldilocks and the Three Bears*, *Three Little Pigs*, *A Present for Santa*, *Haunted House*, *Reptiles*, *Planes Trains & Automobiles*, *Tractors Diggers & Bulldozers*, *Joe on Holiday*, and *Emily Likes to Hide*. All are in the large, 27 x 27 cm., format with bold, sturdy pop-ups done in colorful attractive graphics. The whole is somewhat reminiscent of the Kubašta books adapted to the taste of a 2002 mass market.

We had never seen before the packaging company of **Working White**, with their imprint **Poppy Red** – though we recognized their changing pictures books done by Margot Thompson, *Make a Change: Shapes* and *Make a Change: Opposites* published by Millbrook Press. A series of three

“Seek and Slide” books, *In the Sea, In the Wild*, and *On the Farm* have sliding windows revealing the picture of the word printed on the (closed) window. Also available for interested publishers was *Face to Face Safari* with its uninviting subtitle *Dare You Face the 6 Giant Pop-up Animals* (Poppy Red, 1-90227-17-4). Their mysterious novelty *Five Little Speckled Frogs* (1-90227-21-2) invites readers to watch the frogs dance. While the child counts one to five, the frogs jump on the pages by turning the built-in magnetic wheel; a very funny magical effect! Innovative, too, were two books by Emma Dodd: *No Place Like Home* and *Hot Dog, Cool Cat* said to be “a crazy crisscross book of animal opposites” and both showing pictures designed as mat-plaitings by the sliding of which the child has to mix up the animals. A nice addition to the range of novelties in paper artwork.

The Book Company Publishing Ltd. came all the way from Sidney, Australia to show their new books. The books are not yet too refined or tricky but neither are they too bad. At least three of the pop-ups were published in the U.S. in 1999 by Grandreams of Linden, N.J.: *Mighty Machines*, *Great Machines* and *Speed Machines*. The second and third title were published in Germany as *Riesige Baunachinen* (3-935429-14-2) and *Fantastische Fahrzeuge* (3-935429-13-4) at Lies + Spiel Verlag in Hamburg. The paper engineering of these books was done by Stephen Ramsay but on later titles, such as *Fly Away Home* (1-74047-152-0), a pop-up book on butterflies and insects, and *Catch That Hat!* (1-74047-162-8) a pop-up on the world of Teddies, he was no longer credited. It appears that the paper engineering was done in-house. Their in-house illustrator appears to be Stuart Martin who did the colorful pictures for almost all the books. In the December, 2002 issue of *Movable Stationery* some other titles from the company were listed at the website where the books can be ordered: www.pentonoverseas.com.

Finally, a new packaging company we met was the London-based **C4Ci**, being the rather cryptic abbreviation for *Creations for Children International*. Talking to the publisher Marc Barbier, the company appears to be the former Belgian company “ADC” known for some years for their mass-market pop-up (fairytale) books. Since a management buy-out, the company has changed its name and is now based in the U.K., though the work continues to be done in Belgium. In addition to the simple fanfolded pop-up books, Mr. Barbier also showed me a large dummy of an egg-shaped Easter pop-up book *Pop-up Egg Delivery Service*. It is a carousel book crowded with busy Easter bunnies and promising further “hidden fun on every page.” The paper engineer who produced the dummy is Belgian Dirk Dupré, a newcomer in the field. Since Mr. Dupré had previously done some illustrations for the company, and also refined some of the fanfolded pop-ups, Mr. Barbier asked him to do a pop-up book. It

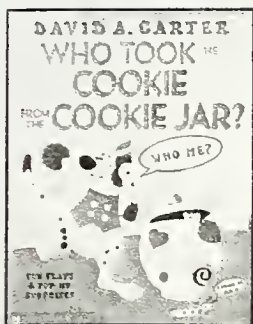
had not expected to see such a lovely, “full” pop-up book. Mr. Dupré surely makes his mark with this wonderful book. Mr. Barbier had more pop-up surprises for me by showing me the dummy of one of a series of four other egg-shaped books that open halfway to reveal very intriguingly engineered paper artwork folding out to a kind of “rocking animal,” done by another beginner in the field Nikoly Nemzer from Russia! Seeing my enthusiasm for the dummies, he offered to connect me with both paper engineers. Since then I have had lively e-mail correspondence with both men and profiles of them appear in this issue.

European movables and pop-ups

This will be the shortest part of my article. Where the Anglo Saxon market for movables and pop-ups appeared rather dull, the continental market proved almost completely gone. The new *Pinocchio* movie by Roberto Benigni brought from **Italy** a nice picture book with stills from the movie and a three-dimensional paper toy theater inside the back cover, *Il “Gran Teatro dei Burattini” di Pinocchio* published by Gruppo Edicart in Lignano. A nice flip book for lovers of these movables is *Pinocchio: Orecchi di cuoco!* (Giunti, Firenze, 88-09-02680-2). And our fellow member Massimo Mizziroli did a new pop-up version of the classic tale: *Pinocchio Pop Up* (Emme Edizioni, 88-7927-571-2), illustrated in sparkling bold colors by Lucia Salemi. The book has magnificently engineered scenes of a great puppet theater with puppets on strings and a pop-out surprise, a beautifully worked out coach, a festive circus spread, and an intriguing big fish on the last spread. Mr. Mizziroli proves to have developed into a professional paper engineer who knows how to make effective surprises between the pages. It is a great adaptation and highly collectible!

In **France** there are some nice, colorful movable (sliding) books engineered by Jean-Luc Cherrier from M.F.G.Education of Evry: *Mon Livre Animé 1,2,3, Compte à la Fermi* (2-84403-472-1) and *Mon Livre Animé, les Couleurs des Animaux* (2-84403-472-X). Albin Michel Jeunesse has *Pin-Pon!* a pop-up book on big machines done by two Japanese artists Furukana and Motonobu in an origami-like style, and the novelty *Le Manoir Hanté* (The haunted house) by Jean Malye printed completely (text and pictures) in a phosphorescent ink that glows in the dark.

The larger publishing houses in **Germany** that did pop-up books in the past, Schreiber, Coppens, Ars Edition, had nothing new. We found a small German publisher, Edition 8x8 from Hamburg, that offered funny black and white do-it-yourself pop-up cards, mini paper theaters, humorous mini automata (some erotic ones too), and even a DIY pop-up book. See their website www.edition8x8.de to order.



A series of beautiful books originally done in Tunisia (and later in France) are available again. The pop-up books have very complex paper artwork by Isabelle Courmont and are somewhat reminiscent of the National Geographic series. Collectors now have another chance to obtain them since some have been reprinted and published by the Kik Verlag in

Switzerland: *Die Oase. Ein Rastplatz in der Wüste* (The Oasis: a resting place in the desert, 3-906581-13-6) and *Der Nil* (The Nile, 3-906581-14-4). A third volume is available in Bulgarian (no problem since the story is well-known): *Odyseus* (Kibea Publishing, e-mail: office@kibea.net, 954-474-069-4).

And finally, we met a new company Pop Systems International from Verviers, **Belgium** that offers a whole line of packaging materials with built-in pop-up scenes. They have a box (patented under the trade mark "Pop'N Play") that opens in a special way to create a 90 degree tableaux with a pop-up scene. They showed how it could be used for pop-up advertising, postcards, tourist ephemera, CD, video or software box with an appropriate 3-D scene. They even have a boxed pop-up book. There is more to see from them on their website www.popandplay.com. And that was all I found published in Europe in 2002!

Conclusion

Although the 2002 Frankfurt Book Fair didn't include many highly collectible movable or pop-up books, I had a great time attending. My focus on the use of rather simple techniques in books for educational purposes for young children appeared to be a good plan as it gave me an eye again for the original function of movables and pop-ups. It also brought me to publishers usually overlooked but ones that appeared to be conscientious makers of children's books. It was a pleasant eye-opener for me.

On the last night of the Book Fair I had dinner with Anton Radevsky and his publisher Dimitar Zlatarev and learned that Guillermo Holguin, the former CEO of the pop-up assembling department of Carvajal, attended the fair. I was told he was trying to get enough orders to produce pop-up books – apparently apart from Carvajal – and to again resume the hand-assembling industry in Columbia (or Ecuador?). We can be happy that in this way all the experience built up at Carvajal over so many years of producing the finest pop-up books will not be lost. Good luck to Mr. Holguin with his new start.

Stephen King to Pop Up

Little Simon has announced that it plans to publish the first-ever pop-up book by the best-selling author Stephen King. It will be an abridgement of King's 1999 bestseller *The Girl Who Loved Tom Gordon*. The January press release did not mention a publication date nor did it name the illustrator or paper engineer.

Circle Press

Ronald King and his Circle Press have made artists' books since 1967 and his pop-up books include *Bluebeard's Castle* (1972) and *Alphabeta Concertina* (1983). The Circle Press archive was donated to the Yale Center for British Art at Yale University. In 2002 Yale held "Cooking the Books: Ron King and Circle Press," a retrospective exhibition. A catalog of the exhibition, with the same title, was published by the Center and is available for \$75, 0-930606-965. The catalog includes 7 leaves of plates and a pop-up designed by King.

Opportunities for Book Artists

The 2003 Summer Arts Institute of the Women's Studio Workshop in Rosendale, New York, is offering two to five day workshops in the book arts, printmaking, and papermaking. A full description of the sessions is available at www.wsworkshop.org.

The St. Louis Artists' Guild is sponsoring a juried exhibition of book arts. The deadline for submitting slides is July 21. For prospectus and entry form send a #10 SASE to Under Cover to St. Louis Artists' Guild, 2 Oak Knoll Park, St. Louis, Missouri 63105.

Oregon Book Arts Guild is holding its sixth biennial Focus Conference July 9-13, 2003 at Lewis and Clark College, Portland, Oregon. This event is a gathering of book makers, both beginners and experienced, and offers four days of classes, lectures, and artists' works. For more information contact Alesia Zorn, alesiaz@asterick.com.

A Books Arts Fair is being held at the Taproots School of the Arts in St. Louis, Missouri on April 5-6, 2003. It will feature exhibits of professional and student work in the book and paper arts, including papermaking, letterpress, calligraphy, bookbinding, artists' books, as well as an artists' market. For more information see their web site at www.taproots.org/bookartsfair2003.shtml.

Catalogs Received

Books of the Ages. Catalogue 33: A-M and Pop-ups, Winter, 2003. Gary J. Overmann. Maple Ridge Manor, 4764 Silverwood Dr., Batavia, Ohio 45103. Phone: 513-732-3456.

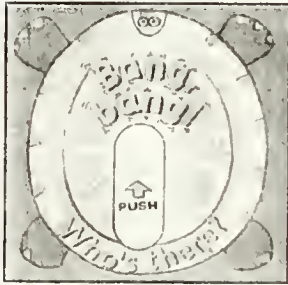
Jo Ann Reisler, Ltd. Catalogue 60. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@elark.net. <http://www.elarke.net/pub/reisler>

Stella Books. Pop-up List. www.stellaandrosesbooks.com/Pop-Up-21-1-2003.htm.

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.

The Animals Went in Two by Two: A Noah's Ark Pop-up Book. by Jan Pieńkowski \$14.99. 18 pages. Candlewick Press. 0-763-61991-4.



Bang, Bang! Who's There? 14 pages. 4 x 3½. \$2.95. Barrons Educational Series. 0-764-15571-7.

Bee Mine: A Pop-up Book of Valentines. Little Simon. 16 pages. \$12.95. 0-689-84814-5.

Dora's Book of Words / Libro de Palabras de Dora. (Tabs) \$10.95. 16 pages. 9 x 8. Simon Spotlight. 0-689-85626-1.

Elemenopee. Piggy Toes Press. \$13.95. 1-581-17209-5.

Ellie & Pinky's Pop-up Shapes. 10 pages 10 x 8. Piggy Toes Press. \$7.95. 1-581171-846.

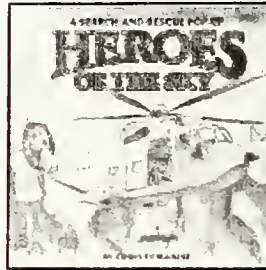
Face to Face Safari: Dare You Face the Six Giant Pop-up Animals. Abrams Books for Young Readers. 14 pages. April. \$14.95. 0-810-94261-5.



Fishing for the Moon and other Zen Stories. Universe Books. 9 pages. April. \$25.00. 0-789-30816-9.

The Greatest Story Ever Told: A Pop-up Activity Book. By Alan Parry, Linda Parry. John Hunt Publishing. £9.99 12 pages. 1-842-98108-0.

Grinch Pops Up! By Dr. Seuss. Random House. 12 pages. \$6.99. 0-375-81548-1.



Heroes of the Sky: A Search and Rescue Pop-up. Little Simon. March. \$10.95. 18 pages. 0-689-84835-8.

Katie and Tom's Busy Day. (tabs and lift-the-flaps). 12 pages. 12 x 10. \$16.95. Larousse Kingfisher Chambers. 0-7534-5526-9

Love Bugs: A Pop-up Book. Mini Edition. By David Carter. Little Simon. \$6.99. 0-689-85815-9.

My First 100 Words in French and English. (Tabs). By Keith Faulkner. Paul Johnson (Illustrator). 12 pages. 11 x 9. \$11.95. Simon & Schuster. Reissue edition (May 1993). 0-671-86447-5.

My First 100 Words in Spanish and English. (Tabs). By Keith Faulkner. Paul Johnson (Illustrator). 16 pages. 11 x 9. \$12.95. Simon & Schuster. Reissue edition (May 1992). 0-671-74965-X.

New Yellow Bulldozer. By Steve Augarde. April. Ragged Bears. \$9.95. 1-929-92750-9.

New Yellow Digger Pop-up Board Book. By Steve Augarde. March. Ragged Bears. £8.99. 1-857-14258-6.

Old Macdonald had a Farm: A Musical Pop-up. Rosanne Litzinger. Milbrook Press. \$16.95. 0-7613-1726-0.

Pinocchio: An Italian Pop-up Fairytale. By Francesca Crespi. London, Frances Lincoln. 6 pages. 0-711-21948-6.

Pop-up Toddlerobics: Fun Action Rhymes. By Zita Newcome. Candlewick Press. \$9.99. 16 pages. 10 x 9. 0-76361-838-1.

Treasure Planet: A Pop-up Adventure. Disney Books for Young Readers. \$8.99. 12 pages. 0-736-42014-2.

