

Serendipity

Peter Schühle
Loxstedt, Germany

Last Christmas I had to clear out the attic room to have new beams put into the roof. This room holds my collection of pop-up books and this meant emptying quite a few bookshelves to get ready for the builders. At the very back of one shelf I came across a box full of letters, cards and various papers. Most of them had been given to me in 1994 by Thomas Fischer-Stumm, a designer who had written his diploma project on paper engineering.

Of course I was side-tracked away from the task in hand; I just could not resist the temptation to take a closer look at the contents of the box. Rummaging through photocopies of patents for movable and pop-up books, one looked particularly interesting: a certain Lothar Stanetzki had been granted a patent in 1948 for a picture book. The introduction to the patent states: "Patent 809 162 protects picture books or similar products where the figures or parts thereof portrayed on the individual pages are arranged so that they can be moved and so that they are connected to a pull-tab which enables them to be moved. The invention refers to some technical details, which are



Die Vogelhochzeit

essential for the production of the books, the smooth and efficient functioning of the mechanism and also their durability. I was intrigued. Who was Lothar Stanetzki, how did he come to construct these books and what made him apply to have his invention patented in the first place? Did the patent disappear in the archives like so many others?

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John Joseph Strejan, 1933 - 2003

Waldo Hunt
Los Angeles, California

John Strejan died of cancer on March 26, 2003. He was 70 years old.

John, known world-wide by his "Silverblade" moniker, passes on his Xacto-knife skills to the young paper engineers of the dimensional book trade. He was considered by many as one of the world's best paper engineers, as well as being a first class designer and illustrator.



John Strejan, 1998
Los Angeles Movable Book
Society Conference

John was born in Detroit, on March 7, 1933. He attended Portland State University in Oregon. John started his creative career in preparing ads for Viewmaster and White Stag in Oregon and at Carnation, Convair, and Max Factor when he came to Los Angeles in 1958.

At the Elgin Davis Art Studio in Los Angeles, John worked on his first dimensional projects. Elgin Davis was a founder of Graphics International; a packaging company that created a new line of pop-up books in the late '60s which required hand assembly.

John worked freelance for Graphics International in New York and Kansas City from 1965-1973. The company returned to Los Angeles in 1974 and became Intervisual Books. John's outstanding paper-engineering talent was demonstrated on the famous National Geographic classic series of pop-up animal books that were published from 1987-1989. The National Geographic dinosaur book alone had 200 glue points. The book series was purchased by 13 international publishers and today is recognized as the best quality interactive line ever published.

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The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of the Movable Book Society. Letters and articles from members on relevant subjects are welcome. The annual membership fee for the society is \$20.00. For more information contact: Ann Montanaro, Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906 USA.

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The deadline for the next issue is August 15.

John Strejan, continued from page 1

A few of the other 3-dimensional books to which John Strejan contributed his talents are Charles M. Schultz's *Snoopy and the Twelve Days of Christmas* published by Determined Publications in 1984, *The Pop-up Book of Gnomes* by Harry N. Abrams, which published over 600,000 copies worldwide in 1982, and the *Choo-Choo Charlie Playset* by Piggy Toes Press, which has published over 500,000 copies since 1998.

A celebration of life for John Strejan was held on Saturday, April 19. John's loving wife Patricia and his six daughters request that in lieu of flowers, please send donations to the Ronald McDonald House, 4560 Fountain Ave., Los Angeles, California 90029 "In Memory of John Strejan."

Books by John Strejan

(Designer, Illustrator, Paper Engineer)

Aladdin and the Magic Lamp. [198-?].

Alice in Wonderland. [1991].

Alice's Adventures in Wonderland. 1980.

All Kinds of Cats. [197-?], 1976, 1981.

The Alphabet Book. 1977.

Amazing Monkeys. 1985.

Animal Homes. 1989.

Animals in Disguise. 1985.

Animals Showing Off. 1988.

Baby Jesus. 1980.

The Bad Child's Pop-up Book of Beasts. [1987].

Beauty and the Beast. 1991.

Cinderella. [197-?]. [198-?].

Creatures of Long Ago: Dinosaurs. 1988.

Creatures of the Desert World. 1987.

Daniel and the Lions' Den. [197-?].

David and Goliath. [197-?].

Dinosaurs. [1979], [1982], [1987].

Discovering Our Past. 1986.

Early Humans. 1988.

Explore a Tropical Forest. 1989.

Exploring the Solar System. 1986.

Facts of Life. 1984.

The Faeries. 1980.

Fun on the Farm. [198-?], 1986, 1976.

God Loves You. 1996.

The Good Samaritan. [197-?], 1978.

Goodnight Moon. 1984.

Hansel and Gretel. 1979.

Hide and Seek. 1985.

The Honeybee and the Robber. 1981.

How the Weather Works. 1984.

Hungry Little Chimpanzee. 1982.

I Love to Eat Bugs! 1992, 1997.

If You had Been in Bethlehem. 1977.

Insects: A Close-up Look. 1984.

J. M. Barrie's Peter Pan. 1983.

Jonah and the Whale. 1978.

Joseph's Dream Comes True. [197-?].

Leonardo da Vinci. 1984.

The Life of Moses. [197-?].

Little Choo-Choo's Runaway Adventure. 1985, 1986.

Little Lamb. 1980.

Little Red Riding Hood. 1979.

The Maxfield Parrish Pop-up Book. 1994.

Michael Hague's World of Unicorns. 1986.

Monster Island. 1981.

Naughty Nineties. 1982.

The Night Before Christmas. 1981.

Noah's Animal Boat. [197-?].

Peter and the Wolf. 1985.

The Pop-up Animal Fair. [197-?].

The Pop-up Book of Gnomes. 1979.

The Pop-up Book of M.C. Escher. 1991.

Puppies. 1994.

Sailing Ships. 1984, 1997.

The Shoemaker and the Elves. 1979.

Skyscraper Going Up. 1987.

The Sleeping Beauty. 1979.

Snoopy and the Twelve Days of Christmas. 1984.

Snow White. [197-?].

Space Mission. 1982.

Stan Lee Presents the Amazing Spider-... 1980, 1982, 1983.

Stan Lee Presents the Incredible Hulk... 1980, 1983.

The Story of Jonah. [197-?].

The Story of Moses. 1979.

The Story of Noah. [1979], 1980, [199-?].

Strange Animals of the sea. 1987.

Teenage Mutant Ninja turtles. 1990.

Underwater Mission. 1982.

What Happens Next? [197-?].

What Lives in the Sea? 1985.

The Wizard of Oz. [198-?], 1980.

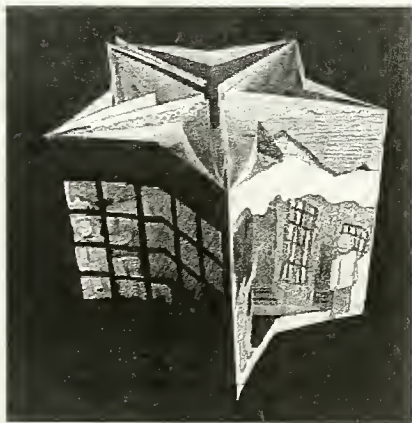
The World's First Ever Pop-up Games Book. 1982.

From An Educator's Perspective ...

Amy Laslow
Dover, Delaware

Covered in paper scraps and Post-It Notes from my travels to Milwaukee, I am glad to report that my students and I have been supporting the economy, yet sadly contributing to the deforestation of our precious trees! Stock in 3M and Hammermill as well as overall paper consumption has reached an all-time high for the students of Dover Air Middle School. Emerging as the next generation of movable book artists, sixth, seventh and eighth grade scholars have been producing flexagons, tunnel books, movable and interactive structures, pop-ups, etc. Addressing math, science and technology concepts, the students have also learned about economics and environmental issues in their paper usage!

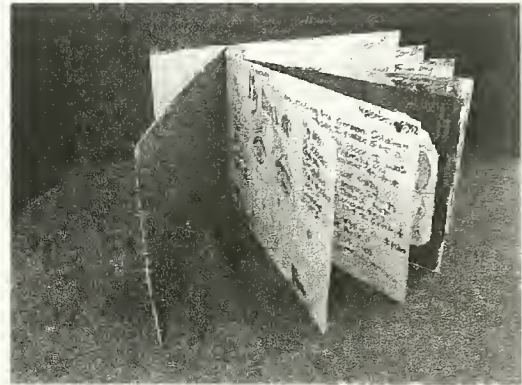
In all sincerity though, words simply cannot express my delight for the Movable Book Conference held in Milwaukee, Wisconsin during September, 2002 and my admiration for the many members that welcomed a newcomer. As a teacher of Visual Art and Technology Education in addition to being a curriculum developer for several National Science Foundation grant projects, every session offered yet another opportunity for inclusion into the classroom at multiple grade levels. Ideas jotted onto napkins and scraps of paper from the conference sessions migrated to Delaware where my Post-It Notes began generating sticky-notes of their own until a rainbow of ideas for interdisciplinary studies graced the walls of both my home office and classroom.



last year; several of my students were presented with the task of creating a diorama of *A Christmas Carol* for their English class. Rather than make the traditional shoebox decorated with items depicting a particular scene from the play, these students wanted to incorporate paper engineering techniques acquired in my classes. The result was a hand bound and illustrated carousel book.

It all began during an early session held at the Eisner Museum where I displayed several carousel books that my eighth grade students had produced

Upon returning to Delaware, I shared the viewers comments and admiration for their works of art ... among those pausing from a break to photograph and further inspect these creations was none other than Robert Sabuda! "In fact," I told the students "a picture of your books is on his web site!" They were quite thrilled ... holding *The Wizard of Oz* by Robert Sabuda, one student replied "And HE thinks our stuff was cool – AWESOME!"



I soon met others, many whose names escape me, but not their well wishes. They delighted in knowing that children were being exposed to the mechanics of paper engineered structures and pop-ups as well as the who, what, where, when and how(s) of movable books. Emily Martin, who presented the topic of her artists' books, kindly constructed a linear flexagon sample for me using the stationery from her hotel to demonstrate a quick and easy way for kids (as well as adults) to produce an interactive book. Edward Hutchins later shared his thoughts and recommendations for constructing tunnel books; a much improved way of operation! And, I even had an opportunity to speak with Waldo Hunt about his collection at the Los Angeles Public Library exhibit.

The past few months have been a whirlwind for both my students and me. We have explored all types of flexagons, tunnel books and mechanized structures. As a culminating activity for the study of the Holocaust and *The Diary of Anne Frank*, my students produced mechanized diaries depicting their lives if lived during the Holocaust. We currently await word for their display at the National Holocaust Memorial Museum in Washington, D. C. My students and I have shared our experiences with other schools within our district, teaching teachers and students about movable books and how a childhood folio can be incorporated into just about every aspect of education. Yes, Milwaukee will forever hold special memories, but just long enough until the next conference meeting. Thank you to the MBS for welcoming me (and the students of Dover Air) into your fascinating world and to Ann Montanaro who encouraged me to share my observations. Until we meet again, keep on movin'!

TRANS.FORM:
Paper Art & Paper Engineering
Veronica T. Chiang

I had been resisting the temptation to curate an exhibit of pop-up books for several years simply because the pleasure of being surprised by each pop-up action is inevitably lost in a static environment. Encouraged by my friend, Linda Herman, who owns a collection of more than 1,400 pop-up, movable, and a variety of shaped and activity books, I promised to give it a try.

I set out to search for solutions, not to invent a turn-page machine for each book, but to seduce the viewer to see each opened page as an intriguing 3-D sculpture in an art gallery environment, with or without the motion element. At the same time, the contents of the exhibit must be further developed and enriched with a variety of other artworks created with paper in order to raise the audience's level of awareness and appreciation of paper as one of the most adaptive (hospitable) art medium. Hopefully, the impact of the creativity evident in each piece of work would drive home the complicated team work required in the making of a pop-up book. And therefore, the importance of paper engineering, a factor being critical to the success of the publication.

To create an environment with an attractive and pleasant atmosphere to welcome audiences at all levels was another goal and challenge. On a campus of more than 32,000 students along with over 3,700 faculty and staff, plus community members, we receive audiences ranging from top art experts to kindergarteners.

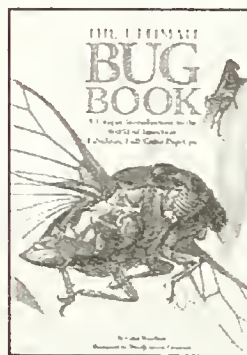
Fortunately, we have two fairly well equipped galleries (twin) located under the atrium between the south and north buildings of the university library at Cal State University, Fullerton. Therefore I was able to devote the whole west wing to paper engineering while the east wing housed other paper art – organic “paper ceramic” sculptures, unusual origami work by international artists, religious paper folk art, as well as background information and paper-related artifacts from pre-paper era.

After examining many important publications on the subject, the preliminary selection was to cover as many types of technique and subject as possible – many more than needed to allow flexibility in visual presentation and space adjustment. For installation, the goal was to give each book a distinctive look in a clean surrounding, and to avoid any type of shelves to line up books one after another. In order to avoid overcrowding the space and blunting visual impact, only approximately 100 ground breaking and unusual books are shown.

A good portion of the books were mounted on white wall, locked in 45-foot long glass panels. Each book was equipped with a custom made copper wire hanger, strong enough to hold the page open and flexible enough for adjustment at the time of installation. Each 360° book sat on a black pedestal with one left unlocked for close examination. In between the pop-ups, a section was devoted to a group of rare silhouettes selected from the David Alexander Collection. Close to the floor level, a single page, roughly 40-foot long book, *Butterflies in Flight*, ran through the glass wall case. (Accordingly, that is the longest single page book in publishing history.)

In the center of the gallery, large locked pedestals with clear acrylic tops showed different groups of creative book and card designs. A tall triangle acrylic wall case was built to exhibit a German made, articulated full size skeleton with name on each single bone that took almost 20 hours to assemble. Next to it, a life size model from *Dimensional Man* presented the 3-D anatomy. David A. Carter's *The Elements of Pop-up* was mounted on a special stand and opened for the audience to interact and to learn. An enlargement of Ann Montanaro's excellent article introducing pop-up and movable books was mounted on a wall. To provide a little hands-on experience, the exhibit announcement was designed as a pop-up card and audience can fold and pop it up.

From the psychological aspect, the viewer's flow of emotional response with each work played an important role in an exhibition, making the order of arrangement and spacing the works another dimension of the job. Since pop-up books are part of the childhood experience for so many, we created an atmosphere alluded to the memory by flying a 20-foot long dragon kite in mid-air and a couple more smaller ones toward the end of the gallery. In the front room facing the entrance, inside the glass wall stood two large papier-mâché brown bears in conversation, holding several small size pop-ups.



In conclusion, I must confess that it is more for my personal satisfaction that I drafted the rough idea for my two assistants to create prototypes of a book opener. One version created with multiple springs and pulleys came into being, though not perfect. We made two of them, one for Greg Hildebrandt's *Book of Three-dimensional Dragons* and the other for James R. Diaz's *The Ultimate Bug Book*. The

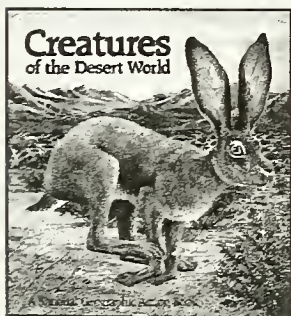
audience had a little surprise and interaction by pulling a handle of the book opener extended out between glass panels.

**Pop-up Books Proudly Presented:
From the Collection of Marci Blatt**

Marci Blatt
Indio, California

It all began two years ago when good friend and fellow pop-up collector, Wilbur Daniels, who is a librarian at the Rancho Mirage Library a few miles away from my home in Indio, California, suggested that I contact the library director about mounting a display of some of my pop-ups. I followed his advice, made an appointment with Tom Johnson and then wowed Tom with some of the books I took in for his perusal. He apparently had no idea that pop-ups could be as complex, informative and beautiful as they are, and after seeing mine, he immediately wanted to do an exhibit. The library has some locked-cabinet display shelves in its entry, but space in them is so popular that he must schedule two years in advance, each exhibit lasting two months. My books were to appear March and April, 2003. A few weeks before the display was to be put in place I began to set aside those books I thought would appeal to the ages and backgrounds of the people who would be viewing them, keeping in mind the exhibit space: four contiguous cabinets with two adjustable glass shelves, each measuring 42" wide x 21" deep. Measuring off those proportions on several surfaces around my home, I set up the books, satisfied myself that they would properly fit the spaces, and then packed them in boxes.

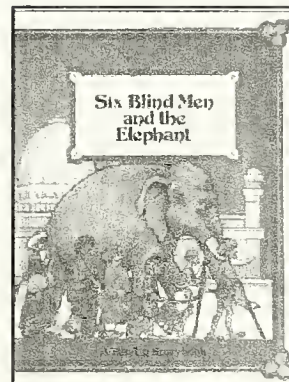
Finally, the day arrived to mount the exhibit. Because the shelves were at eye level and above, it was necessary to prop up the books for proper viewing. This I did using both wrought iron and plastic book holders. I found that nylon fishing line worked beautifully to secure the spread in each book which I wanted to feature. There was shelf-space for 24 books. Those that I had selected ranged in size from David Pelham's hamburger-shaped-and-sized book, *The Sensational Samburger* to Renee Jablow's carousel, *A Victorian Doll House*, 39 cm. tall.



For those who love the desert area in which the library is located, I chose National Geographic's *Creatures of the Desert World* - the first spread with its spiny saguaro cactus; Scientific American Books' *In the Air and Everywhere* - the desert birds section; and, since dinosaurs look so

much like the desert's ubiquitous lizards, I included James Roger Diaz's, *Dinosaur Babies* - the first spread with a baby emerging from his shell, and Rodger Smith's *James Gurney's Dinotopia* - the spread with an Apatosarus and a Tyrannosaurus Rex. Weather, always a topic of

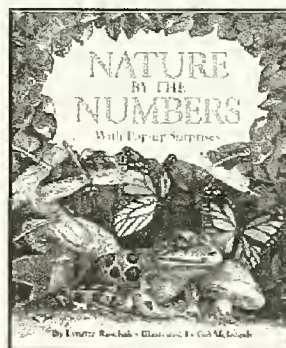
conversation here, was addressed with Ron Van der Meer's *The Earth Pack* - "Winds and Storms" pages, as well as Tor Lokvig's *Weather*, a National Geographic Action Book - the "Precipitation" spread with its cluster of snowflakes. Paul Wilgress' *The Weather Pop-up Book* I included because I wanted to feature its dome-shaped globe, to me an intriguing aspect of pop-up configurations. The three books that elicited the most enthusiastic comments from viewers were Strejan and Diaz' *Alice's Adventures in Wonderland* - the flying deck of cards; Keith Finch's *Frank Lloyd Wright in Pop-up* - the Guggenheim Museum; and Robert Sabuda's *The Wonderful Wizard of Oz* (the lights in the display cases brought out the iridescence of the holographic foil used on the Emerald City, creating a glowing, ever-changing image.) To represent the beauty of nature, I added Vicki Teague-Cooper's *Nature by the Numbers* - the dragon flies and butterflies; Frances Jones' *Nature's Deadly Creatures* - "The Scorpion Fish"; James Roger Diaz' *The Ultimate Bug Book* - the last spread, "Staying Alive"; and Sabuda and Reinhart's



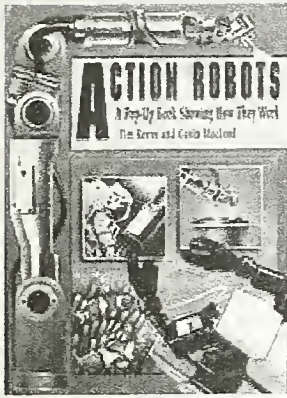
Young Naturalist's Pop-up Handbook - *Butterflies* - the last page, "Diversity." And, for my own form of diversity I included spreads from David Hawcock's *Action Robots*, Andrew Baron and Sally Blakemore's *Circus!*, Keith Moseley's *Classic Motorcycles in 3 Dimensions*, Dick Dudley's *Looking Into the Middle Ages*, David Hawcock's *The New York Pop-up Book*, Wayne Kalama's *Six Blind*

Men and the Elephant, Kees Moerbeek and Carla Dijs' *When the Wild Pirates Go Sailing*, and The Templar Company's carousel, *The Zoo*.

In front of each book I placed a small stand-up label giving all pertinent information such as title, date, publisher, paper-engineer, etc. I also printed on attractive paper a very brief history of pop-up books, as well as a paragraph describing my own interest in collecting them. These I displayed in stand-up plastic holders.



The exhibit was delightfully colorful and eye-catching, and the few times I went to the library to check on it, strangers would stop me, often raving about how fascinated they were by the books and wanting to know more about them. Friends frequently called or cornered me to say how much they'd



enjoyed seeing the pop-ups. One friend at the nature park where we both volunteer was overheard telling everyone who would listen, "You've got to get over to the Rancho Mirage Library to see Marci's exhibit. Those pop-up books are absolutely astounding!" The whole experience was great fun. Everyone's reaction has been surprise, enthusiasm, and

curiosity, and I couldn't ask for more. But there has been more. As a spin-off from the display, I've been invited to give talks on the collection to several clubs and groups. And I was interviewed/photographed for an article in our local newspaper. All these are good opportunities to spread the word about the wonderful world of pop-up books.

Questions and Answers

Q. In Helen Younger's most recent catalog (Aleph Bet Books), she offers a *Talking Mother Goose Novelty Book*, published in 1940 which has black metallic strips attached to the pages, but the board which is to be rubbed over that strip to create the voices is not present. I have emailed a few times with Helen asking about that book, and she informs me that although she has tried rubbing a metal-edged ruler as well as a plain wooden ruler across the metallic strips, she has not been able to activate the voices, and suspects that perhaps the original wooden strip may have had its own magnetic strip attached to it.

I am wondering if anyone might have a copy, possibly with the original wooden stick or rod, and who would know whether that piece contains its own magnetized strip, or alternatively, if anyone who might have a copy of this book has been able to activate the voices by some substitute of the original wooden stick?

Bettyrae Eisenstein
Pasadena, California

A. In the February issue it was reported that Stephen King's book *The Girl Who Loved Tom Gordon* would be issued as a pop-up. The book will be illustrated by Alan Dingman <<http://members.aol.com/adingman/artist.html>> and Kees Moerbeek will be the paper engineer.

The architecture book of Anton Radevsky definitely will be published by Rizzoli/Universe as a large "pack" but not before 2004. It appears that Rizzoli wants to also include the Liebeskind design for Ground Zero.

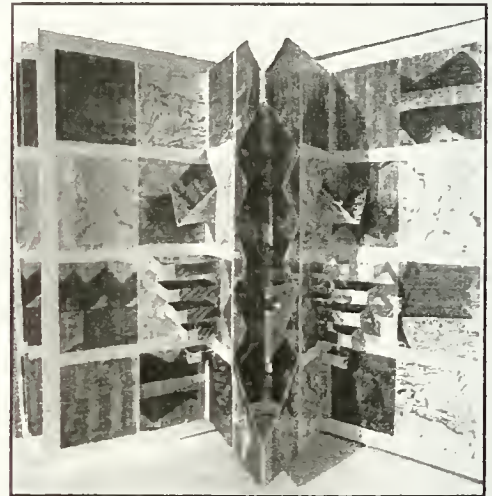
Theo Gielen
The Netherlands

Camouflage

Maria G. Pisano
Plainsboro, New Jersey

I have always been fascinated by masks and pop-ups. Masks have such a long history and uses - theater, carnival, ceremonial, medical, military, etc. - their multiple incarnations seemingly endless. In my work I attempt to explore the human facade, striving to penetrate beyond the frontal, visible plane to create a world that questions the illusion. To date I have created four books where the mask or masks have been central to the theme of the work. The latest, *Camouflage*, is a pop-up carousel book containing a series of five masks. Originally, paste and marble papers were made, which were then collaged and the resulting design printed offset. Using these printed pages each spread in the book contains a pop-up mask made up of three interlocking layers, giving dimensions and depth to the work. The book speaks about not being lost in a sea of similar patterns, where the unique self still manages to surface.

Camouflage is an artists' book, case bound in dark green in an edition of 15, published by Memory Press, 2003. The board sheets were printed on an etching press, also in green. I designed, printed, and bound the book. For additional information, please contact me at mgpstudio@aol.com.



"Five Centuries of Movable Books"

150 selections from the Boston Public Library's rare books, the Jordan Children's Book Research Collection, and the collection of Lin Sasman.

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The Popuplady's Top Ten "Favorites"

Ellen Rubin
Scarsdale, New York

Oy vey! How does one do this? (While this is not Sophie's Choice, selecting the favorite items from my collection seems impossible.) So here I am taking a mental tour of my bookshelves. While the challenge is to list my three favorite books, no one before me has been able to name just three of theirs. I will follow the precedent and use the "wiggleroom" to give my top ten choices.

Let me first state my criteria for what a pop-up or movable book must have to "tickle my fancy."

1. I measure the "success" of a book by whether or not the movable enhances the illustration or story line. As a take-off on the Chinese proverb "A picture is worth a thousand words," I say, "a movable illustration is worth a million words." If the movables are there gratuitously, my reaction is, "Ho hum, I'll pass" unless.....

2. The book is a long-lost title from my childhood or one I missed. (There are woefully many.) Even if the movables are simple, I will include it in my collection.

3. I love those books which are on a topic I would never have thought could be translated into a pop-up book, for example, *Lest We Forget: The Passage from Africa to Slavery & Emancipation*, *Menopop*, and the *Pop-up Book of Phobias*. Not all books selected this way are "successful" but they get a spot on my shelf.

4. Has the paper engineer devised a unique movable? Admittedly, that's very hard to do. Whose "fancy" wouldn't be tickled by that accomplishment?

5. Time to fess up. I'm a sucker for gimmicks. Mirrors, stereoptic or 3D glasses, holograms, Braille-text, removable parts, and the like-bring'em on.

What I mostly love about movable books is that they require my participation. The more the book approaches a toy, the better I like it. I remember "clearly" in 1st or 2nd grade having to decide whether or not to reorder the children's magazine, *Humpty Dumpty* or "graduate" to *Children's Digest* as most of my friends did. Withstanding the embarrassment of staying with the "baby" periodical, I opted for *Humpty Dumpty*. Why? Because *Humpty Dumpty* featured "stuff" to color, cut-out, paste and put together. The interactive quality of the magazine was what I loved best, and I didn't want to give it up for a magazine with more sophisticated stories. I was already a steady customer at the local library.

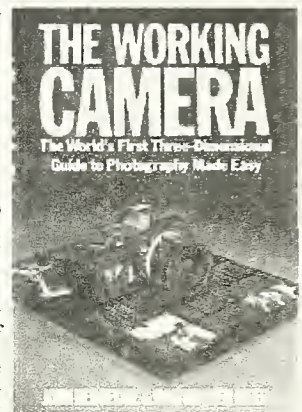
So, with your indulgence, here is "The Popuplady's Ten Favorite Movable Books:"

1. *Vojtech Kubašta*

Forgive me - I cannot choose. After poring over my collection, there is no way for me to select one book, pop-up, illustration, or piece of ephemera. It's no cop-out. This exercise has taught me that it is the gestalt of Kubašta's work which makes him my favorite. Yes, the "Wow! Effect" certainly is there for the end - pops in the Panascopic series, and I love his ingenious yet simple movables. Yet, what captivates me is the loving innocence radiated by his people and animals-even devils, dragons and statues! - illustrated in saturated but bright colors. While his use of the deceptively simple concertina design coupled with the savvy cuts and folds attests to his genius, I think his overall *joie de vivre* draws me into a magical world.

2. *The Working Camera*. By John Hedgecoe. Ron van der Meer and Mark Hiner, paper engineers; Harmony Books, Crown Publ., NY; 1986.

This was one of the first books I bought when I started to collect and I come back to it often. Excitement is still generated when the camera (photography is a hobby of mine) pops-up in all its intricate detail. Using my fingertips, I reach into a pocket on one spread to retrieve the various paper "photographic lights." After placing them on selected spots on the base page, I pull out from the spread's edge text and images which allow one to see the projected results of the lights' effects on a virtual photograph. It's all like some kind of adult "dollhouse" with my large hands moving small figures.



3. *Grand Theatre des Animaux Savants* (Monkey theater). By Lothar Meggendorfer; Nouvelle Librairie de la Jeunesse, Paris; 1893.

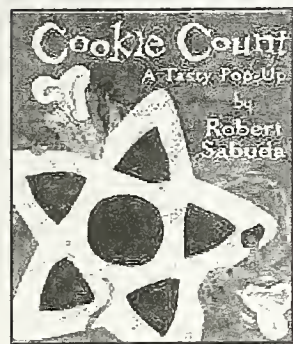
Why this one of all the others? Because of the spread with the monkey family at the dinner table. Move the tab and then stand back and yell, "FOOD FIGHT!!!" I laugh out loud each time I see it. Please see the animated food fight at my website:

<<http://www.popuplady.com/Monkey%20Theater.html>>.

4. *Cookie Count: A Tasty Pop-up*. By Robert Sabuda; Little Simon, Simon & Schuster, NY; 1997.

Cookie Count is like the Seder chant from the Passover Haggadah, Dayeinu! - it would have sufficed. How's that so, you ask? Dayeinu! Is a song where each stanza builds on the

one before it and goes something like, "If G-d had brought us out of Egypt and not parted the Sea, Dayeinu! It would



have sufficed." But, of course, G-d did much more. So it is with *Cookie Count*. If Robert had only made the most voluminous pop-up ever in the gingerbread house, it would have sufficed. I show it to schoolchildren who gasp as I quote Robert saying "getting a pop-up to stand up is one thing, but getting it to disappear into the

book is quite another." Each pop-up is more dazzling than the next. My favorite is "2 coconut kisses to share" where the mice just keep coming and coming. Dayeinu!

5. *The Seven Ages of Man: William Shakespeare*. By Maryline Poole Adams; Poole Press, Berkeley, CA; 1994 Limited edition of 45.

Again, tiny fingers are needed to maneuver this artist and miniature (3"x3") book. *Seven Ages* comes housed in a model of Shakespeare's Globe Theater. Open the doors to remove the tiny book and marvel at the realistic theater interior lining the inside. With dainty fingers, the tiny tabs are pulled to enliven each spread which shows our journey, in Shakespeare's words, from cradle to grave.

6. *The Pop-up Book of Phobias*. By Gary Greenberg, Matthew Reinhart, paper engineer. Balvis Rubess, illustrator; Rob Weisbach Books, William Morrow and Co., NY; 1999.

This is the one I use as an example of a "successful" book. The deceptively simple movables put the reader in the "skin" of the phobic. I wondered for months how a book about an emotion could be translated into a movable. Answer? "Simply and exceptionally well."

7. *Mirror, Mirror on the Wall-a Picture Story Book*. Printed in the Netherlands, n.d.1950s?

So simple. The only movable is a cardboard cut-out of the queen looking in a real mirror on the cover. Pull down the vanity stool on which she sits and you can see her reflection in the mirror. Besides the wonderful watercolor illustrations, I love the reality of it.

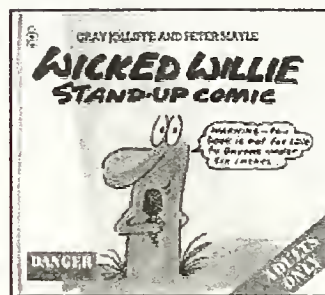
8. *Tommy Tiger Who Was A Fraidy Cat-A Mother and Baby Book*. By Rozelle Ross. Charles E. Bracker and Paul Kaloda, Illustrators; Maxton Publications, NY; 1945.

I always show this series of books with a kangaroo, bear, and gorilla, because I can't help myself. On the animal-shaped cover, tucked into the crook of each sweet-faced mother's arm, is a removable baby animal with an easel back. I imagine a child being read the book while the

baby animal stands apart to be admired or cradled in the child's arms.

9. *The Roly Poly* series. Kees Moerbeek, paper engineer; Child's Play, Swindon, England; 2000.

I have not gotten over the excitement I first felt when I came upon these books. Talk about the element of surprise inherent in its unfolding design and the sense of expanded time as it keeps unfolding. To think it took Kees 25 years to find an application for this new format!



10. *Wicked Willie Stand-up Comic* or *Il Miglior Amico Dell'uomo* (Italian for man's best friend). By Peter Mayle. Gray Jolliffe, illustrator. Italian-Index Kettering, England, 1991; English-Pan Books, London, 1996.

There are snapshot moments you never forget.

It was our last day in Positano, Italy, and I was about to go home with little in the way of pop-up books. Walking through the winding streets, we came upon a man in front of a newspaper shop laughing while reading. What else? It was "man's best friend." If you are unfamiliar with this book, let's say cartoon Willie is somewhat anatomically correct. Unfortunately the paper engineer is not credited, but he had used the movable format to its best advantage. How different from the insipid *Kama Sutra*! And how utterly hypocritical that it was never published in the puritanical USA.

Mea culpa! I have left out so many other "favorites" but an assignment is an assignment. And part of that assignment is to challenge another collector. You're it, Adie Peña! Good luck, kiddo!!!

Catalogs Received

Cattermole 20th Century Children's Books. Catalog 37. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: books@cattermole.com. <http://www.cattermole.com>.

Henry Sotheran Limited. Spring, 2003. "Children's and Illustrated Books." 2 Sackville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Fax: 0171 434 2019. <http://www.sotherans.co.uk>

Jo Ann Reisler, Ltd. Catalogue 61. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. <http://www.clarke.net/pub/reisler>

Movable Reviews

Marilyn Olin
Livingston, New Jersey

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

Rating: **4**

MENOPOP. By Kathy Kelly, Peter D. Straus, Kenwyn Dapo & Michelle Cohen. Ill: Peter D. Straus. Paper Eng.: Andrew Baron. Publisher: Fill'er Up Productions, Inc. Pub. 2002 in USA. ISBN 0-9719095-0-4. \$24.95. 23½ x 23½ cm. 11 pgs. 5 large pop-ups, one two-sided wheel, numerous tabs, flaps, etc. A humorous look at menopause. Women, going through menopause, would love this book. The activities are funny and the illustrations are sure to make you laugh. Paper Eng.- One pop-up is complex, the rest fairly simple but well done.

Rating: **4**

FACE TO FACE SAFARI. By Sally Hewitt. Ill: Chris Gilvan-Cartwright. Paper Eng.: Not given. Publisher: Harry N. Abrams. Pub. 2003 in USA. ISBN 0-8109-4261-5. \$14.95. 30 x 24½ cm. 12 pgs. 6 large double spread pop-ups. Each double page in this book has a rhyme and a fabulous pop-up to identify the animal. Young children will adore this book. The illustrations are bright and wonderful. Paper Eng.-Pop-ups are somewhat complex.

Rating: **3½**

THE ANIMALS WENT IN TWO BY TWO. By Jan Pienkowski. Asst. Illustrator: David Walser. Paper Eng.: Helen Balmer & Martin Taylor. Publisher: Candlewick Press. Pub. 2003 in USA. ISBN 0-7636-1991-4. \$14.99. 26½ x 21½ cm. 18 pgs. 3 pop-ups, one two-sided wheel, and numerous pull and lift tabs. This book illustrates the words of the title song which is about Noah's ark. While this is a well-done book, it is much simpler and sweeter than Jan Pienkowski's more complex work. Paper Eng.-Simple.

Rating: **3½**

HAPPY BIRTHDAY TO YOU. By Dr. Seuss. Paper Eng.: Not given. Publisher: Random House, Inc. Pub. 2003 in USA. ISBN 0-375-82311-5. \$6.99. 14½ X 11½ cm. 12 pgs. 6 pop-ups. This is a mini-pop-up adaptation of a classic Dr. Seuss. The illustrations, rhymes and pop-ups all add to the joy. It is a delight and would be great to send to "kids" of any age. Paper Eng.-Simple.

Rating: **4**

EDWARD GOREY'S DRACULA - A TOY THEATRE. Ill.: Adapted from drawings by Edward Gorey. Packaging designed by Shannon Lemme & Barbara Brender. Paper Eng.: Not given. Publisher: Pomegranate Communications, Inc. Pub. 2003 in USA. ISBN 0-7649-2136-3. \$21.95. 31 x 21cm. There is a brief synopsis of the Broadway play and sets for the three acts of Dracula. Sets, cast and props are provided, all in black and white, of course. They are die-cut, scored and perforated. The adaptations of Gorey's drawings are as macabre as they should be. A must have for any Gorey fan. Paper Eng.-Simple.

Rating: **4½**

MACY'S ON PARADE. Text, illustration, design & paper eng. by Pamela Pease. Consulting Paper Eng.: Andrew Baron. Consulting Editor: Harold Underdown. Publisher: Paintbox Press. Pub. in 2002 in USA. ISBN 0-9669433-2-5. \$36.00. 28½ x 28½ cm. 14 pgs. 7 double spread pop-ups. A pop-up celebration of Macy's Thanksgiving Day Parade. The background and explanations about the parade are well done, but it is not necessary to read them to enjoy this book. There is a parade route map and confetti included so children of any age can join in. The pop-ups are great and the illustrations are delightful. My favorite pop-up is one in which you can pull a tab to make the Radio City Rockettes kick their feet. There is also a great pop-up of Santa's float. This is destined to become a classic. Paper Eng.-Some simple, some somewhat complex.

Rating: **4½**

JAY YOUNG'S AMAZING POP-UP SCIENCE FLEA CIRCUS. Written by Chris Oxlade. Text and design: Big Fish. Ill.: Michael Sheehy. Paper Eng. and concept: Jay Young. Publisher: Big Fish, imprint of Chrysalis Books, London. Pub. in 2002 and distributed by Sterling Pub. Co., Inc. USA. ISBN 1-4027-0178-0. \$19.95. 36 x 27 cm. 12 pgs. 6 fascinating pop-ups operated by many tabs, and other mechanisms. Invisible bugs and ingenious acts explain in an exciting way many principles of light, gravity, friction, etc. Paper Eng.-Fascinating and somewhat complex.

Rating: **4**

FLY AWAY HOME. By Jane Edgecombe & Stuart Martin. Ill.: Dudley Moseley. Production (Paper Eng.?): Leslie Krey & Mary Bjelobr. Publisher: Glenn Johnstone, The Book Company Pty Ltd. Pub. 2002 in Australia. ISBN 174047152-0. \$15.95. 24½ x 30 cm. 12 pages. 6 double spread pop-ups, 1 pull-tab, 1 slide. The story, a take-off on the song, is well done, but this book is very special because of the wonderful, delightful illustrations by D. Moseley. The pop-ups are lovely and the final one of the Ladybird's house is spectacular. Paper Eng.-Somewhat complex, and one complex.

Rating: **5**

SECRETS OF THE SEA. By Jane Edgecombe. Ill.: Christian Riese Lassen. Paper Eng.: Gavin Wolf & Stephen Ramsay. Publisher: Glenn Johnstone, The Book Company Pty Ltd. Published 2001 in Australia. ISBN 1-58805-080-7. 24½ x 30 cm. 14 pages. \$15.95. 6 intricate double spread pop-ups. Since "Movable Reviews" has not been part of this bulletin for quite some time, I think this book should be reviewed, even though it was published in 2001. It reminds me of the beautiful National Geographic pop-up books. The illustrations and the pop-ups of the world above and beneath the waves are magnificent and the book is a must-own for any collector. (This book is available on Amazon.com under Christian Riese Lassen's name.) Paper Eng.- Beautifully done and somewhat complex.

Rating: **4½**

FRANK LLOYD WRIGHT IN POP-UP.

By Iain Thomson. Pop-up artwork by Andrew Crowson, Paper Eng. : Keith Finch. Publisher: Thunder Bay Press, imprint of the Advantage Pub. Group. Published in 2002 in the USA. ISBN 1-57145-690-2. \$19.95. 32½ x 30½ cm. 45 pages. 6 double spread pop-ups of F.L.Wright's designs. This book provides photos, plans and drawings as well as fragile pop-ups that have been written and paper engineered for adults.. While they are not always perfect they are complex and beautifully realized. Any collector will want it. Paper Eng.- Intricate, complex and fragile.

Under Cover: Book Arts
A National Slide-juried Exhibition
Sponsored by the St. Louis Artists' Guild
September 7 - October 23, 2003
St. Louis, Missouri

Serendipity, continued from page 1

Maybe there were even books produced according to the method described in this patent?

Lots of questions were popping up (pardon the pun)! Collectors like myself are bemused that he was granted a patent for something that already existed in print in many different forms. We all know that Meggendorfer invented and designed movables mainly before 1900, and that he never applied for a patent on his books. On the other hand, Julian Wehr, for example, also had his inventions patented in the United States in 1940, 1945, and 1947. (US Pats. 2 192 763, 2 384 661, 2 384 662, and 2 429 335). I was also curious to find out what made Lothar

Stanetzki want to invent mechanisms for movable books. His life story seems to suggest that it was neither market forces nor educational zeal. He was quite simply a problem solver and inventor by inclination. He applied himself to industrial invention as well as the construction of mechanical toys and movable books, indicating a broad approach and an enthusiasm for problem solving first and foremost. What becomes apparent from the sketchy information I have is that his background in engineering had equipped him with sound technical skills. To start with, all I had was one promising clue in my quest for more information on Stanetzki: in the publication of the unexamined application of the patent of 1951; Bonn was given as his place of residence. Contrary to my expectations the next step was immediately successful: his name was listed in the Bonn phone directory. I rang the number and Mrs. Stanetzki answered. She was very helpful and very knowledgeable about the history of the patent. Her husband, she told me, could no longer give any information. I was sorry to learn that after an injury to his spinal cord he now lives in a nursing home.

Before the war Lothar Stanetzki had completed his studies in engineering in Berlin. In 1946 he returned to Bonn after being a prisoner of war in England. He worked at the Lemmerz Werke/factory in Bonn/Königswinter - one of the world's largest producers of wheel rims, where he had invented a device to do with tires. However, the tubeless tire made his invention obsolete before he could develop it through to the production stage.

We do not know when and why Lothar Stanetzki decided to work on animated picture books. We can assume that his background in engineering and his love of playful problem solving were the catalysts: as we can see when looking at his inventions and patents, he applied the technical know-how of an engineer not only to animated books but even more importantly to the construction of mechanical toys as well.

Three of his inventions will serve as examples:

A game (US Pat 2 791 065), where two players can move cars through streets or play ice hockey against each other, with the help of magnets underneath a gameboard which could be moved by operating a handle connected to a parallelogram lever system (the so-called Nuremberg Scissors).

A toy-robot, DUX-ASTROMAN (US Pat 3 128 575), which could walk, bend down to pick up objects and put them down. This robot is considered to be in the same league as a "Meggendorfer" by the collecting community; even modern re-prints of the original packaging have an asking price of \$100 these days.

Greeting cards with movable parts, which allowed flat presents (usually banknotes) to be hidden so that they could be “discovered” and retrieved from the card with the help of tabs (DE Pat 3 436 519).

But back to the book: even before he was granted his patent, Lothar Stanetzki founded a publishing house, DALEMÄR (DAs Lebende Märchen - The Living Fairytale) to exploit his invention commercially. In order to run a publishing house he first had to pass a publisher’s exam required by the British military administration in Düsseldorf. The first written reference to the publishing house is the approval stamp “PASSED for publication” issued October 9, 1946 by the British “Publication Control Section” with a handwritten remark next to it reading: “2nd edition 100,000 copies.” Thus the production of animated picture books (Spielbilderbücher) started in Bonn, even before the monetary reform had begun. The books were printed in Cologne by Ziegler and Beckmann and in Wuppertal by Rudolf Glaudo.

The printed sheets and die cuts were assembled and stitched together by hand in a shed in Bonn-Sankt Augustin. Part of the production was also done by home workers. Walter Puhl of Bonn had exclusive distribution and marketing rights.

We can assume that business started well. This is indicated by the phenomenal print run of 100,000 books - and this at a time of severe paper shortages! DALEMÄR was on the road to success with its popular titles.

List of the books published by DALEMÄR: (an excerpt from: “Der kleine Muck II,” given by Frau Norzel)

Hänsel and Gretel. anonymous. 6 pp. landscape. 1946.

Das tapfere Schneiderlein. (The Brave Little Tailor). anonymous. 6 pp. landscape. 1947.

Die Heinzelmännchen von Köln. (The Friendly Dwarfs/Goblins of/from Cologne) Wilhelm Barthauer. 6 pp. landscape. 1947.

Die Vogelhochzeit. (The Bird’s Wedding). Wilhelm Barthauer. 10 pp. landscape. 1947?.

Max und Moritz. Der dritte Streich. (The Third Prank). Wilhelm Barthauer. 10 pp. landscape. 1948.

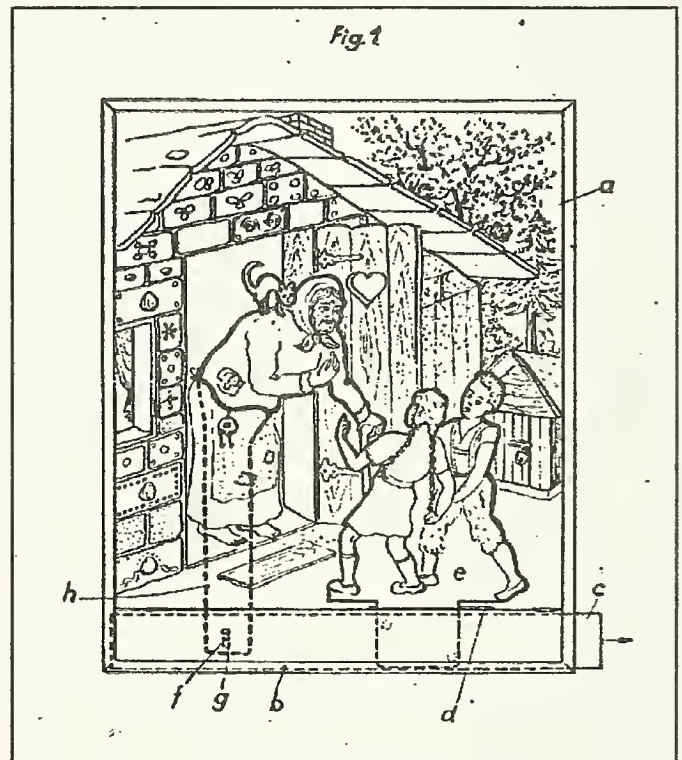
Muttis Tageswunsch. (Mother’s Wish For the Day). Carl Hindrichs-Wagner. 10 pp. landscape. 1948.

Max und Moritz. Der zweite Streich. (The Second Prank). Wilhelm Barthauer. 10 pp. landscape. 1948. Printed but pulped as result of copyright dispute, color copies of galleys exist.

Der freche Fritz. (Naughty Fritz). Alfred Lichter. 24 pp. landscape. 1948. This last title is a picturebook without animation.

The animated books are printed on paper of about 200gms in strong primary colors with rudimentary shading. The pages into which the movable parts were to be inserted were printed as double sheets, folded from the lower edge upwards; the movable parts were then assembled, and the open ends were stapled. Three such double sheets were then enfolded by a cover and also stapled into a slim book. This efficient way of production shows the engineer at work. The pull tab mechanism is identical in all the books. The two principal possible movements, pivotal or sliding, are shown in figure 1 of the patent.

From the patent: “Fig. 1 shows a picture from the fairytale *Hansel and Gretel*. Behind the illustrated front sheet (a) there is a traction strip (b) protruding at one end as a tab. Through a slit (d) a picture section (e) depicting Hansel and Gretel is attached to this traction strip. In



Zu der Patentschrift 809 162
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addition, by means of a short pin (f), the traction strip (b) catches the slit (g) of a pivotal lever (h) at the visible end of which shows the upper part of the witch. By pulling or pushing the tab (c) to move the traction strip (b) the image section showing Hansel and Gretel (e) is put into a linear motion, while the witch describes a swinging movement through the pivotal lever (h). The result is that the witch

makes a nodding movement to lure Hansel and Gretel towards her, while these two alternate between moving towards and immediately away from the witch.”

As set out in the patent, these two movements are combined in the books, and the rotation allows a high degree of variation through a clever positioning of the pivotal point, so that the books never appear monotonous or boring.

The illustrations in the patent and in *Hansel and Gretel* are by Stanetzki. *Das tapfere Schneiderlein*, *Die Heinzelmännchen von Köln* and *Die Vogelhochzeit* were illustrated by Wilhelm Barthauer from Braunschweig. *Muttis Tageswunsch* was illustrated by “utz.” I received the following information about author Carl Hindrichs-Wagner from the archives of the Südwestfunk (a radio station): “He wrote numerous short rhymes, called cautionary rhymes, for the children’s program, at least in the years 1947 and 1948. They were broadcast at the beginning of the weekly program. Among them was a number referred to as “Muttis Tageswünsche” (what mother expects for the day). It might be of interest that Hindrichs-Wagner lived in Bonn in Herwarthstrasse in the years 1947/48.”

Wilhelm Barthauers series of “Max and Moritz” started with the *Third Prank (Der dritte Streich)*. Only *The Third Prank*, followed by the unpublished *Second Prank*, were printed. Both follow the original Wilhelm Busch version step-by-step. On their back covers there are small illustrations of the other five pranks - an indication that the series was to be completed. But fate decreed otherwise. At that time, Munich publisher Braun&Schneider had extended their copyright on Busch and enforced it rigorously. The DALEMÄR book *Max and Moritz - The Second Prank* was in print, when DALEMÄR was found guilty of infringing the copyright. They were sentenced to a fine DM 120,000 (an outrageously large sum of money then), to pulping the complete edition and to destroying the die cutters as well. That fine meant the end of the young publishing house in 1949, not quite a year after the monetary reform.

As a collector I view the end of the DALEMÄR with conflicting emotions: on the one hand there is finally one area of collecting that can be completed; on the other hand it also means the end of hunting for missing pieces - arguably the most fun part of collecting.

Finally, I would like to thank Frau Stanetzki for helping me so kindly and patiently with information and copies of the missing books. I would also like to thank my sisters: the first one generously agreed to translate from German into English even before seeing the text. Only after seeing it did she ring me up to complain about the

difficulty or rather impossibility of the task - especially the patent part. She collects *The 12 Days of Christmas* - so if there is a “Partridge in a Peartree” among you, contact her: vuverspohl@compuserve.com. The second sister was “volunteered” for final proofing during a train journey on a visit from England, having qualified for the job by living there for 20 years. She does not collect anything in particular.

I would also like to thank any reader of this article who can add to the picture and help fill some of the gaps. I would be very pleased to get more information or inquiries: phschuehle@gmx.de

By the way, my attic emporium is fully re-established. New beams hold up the roof and I am surrounded again by my collection on its shelves.

Literature:

Thomas Fischer-Stumm, *Papiertechnik in Spielbilderbüchern; Geschichte - Struktur - Technik*, Darmstadt, 1989

The following website German/English is a treasure trove for those interested in patents: www.depatistnet.de.

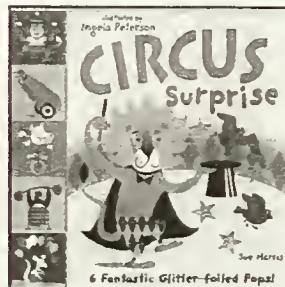
Der kleine Muck II. Deutschsprachige Kinderbücher 1945-1959. [Muck II]. Mück, Thomas. Eigenverlag, Pulheim, Am Sonnenhang 10; 1990, 456 S. Paperback. 4000 Eintragungen und 2129 z.T. farb Abb. (out of print)

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.

Caterpillar Spring, Butterfly Summer. Readers Digest. 8 x 9". \$12.99. 0-7944-0149-x.

Circus Surprise. Candlewick Press. 9½ x 9½". \$12.99. 0-7636-2012-2.



Elemenopee. Piggy Toes
Press. 6 pages 11 x 8.
\$13.95.
1-5811-7297-5.



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