

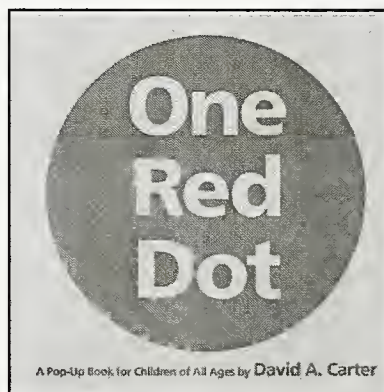
Frankfurt Book Fair 2005, Part 1

Theo Gielen
The Netherlands

Just before I left for this year's Frankfurt Book Fair, I read an article in *Newsweek* on the "burgeoning pop culture phenomenon of paper engineering." It stated that pop-up books, long a staple of the kiddie shelf, are increasingly migrating onto Mom and Dad's coffee table. David Carter's just published *One Red Dot*, the subject of the article, was shown as an example of this trend. In that same article, Robert Sabuda estimated that half of his fans are adults, and that his books are for "4- to 94-year-olds." David Carter's book has been marketed by Simon & Schuster similarly to "children of all ages." That was an interesting thought that lodged in my mind and appeared to condition – partly unintended – the point of view from which I looked at this year's new movable and pop-up books and related novelties that I came across while walking through the miles and miles of streets bordered by the stands of over 7,000 publishers from 100 or so countries that make up the Book Fair. Let me first tell you what I saw, before I give my opinion about the tenableness of the suggestion of the *Newsweek* journalist.

As in a previous notice, I want to say once more that the contents of this contribution mirror my personal, subjective observations and appreciations of what I have seen. I disagree completely with a new member of The Movable Book Society who wrote to me after having read last year's contribution on the Book Fair: "I think, it is also your duty to inform the members of the MBS about the weakness of some books. You should not hesitate to criticize books that should not be on the market." First, I don't believe in any kind of censorship, but trust in the judgement of the readership on what they want to buy and what not – to be the best evaluator of "what should be on the market." Besides, the suggestion of possible objectivity in this matter seems to me unjustified: enthusiasm about, or rejection of, any book is a matter of personal taste. I can assure the writer that he would be shocked, even thrilled with horror, if I would write what I think "that should not be on the market"! From the other side, I have to admit that my first enthusiasm for wonderful dummies seen in Frankfurt is sometimes tempered – even heavily – when I finally see the published edition in the bookshop.

And the other way round, I regret that some beautiful dummies never get published. There are all kinds of reasons, mostly the publisher doesn't see a market for it, and sometimes for duller reasons: it is too sophisticated, thought to be unfriendly to women, contains too many glue points, the perceived prudery of the (American) market, etc. Enough, let's turn our attention to the new books I saw.



By far the best of the fair – at least for me – is **David Carter's *One Red Dot*** (Little Simon, 0-689-87769-2; limited edition 1-4169-0979-6). Now published in English, it was seen last year in other languages. Mr. Carter adds with this book his own distinctive spin to this unique art form

called paper engineering. The book features ten intricate paper sculptures or interactive devices, doubling as a counting book, and includes a special charge to readers: find the "one red dot" on every page. In its artwork, influenced by Calder, Miro and the Italian "Memphis" design of the 1980s, it shows at the same time a very nice piece of deconstructive art in the seventh spread. Every spread bursts open with something magical in a palette of blue, yellow, black, white and, of course, red. By practicing the art of leaving out – moderation again makes the master – there is a simple elegance and sophistication to Carter's paper engineering that is extremely satisfying. The result is an almost European, highly artistic "objet d'art" rather than a (children's) book. For me this has to be the next winner of the Meggendorfer Award.

What is more, the sequel to the book, to be published in 2006 as *Blue 2*, another gem to look out for, could be seen at the stand of White Heat, the packaging company of James Diaz. At White Heat we saw also the white dummy of *Trail*, the new pop-up book by **David Pelham**. Telling in a very poetic way the story of a snail in a garden, the book will offer a Sabuda-like abundance of paper artwork when published next fall.

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The Movable Book Society

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The deadline for the next issue is February 15.

Continued from page 1



Simon and Schuster displayed the new extravaganzas by Robert Sabuda and Matthew Reinhart. In *Winter's Tale: An Original Pop-up Journey* (0-689-85363-7, limited edition 1-4169-0787-4) **Robert**

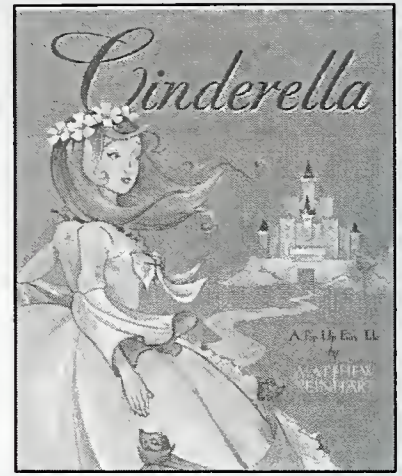
Sabuda offers for the first time in eight years an original story in simple texts, after his series of classic re-telling, overgrown by his usual extraordinary wealth of white pop-ups. A lavish use of foil, silver, acetate, glitter and electronic lights make an icy-cold book out of it, done in the best tradition of what a fellow paper engineer called his "Neo-Rococo style." The first printing arrived just before the Book Fair in 250,000 copies of which I was lucky enough to purchase a rare unsigned copy!



Christmas Pop-up Present

Another classic retelling is *Cinderella: A Pop-up Fairy Tale* (1-4169-0501-4, limited edition 1-4169-0540-5) by **Matthew Reinhart**.

The six spreads have been made with intricate paper artwork, mini books, foil, acetate and ribbons. The twirling ballroom dancers and the carriage drawn by four horses surely are masterworks of paper engineering but appear very American to me. Eye catching, however, I thought is the intriguing metamorphosis of a rat into a coachman hidden in one of the mini books. The spread showing Cinderella in her ball gown bordered with blue silk ribbons – “a ball gown to die for” as the publisher’s blurb reads – rather tickled my fancy; thinking it more camp than princess-like. I cannot imagine a Princess Di or our own Princess Maxima in a creation like this....! Generally I do not think Mr. Reinhart’s graphic skills are too appealing.



Curious to see what had grown out of the collaboration of Mr. Reinhart with the world’s best illustrator of children’s books, **Maurice Sendak**, I, unfortunately, couldn’t find any trace at the Book Fair of the pop-up book based on Maurice Sendak’s play *It’s Alive* announced last year.

After this year’s great *Encyclopedia Prehistorica: Dinosaurs* Sabuda and Reinhart worked together again on its sequel *Encyclopedia Prehistorica: Sharks and Other Sea Monsters* (0-7636-2229-X) that will be published by Walker Books/Candlewick next spring. From summer 2006 on, the two will have their own imprint **Sabuda & Reinhart Presents** at Scholastic Books, offering a series of non-fiction pop-up books which educators of all backgrounds will be able to use in the classroom. The first title to be released will be *Castles! Medieval Days & Knights*, an in-depth look at what life was like in the middle ages, written and paper engineered by Kyle Olmon (from the Sabuda-studio?) and illustrated by Tracy Sabin. Is this the birth of a new exuberant paper engineer to enlarge the Sabuda-School?

Little Simon also had on display the very nice seasonal pop-up novelty by paper engineer **Rives**. It is hard to describe *The Christmas Pop-up Present: 24 moveable cubes!* (0-689-86643-7), illustrated by the Canadian greeting-card illustrator Susan Mitchell.

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Card with Rolling Mechanism

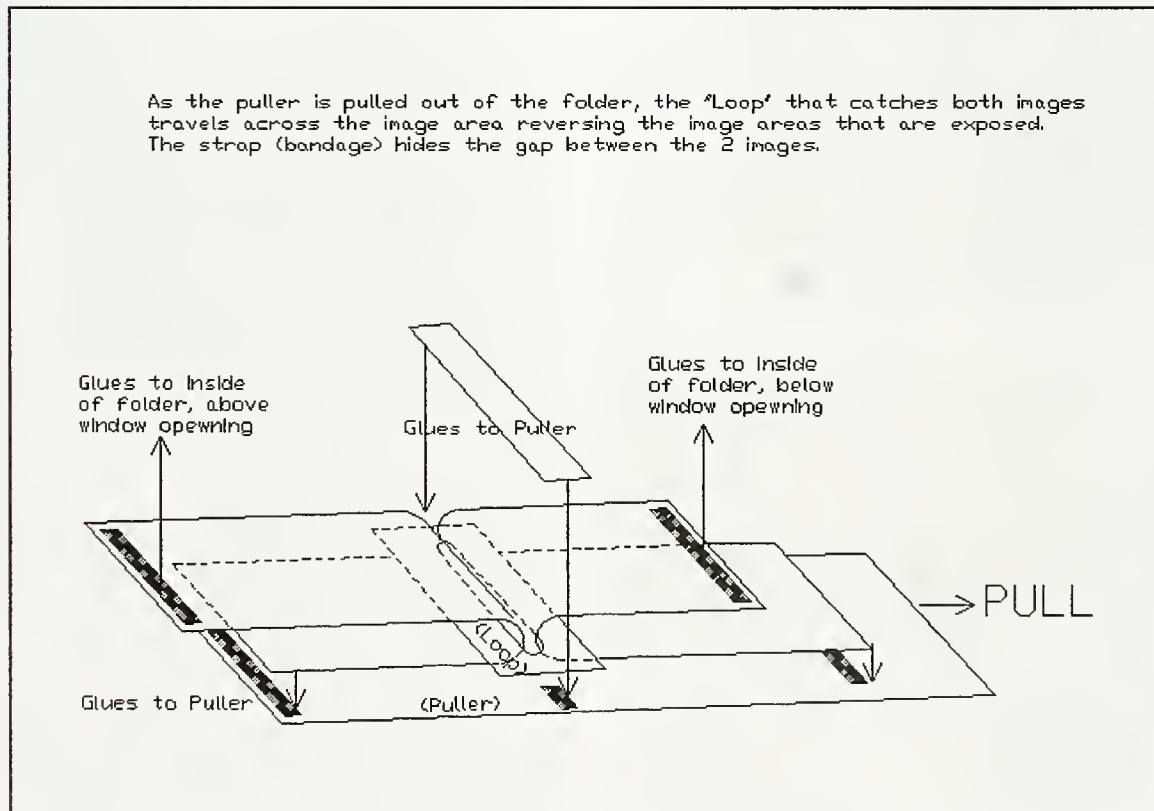
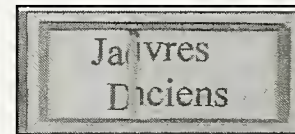
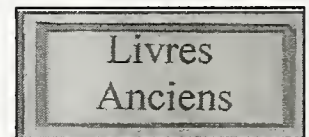
Theo Gielen

In the August issue of *Movable Stationery* (p. 14) I posed a question about a 1915 postcard "Who will gain the victory" that had a puzzling technique of a pull-tab sliding a small bandage through the window and transforming one picture into another. I asked if anyone knew how it works and if the technique had ever been used in a book. I received several nice reactions and I want to express my warm "Thank you." I hope I will always get that many answers to my questions.

The mechanism appears to have been quite popular from around about 1900 until 1920. People sent me pictures of various postcards - mostly beautifully executed in the Art Nouveau style of the time - amongst them some rather naughty ones. The technique appears to be especially useful to dress and undress women...!

A very enlightening response came from Betsy Morgan, a paper engineer at Structural Graphics. She wrote: "Structural Graphics has produced this mechanism for direct-mail several times in the past, so I am very familiar with it. I have drawn a rough sketch of how this technique works. It really is magical!" and added this sketch and explanation (below).

Another reaction came from Pierre Bloyer from France. He is a collector of antique movable, pop-up, and other mechanical postcards and has a special interest in the techniques used for them. He has made a hobby out of remaking the found techniques himself and for this specific question of mine he sent me a construction sheet of such a card with the rolling mechanism. It included four instructional sets of the subsequent stages of how to make a card yourself! The example he made turns into a card with a ribbon pull appropriately transforming "Movable" into "Stationery"! A different example of his hand I have seen is a trade card he made for the Paris antiquarian bookseller Jacques Desse whose name magically transforms into "Livres Anciens" (old books). Make sure to include a copy in your collection! (See pictures below.)



In consultation, the editor of *Movable Stationery* kindly agreed to add Mr. Boyer's construction sheet in this issue, something of a sequel to last issue's Trampoline by Joel Stern. The translation of the French directions are mine [TG]. Mr. Boyer let out the sliding strip that hides the secret of the technique but when you build this strip in, look at Betsy Morgan's sketch to see how it is done. It is a nice pastime for the coming Christmas holiday time. Or, maybe you would like to include the technique in this year's Christmas card. If you do, please don't forget to send me one. (See instructions on insert page.)

As to the final part of my question – if the technique had ever been used in a book – an answer came from Spain. (*Movable Stationery* proves to be available all over the world!) Mr. Quim Corominas sent me pictures of a Spanish book from his collection that has this technique in the front cover (see the picture below). The book is undated but appears to be from the 1950s. I remain curious for more examples.



Oxford Exhibition

From 28 November to 29 April 2006 there will be an exhibition of *Children's Games & Pastimes* in the Exhibition Room of the Bodleian Library, Old Schools Quadrangle in Oxford, U.K. On display will be more or less educational items like alphabets, battledores, writing sheets, drawing books, paintboxes, puzzles and board games, but also items related to movable books such as metamorphoses, panoramas, paper dolls and myrioramas. All copies originate from three famous collections now housed in this venerable library: the John Johnson, the Opie, and the Harding Collections. Unfortunately there will not be a catalog nor any accompanying publication.

Pop-up Displays in Book Stores

1,200 Borders Book Stores and Waldenbooks in the United States are decorated with 3-D winter pop-up displays. Borders announced "customers this holiday season will find themselves virtually inside a larger-than-life pop-up book featuring winter scenes created by Robert Sabuda, the *New York Times* best-selling children's book artist who is widely regarded as the wizard of pop-up paper and book engineering.

"In addition to the unique shopping scenery, Sabuda has also designed a set of paper pop-up ornaments produced by The Museum of Modern Art (MoMA) - a snowflake, holiday tree and dove - that will be sold exclusively at Borders and Waldenbooks stores this year and he has designed an exclusive gift card and a hand-assembled carrier that features a pop-up of the cheerful snowman."

New Wehr Books

WehrAnimations has issued two new versions of Julian Wehr's *The Animated Bunny's Tail*. The 20-page book is available assembled or as a "Make a Book" kit. The book (0-9748093-1-4) is \$18.95 and the kit (0-9748093-2-2) is \$16.95.



Illustration from *Animated Bunny's Tale*

The "Make a Book" kit contains all the components of the book (covers, text and animation pages, punch-out movables, binding coil) with adult-and-child-team-tested instructions for assembly. For the curious young mind that wants to know how everything works!

Copies are available online at <http://www.wehranimations.com>. Or, copies can be purchased by sending a check to Wehr Animations, P.O. Box 7487, Boulder, Colorado 80306-7487. Postage within the US is \$1.00, outside of the US the postage is \$3.00.

Peep Show – Peep Hole
Paper Works by Quim Corominas
Theo Gielen

An unexpected relationship of historical pop-up books and movable and three-dimensional paper toys could be experienced at an exhibition in the center of arts De Krabbedans in the city of Eindhoven, the Netherlands. The Catalan artist, and member of The Movable Book



Peepshow - Peephole

Society, Quim Corominas showed a selection of gems from his renowned collection of movables and combined them with his works of (paper) art that were inspired by them. As the title of the exhibition (and this contribution) indicates, it was the intriguing technique of depth and perspective surprise used in peepshows and by peepholes in books that were the starting point of inspiration for the paintings and collages, but, above all, a nice selection of die-cut and three-dimensional paper works that Mr. Corominas has made in about the last five years.

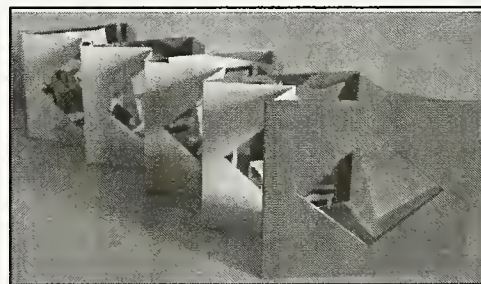
The exhibition, on display in September, was made up of three related areas. In the gallery of show cases there was a display of antiquarian paper items that showed the historical techniques of peep holes, transparency, and depth in pictures as executed in pop-up books, peepshows, tunnel books, panoramas, carousels, and toy- and shadow theaters, mainly from the 19th century. The “traditional” peepshow was represented by nice copies of a *Thames Tunnel* (ca. 1845). It has three peepholes in the front cover that provide views both tubes of this tunnel and also a view over the Thames above with many boats. Other works included *The Great Exhibition 1851*, with a magnificent peep of amazing depth into the Crystal Palace; the French *La fête du village* (The feast in the village) published about 1860 by Haguenthal; the Danish *Den Nordiske Industri-Landbrugs og Kunst-Upstilling I Koebenhavn 1888* (The 1888 Norwegian Exhibition of industry, agriculture and art in Copenhagen); and the more recent *The New York's World Exhibition 1939*.

The perspective suggestive of depth in the theater – another kind of peephole - was shown by the well-known Schreiber toy theater *Urania* and by the rare *Father Tuck's Days in Fairyland*. The related carousel book that also has

a proscenium and a combination of side-scenes to build up a perspective depth, was presented by the Spanish *La casita de Azucar* (Hansel and Gretel) published by Ed. Roma, Barcelona, (1947) and by some titles from the series published about the same time by Folding Books in London. And as a nice example of the lifting scenes with a grotto effect was *Peeps into Fairyland* by Ernest Nister from London.

The cage-like dimensional scenes in early pop-up books that show the peep-hole idea, were demonstrated by such titles as *The Showman Series No.1. Living Pictures. Four Scenes in Perspective (...)* published in 1880 by The International News Company in New York. *The Snake Charmer* and *The Lion Queen*, two parts of The Little Showman's Series published at the same time by McLoughlin Bros. were also shown along with Ernest Nister's *The Model Menagerie*. The beautiful but very rare five-panel panorama *Behind the Curtain in Fairyland*, published in 1891 by Raphael Tuck, offered a nice variant of this technique with its pop-outs or stand-ups that have doors that open in the front.

A different kind of a movable peepshow is *Panorama or the Visit of Santa Claus to the Happy Children*, a historiscope published by Milton Bradley in the 1860s. In it the story is pictured on a scroll that moves from one knobbed wooden dowel to another behind the stage-like cut-out in the center. When light is shown from behind, one gets a fairy effect by the transparency of certain parts of the pictures on the scroll. This same scrolling and transparent effect was also shown in the rare historiscope of *Humpty Dumpty* from the same time and publisher. Two other paper toys from the 1930s, with an additional moiré overlay giving the optical illusion of movable figures, are the French *Ciné Enfantin* that “tells” the story of Little Red Riding Hood, and the Spanish *Cinetin. El libro sin hojas*.



Altogether, the 40 or so items on display formed a wonderful mini-exhibit of antique paper gems within the larger

exhibition of modern art.

The gallery of show cases with the inspirational objects of the artist was embedded within the much larger frame of the recent works of art by Mr. Corominas. Although I am not an art critic, I recognized the reflection of the

antique paper sources in the paintings, collages, and connected series of paper artworks with transparent parts that were lit from behind, or the series of embossed works of *New York Matches*. The work was intriguing and, while not directly modeled from the books and paper toys that were their inspiration, they were recreated into works of colorful, abstract modern art by the creative and skillful mind of the artist. It was only in the dimensional and pop-up artists' books and, for example, in the installation of a series of inflatable paper cubes with the structure of the traditional peepshow in the specific Mediterranean color scheme and in the shapes of the art of Mr. Corominas (entitled *Peep Hole Line*, 2005), that I directly recognized some of the techniques and effects of the books that inspired them. Nevertheless, the whole exhibition was really a warm bath for the visitor, with its wealth of colors, lights and (also three-dimensional) shapes! For a layman in the field of this kind of art, as I am, it may have only been reminiscent of the book and toy sources. But, I had the pleasure of being guided by the artist himself.



The third part of this Peep Show – Peep Hole experience was an installation based on the same theme and made on location in the week before the

opening of the exhibition by the three young local artists Bram Hermens, Erik van Lieshout and Rogier Walrecht, under the supervision of Mr. Corominas. The large “Room” that stands apart within the spacious Krabbedans, designed to be the space where artists create special but temporary works of art on location, had been transformed into a huge peepshow. Since the word “peepshow” for these young artists apparently had only the contemporary meaning, they had filled the inner space with larger-than-life drawings of scarcely clothed women – to be seen from the outside only through a peephole placed at adult height in the (locked) door!

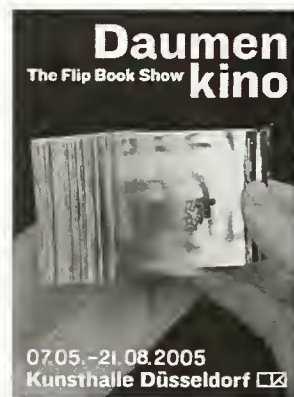
This is Mr. Corominas' third major exhibit. The 1999 Girona exhibit *Pop-Up: Llibres Movibles I Tridimensionals* showed a survey of historical movable and pop-up books in Spain. *Pop-Up à Sète! Les Jouets en Papier*, 2003, in the International Museum of Modest Art in Sète, in the south of France, displayed antique and modern movables and pop-ups in combination with three-dimensional paper works made by children in Mr. Corominas' classes. This third exhibition, in Eindhoven, focused on the relationships between aspects of historical movable books and related paper toys and his own works

of art. Where the first two exhibits were accompanied by great catalogs – the first one praised by Frank Gagliardi in the August issue of the *Movable Stationery* (p. 4) as “The grandest of all exhibition catalogs” – the artist made for this 2005 exhibition a related artists' book. *Peepshow-Peephole* is bound in halfcloth boards. It has a peephole in the front cover, the title is blind stamped, and it folds out with both sides printed in the form of a leporello (concertina) of eight panels with paste-ins, die-cuts and (sliding) pop-up elements. It measures 143x170 mm. and was done in a limited edition of 50 numbered copies signed by the artist. A few copies are still available at the Krabbedans for Euro 50.00, see www.krabbedans.nl or mail algemeen@krabbedans.nl.

Some of the one-of copies of the three-dimensional artists' books that were on show in the exhibition are available directly from the artist gcorominas@arquired.es.

The Flip Book Show

The May issue of *Movable Stationery* included an announcement of the exhibition *Daumenkino: The Flip Book Show* to be held in the Kunsthalle in Düsseldorf, Germany. The story said there would be an accompanying publication. Meanwhile, this book, with the same title as the exhibit, has been published by the Cologne-based publishing house of Snoeck.



The voluminous paperback (335 pages) has contributions by ten specialists in the field from Germany and France. It includes essays on such subjects as the history of the flip book, the precursors in the history of books, stories in flip books, the flip book as forerunner of the first movies, traces of film sequences in the (modern) picture book, as well as a special chapter on pop-up and movable books. There are innumerable color pictures and reproductions of flip books ranging from 10 pages up to 48! And, there is an additional DVD. Unfortunately, the book is only available in German, but, for its pictorial documentation, it is surely a must for anyone interested in the subject. ISBN 3-936859-26-4, Euro 39.80.

The exhibition will be on display in Antwerp, Belgium in 2006 but the exact dates have not yet been set.

Movable Reviews

Marilyn Olin
Livingston, New Jersey

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

Rating: 5

UNFOLD/ENFOLD. By Kveta Pacovska. Published originally in France by Editions du Seuil under the title *Un Livre Pour Toi* in 2004. Published in the USA in English by Chronicle Books in 2004. ISBN 2-02-069417-4. \$30.00. Can be purchased on Amazon through booksellers. 10 x 9 ¼ in. 48 pages unfolded forward and 48 pages unfolded from the back. This is a feat of ingenuity. There are only 6 large pop-ups but the book itself can be opened to extend completely and be viewed from both sides. Lots of cut outs to view other things through. I found the



artwork fun and fascinating. There is hardly any copy. I don't know if you can classify this as a pop-up book but any movable book artist should see it for its originality. Paper Eng.: Terrific!

Rating: 4

WINTER'S TALE. An Original Pop-Up Journey. By Robert Sabuda. Published by Little Simon, a division of Simon & Schuster in 2005. ISBN-13:0-689-85363-0 and ISBN-10: 0-689-85363-7. \$26.95. 8 ¼ x 8 ¼ in. 6 double page pop-ups and 5 smaller pop-ups. This is another all white pop-up from Robert Sabuda, suitable to the subject, but enough! It has a slight story, but many lovely, intricate pop-ups. The lovely surprise is the twinkling lights on a small house pop-up at the end of the book. The question is, "Who is this book written for?" Too intricate for a young child to handle and a story too simple for an older one...and yet another wonderful example of Sabuda's increasing ability to do whatever he wants to in the pop-up realm. Paper Eng.: Very complex.

Rating: 3½

THE FOLD-OUT BOOK OF THE HUMAN BODY. By Alfred Mason Amadon, M.D. Published by Gramercy Books in 2005. ISBN 0-517-45127-1. \$12.99. 11 x 8 ½ in. This book was originally published in 1906 in a slightly different form and was previously published in the same form, as *The Fold-Out Atlas of the Human Body*. While there are only four main plates in this book they are fascinating. Each one opens up and folds out with many layers and pop-ups. The drawings have certain qualities which make them intriguing. Everything works very well. Paper Eng: Well done.

Rating: 4½

TEATRO OLIVA. By Ian Falconer. Published by Universe Publishing, a division of Rizzoli International Publications in 2004. ISBN 0-689-87816-8. \$24.95. 13.7 x 9.5 in. This handsome, attractively finished box opens up in the center and folds down into a stage. Contained in a drawer are many stage sets and 9 paper dolls all dressed in costumes. The box contains its very own Oliva Playbill for scenes from Swan Lake, Romeo and Juliet and Turandot. There is extra stock for a child to design their own backdrop for an original play. This is an extremely durable pop-up stage book.

Paper Eng.: Meticulous, sturdy and lovely.



Rating: 3½

DERBY DAY. By Pamela Pease. Published by Paintbox Press in 2005. ISBN 0-9669433-5-X. \$36.00. 11 ¼ x 11 ¼ in. 6 pop-ups, some lift-the-tabs, one change-the-picture, and a flip book. This is a pop-up celebration of the Kentucky Derby. I expected something more complex at this price. The inclusion of a flip book is a nice touch. While colorful, well done and interesting, the pop-ups are fairly simple. Paper Eng.: Fair.

Instructions for Making a Card with a Rolling Mechanism

Needed for the construction:

A piece of ribbon of 20x1 cm. (on the instruction sheet shown as "1 ruban de 20cm/1cm").

Thick paper or thin cardboard for the rectangle and the square with the word "carton." (Thin cardboard works best.)

1. **Reproduce** the included template in the desired size.

Print the text to fit within the spaces where "texte A" and "texte B" is indicated to match the opening of the window. (It will be more durable if the text is printed on a piece of fabric of this measurement. Pictures can be used in place of text.)

3. **Cut out** all the pieces of the sheet - the window and the three indicated grooves.

4. **Paste down** the texts to the left and the right of the window (c onto c).

5. **Pull** the ends of the text strips through the groove in the rectangular piece of thin board and **flatten** them to the right and the left respectively.

6. **Place** the square piece of board on the left half of the rectangular one, **fold** the ends of the text strip around this square and **paste** them down.

7. **Paste** the middle of the ribbon on the square piece of board (over the pasted ends of the text strips).

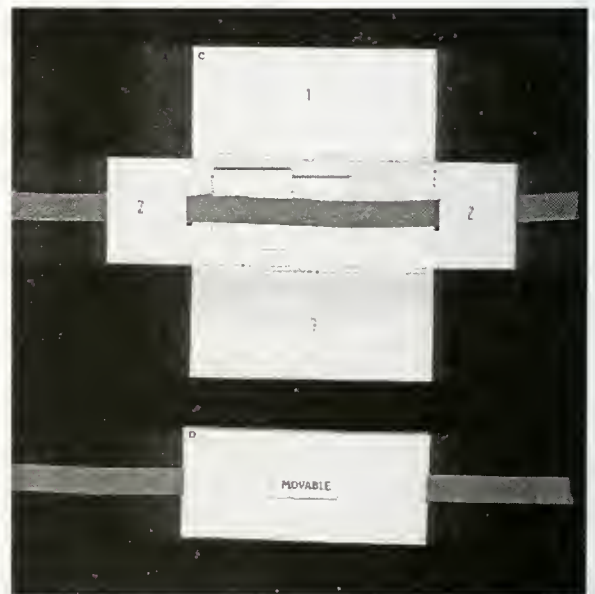
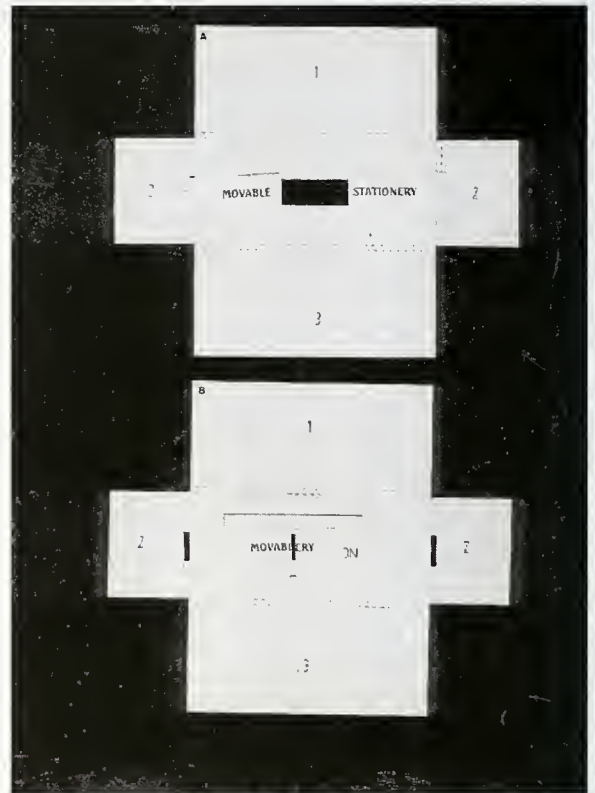
8. **Close** the flaps and **paste** them consecutively: 1, 2 and finally 3. Turn the pack now upside down

9. **Pull** the ribbon to the left or to the right.... and wonder!

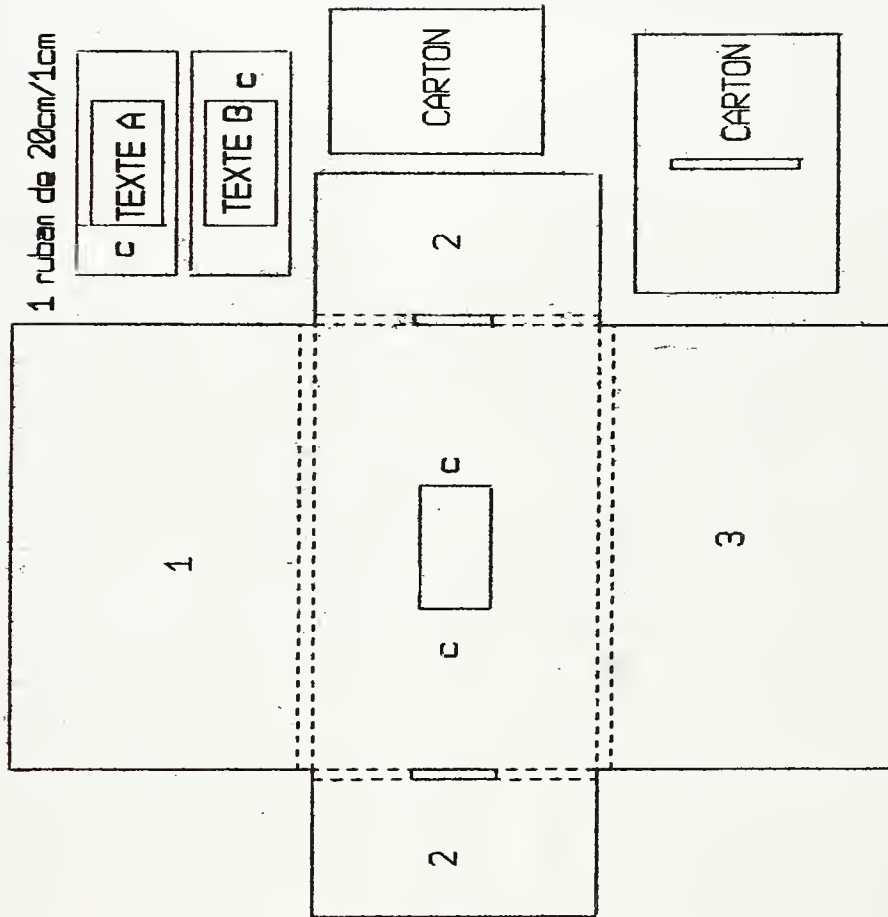
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First World War postcard
with rolling mechanism

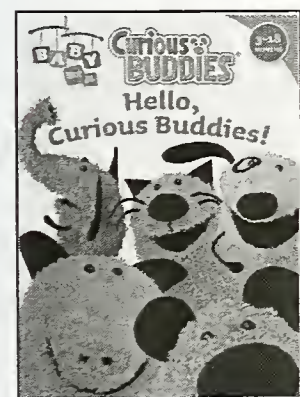


Template for Making a Card with a Rolling Mechanism



This paper engineering one-of-a-kind feat is a 3-D pop-up brainteaser composed of 24 connected cubes that turn, flip, open up, fold out, pop in, and move in Rubik's Cube-like directions. Plus, each individual cube features foil, acetate, pull-out drawers, boxes, books, and pop-ups on each side. Some of the movable parts can only be seen at certain configurations of the box, adding yet another level of complexity to the format. Each cube is also numbered from 1 to 24 and features illustrations of a mouse family as they go about their holiday preparations, counting down to Christmas. And just when you think you've figured out the entire box, two secret compartments within the cube lift up to reveal the big Christmas finale! A unique pop-up, packaged in a gift box designed like a wrapped present, it is a must-have for any collector.

While not shown at the Simon & Schuster stand, since it has been postponed until fall 2006, the new pop-up masterpiece by **Kees Moerbeek** is *Alfred Hitchcock the Master of Suspense*. It will feature on seven double-spreads pop-up reworkings of famous movies of the master based on the original pictures. Done as a large pack (32x32 cm.), it is handicapped by the problem that none of the famous players in the movies could be pictured! Further details about "the making of..." will be discussed in an article by the artist in *Movable Stationery* next summer. Mr. Moerbeek also engineered the pop-up edition of the Belgian best-selling picture book *Because I love you so much* by Guido van Genechten, telling about the cute baby ice bear Snowy and his Mom. It will be published in several languages simultaneously next spring. Child's Play announced three new parts in Kees Moerbeek's Roly Poly Box Books series for next spring: *Three Little Pigs*, *Cinderella*, and *Goldilocks*.



At Simon Spotlight I spotted a pop-up novelty for the very young child: a cloth pop-up book by Sonali Fry, *Hello, Curious Buddies!* (1-4169-0651-7) with illustrations by Piero Piluso, including two cloth pop-ups.

Remarkable also are the pop-up non-book innovations by **David Hawcock**: a series of 2006

pop-up calendars apparently re-using pop-up materials from earlier publications. *The Pop-Up Ancient Egypt Wall Calendar*, produced in association with the Metropolitan Museum of Art in New York, has mummies, sphinxes, tombs, and temples spring from the twelve pages. *The*

Pop-Up Dinosaur Wall Calendar, in association with the Smithsonian Institute, features scenes by leading dinosaur illustrators, and *The Pop-Up Dragon Chronicles Calendar* has 12 pop-up months, each featuring scenes by leading dragon illustrators. They are discounted already and available through E-bay!



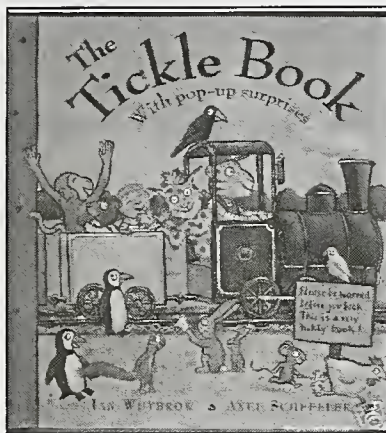
David Hawcock also did the paper engineering for the new **Chuck Fischer** holiday book *Christmas in New York. A Pop-up Book* (0-8212-5702) published by Bulfinch in association with the Metropolitan Museum of Art in New York. It includes such

cherished Christmas season traditions as visiting the Museum's Angel Tree, the Nutcracker ballet, Radio City's "Christmas Spectacular," ice skating at Rockefeller Center, and others.

Another museum popping up with their very first pop-up book is the J. Paul Getty Museum, that brings the *Pop-up Aesop* (0-89236-814-4) written by Paul Harris, senior editor at Getty Publications, and illustrated with bold graphics by Calef Brown. The book has five three-dimensional versions of (lesser known) fables, and a "Fable Fun page" complete with a spinner, to help readers make up their own versions of Aesop's classics.

Macmillan's had on display the new **Nick Denchfield** spectacular carousel book *Captain Scurvy's Most Dastardly Pop-up Pirate Ship* (1-405-2169-1), illustrated by Steve Cox. The book opens into a beauty of a very detailed ship and the wild sea that it sails. Another masterwork from this unobtrusive paper engineer will be next year's *Pop-up Dinosaur Dancer!* The new **Maggie Bateson**, *My Fairy Winter Wonderland* (1-405-04994-4) with illustrations by Louise Comfort is kind of a sequel to their earlier *My Fairy Garden* and last year's *My Fairy Princess Palace*. Colorful and sweet, it's very girlish indeed.





The couple of Ian Whybrow and Axel Scheffler continue their series of pull-tab and lift-flap books from Macmillan in spring 2006 with the new *The Tickle Book with Pop-up Surprises* (1-405-05363-1). This continues from their success with *The*

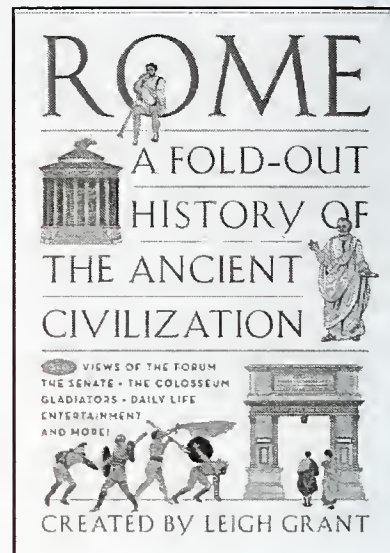
Bedtime Bear and *The Christmas Bear*.

New titles by **Keith Faulkner**, just published by Barron's, and seen at their stand, were *The Spooky Trail* (0-7641-5834-1), a funny scary picture book with lift-the-flaps and a pull-tab. Kids who follow the spooky trail to the final page will first be surprised, then will burst out in giggles as they pull a tab and share in a shocking pop-up discovery! *Extreme Machines* (0-7641-5836-8), illustrated by Adrian Chesterman, allows young readers to move cardboard operating levers located at the edge of each page to set ten extreme machines in motion. And two new titles have been added in his series of Mix-up-pops with illustrations by Steve Holmes: *Jurrassic Jumble* (0-7641-5837-6) and *Ocean Oddballs* (0-7641-5838-4). Both have pop-ups on pages split into top and bottom halves, inspiring kids to conjure up their own strange creatures. All of them are colorful, witty and well done – in the tradition of what Mr. Faulkner has made over many years, but not too surprising anymore.

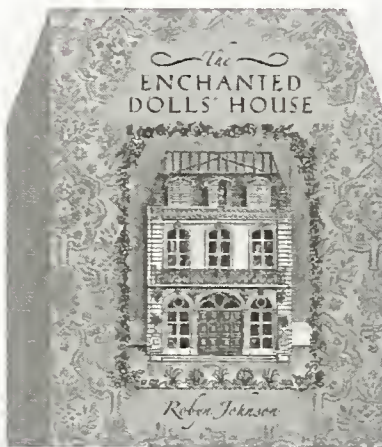


Much the same can be also said about the new Kate Petty and Jennie Maizels title *The Perfect Punctuation Pop-up Book* that Random House will issue in the fall of 2006 as part six in their series of didactic oblong pop-up (school-)books. And about *Dr. Seuss Pops Up! A Celebration of seven Seuss Classics* (0-375-83352-8), recently published by Random House, that captures on each of its seven spreads “the essence of seven Seuss classic nonsense books” – as the blurb reads!

Where traditional packagers like Intervisual, Electric Paper, Matthew Price, Robert Frederick, Brown Wells Jacobs, Orchard Books, and others stop short in bringing new pop-up books and/or change their publishing policy in the direction of more simple novelty items or just traditional picture books, the production of interesting new pop-ups and movables seems to be taken over by small young companies or even newcomers in the field. Elm Grove Books from Henstridge in Somerset, U.K., showed *Rome: A Fold-out History of the Ancient Civilization* (1-84510-964-3) created by Leigh Grant and paper engineered by Keith Finch. Using the well-known format of Megendorfer's *International Circus*, the six panels with fold-downs offer an accurate three-dimensional panorama of ancient Rome as it stood in its Golden Age under the Emperors, including the Forum with its temples, Senate House, and Courts of Law, the Colosseum, and a busy street complete with merchants, jugglers and acrobats. It is a pop-up history for interactive learning, including a timeline. It will be followed next year by its sequel *Egypt - 2,000 years of history*.



The Australian company of Five Mile Press had on display their sturdy *The Enchanted Dolls' House* (1-74124-717-9) by Robyn Johnson that gives a selective



history of the doll house and includes four period doll houses, a variety of textures, embossing, foil and fabrics. Using rather simple but effective paper artwork, it offers a peep in each doll's house through many die-cut windows and opening doors. A gift book for both children and lovers of the historical miniature house.

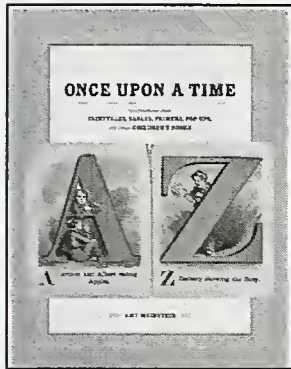
Historical Children's Books

Once Upon a Time is the title of a book compiled by Amy Weinstein, a curator of 20th and 21st Century Collections at the New York Historical Society, and recently published by Princeton Architectural Press. The subtitle reads

Illustrations from Fairytales, Fables, Primers, Pop-ups, and other Children's Books. The book brings a wealth of color illustrations, 325 on its 192 pages, from historical, mostly American children's books, created through a variety of illustration techniques and

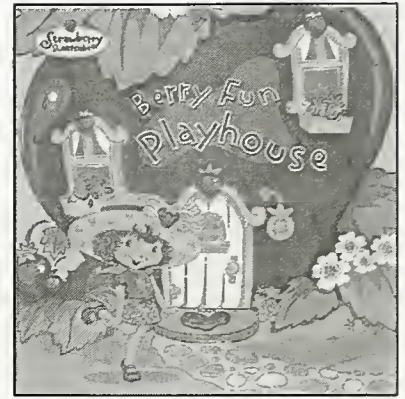
printing processes, many of them also animated with movable parts. It reawakens the joys of childhood reading, drawing upon the extraordinary collection of Victorian-era illustrated books from the collection of Arthur and Ellen Liman.

In hardcover \$65.00, ISBN 1-56898-541-X. Paperback \$35.00, ISBN 1-56898-564-9.



Berry Fun Playhouse.

[Strawberry Shortcake carousel with 3 rooms.] Grosset & Dunlap. \$14.99. 0-448-43644-2.



Big Book of Pirates: With Fun Flaps, Pull Tabs, and a Pop-up Surprise. 12 x 15". Backpack Books. \$9.98. 0-7607-7157-x.

Catalogs Received

Aleph-Bet Books. Catalogue 79. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helen@alephbet.com. <http://www.alephbet.com>

Jo Ann Reisler, Ltd. Catalogue 72. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. email@joannereisler.com. www.joannereisler.com.

New Publications

The following titles have been identified from pre-publication catalogs, Internet sources, book store hunting, and other advertising. All titles include pop-ups unless otherwise noted.

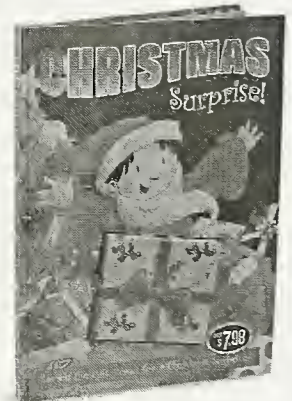
Ballet School Carousel. 8 pages. Parragon Plus. £4.99. 1-40545-570-5.

Barbie Fairytopia Magical Meadow Pop-up. £4.99. Egmont Books Ltd. 1-40521-879-7.

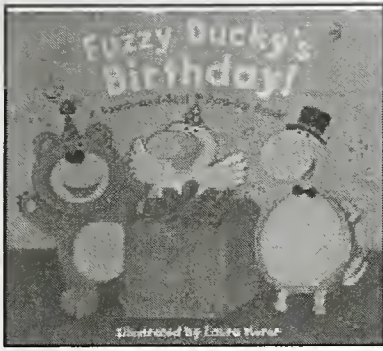


Big Book of Space: Full of Fun Flaps, Tab, Foils, and Pop-up Surprises. 12" x 15". Backpack Books. \$9.98. 0-7607-7158-8.

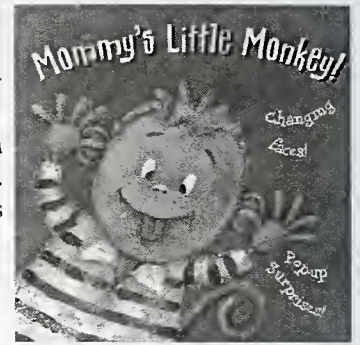
Christmas Surprise: Search the Gift Boxes for a Christmas Surprise. By Keith Faulkner. Backpack Books. \$7.98. 0-7607-6597-9.



The Enchanted Dolls' House. 15 pages. The Five Mile Press. £17.99. 1-74124-717-9.

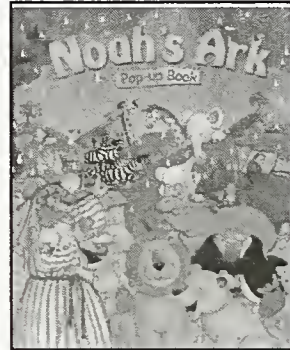
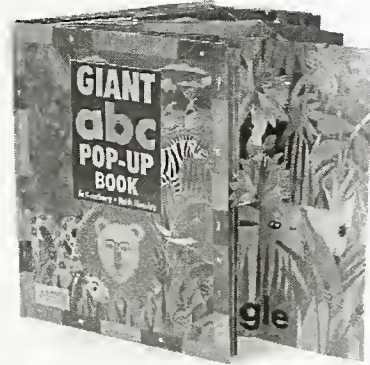


Fuzzy Ducky's Birthday: A Touch-And-Feel Pop-Up Book! 5 pages. \$8.95. Piggy Toes Press. 1-58117-324-5.

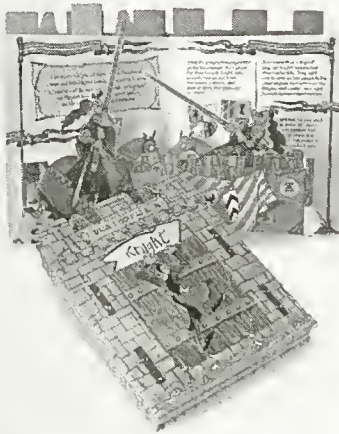


Mommy's Little Monkey: Pop-up Surprises!, Changing Faces! by Keith Faulkner. 14 pages. Brighter Minds Children's Publishing. 1-57791-168-7.

Giant abc Pop-up Book. By Keith Moseley. 11 x 15". Backpack Books. \$9.98. 0-7607-7117-0.



Noah's Ark. 9 pages. Spirit Press. 1-40371-427-4.



I Wish I Could be a Knight. 8½ x 11½". Backpack Books. \$9.98. 0-7607-6574-x.

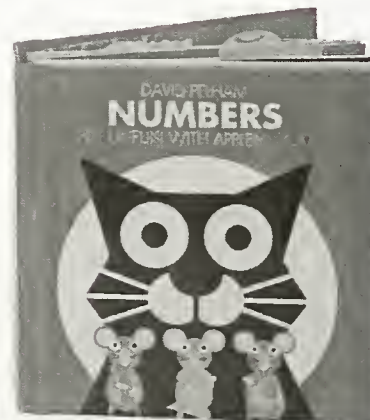
Mighty Machines Pop-up Book. 9 x 11". Backpack Books. \$6.98. 0-7607-7189-8.

My Fairy Winter Wonderland: A Magical Pop-up World with Press-out Fairy Pieces! By Maggie Bateson and Louise Comfort. Macmillan. 1-4050-4994-4. £14.99.



Let's Play Together! Allen, Texas. LBKids. \$9.99. 9" x 11". 0-316-05803-3.

Making Your Own Pop-up Cards. Paul Jackson. 160 pages. Southwater Publishing (January, 2006). \$20.65. 1-84215-705-1.



Numbers: Pop-up Fun with Applebee Cat. By David Pelham. \$12.95. 16 pages. Running Press Kids. 0-762-42551-2.
Also: *Opposites: Pop-up Fun with Applebee Cat.* 0-762-42552-0.

Penelope In The Winter. [tabs]
Cartwheel Books.
\$9.95.

0-439-67360-7.

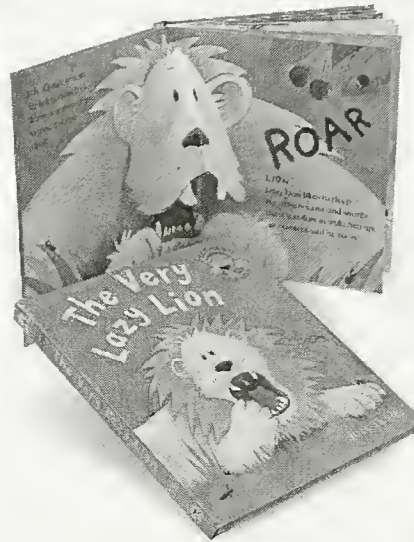
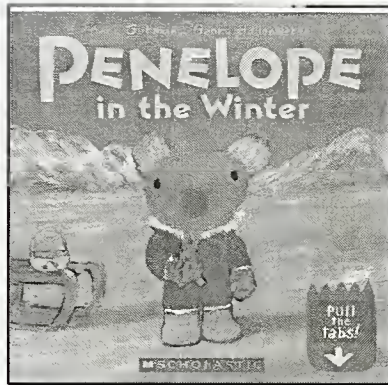
Also:

Penelope at School.

0-439-67357-7.

Penelope at the Farm.

0-439-67358-5.



The Very Happy Hen.
By Jack Tickle.

Peekaboo Pop-ups.
\$7.98. Backpack
Books 0-7607-7297-5.

Also:

The Very Lazy Lion.
0-7607-7292-4. \$7.98

*The Very Dizzy
Dinosaur.*

0-7607-7296-7.

*The Very Clever
Crocodile.*

0-7607-7298-3.

*The Very Friendly
Firefly.*

0-7607-7299-1

The Very Busy Bee.

0-7607-7294-0.

Rome: A Fold-out History of the Ancient Civilization. 6
pages. Black Dog & Leventhal Publishers. \$17.95. 13 x 5
inches. 1-5791-2471-2.



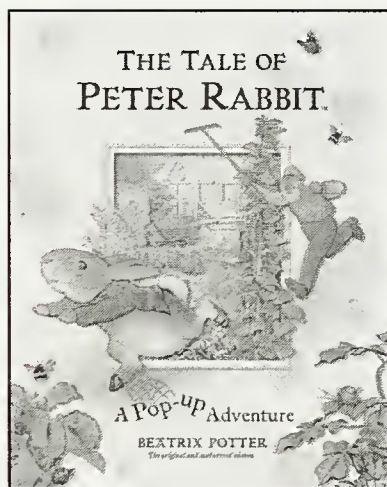
*Sam Katz On The
Loose!* [illustrations
pull up to form 3-D
scenes]. Illustrated by
Charles Fazzino.
\$14.95. Random House
Books for Young
Readers.
0-375-83120-7.



The Spooky Trail.
By Keith Faulkner.
16 pages. \$9.99. 10
x 10 inches.
Barron's
Educational Series.
0-7641-5834-1.

Storm the Castle! A 3-dimensional Game Book. Tango
Books. £14.99. 1-85707-643-5.

*The Tale of Peter
Rabbit: A Pop-up
Adventure*
£10.49. 16
pages.
Frederick
Warne.
0-7232-5704-3.
U.S. Penguin
edition -
February 2006.



*Who's Been
Walking on my
Floor?!*
Barron's
Educational
Series. \$11.99.

Note: Backpack Books are available in larger Barnes and
Noble stores in the US or barnesandnoble.com.



Do you recognize this house? If you do, then you must be a movable book collector:

The Robie House in Chicago, Illinois is the very first three-dimensional spread in the 2002 book "Frank Lloyd Wright In Pop-Up."



Built in 1909 for wealthy motorcycle maker Frederick C. Robie and now owned by the University of Chicago, the historic residence is a mere 13-minute drive, about 6.6 miles, from this building.



Of course, we don't expect everyone to recognize the structure. Unlike the Robie House, the Essex Inn does not appear in any movable book. But it will soon be part of pop-up book history. From September 14 to 16, 2006, movable book enthusiasts will be housed in this hotel which

is just a 2-minute drive from this very familiar-looking small white cottage.



Oh, okay,

we're not exactly being truthful. That house, which is listed on the National Register of Historic Places, is actually located in Eldon, Iowa, about 312 miles from the Essex Inn. But it's featured in this very recognizable

masterpiece.



Created in 1930 by painter Grant Wood, "American Gothic" will be back on display next Fall at Gallery 263 of the Art Institute of Chicago, located a little over half a mile from the

conference site.



So what are you waiting for? Sign up today for the 6th Movable Book Society Conference in Chicago, Illinois, and experience three

days of movable fun from September 14 to 16, 2006. And maybe, just maybe, while you're in the area, you can enjoy a little bit of historical house-hunting on the side.


THE 6th MOVABLE BOOK
SOCIETY CONFERENCE
 CHICAGO, ILLINOIS, U.S.A.
 SEPTEMBER 14 - 16, 2006