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## Calling on Tunnel Books, 10 Years Later

Ed Hutchins  
Salem, New York

In 2002 the winter issue of *Artists' Book Reviews* devoted an entire issue to the history and current trends in tunnel books. Sadly, that publication and the wonderful book artist behind it, Joe D'Ambrosio, are no longer with us. In the last ten years more information about peepshows and tunnel books has emerged, and it is time to take another look.

### Family Entertainment in the 18<sup>th</sup> Century

Are you old enough to remember View-Masters? A View-Master is a hand-held viewing device into which a disk is inserted with tiny pairs of mini-transparencies that create three-dimensional (stereopticon) views. A lever on the side allows the disk to advance to the next scene. When the author was a kid in the 1950s, most families owned one and we frequently purchased new photo disks to use in it.



Lincoln Tunnel by R.D. Burton

In the mid-18th century, peepshows enjoyed the same popularity. It was common for families to own a box with slits on the side, or a frame with wire holders, to accommodate cutout cards that created three-dimensional peepshow scenes. One version had candle holders on each side to provide additional light. A panel of uncut, hand-colored cards (usually six to eight, but possibly more) was purchased and it was a family project to cut out and assemble the completed scene. For a rainy day or an evening's entertainment the correct cards were selected and assembled into the proper scenes. With the peepshow view in place, the viewers were transported to far away places and spectacular events. Many peepshow cards have found their way into collections, but very few of the viewing frames or boxes have survived.

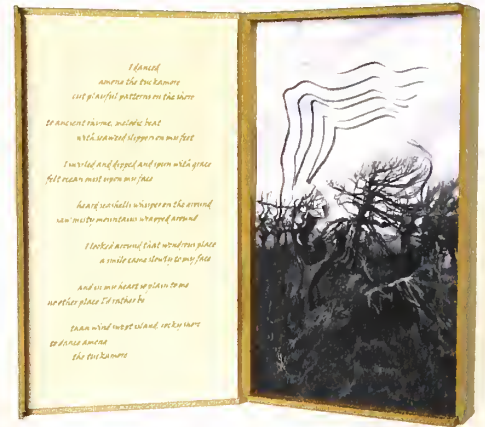
Continued on page 16

## Creating Tuckamore

Jeanne Germani  
Guelph, Ontario, Canada

For the past several years I have been photographing a small grove of Tuckamore trees along the coast of Newfoundland. Tuckamore trees are dwarfed and wind swept because of the cold wind and salt water spray. I am drawn to them because of their stubbornness and will to survive despite their harsh environment. They are twisted and fragile, but exude strength and beauty. Although they appear worn there is a playfulness in their stance. I feel a connection to them because I am at a place in my life where I have an awareness of age and the passage of time and yet I finally feel ready to play.

In 2008 I was fortunate enough to take an Ed Hutchins' workshop on Production Techniques for Creating Editioned Books. I thoroughly enjoyed the class and learned a lot



Tuckamore

about creating multiples. Later that same year I had the opportunity to participate in a Tunnel Book Exchange so I thought this would be a perfect opportunity to create a book on the Tuckamore. My idea for this book evolved slowly and was turned around several times before I even started. I always try to figure out everything before I begin, but often find myself problem solving along the way. When I finally completed a prototype I decided to make a larger edition since I needed to make at least a dozen. I learned a lot about editions through that workshop with Ed and by working on this book. Here are some of the things I learned and relearned:

1. Buy all of your supplies when you are ready to start because if you go back to hunt for that special paper, or in this case box, it may be hard or impossible to find. Thankfully I figured that out at the beginning.
2. Buy extra in case you ruin something. It's going to happen!

Continued on page 7

## 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 index to past issues of Movable Stationery is available at:

<http://movablebooksociety.org>

The annual membership fee for the society is \$30.00 in the U. S. and \$35.00 outside of the U. S. For more information contact: Ann Montanaro, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

Telephone: 801-277-6700

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

The deadline for the November issue is October 15.

## Bunny Put-Downs in Pop-up Parodies!

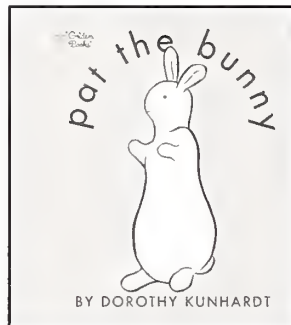
Corrie Allegro  
Australia

### Definition of parody

Noun (plural parodies). An imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect. *Oxford English Dictionary*

Since 1940, Dorothy Kunhardt's *Pat the Bunny* has sold more than seven million copies and it is the "best-selling American children's book of all time, it is the second best-selling children's book" in the U.S. after another rabbit with the first name of Peter, who is over 109 years old.<sup>1</sup> Pat and another well-known rabbit named Bugs are just youngsters, at seventy-two.

Three generations and many companion volumes by both Dorothy and, later, her daughter Edith, it was time, (not as Elmer Fudd milk-soppinessly blurted out "be very, very quiet...I'm hunting Wabbits!")<sup>2</sup> to create good-hearted (and wicked!) parodies of these interactive little books.



Pat the Bunny

Before we get to poke fun at this amazing publishing phenomenon, a quick retro look at *Pat the Bunny* is warranted.

*Here are Paul and Judy. They can do lots of things. You can do lots of things, too.*

And with these opening lines we launch into an interactive world of imagination for very young children to

pull, scratch, touch and start on the journey of reading. The bunny is just the patsy for Dorothy Kunhardt's plans for reading indoctrination. The bunny hasn't even a name, the word "pat" is used as an adjective and by default becomes a title. No wonder he/she ended up wickedly being satirized many years later.

The success of this first little spiral bound book with all the interactive elements of miniature fold-out books, holes in pages, flaps, mirrors and much more, inspired daughter Edith Kunhardt to create *Pat the Cat*, *Pat the Puppy*, *Pat the Pony*, *Pat the Christmas Bunny*, *Pat the Birthday Bunny*, and, because patting a pig is hard just *Tickle the Pig*.

Edith Kunhardt put her own stamp on the bunny franchise by introducing new characters and situations. 1984 saw Martha and Neddy with their pet cat Columbus in *Pat the Cat* – same nine-page format with inserts, flaps and tabs. In *Pat the Puppy* from 1993, Tom and Sarah shared the pull tabs, turning wheel, and pop-up to interact with the family. Over the next few years in *Pat the Pony*, *Pat the Christmas Bunny*, *Pat the Birthday Bunny*, and *Tickle the Pig*, we even saw extended family groups with Jack and Jemma on a farm visit. Maybe all the new kids on the block were Paul and Judy's school friends. But as any business model knows you stay successful with the core tested and proven formula. In the end it's Paul and Judy who survive long enough to be parodied and flattered as they pop-in, up, and out in their active retirement.



Edith Kunhardt's books

In a *New York Times* interview on the occasion of *Pat the Bunny* turning fifty in 1990, Dorothy's son, Philip B. Kunhardt Jr. said "For Dorothy Kunhardt a children's book was nothing more or less than a way to talk to children. And if along the way the pages of the book had to float in a bath, had to squeak, had to bounce, had to light up, had to change color, had to feel furry... if the book had to have a lock on it, a hole through it... that was O.K. because that was all part of the delight...I salute my ingenious mother...and her oh-so-patatable bunny, which has helped open millions of little eyes to the infinite joy of reading."<sup>3</sup>

All true and fine sentiments indeed but we live in a revisionist era of deconstruction of all things sacred. In the last few years the format of *Pat the Bunny* has been, in my view, abused, misused and as a final insult for all things successful – it is parodied!



Pat the Bunny parodies

**Here comes the Beastie...**

Out of left field, and in true black horror style, *Pat the Beastie* lurches in. The fertile imagination of the suitably named Henrik Drescher put scary caricatures of Paul and Judy through awful torments using paper interactive devices that normally we appreciate as friends of the movable arts. But these are dark pessimistic times and after much scratching, poking, and peeking our original cute siblings are eaten! Pat the beastie at your peril and treat animals with respect. Drescher's manic vibrant style of illustration and wild colors do justice for the ultimate put-down of an icon of early children's publishing that was ready to be parodied.



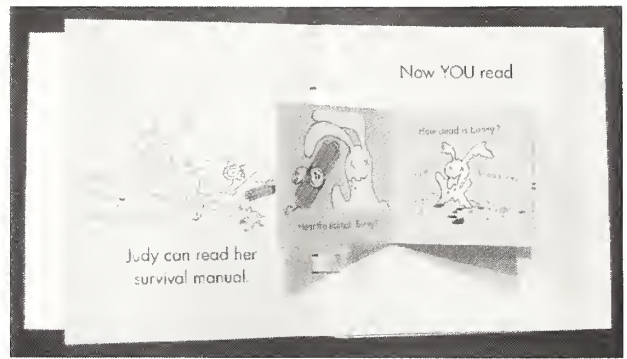
Pat the Beastie, inside

*Judy and Paul disappear! Will you say bye-bye, too?*

Pat the Beastie: A Pull and Poke Book was produced by Intervisual Books Inc. and was published by Hyperion Books in 1993.

**Followed by the zombie bunny...**

Same size, similar format, same pithy sentences, but Paul and Judy are now beset with so many problems. How very modern that Random House, the owner of Golden Books and *Pat the Bunny* can also publish through Ten Speed Press, an imprint of Crown Publishing Group and a division of Random, the latest in Pat putdowns, *Pat the Zombie*.



Pat the Zombie, inside

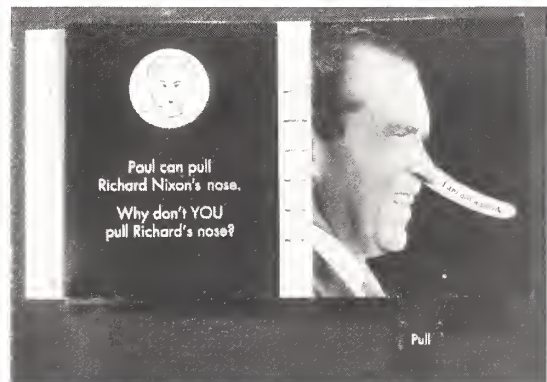
Published in 2011, creators Aaron Ximm and Kaveh Soofi have put young Paul and Judy through a nightmare survival course at all costs with the usual interactive elements from yore. As the back cover explains it, this is a "touch-and-recoil" book.

Where did it all go wrong? Instead of patting the bunny we "gut" it, using an eyehole in paper for special effects and multiple inserts and fold-outs. The original has moved into another dimension. "Our version isn't meant for kids. Really, it's a gift for young parents, like us, who are a little burnt out on the original..." said Kaveh Soofi in an interview on aolnews.com.<sup>4</sup>

"We were lucky enough to work with the same printing house as *Pat the Bunny*... Paul and Judy look the same- I just added some extra eyeballs and entrails," added Soofi. I think it is ironic that both young designers hid this flagrant parody from their own young children. An interactive little book with movable add-ons that on the last page has poor young Judy screaming for help!

**The political bunny...**

Back in 2004 Paul and Judy turned eighteen. "They can do lots of things like drink, drive and vote... Paul can look inside George W. Bush's head... Judy likes touching Bill Clinton's briefs... Why don't YOU pull Richard's nose?" And we can and do! Simply pull the tab, literally flip George's lips to read and turn the flaps to find Dick...



Pat the Politician, inside

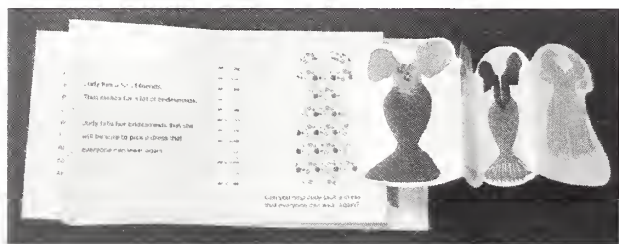
It's not only interactive but also politically active. Created by The Imagineering Company of San Francisco in 2004 by the founders Julie Marcus and Susan Carp and designed by Melissa Hutton, it's a classic "pull and poke" parody. Paul and Judy are politically challenged and the bunny portrayed in original 1940 pose is featured on the front cover accompanied by a very large rabbit with a furry bush.

**The *Pat the Bunny* franchise is ageing**

Time marches on and a new creative, witty talent in the person of Kate Merrow Nelligan through Cider Mill press Book Publishers has Judy and Paul on the winding road of marriage, putting up with a husband and parenthood. Over three years and three spiral bound books she explains through interactive and movable devices, by "lifting, touching, feeling," how to pull a parody into shape but at the same time printing an apt disclaimer: "This is a parody. This is not an authorized title." Rest in peace *Pat the Bunny*, your heritage is safe.

Golden Press makes more than a quarter million copies of the proper bunny a year<sup>5</sup> and it's also available as an app for all your electronic devices.<sup>6</sup>

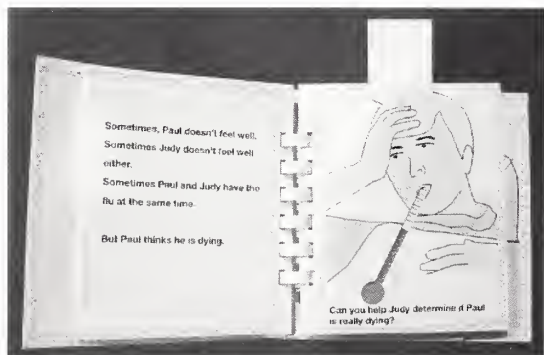
***Pat the Bride***



**Pat the Bride, inside**

"Here are Paul and Judy. Paul and Judy are getting married... Can you help Paul?" In *Pat the Bride*, patting the bride is the last thing you would want to do, no matter how many movable gizmos we manipulate. They are on their own, what a start to bliss. When's *Pat the Settlement* coming? But this little gem of a parody works well and the paper elements are delightful.

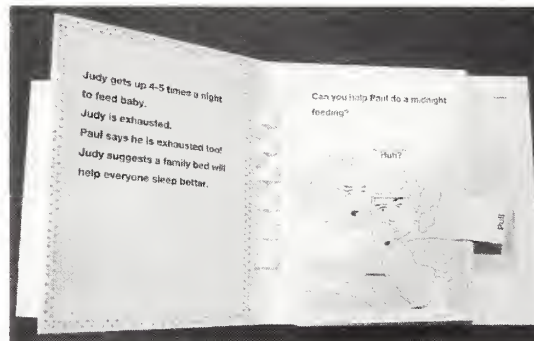
***Pat the Husband***



**Pat the Husband, inside**

Oh, Oh! Paul is now a married "husband" to long-suffering Judy who should have known better, and now knows for worse. In nine painful scenes including physically taking Paul's pants off and putting them on Judy where they belong. "Judy is hormonal. Paul is a hormone... Can you help Paul listen and support Judy?" All sexes and lovers of movable books will relate to any variety of partners while fiddling with the interactive bits in this classic New Age put-down.

***Pat the Daddy***



**Pat the Daddy, inside**

It's nine months later or earlier, the author does not enlighten us and "Paul and Judy are going to have a baby. Paul will be Daddy and Judy will be Mommy." Very conventional so far. But with a venetian blind changing picture, three-tab movements, and movable inserts scattered over nine pages "it's been a long day. Both Paul and Judy have worked hard at co-parenting."

Are these parodies based on one super idea from 1940 losing satire steam? How many times can we pull a tab for a cheap chuckle? In my case, one more time. I've missed out on the 1986 classic *Pat the Yuppie*. One more book I have to hunt and gather. Created by the team of Jim Becker and Andy Mayer who became the very clever *becker&mayer* book producers of such classics as pop-up *Tibetan Buddhist Alters*, *Lighthouses*, *Architectural Wonders*, and the great *Quintessential Disney* and many others.

As a wannabe yuppie I can't wait to touch the sandpaper bricks, finger the rubber based pasta and fondle the sheepskin cover and now even the names have been yuppified. "Meet Robert and Kathleen. They own many nice things... You can own many nice things." That's enough for now! It is the 2010s. Bring back the bunny, Paul, and Judy and leave them happily to live in their own little world.

The *Pat the Bunny* publishing phenomenon for the very young has influenced artists and designers over the last seventy years. Dorothy Kunhardt and her creative publishers, designing little plastic spiral bound interactive books for the under threes, were paper engineering before those two descriptive words were coined by Waldo Hunt many years later.

In Part 2, I'll cover satire and parody in movable books from royalty to porn flowing onto celebrities playing the fool.

#### Notes

<sup>1</sup> Kunhardt, Jr., Philip B. "The Original Touchy-Feely: 'Pat the Bunny' Turns 50." *New York Times*. December 23, 1990. <http://nyti.ms/zxQQHY>.

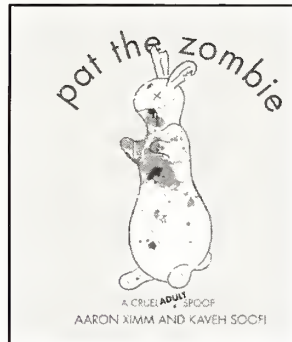
<sup>2</sup> *That's all Folks! The Art of Warner Bros. Animation*. Henry Holt and Company, 1988.

<sup>3</sup> Kunhardt.

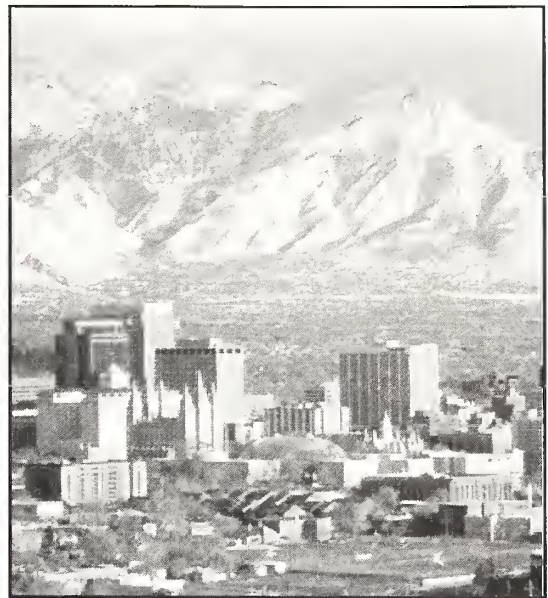
<sup>4</sup> Garske, Monica. "'Pat-the-bunny'-gets-zombie-makover." <http://aol.it/gGazCO>.

<sup>5</sup> *Pat the Bunny: The Story of Pat the Bunny*. <http://bit.ly/PVN6T>

<sup>6</sup> Pat the Bunny for iPhone, iPod, and iPad on the iTunes App Store. iTunes, 04/14/2011.



**Pat the Zombie:  
A Cruel (Adult) Spoof**



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

**September 27-29, 2012**

Included among the speakers are:

**Andy Baron  
Chuck Fischer  
Tomomi Nakagama  
Kyle Olmon  
Robert Sabuda  
Marnie Powers-Torrey  
Shawn Sheehy  
Claire Taylor  
Maria Winkler  
David Wolske**

<http://bit.ly/ICZW0P>

### The Pocket Paper Engineer



**The Pocket Paper Engineer**

Carol Barton's new book *The Pocket Paper Engineer: How to Make Pop-ups Step-by-step, Volume 3: V-Folds* is now available. (6 x 9.5 inches, 73 pages, wire-O bound in hard cover.)

Ten do-it-yourself projects can be constructed right out of the book. There is also a special section on pop-up production methods. This is the final workbook in the series, covering some of the more challenging pop-up structures.

The special Movable Book Society price of \$23 is available until September 30, 2012. Volumes 1 and 2 are also still available. To see finished book projects and to place your order, visit the store at [www.popularkinetics.com](http://www.popularkinetics.com). Contact Carol at [popularkinetics@gmail.com](mailto:popularkinetics@gmail.com) for shipping rates outside of the U.S.

## Temple Pop-up Book

Ann Montanaro  
Salt Lake City, Utah

Jason and Rebecca Rasmussen's pop-up book, *The House of the Lord*, was published in 2012. The book has seven double-page pop-up spreads, as well as additional gatefolds, used to illustrate the importance of sacred temples throughout history. Published by Deseret Book of Salt Lake City, the text and pop-ups focus on the importance of temples to members of the Church of Jesus Christ of Latter-day Saints (the Mormons). I talked to Jason and Rebecca about the process of writing and publishing this book.

**Q.** Is *The House of the Lord* your first pop-up book?

**A.** This is our first commercially-published pop-up book. One Christmas when we were new parents and finances were tight, I (Jason) made Rebecca a pop-up book as a Christmas gift. The pop-up pages told the story of our courtship and marriage and was "bound" in a Papa John's Pizza box. That book was very important to us and, since that initial venture into pop-ups, we have both been intrigued by their design, creativity, and potential.



**The House of the Lord**

**Q.** What do you do when you are not making pop-up books?

**A.** I (Jason) am a Technology Teacher in Nazareth, Pennsylvania and, until recently, Rebecca was school librarian. We are the parents of two children, an eight-year old boy and a five-year old girl.

**Q.** What is your process for working together? Who does what?

**A.** I (Rebecca) do most of the art work and Jason creates the pop-ups (following my hand gestures showing him how I want the pop-up to work). While we are basically self-taught, we used *The Elements of Pop-ups* by David Carter and Jim Diaz to learn how to make complex pop-ups. Robert Sabuda's *The Night Before Christmas* was a gift to us the year it was published and we were both amazed by the construction of the pop-ups. What has intrigued us is finding ways to let the pop-ups speak for themselves. We have been inspired by Sabuda's work as well as the mechanicals done by Marion Bataille and Matthew Reinhart. We try to create structures where the cut paper creates the image and depth rather than using extra printed images.

**Q.** To my knowledge, Deseret Book has not published a pop-up book before. How did your work with them begin?

**A.** We had been working on the idea of a pop-up book that could be used to teach children and adults about temples. We approached Deseret Book with our idea and submitted two engineered pages to them. The publisher was enthusiastic about the idea and helped us focus our work. We were generally in agreement about what temples to use in the book and what text to include. We had initially written the book to appeal to a general audience, however, the publisher saw it as a product for children in the four to eight-year old age group and encouraged us to simplify our text. We worked together on that and were pleased with the final text and think is written in a way that appeals to both children and adults.

**Q.** The book was manufactured in Thailand. Were you involved in the printing and production of the book?

**A.** The publisher handled all of the production details. We provided a file that detailed how the folds and cuts were to be made and laid out the production specifics for the printer. There were very few questions about the work during production and we are very happy with the way the book turned out.

**Q.** How long did this book take from beginning to end?

**A.** We had been ruminating about this book for about a year and had ideas about what to include and how to design the pop-ups. When we approached the publisher, we had a lot of the book either in our heads or designed. So it moved quickly. We first approached the publisher in September, 2010 and the finished book was delivered to them eight months later. It was available for sale in December, 2012.

**Q.** The spread that discusses modern-day temples does not identify the temple shown in that pop-up. Where is that temple located?

**A.** While that image is based on a specific temple, we wanted that spread to represent temples in general so it is a mix of architectural elements from different temples around the world.

**Q.** Were there any mechanical elements that the publisher asked you to include (or exclude) from your design?

**A.** Yes. The publisher wanted one of those "spinnny things." We were able to incorporate their request for turning wheels in the gatefold of the final spread to show images of Mormon temples on different continents.

**Q.** Did all of the images you created for this book get used?

**A.** No. Some of our ideas had to be shelved so maybe they can be used in a future book.

**Q.** Are you working on other pop-up books?

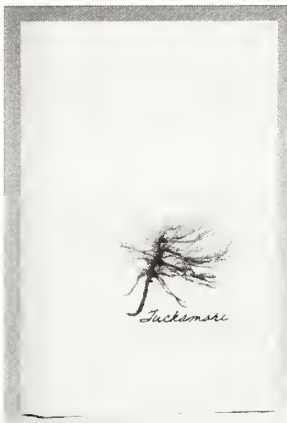
A. We have a few projects in early preparation stages but are not yet ready to discuss them in detail. I (Jason) would like to incorporate more movement and engagement in future work. We have thought about a pop-up nativity and are intrigued by three-dimensional centerpieces. We have enjoyed working with Deseret Book and would like to work with them again. However, we would also like to appeal to a broader audience.

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### Creating Tuckamore, continued from page 1

3. Test everything first to see what works and what doesn't. Here's where you ruin something. I tested all kinds of glues to see what would work best; papers for strength and transparency, and choices for fonts and colors.

4. After you have figured out all of your printing needs, do as much of it as you can, or all of it if possible. I had several different sized images for the tunnel section of the book and used different papers and printing options. Good



**Tuckamore cover**

well as pigment.

5. Working assembly line style was a great system for me. I got all of the tedious but necessary jobs out of the way first, like sanding the boxes and eska board pieces I used for support. I enjoyed the fact later that I had all the separate pieces of the book ready to go when I needed them for assembly. Also when you work on any one section or job at a time you get quite good at it and a lot faster.

6. Use as many jigs as you can come up with. It sure speeds things up when you are working.

7. Make sure you have lots of blades for your knife and that you change them often. It means your cutting is cleaner and crisper. I found that angling the knife helped to hide the white of the underside of the paper the images were printed on.

8. Make note of everything used in creating your book so when it's time to put your colophon together you have quick access to the information and you don't forget

anything.

9. Stay organized. I stored my printed pieces in clear cello envelopes inside an accordion-style file folder which made for easy access and kept them from getting lost or damaged. Everything I needed for assembly was kept on a cutting mat so that I could keep my work space small. I could easily place it on my desk and just as easily remove it to make room for other work. This also meant that all of my tools and other necessary items stayed in one place.

10. Try to complete your edition in a reasonable time period. It is difficult to get back into the swing of working on it if you've left too much lag time in between. Not to mention that unless you made really good notes, you may have to relearn how you did something.

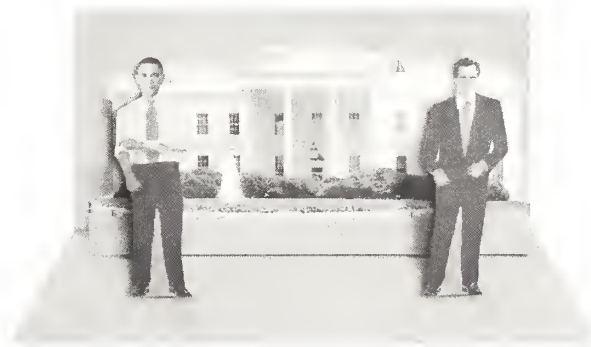
11. Make a record of where each of your babies goes! It's just nice to know. And it keeps you on track with regards to exactly how many have been made and how many are left to complete.

12. Last but not least: enjoy your project and have fun working on it! It takes a lot of time but it's so rewarding to create something that means so much to you. And try really, really hard not to focus on the little mistakes you may see in your piece when you are finished. Remember this is hopefully one of many editions you will create. You are still learning, and maybe the next one will be a little bit better!

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### Pop Your Candidate Into the White House!

From Carol Barton's website (<http://bit.ly/MwPGfb>) you can follow ten easy steps to create your own U.S. presidential statement. Print the White House, the background, and your candidate of choice on heavy cardstock. Cut, fold, glue, and assemble and you've put your man in the White House. If only it were that easy!



## Poppits

Ellen G.K. Rubin  
Searsdale, New York

### Exhibits

#### Exploding the Codex: The Theater of the Book

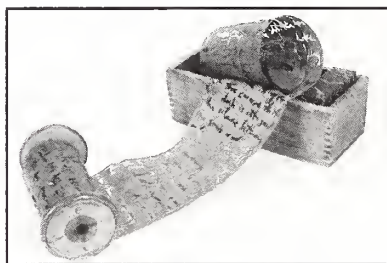
San Francisco Center for the Book

June 1 - August 31, 2012

This visually exciting exhibit “explores the theater of the book and storytelling through structure” going way beyond the traditional form of the book.

<http://bit.ly/NYo7dV>.

I recommend book collectors subscribe to *Fine Books & Collections* for up-to-date information on a wide range of book topics. <http://bit.ly/2KIKv4>.



**Black Torah by Robbin Ami Silverberg**

#### Multiple, Limited, Unique: Selections from the Permanent Collection of the Center for Book Arts

The Center for Book Arts

New York City

Until September 10, 1021

An exhibit that showcases the work of book artists, who, over the past forty years, have exhibited, trained, or worked at CBA. <http://bit.ly/nLbGG3>.

#### Pop-ups: Books that Spring to Life

Salt Lake City Library

August 11 - October 1, 2012

More than 150 pop-up books from the collection of Ann Montanaro Staples will be on display in the children's library on the lower level and Special Collections on the 4<sup>th</sup> floor. The exhibit features pop-up highlights of the 20<sup>th</sup> and 21<sup>st</sup> century.

#### Pop-up! Illustrations in 3-D

Brandywine River Museum

Chadds Ford, Pennsylvania

November 23, 2012 - January 6, 2013

For more information see the museum updates at: <http://bit.ly/ABSy5>.

Stay tuned for new exhibits popping up. Go to [www.popuplady.com](http://www.popuplady.com) for more information when it becomes available.

### Multimedia

Billed as a “hands-free pop-up book experience,” this website shows the 1980 pop-up book *Naughty Nineties*. <http://bit.ly/LNenvl>. Watch it passively (yawn), it moves. Even more hilariously – yes, I'm entitled to my editorial comments – the images are bannered as “NSFW,” which

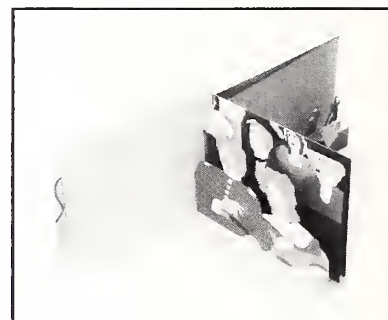
means, according to unbandictionary.com, “Not Safe For Work. Used to describe Internet content generally inappropriate for the typical workplace, i.e., would not be acceptable in the presence of your boss and colleagues (as opposed to SFW, Safe for Work).” Isn't this the 21<sup>st</sup> century? Haven't they seen *The Pop-up Book of Sex* by Moerbeek? Please see Paper Engineers below for information on this book's designer. (Thanks to my son Ben for alerting me to this site.)

### Artists' Books

Calling all book artists! Those who joined us in Chicago in 2004 are familiar with Columbia College Center for Book and Paper Arts which hosted an exhibit of the works of Vojtěch Kubašta and the pop-up collection of John Railing. Now the Center is calling for book artists to submit their work to be considered for an Arts in Media grant from the National Endowment for the Arts in support of a new electronic publishing initiative, Expanded Artists' Books: Envisioning the Future of the Book. This grant will support an award of two \$10,000 commissions for new artworks for the iPad. In addition, two physical books will be selected to be adapted into an interactive format. <http://bit.ly/MTA6DE>

Come to the next Movable Book Society Conference (<http://bit.ly/Q2zWCj>) in Salt Lake City to discuss these profound changes in movable book publishing.

In 2011, artist Kota Ezawa of the California Center of the Arts, created *Paper Space* while an artist-in-residence at The San Francisco Center for the Book. Each of four-diorama scenes in Ezawa's carousel book depicts an iconic scene from TV or history, such as the O.J. Simpson trial. *Paper Space* won an FPO (For Print Only) award. The book was produced in an edition of forty and is for sale for \$1,200. Ezawa briefly discusses his production methods on the site. Read more at: <http://bit.ly/M7CWpp>.



**Paper Space**

Have you noticed, as I have, the increased number of artists' book exhibitions abounding lately? Something's afoot. Maybe the efforts of The Movable Book Society to have paper engineers recognized as artists is gaining traction. Maybe artists are realizing pop-ups are not just for kids.

### Paper Engineers

If you've ever spoken to me about pop-ups, you know I go on and on about how lucky I am when it comes to these fantastic books. Well, recently I was contacted, via my website, by the paper engineer of the *Naughty Nineties* (Price/Stern/Sloan, 1982). (See my luck? Ben sends me a reference to a pop-up book and then the paper engineer



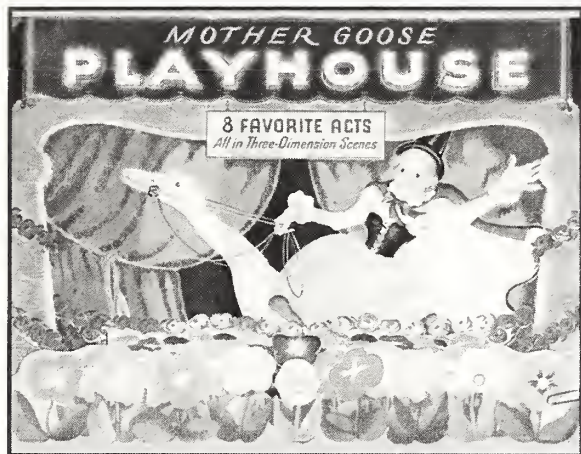
contacts me!) Lesley Kaiser, now a teacher of art and design at AUT University, Auckland, New Zealand, is in the process of telling me how this book came to be. Unfortunately, her new website is not yet up and running. I'm hoping to continue my dialog with her and to bring you the news in a future newsletter. However, these uncanny coincidences warrant highlighting. Is this good Popup lady karma or what?

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## Backward Glance Pop-up You May Have Missed

Ann Montanaro

In the 1940s, a nursery rhyme collection was published with illustrations by Geraldine Clyne. When I began writing about this boxed set, I thought there was only one



**Mother Goose Playhouse: 8 Favorite Acts  
all in Three-dimension Scenes**

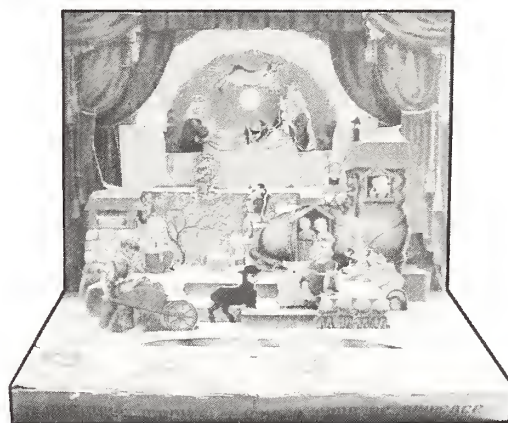
collection. However, as I began comparing images from online sites, I realized there were actually two editions published. Neither set is dated. However, since the patent filing date is April 26, 1946, I assume both of the collections were published after that. The sets are: *Mother Goose Playhouse: 8 Favorite Acts all in Three-dimension*



**The Mother Goose Play Box:  
9 Full Color Jump-ups and Favorite Rhymes**

*Scenes and The Mother Goose Play Box: 9 Full Color Jump-ups and Favorite Rhymes*. Other than the titles and the cover illustrations, the collections appear to be identical. Housed within a light-weight cardboard box are eight individual booklets each containing one fan-folded pop-up and the text of a short nursery rhyme. The titles included in the set are: *Baa, Baa, Black Sheep; Ding, Dong, Bell; Hey, Diddle Diddle; Mary's Lamb; Mistress Mary; Old King Cole; Sing a Song of Sixpence; and There Was An Old Woman*. The booklets are often offered for sale separately and may have even been sold as individual titles but, as a complete boxed set they are harder to find and much more expensive.

*Mother Goose Playhouse: 8 Favorite Acts all in Three-dimension Scenes* was published in New York, by J. S. Pub Co. The cover illustration shows Mother Goose sitting on a goose. The other title, *The Mother Goose Play Box: 9 Full Color Jump-ups and Favorite Rhymes* was issued by McLoughlin Bros. The cover illustration on the second box shows Mother Goose riding on a goose. I have the later set in



**Pop-up scene on hinged-lid box**

my collection and the publisher must have counted the pop-up scene on the box as the ninth pop-up. The box is 10" high x 13" wide x 1½" deep. The box is marked "© J. S. Pub. Co. New York, U.S.A." "Ben Klein patent pending. Licensed under U.S. Pat. 2,415,501 & 2,511,211. Canadian Pat. 451,942." The titles of the individual pop-ups in the box are printed along the edge of the box. The flower panel along the bottom of the box is actually a flap that holds the box closed by inserting the flap into a slot at the base of the illustration of Mother Goose.

Geraldine Clyne's colorful, charming illustrations are the appeal of this collection. Each of the scenes has been executed in bright colors and the individual pop-ups stand up along multiple folds.

The patent for the "novelty box" was issued to Benjamin Klein and Goldie J. Klein of Long Island, New York. (Goldie Klein published under the pseudonym Geraldine Clyne.) In typical patent language, the application describes how the hinged-lid box works. "This invention relates to novelty boxes, particularly those that have the appearance of an

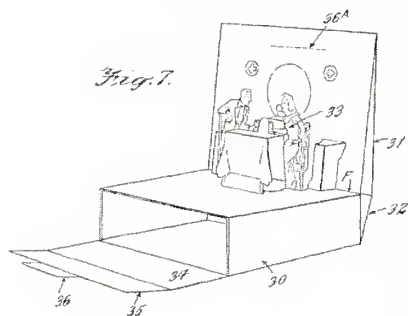
June 13, 1950

B. KLEIN ET AL  
NOVELTY BOX

2,511,211

Filed April 26, 1946

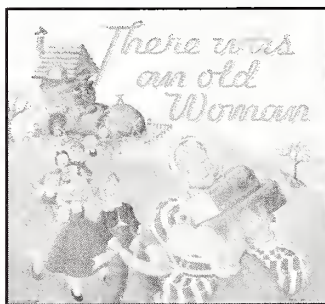
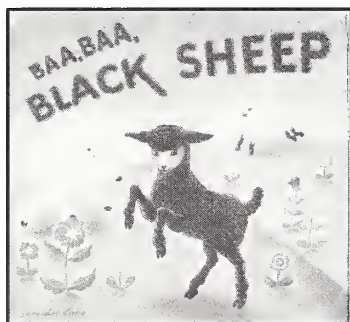
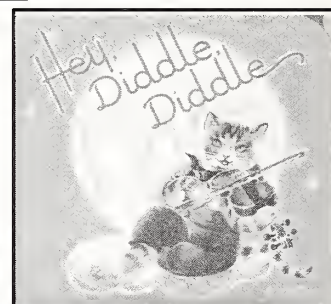
3 Sheets-Sheet 3



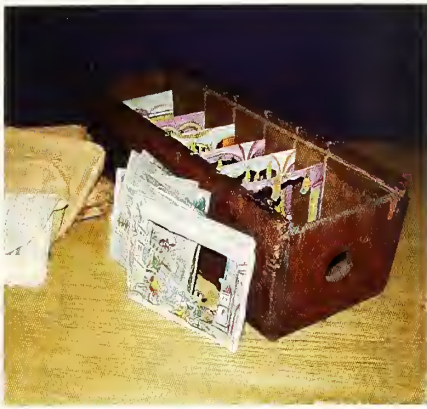
Patent drawing, 2,511,211

ordinary hinged-lid box but, which, when opened in the usual manner, disclose an interior structure integral with the lid and remainder of the box which is therefore not merely the contents of the box, but discloses a theretofore undiscovered element. In this instance the interior structure is a three-dimensional picture construction having various portions arranged to extend in different vertical and horizontal planes when the hinged lid of the box is opened in the usual manner. The novelty box constructed in accordance with our invention has the additional feature that the lid of the box will automatically stay open at an angle just a little more than ninety degrees from the bottom of the box without any tape, that holds it in position, being exposed and without any other device being used to hold the lid in position." The above patent illustration shows how the box is constructed.

These are the cover illustrations from the eight books in the collection.



Calling on Tunnel Books, 10 years later: Commercial Books



18th Century Peepshow Viewing Box



Promenade de Longchamps No. 4, Paris, 1835  
allegrobookcollection.typepad.com



Thames River Tunnel Peepshow, 1856  
allegrobookcollection.typepad.com



Thames River Tunnel Peepshow, Azulay, Printer, 1851  
McMorrisPhoto.com



Dean's New Magic Peep-Show Picture Book, 1861  
davidbrassrarebooks.com



Warner Laurie, Noah's Ark, 1951  
McMorrisPhoto.com



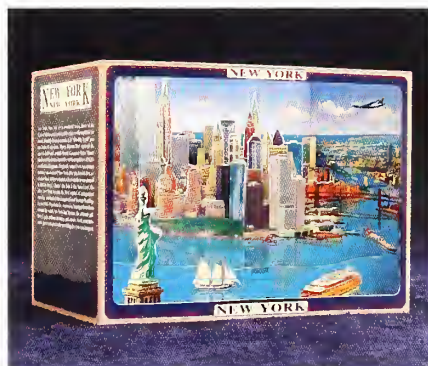
Picture Post, Coronation Peep-Show,  
Entrance Procession, 1953 McMorrisPhoto.com



Picture Post, Coronation Peep-Show,  
Exit Procession, 1953 McMorrisPhoto.com



Roy Doty, The Bakers Garden, 1984  
RoyDoty.com



John Woodward, New York, New York, 1997  
McMorrisPhoto.com



Mastodon, Crack the Skye, 2009  
McMorrisPhoto.com

# Calling on Tunnel Books, 10 years later: Artist Books



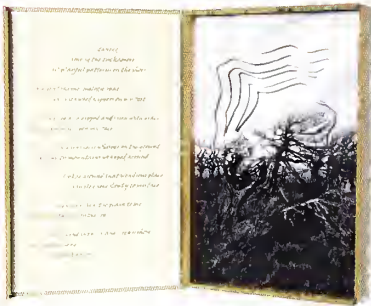
Margaret Beech, *Lettercetera*  
 beeches13.freeserve.co.uk



Laura Davidson, *Fenway Park*  
 lauradavidson.com



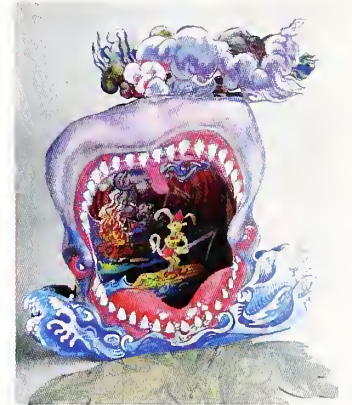
Ilisha Helfman & Joe Freedman, *Beineke Library*  
 leafpdx.com



Jeanne Germani, *Tuckamore*  
 23sandy.com



Maria Pisano, *Tunnel Vision*  
 mariaGPisano.com



Chuck Miley, *Monstro*  
 chuckmiley.com



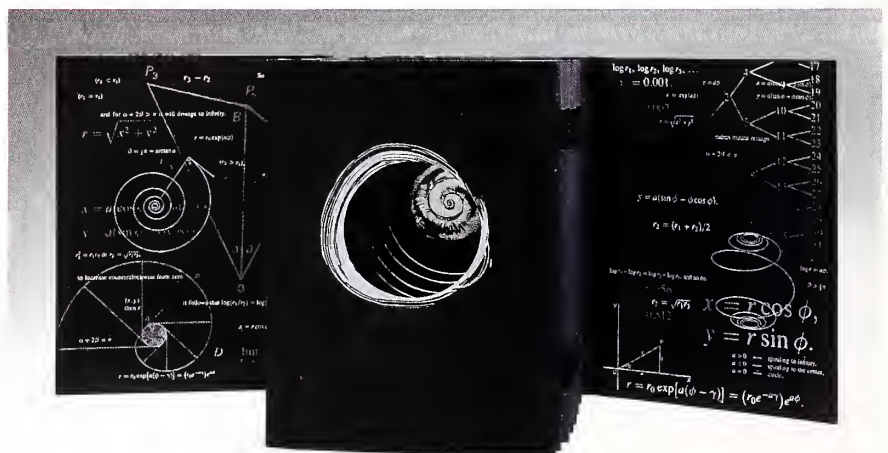
Laura Russell, *Hit the Road*  
 laurarussell.net



Bettina Pauly, *cista nova bestiarum*  
 bettina-pauly.com



Jean-Charles Trebbi, *Venezia NOUV*  
 orilum.com



Susan Lowdermilk, *Eadem mutata resurgo*  
 susanlowdermilk.com

## More Poppits

Theo Gielen  
The Netherlands

### Pop-ups in Print

The scholarly American magazine *Children's Literature Association Quarterly*, Vol. 37, no. 1, 2012, has an article on Lothar Meggendorfer's *Scenes in the Life of a Masher*. An abstract of the article, "When Clothes Don't Make the Man: Sartorial Style, Conspicuous Consumption, and Class Passing in Lothar Meggendorfer's *Scenes in the Life of a Masher*," is available at: <http://bit.ly/NwRFNI>.

Australian collector and long-time member of the Movable Book Society Corrie Allegro published an article "Lothar Meggendorfer 1847-1925: The Guru of Paper Engineers" (unfortunately illustrated in black and white only) in *Australian Book Arts Journal*, Issue 6 (September 2011), p. 2-10.

Additionally, he has another article, "Be my Valentine in 3-D paper!" with beautiful color illustrations of antique Valentine cards (with much unfolding honey-comb paper...) from his collection in *Antiques and Collectables for Pleasure & Profit*, Issue 43 (summer 2011/12), p. 66-70.

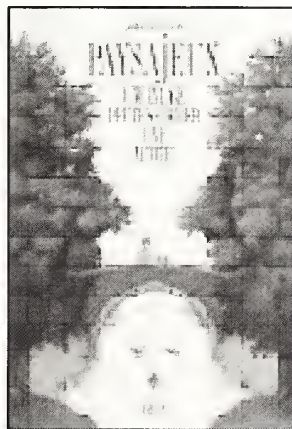
### Multimedia

An astonishing and intriguing experience is the video Nikola Tesla in Sound and Light at <http://bit.ly/KUm5ai>. The New York-based magician Marco Tempest commissioned the German paper engineer Peter Dahmen to design complex one-of-pop-up sculptures that serve as a screen for fitting video projections (projection mapping). The video shows the impressive stage show of Mr. Tempest telling the story of Nikola Tesla's invention of the alternating current electrical system and his research in wireless transmission more than a hundred years ago.

For those who want to know exactly how it works, there is also a video of the Making of "Nikola Tesla in Sound and Light" at <http://bit.ly/Ndoq54> and more information about the paper art work of Peter Dahmen can be seen at <http://bit.ly/dmvULT>. This innovative project is a marvelous example of how paper craft and pop-ups can collaborate with and complement new digital trends.

### Pop-ups in France

The Paris Boutique du Livre Animé announces an interesting program for fall, 2012: on September 27 there will be a presentation of the publishing house Les Grandes Personnes, showing their new titles for fall. Květa Pacovská will be a special guest presenting her new pop-



**Paysajets (une Image Peut en Cacher une Autre!)**

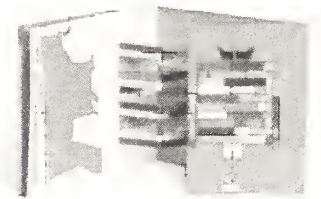
up book *L'Invitation* (ISBN 978-2-36193-152-0) as well as Philippe Huger (aka UG) who has published a new *Big Bang Pop* (ISBN 978-2-36193-183-4). Henri Galleron will be there with his novelty book *Paysajets* (ISBN 978-2-36193-182-7) in which the surprising, somewhat surreal pictures hide other ones as a play of hide-and-seek for the watcher to discover.



**Big Bang Pop**



**L'Invitation**



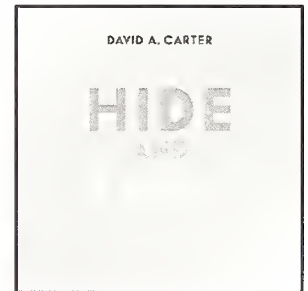
**L'Invitation, inside**

On October 23 David Carter will be in the Boutique for a signing session to promote his newest art pop-up book *Cache-cache* (Albin Michel Jeunesse); the English edition will appear simultaneously as *Hide and Seek* from Tate Publishing ).

The book can be seen on YouTube at:

<http://bit.ly/SCuZNV>. The

Boutique will display a retrospective of the pop-up books by David Carter on their premises. He will be in France especially for the exhibition of his work in the Bibliothèque de l'Alcazar in Marseille at that time; and he will lecture there on October 25.



On November 22 the Boutique du Livre Animé will hold the fifth edition of their Salon du Livre Animé with all the major new French pop-up books of the season and the crème-de-la-crème of the national paper engineers present. See details at their blog spot: <http://bit.ly/Md5vFL>.

### Pop-ups Online

From 2003 till 2008 the respectable and solid French website on movable books [www.livresanimés.com](http://www.livresanimés.com) was the best source of information about (French) pop-up books. Unfortunately the site hasn't been updated for years as webmaster Thierry Desnoux is too busy with his daily job. The gap that arose is being filled by Ohpop-up: Le blog des livres animés at <http://bit.ly/PanvI2>.

The young bookseller Julien Laparade from the children's

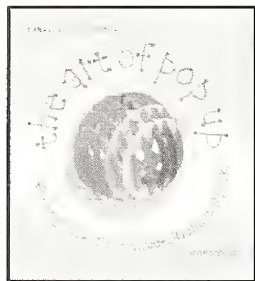
bookshop Enfants de Dialogues in Brest (Brittany) masters the site on his own. His occasional lack of knowledge about (the history of) pop-up books is greatly compensated by his refreshing enthusiasm for these books and it is a pleasure to follow his richly illustrated blog. Apart from commenting on his new purchases and placing them in a wider context, he also writes about the new titles that will appear in France.

Later this year, in November and December, he will have his own exhibition: Ohpop-up de Brest à Morlaix in the regional town of Morlaix, Brittany.

### Miniatures

Rather remarkable are the products of the Spanish webshop Tot Petit of Cristina Alberti since it offers for little money all kinds of miniature remakes of historical movable and pop-up books in scale 1/12. Their bilingual website (Spanish and English) <http://bit.ly/Q33xLU> has sections of pantomime books, carousel books, movables, pop-ups, paper theaters, jack-in-the-books, leporellos, and more.

### About Pop-ups



**The Art of Pop Up**

In early November a new reference book will be published on movable and pop-up books: *L'art du Pop-up et du Livre Animé* (Editions Alternatives, ISBN 978-2862277134) by Jean-Charles Trebbi. It will be published simultaneously in English as *The Art of Pop Up: The Magical World of Three-Dimensional Books*. Earlier Mr. Trebbi published volumes about

*L'art du Pli* (The Art of Folding) and *L'art de la Découpe* (The Art of Paper Cutting). This third volume shows the designs of pop-up creators all around the world with some of their most innovative designs and included practical examples for constructing them. The book, richly illustrated with color illustrations, reveals the techniques of such a peculiar craft.

### Catalog

Though the exhibition of movable and pop-up books *Quand les livres s'amuse* in the Musée d'Imprimerie de Lyon (The Printing Museum of Lyon) has already finished, both the accompanying publication and a video of the items, as prepared by the French television, are still available.

The video offers a short impression of the exhibit but it is rather confusing since it does not distinguish between trade books and artists' books. The trade books are modern and historical movable and pop-up books, mostly from the collection of Graziella Albanese, and one-of-a-kind or limited edition pop-up artists' books from the collection of New York collector Robert J. Ruben, who is briefly interviewed in the video. It is available at: <http://bit.ly/Jkbs1K>.

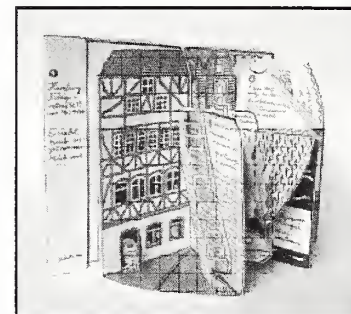
The 64-page publication *Magie et Surprises des Livres Animés d'hier et Aujourd'hui* (When the Books Enjoy Themselves. Magic and Surprises of Movable Books from Yesterday and Today) is a very colorful wonder of graphical design – a printing museum worthy. It contains articles on such topics as the various manifestations of movable and three-dimensional books over time by Gaëlle Pelachaud, the guest curator of the exhibition; reflections of a collector, by Robert J. Ruben; the “books to play with” in the Bibliothèque de l'Heure Joyeuse (the special library of children's books in Paris) by Françoise Lévêque, the head librarian of that library; and a shortened version of an article on the first pull-tab book ever published, *Le Livre Joujou* (1831) by Jacques Desse. With ninety-one color pictures, it is richly illustrated for sure. It can be purchased (price £10.00) through the Paris *Boutique du Livre Animé* (Jacques Desse) or directly from the museum. (The complete version of this article, with, alas, more on the author Jean-Pierre Brès and his other books and games for children than on the *Livre Joujou*, can be read at <http://bit.ly/OK3mi0>.)



**Quand les livres s'amuse**

### Do-it-yourself Pop-up

Martin Graf, the publisher, author, illustrator, and paper engineer of his own edition 8x8 in Hamburg, Germany has a new pop-up. The DIY pop-up carousel book *Die Reise zum Mittelpunkt der Erde* (Journey to the Center of the Earth), after Jules Verne, is now shown in its completed form at



**Die Reise zum  
Mittelpunkt der Erde**

the website about German pop-up books, *Paperboxx*. The assembly of this humorous “Voyage to the middle of the earth” needs a skilled handy man, for it comes as a packet of nine Din A4 sheets, with forty-seven pieces...; someone like Ulrich and/or Hildegard Tietz who assembled the model now shown with all its compartments at: <http://bit.ly/MBpQ4r>.

### Video

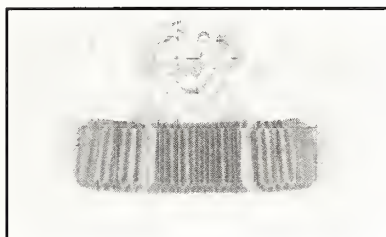
Found only recently on the Internet is a very nice animated video that accompanied the 2010 exhibition *Livres en Forme(s): Pop-up et Compagnie* in the Library José Cabanis in Toulouse, France. In this film by Cyril Maddalena, which is over thirteen minutes long, a cartoon-like figure guides us through the history of artists and various forms of pop-up books. Ingeniously made animations show the figure walking through the books, even playing a part in the story, and, with just his eyes, wondering, even commenting on what he sees. As he did me, he will surely entertain you, too. <http://vimeo.com/17191962>.

## Catalog

A wonderful trade catalog, *Peepshows & Optical Toys* (cat 219, May 2012), was published by Marlborough Rare Books from New Bond Street in London. It contains dozens of concertina folding peepshows from the 19<sup>th</sup> century, well described and mostly pictured in full color. There are a dozen or so Engelbrecht diorama's from the 18<sup>th</sup> century, pictured in color as well. A lot of these remarkable transparent pictures were published about 1840 as "protean views," "dioramic views," or "transparent views." These are all relics of the pre-cinema area and many of them can be seen as the forerunners of the movable (or novelty) books as well. It is a useful reference work on the subject, a theme on which little has been published until now. <http://bit.ly/Mdg4bZ>

## Artist

Remarkably little is known about Wilfred Haughton, a British artist who drew the first Mickey Mouse comics for the *Mickey Mouse Annual* published by Dean & Son from 1930 onwards. Therefore, Haughton is one of the first European Disney artists, along with the Italian Federico Pedrocchi. Most likely born in the 1890s, he probably in the early died 1980s.



Wilfred Haughton illustration with honeycomb

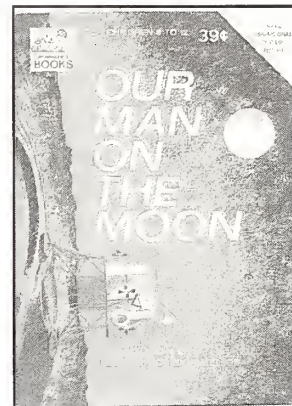
At the Dominic Winter Book Auctions, held June 21, 2012, material of the artist's archive popped up (lots 309-318). Included were dozens of original designs advertising household wares, clothes, food, theater, and film, all dating from the 1910s to the 1940s, mostly

movable/pop-up. There was also a sketch book (1930s) of pop-up and movable designs, with eight leaves of pencil sketches, incorporating eleven pop-ups/movables, of clowns, animals and birds, nursery rhymes, teddy bears, etc. Another lot had a small collection of original comic free gifts and give-aways from the 1920s designed by Wilfred Haughton and mostly given away with *Playbox*, *Crackers*, *Tiger Tim's Weekly*, etc. The lot included a Tiger Tim rotating calendar, a movable postcard of a clown on a donkey at a fair, and a mechanical novelty card of a young man clinging onto a bucking seaside pony. See: <http://bit.ly/O528Pp>.

I don't know if Haughton (except these movable/pop-up ephemera) also designed pop-up books (the Montanaro bibliographies don't list his name). If anybody knows, or has copies of his books, I would be happy to be informed. For collectors of movable/pop-up ephemera, the pictures that the auction house shows can be helpful crediting Haughton for his movable cards, give-aways, etc.

## Questions and Answers

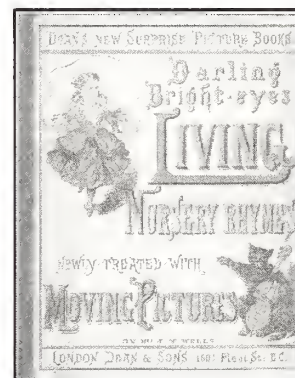
A. Thank you to Walter Scott for identifying another book in the Grow-Ahead Books series. He has a copy of *Our Man On the Moon* in his collection. It was written by Martha Lomask and Illustrated by Gordon Mellor. The book has a single double-page pop-up in the final gatefold page. He describes the pop-up as looking "like the Lunar Module on the moon's surface (Apollo 11?) with an astronaut gathering rocks."



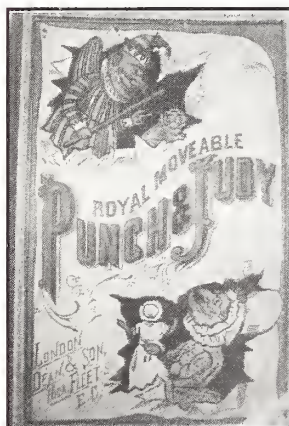
Our Man on the Moon

Walter also identified another book from that series: *Children's Pets and How to Make them Happy* (Grow Ahead Press, Columbus Ohio, n.d. 1960s). It was written by Mary Scott Welch and illustrated by Roselli Luciana and has "helpful, friendly and humorous tips for owning a pet."

A. I have just had a look at the new *Movable Stationery* [May, 2012] which arrived this morning and I am interested in your question regarding editions of *Punch and Judy*. Unfortunately, I am unable to help as much as I would have wished because my collection - about the whole of it - has been packaged up into 200 boxes and is in storage until September when it will be moved up to our bungalow in Edinburgh! However, I still have my collection of Deans on hand here so that I am in a position to comment on the *Punch and Judy*s in my collection.



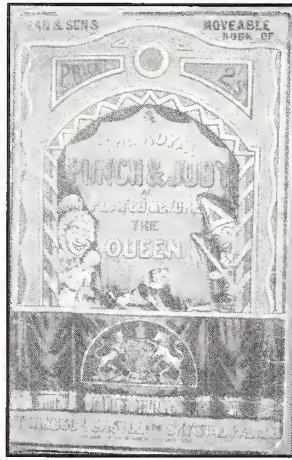
Darling Bright-eyes Living Nursery Rhymes



Royal Moveable Punch & Judy. Example A

First, I do not have a copy of the *Royal Acting Punch and Judy* - in fact, I've never heard of it, but the Dutton cover you show is so like the Dean publications of 1880 (e.g. *Darling Bright-eyes Living Nursery Rhymes*) that my educated guess is that Dean did publish this and that Dutton got the franchise to do it in America. The date is definitely post-1873, when Dean moved to 160a Fleet Street, and prior to 1885 when Dean & Sons became incorporated, i.e. became Dean & Sons Ltd.

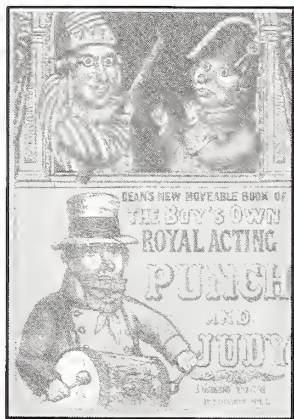
Second, I have two different examples of *Dean's Punch and Judy*. [example A] I have two copies of the late 1850s (ca. 1858/9) with wood engraving/hand colored with the address 11 Ludgate Hill. Also, I have two copies from about 1865, probably dated from when Dean moved from 11 Ludgate Hill to 65 Ludgate Hill because the number has been omitted. These are lithographs with wood block coloring (I think!), anyway, a very different process from the earlier examples.



**The Royal Punch & Judy as Played Before the Queen. Example A**

The second example of the Punch and Judys appears first in about 1862 [example B] and then with a different cover and title in about 1875-80 (post 1873 because it is Fleet Street not Ludgate Hill).

The 1862 is lithographed with wood block color, I think, whereas the 1875-80 seems to be printed in color (it's different but I'm not expert enough to be accurate).



**Dean's New Moveable Book of the Boy's Own Royal Acting Punch and Judy. Example B**



**Le Polichinelle des Champs Elysées. French Example B**

There is a French example of B *Le Polichinelle des Champs Elysées*. (identical to Dean's of 1861 but the cover and printing are different ). I tried to get it at the action in

Hamburg but I was the underbidder!

I hope this will be useful. I know I've got other Punch and Judys but I will have to wait until I unpack them.

Rosie Temperley  
Birmingham, England

A. I have two Punch and Judy tab mechanicals, both 1850s, Dean's *Moveable Book of the Royal Punch and Judy as Played Before the Queen at Windsor Castle and the Crystal Palace*. My copy has no

movables on the barker (unusual), and is hand colored. And I have an identically illustrated book from Guerin Muller titled in French. (Both are with my paper conservator and have been for 18 months! I have even forgotten the title of my French one - which incidentally also has no movable pieces on the barker.) I also have an early transformation print with a window in the stage and a wheel which makes the characters advance successively onto the stage. In addition, I have a Jacob's ladder which is illustrated with Punch and Judy. The image is from Eduard Ille's



**Lampart's Lebendiges Bilderbuch mit Beweglichen**

book, *Lampart's Lebendiges Bilderbuch mit Beweglichen* (Lampart's Alive Moving Picture Book) Augsburg, Lampart c.a. 1865, which, sadly, I do not have.

Ian Alcock  
United Kingdom

A. It has been quite a while (November, 2003) since Larry Seidman of Springfield, Virginia posed this question: "I have a copy of *Dean's Movable Book of Children's Sports and Pastimes*, London, 1875. I recently purchased two movable cards that were issued earlier (1840s?). With finer engravings and water color washes. They are a boy riding horseback and a boy putting a toy boat in a pond. They have different verses than the book version. They probably were issued as Valentine cards. I would be interested if anyone has other movable cards from this book. The remaining six plates are: boy and girl on a seesaw, two girls with a doll, girl playing badminton, boy pushing a girl on a swing, boy and girl with a dog, and a boy



**Boy and girl on a seesaw**



riding a hobbyhorse. This is an early example of cross-marketing duplicate images!"

I have had the question always in my mind and recently, when researching thoroughly the Dean movable books from the 19<sup>th</sup> century, I found, rather by serendipity, two other similar movable cards that could be from the same series/book of children's sports and pastimes. Both are untitled, measure 22 x 14 cm. (like Larry's cards), have a hand-colored picture and, in handwriting, a lithographed rhyme beneath.

The first one I found in the book *Papierantiquitäten* (Augsburg, Battenberg, 1996, p. 147) with a black and white picture. The boy and girl on a seesaw has a four line rhyme starting "Oh what fun, now high..." and at the lower left "Dean & Son, London." It was dated in the book as "about 1830/40." Pulling the tab makes the seesaw move.



Girl playing badminton

The second one popped up as part of lot 905 in the catalog of auction 22 of The Card Mine in England where it was described only as "DEAN & SON: Early mechanical paper Valentine card - Girl in garden with moveable arm holding tennis/badminton racket emerging from vertical slit, verse below. Second slit to left presumably intended for a moveable ball/shuttlecock. Folded, as if to fit envelope." See: <http://bit.ly/Q0A6bP>.

But I think I recognized it as the girl playing badminton from the *Children's Sports and Pastimes* that Larry was looking for.

Theo Gielen  
The Netherlands

A. Not long ago a reader asked for a copy of *How to be a Rifleman*. Dean's Moveable Book for *Little Volunteers* (London, Dean and Son, 11 Ludgate Hill, c.a.1860). At that time I had never seen a copy of the book and was curious if anyone had told the reader where there was a copy that could be examined. Unfortunately he never answered me. But recently, I found on the Internet a fully digitized copy of the book from the Oxford University Library. Now everybody can see this very rare



How to be a Rifleman

book at: <http://bit.ly/NSG7VS>.

Still greater was my surprise when I found that only last April a reprint of the book appeared at Nabu Press, a rather mysterious company without a website that produces print-on-demand editions of lots of old books that are free of rights. Their books appear to be only available through [barnesandnoble.com](http://barnesandnoble.com). The ISBN is 978-1286056882 and it is priced at \$14.95. It is unclear to me if the reprint is movable as well. <http://bit.ly/LVyZKr>.

Theo Gielen

Q. I would like to take the opportunity to pose questions on some other Dean titles myself. At the Sotheby auction of June 3, 1964, lot nr. 289, there was a copy of *Little Red Riding Hood*. Dean's New Scenic Books. No.1. London, Dean and Son, 65 Ludgate Hill, [1865] annotated: "with a large bellows attached to lower cover to operate a comb of metal reeds." Except for that, this looks to me very unpractical when storing the book on your bookshelf, I don't have an idea how to imagine it. And which song should the mechanism have produced? Has anybody ever seen a copy of such edition? I will be pleased with any reaction. My new e-mail address is [theogielen@online.nl](mailto:theogielen@online.nl).

Theo Gielen

Q. Puzzling to me, too, is Dean's Cracker Series that was traced in the *Catalogue of Books, Alphabetically Arranged*, published by Dean & Son, Limited, 1898 as inserted in the digitized Whittaker, 1898. The series has four volumes:

1. *Red Riding Hood*
2. *Cinderella*
3. *Puss in Boots*
4. *Robinson Crusoe*

of which is said: "These amusing toy books crack like a pistol when properly manipulated; each 1s."

There are no copies in the British Library and I could not find any additional information or copies elsewhere. Does anybody know about or have a copy of a title of this series? And, any idea how to imagine the mechanism involved? Any information is welcome.

Theo Gielen

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## Catalogs Received

Aleph-Bet Books. *Children's Books & Illustrated Books*. 85 Old Mill River Rd. Pound Ridge, NY 10576. [helen@alephbet.com](mailto:helen@alephbet.com).  
[www.alephbet.com](http://www.alephbet.com)

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## Tunnel Books, continued from page 1

At one point, for only \$40,000, the author had the opportunity to purchase about forty different uncut sets (printed 1740-1770) by the German printer Martin Engelbrecht, the Stradivarius of the peepshow world. It's a good thing we didn't then own our house because I would have sold it and we would now be living on the street! I REALLY wanted those uncut peepshows.

### 19<sup>th</sup> Century Technology and the Thames River Tunnel

Advanced printing technology in the early 19th century, combined with cheap labor, made pre-assembled peepshows commercially possible. As a rule, the holes were punched and the interior panels were decorated and cut-out by hand. With their muted colors, dense text, and technology-driven illustrations, these were not produced for children, but to promote special events or tourist attractions. They had one, two, or even three holes for viewing. The three peepholes in an 1830 tunnel book from Paris show a canal (now filled in) and the two covered walkways on either side.

The earliest known Thames River Tunnel (two parallel underwater crossovers) peepshow is from 1828, fifteen years before the tunnel actually opened. It shows how the tunnel was imagined on completion and it shows horses, carts, and carriages using the tunnel. The original plan was for vehicles, but by the time the tunnel was completed funds had run out and the anticipated roadway approaches had to be scrapped. Long staircases on either end of the tunnels descended below the riverbed, and allowed access for pedestrians, while preventing wheeled vehicles or large animals. The presence of vehicles is one way of dating a Thames River peepshow.

When the Thames River Tunnel finally opened in 1843 it was a huge tourist attraction and commercially-produced collapsible souvenir peepshows were as popular as snow-globes and bobbing-head figures are today. Some of the Thames River peepshows have one viewing hole. However, since there were two tunnels, one in each walking direction, two peepholes are more common. One 1847 Thames River Tunnel book has three viewing ports, one for each of the two underwater crossovers and a third for viewing the river surface. Some of the books had side hinges, and others had the hinges on top and bottom. With some versions, the top panel and back panel are attached to the top and bottom of a self-contained storage box. The author has seen at least a dozen different versions of Thames River Tunnel peepshows and it is likely that there are many more.

The "youngest" Thames Tunnel that the author has seen is inscribed "From Ima Perk, to Luey, X'mas 1869." It is clear from this date that Thames River Tunnel keepsakes were popular for over 40 years.

The Thames Tunnel was a wonderful attraction with large paintings, performers, and vendors lining the long passageways. At the height of its popularity, two million people a year, paying a penny each way, passed through the

tunnels. Many of the visitors took home peepshows as souvenirs. Carol Barton makes the credible statement that the term "tunnel book" dates to the popularity of the Thames Tunnel. The crowds that flocked to London in 1851 to see the Great Exposition in the Crystal Palace found several more tunnel books.

In researching this update, Ann Montanaro turned up a defining book. Thanks to David Brass Rare Books we learned that in 1861 Dean & Son published *Dean's New Magic Peep Show Picture Book* "Showing Wonderful & Lifelike Effects of Real Distance & Space." This book is significant for two reasons. First, it features a new innovation, multi-panel pull-down tableaux, so it becomes a book with several peepshow pages. The second important change is the audience. With bright bold colors, simple text and engaging illustrations, this is a book for children. The four featured views are: A Grand Day at the Crystal Palace, The Thames Tunnell (sic.), Westminster Abbey, and St. Paul's Cathedral. Since there are multiple tunnel book versions of two of the landmarks featured in this book, it is tantalizing to imagine that there are tunnel books waiting to be discovered for the other two buildings.

### Back to Make-Your-Own Books

Jumping ahead of some of the tunnel books already mentioned in the 2002 article, we come to the 1950s when cutout do-it-yourself tunnel books returned to popularity. London publisher T. Werner Laurie released several books that could be cut apart and reconstructed into seven-panel tunnel books. The publisher promised that "a pair of seissors, a pot of glue and half an hour or so of concentration are all that are needed to conjure up the charm (of the scenes he had to offer)." The first two books in 1950 were based on stories by the then-popular children's book author Enid Blyton with illustrations by Norman Meredith. A year later two more books based on Bible stories, Noah's Ark and the Nativity scene, were devised by Jack S. Chambers with stories written by Nancy Spain. The books expand to almost three-feet and the scenes are incredibly detailed. *Noah's Ark* shows fifty sets of animals, Noah's family, the ark, the dove, a rainbow, and in the far distance, dry land. The first set of hinges, printed with red curtains, meet in the center when the book is closed. When the book is pulled out for viewing, the curtains swing to the side and leads the viewer to start the visual journey through the tunnel panels.

In 1953 the *Picture Post* of London published an unusual seven panel double-view Peep-Show Book of Queen Elizabeth's coronation the year before. This book also needed to be cut out and assembled. Some copies were meticulously crafted, and others less so. One copy came with this note: "I am sure you'll be very pleased with this peep-show as it is in such excellent condition. I am selling this item for my Father-in-law who has had it hidden away since he was a young boy. He was only allowed to look at it once or twice under supervision. He had forgotten about it until we found it carefully concealed inside a larger book in his loft! Please let me know when you receive it as I am keen to know how

pleased you are, as this is a very rare item.” This book is especially noteworthy because there is one view looking in the front and a completely different view looking through a hole in the back. It is interesting that this structure, like the Werner Laurie Show Books, were not just peepshows, but they also had multi-page, information-laden books attached or included as a supplement.

### **Contemporary Tunnel Books**

There are several ways to create a tunnel book out of one sheet of paper. The structure that has generated the most interest was used in 1977 by the New York Botanical Garden. The book credits Carlton B. Lees for the design and Roy Doty for the artwork. At that time Carlton was Senior Vice President and Chief Horticulturist. Anyone who grew up with *Popular Science* magazine will recognize Roy’s signature artwork from his monthly feature, Wordless Workshop. Since the last article on tunnel books was published, Roy has furnished additional information about the Botanical Garden book and he has revealed exciting news: there was a second book using the same single sheet-structure published at about the same time as the one for the Botanical Garden. It was a holiday greeting (with a detachable gift coupon) for The Bakers Garden, a chain of U.S. mid-western restaurants. Roy lent his (and possibly the only remaining) copy so this book could be documented.

Tunnel books have a long history as souvenirs so it was only a matter of time before New York City had its own unfolding diorama showcasing the city’s prominent buildings. Produced in 1997 the copy on the book states, “this three dimensional artwork was designed, created and produced by international artist John Woodward.” His structure was inventive because it has four rigid sides that collapse on two opposite corners to fold flat. The backside is blank, and on one side there is a short history of New York City, while on the opposite side there is a key to identifying the featured twenty-eight landmarks. In the last several years a number of greeting cards have been produced in Japan (some by Hallmark Japan!) using the same format. Snowy scenes with multiple Santas, city skylines, fireworks exploding across acetate panels, cherry blossoms bursting into bloom, falling autumn leaves, village scenes, and glow-in-the-dark fireflies have all been represented. Except for seasonal greetings, these cards don’t have text. But like all greeting cards, there is space, and an expectation, that additional words will be added.

Joe Feedman will be known to Movable Book Society members because of the commemorative tunnel book he designed for the 2010 Society conference in Portland, Oregon. Joe’s inventive mind has engineered many original structures, but the important invention for this article is the tunnel book he created for the Bienecke Rare Book and Manuscript Library at Yale University in 2006. The luminous marble walls of the Bienecke Library are printed on the interior side of the hinges to create an inside, not outside, view. The book comes with multiple

interchangeable panels featuring treasures from the library’s collection. Each panel slips into any position on the side hinges and they can be removed or re-sequenced as the viewer desires.

### **What to Look For When Looking at Tunnel Books**

Ten years ago an Internet search for the term “tunnel book” resulted in links to books about the construction of tunnels. Now, a similar search reveals a wide variety of colorful and imaginative multi-panel tunnel books, and every day photos of another dozen or so new books are uploaded. This evolution is amazing. Carol Barton deserves credit for her consistent efforts to introduce a new generation to the wonders of tunnel books.

Tunnel books come in many sizes, subjects, number of panels, methods of printing, and artistic style. Part of the fun is the wide variety of approaches. However, creating a tunnel book that opens wide, folds flat, engages the viewer, communicates a message, and stands up to frequent use is more complicated than it would appear at first glance.

### **Structure**

All rules have exceptions, but a good standard for tunnel books is that they have three different thicknesses. The front and back covers should be especially thick and strong to stand up to repeat opening and closing, and to not bend in the process. The center panels need to be thick enough to remain rigid when the book is open. The side hinges should be thin, strong, and flexible so that the book folds as flat and thin as possible when not in use.

### **Tunnel Vision**

The openings on front covers of tunnel books vary from small peepholes to wide-open frames. The eye needs a certain distance to focus, so the smaller the opening on the cover, the greater the distance necessary between the cover and first panel. Unless the viewing port is generously large there needs to be more space between the cover and first panel than between the remaining panels. Even early viewing boxes took this optical necessity into consideration.

### **Text**

Some tunnel books have text and some don’t. Although it is not a requirement it is interesting to see all the ways that designers, from the origins of tunnel books to the present, have found to include words. Sometimes there are separate companion books, sometimes the tunnel structure and text pages share a common cover, sometimes there is extensive text on the side hinges and back covers, and sometimes words are integral to the central panels. If tunnel structures are to claim their place on the bookshelf, then text should not be overlooked.

### **An Unfortunate Snag**

In 1997 a how-to book about making books was published and it included directions for making a tunnel book. The well-meaning, but misleading instructions had adverse results. Readers were told to attach the panels directly to alternate folds of the side hinges. The problem with this structure is

that the pages buckle when the covers are pulled open. There are photos on the Internet showing books made in this fashion. Many people think this is the right way for tunnel books to operate! In order for a tunnel book to open smoothly, the panels need to be attached to the side hinges using tabs that allow the panels to float between the concertina folds.

### Tunnel Books in Pop Culture

Pop culture is always looking for new ideas, and where is there a better source than the distant past? In 2009 the metal band Mastodon released a boxed set that included their new album *Crack the Sky*, a documentary about the group and a tunnel book with artwork by Paul Romano. The stiff board hinges are difficult to open and they tend to buckle the acetate panels, but, with a little effort, ghostly images and an all-seeing eye come into view.

In late July the opening sequence for the dance movie *Step Up: Revolution* featured snappy music, provocative dance moves, limber ears, and in the background for those not otherwise distracted, the construction of a giant six-panel painted-glass tunnel installation. Cool. We have a new application for an historic concept.

Ten years ago Laura Davidson had just finished her first editioned tunnel book, a view out her studio window of the Boston construction project nick-named "The Big Dig." "I would choose the tunnel format again," she said at the time. "I rather liked the playfulness of it, and frankly sometimes I get too serious. Since this was my first attempt, I think that there are other possibilities for this format. Another time I would..." As it turns out, Laura has designed and produced five additional tunnel books with views of Florence, Paris, Fenway Park, Venice, and Fort Point in Boston. The Fenway Park book was so successful that Laura is working her way through a second edition of 2,000 handmade copies! Her book is featured on the *Yankee Magazine* website.

### Why Tunnel Books?

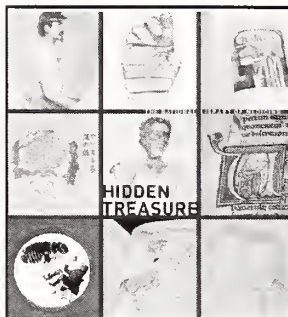
Tunnel books transform two-dimensional images into a three-dimensional environment. They pull us out of one world and into another. "The whole idea of tunnel books," Joe Freedman observes, "is put your eye up to the peephole and to enter — to become part of — the landscape inside. Peepshows and tunnel books are the original immersion technology. Peepshows were the 19<sup>th</sup> century virtual reality, and tunnel books are the paper equivalent of today's immersive game technology."

Something old is not only new again; it is relevant to our times.

**Note:** Ed Hutchins provided the beautiful color insert of tunnel book images.

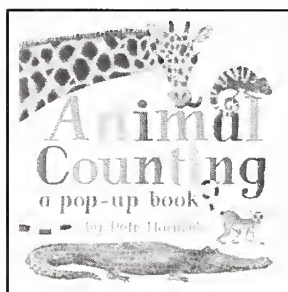
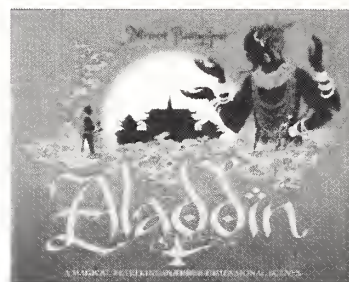
## New Publications

The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.



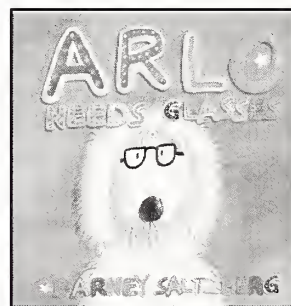
*Hidden Treasure: The National Library of Medicine.*  
[Reference] Blast Books.  
\$50.00. 9780922233427.

*Aladdin: A Magical Retelling in Three-dimensional Scenes.*  
By Niroot Puttapipat.  
Walker, 2011. £14.99.  
9781406316636.

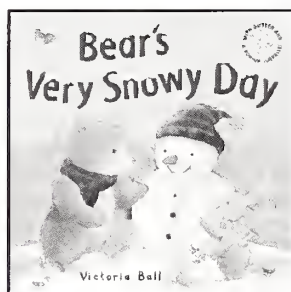


*Animal Counting: A Pop-up Book.* Walker Books. £9.99.  
9781406337617.

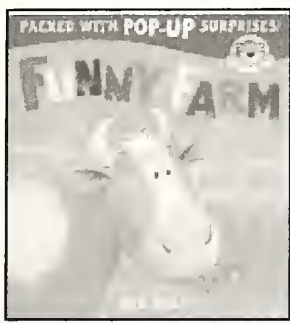
*Arlo Needs Glasses.* By Barney Sattlberg. Workman Publishing. \$15.95.  
9780761168799.



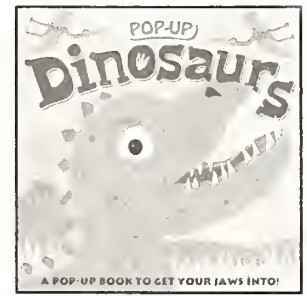
*The Art of Pop Up: The Magical World of Three-Dimensional Books.*  
By Jean-Charles Trebbi. Promopress. \$39.95.  
9788492810659.



*Bear's Very Snowy Day: With Glitter and a Pop-up Surprise.* Caterpillar Books.  
£5.99. 9781848570795.

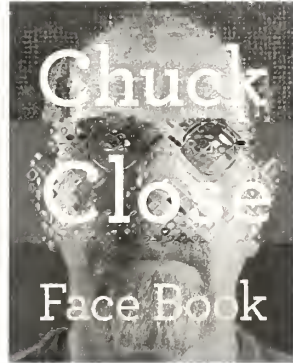


*Busy Garden: Packed with Pop-up Surprises.* By Jack Tickle. Caterpillar Books. \$15.95. 9781848573055.  
**Also:** *Darling Dinosaurs.* 9781848572799.  
*Funny Farm.* 9781848572331.  
*Jolly Jungle.* 9781848572393.  
*Silly Sea.* 9781848572348.  
*Splashy Swamp.* 9781848572782.



*Dinosaurs: A Pop-up Book to Get Your Jaws Into.* October. Priddy. \$9.99. 9780320340932.  
**Also:** *Trucks: A Pop-up Book Packed With Mighty Machines.* 9780312515126.

*Chuck Close: Face Book.* [mix-and-match] \$18.95. Abrams Books for Young Readers. 9781419701634.



*Dora the Explorer Mix & Match Dress-up.* Reader's Digest. 9780794424756.



*Cinderella and Other Fairytales.* Alicat. \$24.99. 9781921847684.



*Eye Magic: Fantastic Optical Illusions: An Interactive Pop-up Book.* September. Tango Books. CDN \$ 25.99. 9781857078459

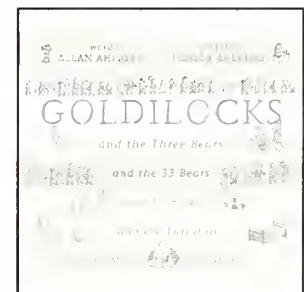
*Cinderella.* A Wheel-y Silly Fairy Tale. [rebus, turning wheels]. Little Simon. \$5.99. 9781442421066.  
**Also:** *The Three Little Pigs.* 9781442421073.



*Fireman Sam Mix & Match Book.* Egmont Books. £4.99. 9781405261036.  
**Also:** *Bob the Builder Mix and Match.* 9781405260893.  
*Timmy Time Mix and Match Book Timmy!* 9781405260886.



*Come and Play, Mr Croc: A Flap and Pop-up Book.* Hodder & Stoughton. 9780340931189.  
**Also:** *Ready, Steady, Go, Mr Croc: A Flap and Pop-up Book.* 9780340988763.



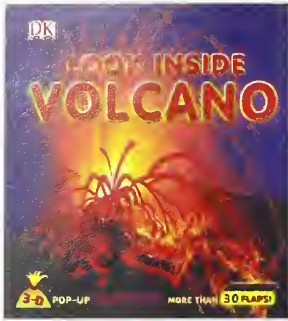
*The Goldilocks Variations: A Pop-up Book.* October. Candlewick. \$17.99. 9780763662684.



*Icky Sticky Monster Pop-Up.* September. Nosy Crow. \$12.99. 9780763661731.

*Hide and Seek.* By David Carter. September. Tate Publishing. \$24.95. 9781849761017.

*Little Color Fairies.* [tabs, 1 small pop-up]. Simon & Schuster. \$14.99. 9781442434349.



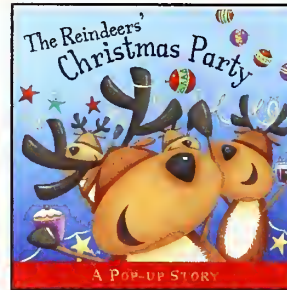
*Look Inside Volcano.* DK Publishing. \$14.99. 9780756682279.



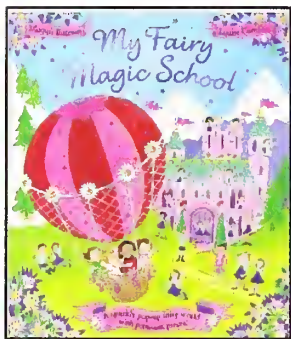
*A Princess Like Me A Royal Pop-up.* By Matthew Reinhart. Robin Corey Books. \$6.99. 9780307976444.



*Merry Christmas.* Priddy Books. 9780312514730. \$7.99



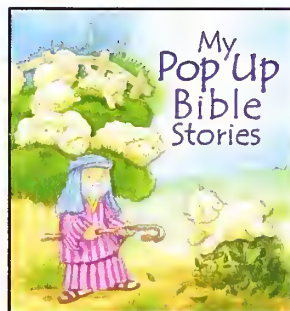
*The Reindeers' Christmas Party: A Pop-up Story.* Templar. £7.99. 9781848774124.



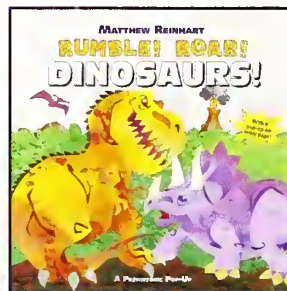
*My Fairy Magic School.* By Maggie Bateson. \$24.99. Macmillan UK. 9780230709096.



*Rise of the Guardians: A Deluxe Pop-up Book.* Reader's Digest. \$24.99. 9780794427061.



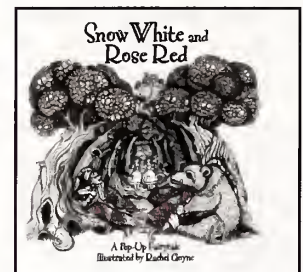
*My Pop-up Bible Stories.* Candle Books. \$12.99. 9781859852378.



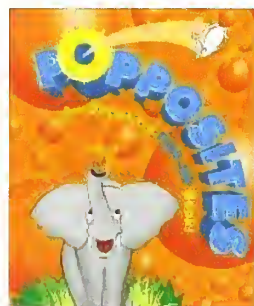
*Rumble! Roar! Dinosaurs!: A Prehistoric Pop-up.* By Matthew Reinhart. Robin Corey Books. \$6.99. 9780307976437.



*The Night Pirates: Pop-up Adventure.* Egmont Books. £12.99. 9781405256780.



*Snow White and Rose Red: A Pop-up Fairytale.* Tango. \$19.99. 9781857078817.



*Popposites: An Opposites Pop-up Book.* September. Kingfisher. £12.99. 9780753431955.



*Washington D.C.: A 3D Keepsake Cityscape.* Keepsake Cityscapes. Candlewick. \$8.99. 9780763659356. **Also:** Paris. 9780763658946. New York. 9780763654832. London. 9780763653538.

