

C. Carey Cloud

Ann Montanaro
East Brunswick, New Jersey



C. Carey Cloud, age 20

Who really created the pop-ups for the Blue Ribbon books — was it Harold B. Lentz or C. Carey Cloud? According to Cloud's 1983 autobiography *Cloud Nine: The Dreamer and the Realist*, he did. He wrote:

"I designed a novelty for children, and my search for a market for the item

led to Sam and Ira Gold, who represented the Blue Ribbon Book Publishers in New York. They didn't care much for my concept, but they were looking for novel juvenile book ideas. We eventually devised the pop-up book; the leverage created on opening the book pulled up an action picture in the center spread.

"I later obtained two patents on the idea. The Golds took my first sketch to Blue Ribbon Publishers. They were elated over the idea and wanted several books. This is when I started to smoke better cigars.

"Sixteen-hour workdays were required to produce a book on schedule. When one book was completed, another assignment was waiting. I made seventeen books in twelve months. We made pop-up books out of all the Mother Goose characters. Then we made some using famous comic strip characters.

"Ira Gold remarked one day: 'We have action, now if only we could get sound.' My next book was *Terry and the Pirates*. I created a pop-up showing Terry rising from behind a rock, aiming a pistol at the reader. Then I went to a novelty store in the Palmer House and purchased a book of fake matches.

Continued on page 2

Frankfurt Book Fair 2003 Books to Play With... and Toys to Read Part 2 of 2

Theo Gielen
The Netherlands

Part 1 of this article appeared in the February issue.

New from continental Europe:

Since *Russia* was this year's country of special attention ("Schwerpunkt") in Frankfurt, I had hoped to see some new Russian pop-up books. But going through the rather large area where the Russian publishers showed their products, I found just one small shelf with some 15 Russian-language pop-up books. All of them were recognized to be co-editions of the Italian fairytale books published by Dami Editore: colorful, sideways opening mass-market books with simple cut and counter-folded three-dimensional scenes. Nothing could be found like the (simple) 3-D books with the stories of Tolstoy, Majakovsky, Marschak, and others that were published in the 1970s and 1980s under the Soviet regime. Each of the earlier books showed the peculiar Slavic, or naive, rustic Russian peasant art that make the books loved by (some) collectors.

The first designs of pop-up books by the Russian paper engineer Nickoly Nemzer seen in Frankfurt last year, have developed into a series of four books and were displayed by the Belgian packager C4Ci. They will be published spring 2004 hidden into textbooks by Pieter Mans and Marlo Boon. From the inside of the padded back covers of the books, into which they are inlaid, Nemzer's egg-shapes can be removed to be unfolded into new-born beasts: *What's in the Cave?*, *What's in the Attic?*, *What's in the Castle?*, and *What's in the Rocket?*

The publishers from *Germany* that published nice (also original German) pop-up books in the past — like Ars Edition, Schreiber or Coppentrath — now seem to have completely abandoned this market. It was at the stand of Gerstenberg Verlag, the publisher of quality children's (picture) books, that we found a new book from the only German paper engineer, Antje von Stemm: *Ollos Welt* (Ollo's World; 3-8087-5032-7) with text by her friend Franziska Biermann and illustrations by "Brilliante Töchter" (Brilliant daughters), the designing company of the two.

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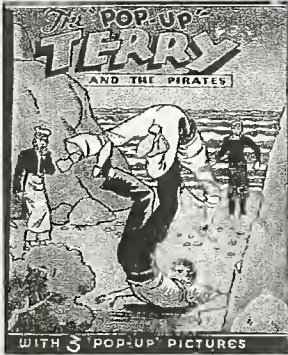
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The deadline for the next issue is August 15.

Cloud, continued from page 1

A cap exploded when the matchbook was opened. I removed the matches and glued the matchbook in position under Terry. When the book was opened and Terry popped up with pistol in hand, the hidden matchbook went 'BANG!'



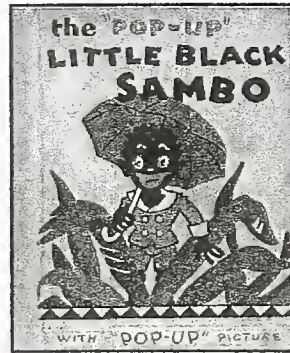
"I presented the book to Ira. He opened it. His reaction was unexpected—he almost fell from his chair, his composure destroyed. Ira's response indicated he was not pleased with the idea. I

remarked, 'You said 'get action' and I gave you action.' Slightly mollified, Ira growled, 'Yes, but not that kind of action.' I didn't dare let him know it was only a joke."¹

An aside is added here because Sam Gold [I can find no reference to Ira] had an interesting role in this and related developments. In 1920 Gold, then 20 years old, began working for Whitman Publishing Company, then one of the largest publishers in the United States. At Whitman he created and developed children's books. Just two years later, in 1922, he moved to Chicago and started the American Advertising & Research Corporation producing children's books, premiums, direct mail, and displays. Sam was a born salesman. His revolutionary idea was to market products to adults through their children. To do that he created point-of-purchase displays, posters, direct mail, and radio scripts directed at children. He also contracted with food companies to produce small toys as premiums. Throughout the next two decades he sold

premiums to General Foods, Kellogg's, Quaker Oats, and others, and by 1949, according to an article in *Life Magazine* (April 19, 1949), Gold was the "Premium King."

In 1934 Gold created and produced the *Mickey Mouse Waddle Book* for Blue Ribbon Books and later arranged the license for *The Wizard of Oz Waddle Book*. "It was also in 1934 that Sam created and produced a pop-up book containing comic characters for, once again, Blue Ribbon books. He handled the creation and marketing and negotiated the licensing with the comic characters. He arranged the licensing and comic character's artwork with his friend Al Leowenthal, head of the Famous Artists Syndicate, and his friend John Dille on the Buck Rogers pop-up book. Tarzan,

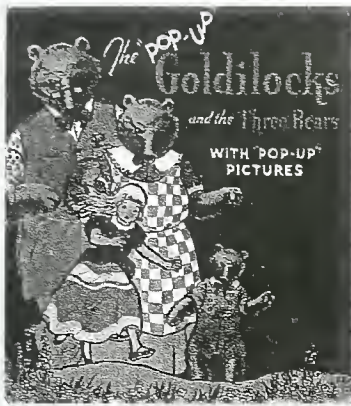


Orphan Annie, Mother Goose, and Little Red Riding Hood titles were also produced. Sam did the marketing plan for the salesmen on how to sell these books in different circulars and advertisements, and he even designed and produced the display counter stand."²

Title page:
*The Story of Little
Black Sambo*

So what is the relationship between these three men: Harold Lentz, C. Carey Cloud, and Sam Gold? All that is known about Lentz is that he was an artist from Toledo, Ohio, who worked in the juvenile art field and served as art director for a Cleveland bank before beginning work with Blue Ribbon Books. Articles written in the 1930s reported that between 1932 and 1934 Lentz created the illustrations for ten pop-up books and is credited with preparing all of the dummies for the mechanicals.³

Cloud was born in central Indiana and even as a young child his only real interest was art. After leaving school in the 8th grade, he worked at odd jobs and then in his late teens began his formal art training by investing \$25 to study with the Landon Correspondence School of Cartooning and Illustration. That experience led to a position as a staff cartoonist on the *Cleveland Press*, and later he became an illustrator for an advertising agency. By the early 1930s he was out of work and seeking ways to earn a living to support his wife and three children. It was during that period that he designed a novelty for children that he marketed to Sam Gold. The work with Gold led to the creation of pop-up books. But working on the pop-ups must not have been of much importance to Cloud as in his 154-page autobiography the only thing he wrote about that experience is the five short paragraphs shown above.



Perhaps the Blue Ribbon books were done collaboratively and all three men were involved. We know a few things: Cloud held patents on some of the mechanicals, Gold obtained the licenses for the cartoon characters and marketed them to Blue Ribbon, and both Cloud and Lentz worked

on the illustrations and pop-ups. What can we tell from looking at the books? In each of the Blue Ribbon books the illustrator is prominently named on the cover or the title page, but, as was the custom, the person who created the mechanical was not identified. Cloud is identified as the sole illustrator of two books - *The Story of Little Black Samba*, 1934 and *The Tale of Peter Rabbit*, (1934), and as joint illustrator with Lentz on three others - *Goldilocks and the Three Bears*, [1935]; *Puss in Boots*, 1934; and *Little Red Ridinghood*, 1934. Yet by his own account he worked on 17 books in 12 months. Since the creators of cartoon characters were listed as the illustrators of their books and no paper engineers were identified, we cannot know for sure who produced the actual art work nor who did the pop-ups.



Cloud, date unknown

The production of Blue Ribbon pop-ups did not last long; and, after working only a few of years on the books, Cloud was out of work again. The Depression caused him to lose his home, but he was not defeated and it was because of his next job that he would be remembered. By 1937 Cloud was doing artwork through the advertising department of The Cracker Jack Company and the manager suggested he talk to the premium department and with the buyer of toys. That meeting was to change his

career. Cracker Jack had been importing toys from Japan for over 30 years and wanted to stop the practice. They had no source in America that could produce the supply they needed. Research done about Cracker Jack toys has revealed that Cloud designed over 289 different toys in his 24 years with the company. They included cardboard figures made by pushing out perforated parts and folding along dotted lines, such as chickens, rabbits, little girls in fancy dresses, trucks; "minute movies"; "twirlies"; plastic figures; and countless games and optical illusions.⁴ Cloud continued to make Cracker Jack toys until 1962 and by his own estimate, measuring toys by the pound, he created, produced, and delivered about 700 million toys to The Cracker Jack Company.⁵ In one year alone 45 million toys were turned out from his designs.⁶

Throughout his adult life his paintings played an increasingly important role. Following his retirement he devoted his full time to art, working in a style he described as "decorative realism."⁷

But, back to trying to answer the question of who created the pop-ups, since all of the contemporary articles published about the Blue Ribbon pop-ups in the 1930s identified Harold Lentz as the creator, it seems only right to continue to identify him with the books. C. Carey Cloud was obviously an important contributor to the pop-ups but the question remains as to why he was not recognized in the publications of the day.

Notes:

1. Cloud, C. Carey. *Cloud Nine: The Dreamer and the Realist*. Cloucrest, Nashville, Indiana, 1983, pp. 48-49.

2. "The Premium History of Sam & Gordon Gold: Good as Gold." http://www.gemstonepub.com/hake/hakeguide/hake_gold.html. (accessed December 23, 2003).

3. "These Pop-Ups! A New Sensation in the Field of Children's Books." *The Publishers' Weekly*, December 3, 1932, p. 2112.

4. Brooks, Ralph L. "Year 'Round Santa Claus." *The Indianapolis Sunday Star Magazine*, October 29, 1950, pp. 36-37.

5. "The Premium History of Sam & Gordon Gold: Good as Gold." http://www.gemstonepub.com/hake/hakeguide/hake_gold.html. (accessed December 23, 2003).

6. "Full Cycle." *Design*, May-June, 1965, pp. 38-41.

7. Brooks, Ralph L. "Year 'Round Santa Claus." *The Indianapolis Sunday Star Magazine*, October 29, 1950, pp. 36-37.

My Three Favorites

Maria Winkler
Carmichael, California

After much of the usual deliberation, mulling over which category to choose, I decided on three books that best utilize movement to enhance and extend the story. I chose two movable books and one pop-up book.



Wehr's *Popeye and the Pirates*

toss-up between *The Cock, the Mouse, and the Little Red Hen*, *The Animated Circus Book*, and *Popeye and the Pirates*. However, I chose *Popeye and the Pirates* because it took an "animated" cartoon, and "animated" it in paper.

Popeye and the Pirates, copyrighted in 1945 by King Features Syndicate, created and produced by Dunewald Printing Corp., was illustrated by Sagendorf and animated by Julian Wehr, probably one of the few times Wehr didn't do the illustrations himself. It has four pages of animation, two of which are activated by a single tab in a typical side-to-side direction, and two of which are activated by a tab that moves in all four directions; up and

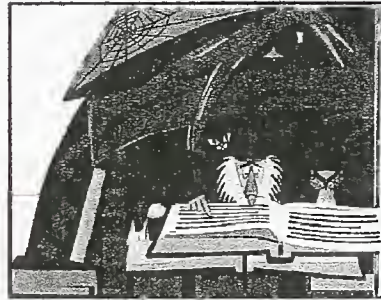


Wehr's *The Cock, the Mouse, and the Little Red Hen*

down and side-to-side. These two pages that incorporate four directions also animate four separate parts of the illustration. What is remarkable to me is that the four-way tab creates logical movement, provides the characters with life-like qualities, and gives the impression that one is watching an actual feature cartoon. I am also impressed with the efficiency with which Wehr is able to create this effect, using thin, cheap paper and a single tab. Of course, his use of the four-way tab is not unique to just this book, but I wanted to acknowledge the extra effect it had on an "animated" cartoon.

I will begin with the first movable, Julian Wehr's *Popeye and the Pirates*. I love all of Wehr's books, but my favorites are the ones that involve the greatest number and versatility of movement in one illustration. It was a

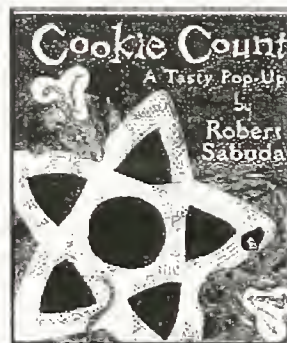
I can't leave the discussion of Julian Wehr without one more example of his ability to create a life-like effect. It is his illustration of the sleeping fox in *The Cock, the Mouse, and the Little Red Hen*. The four-way tab not only moves the characters of the mouse and the cock, but also the fox's head and chest, showing him breathing in his sleep, his chest expanding and contracting, and his head nodding, simultaneously. Amazing!



Scene from *Magnus the Magnificent*

when the page is opened or turned. A paper lever that originates on the left side, spans the gutter of the book, and is attached to the movable parts on the right side, causes the movement. One of the best examples is the illustration where Magnus is in the process of reading his "enormous magic book." As you open this page of the story, a page from his "enormous magic book" also turns. It's so realistic! *The Little Polar Bear* and *Toby the Seahorse* are two other books in this series that employ similar complex actions.

My second choice is *Magnus the Mighty Magician*, one of a series of books illustrated and animated by Rudolf Lukeš, and published by Bancroft & Co. in the 1960s. Lukeš uses a unique three-dimensional movable effect that automatically occurs



My third choice is also my favorite pop-up book of all, Robert Sabuda's *Cookie Count*, published by Little Simon in 1997. It is the first book I show visitors for the "WOW!" effect, especially the three-dimensional gingerbread house. I'm captivated by the book's variety of movements and sense of humor. The page that I go back to time and again is where the mice are pulling the fortunes out of the fortune cookies. Did you stop to read the fortunes? They're hilarious! As in Rudolf Lukeš' books, movement is created by the act of opening each page, no tabs to manipulate as in Wehr's animated books. But in Sabuda's books, the movement continues, with sometimes a secondary movement when the page is more fully opened. On page 2, with Coconut Kisses, the mice appear only after the kisses have popped into dimension and the book is almost completely open. I don't want to leave out the spinning fork accompanying the Pinwheel cookies, which continues to spin the entire time the page is being turned. Can this be the precursor for the

spinning cyclone in Sabuda's *The Wizard of Oz*? His use of continuous motion adds so much to the text and extends the animated quality of the illustrations.

Well, those are my three choices for exemplary movement. What's so nice about this continuing series of articles on "My Three Favorites" is that different books can be chosen by changing categories. So many other categories and books come to mind ... the most humorous, the most artistically illustrated, and the most...well, perhaps Ann will ask me again another time.

Illustrating Juveniles with Tri-Dimensional "Pop-Ups"

By Freeman Lewis

One of the most interesting recent developments in the field of juvenile bookmaking has been the introduction of "Pop-Up Books," a descriptive title which explains itself. For these novelties, with their three-dimensional illustrations, are a truly unusual departure from the conventional; and their production comes under the heading of "book-building" in the most literal sense of the word.

In this article Freeman Lewis, of Blue Ribbon Books, Inc., the publishers, tells how it's done. His analysis of the manufacturing steps will be of general interest in the bookmaking field.

The new "Pop-Ups" issued by Blue Ribbon Books recently are of considerable interest to manufacturers and book binders. They represent the first books with three-dimensional illustrations ever made in America and necessitate a return to hand work and slow production which is unusual in this machine age.

To any one looking at the various old German and English books containing three-dimensional illustrations, it is obvious that one of the explanations of their quality is the fact that the text paper used is so thin and flexible that when the book is opened the illustrations will not stand erect unless the reader holds the pages down firmly. In addition to a stiff paper, the use of color also makes necessary a smooth surface. And with the emphasis which buyers place on bulk, a thick paper must be used if the books are to be successfully merchandized.

To overcome these difficulties, an extremely hard bristol board, surfaced on both sides, was tried at first. But this paper was too hard and not smooth enough. Solid soda pulp paper also turned out to be unsatisfactory. Finally a paper was evolved which had a fairly soft wood pulp core and a calendered soda pulp surface. This paper has been very satisfactory.

The Pop-Ups themselves could, of course, not be made from such stiff paper. They were printed separately and die cut.

The expense of the plates on these books is considerable, and to save as much as possible, all the color work is done in line and Ben Day. [A method of adding a tone to a printed image by imposing a transparent sheet of dots or other patterns on the image at some stage of a photographic reproduction process. Named after the inventor, New York printer Benjamin Henry Day.]

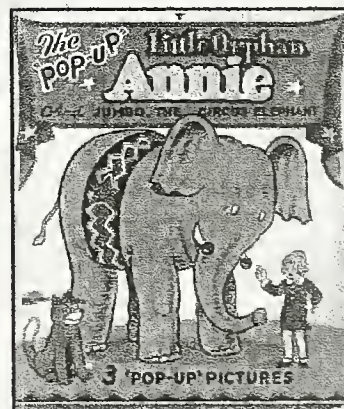
The problem of binding the Pop-Ups is a difficult one. There is so much extra paper in the center of these books that it is necessary to insert tabs to add bulk to the shelf back. These tabs are inserted under the pop-up pages during the collating in order to avoid an extra hand operation of sewing. In the 1932 editions four tabs were inserted; but as these have not added enough bulk, the number will be increased.

A certain amount of glue is rubbed between the signatures; and because the paper is so stiff, these signatures crack apart after the book has been used a while. No way was evolved for eliminating this trouble until after the books for this fall had been completed, but the problem has now been solved for future editions.

Because the Pop-Ups are made to be opened fully and frequently, it was necessary to have a back strip which would always round. By using a light weight Jonathan board, this cracking is avoided. And to protect this back strip from the glue, as well as to give added strength, a Canton flannel is used for super.

The combination of ingenious constructions, attractive art work, and quality printing is largely responsible for the success of the Pop-Ups. For this, too much credit cannot be given to Mr. James H. Dulin, head of the Caslon Press and printer of the books, and to Mr. Harold Lentz, artist and designer of the Pop-Ups. Their cooperation made it possible to save much expense and to produce a article new to American publishing.

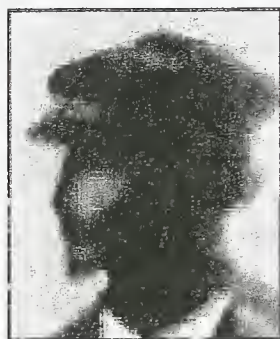
Reprinted from *Bookbinding Magazine*, February, 1933, page 30.



THESE PEOPLE ARE DEFINITELY POPPING UP IN SAN DIEGO.



Roy Dicks
Sharing your Books with Others



Frank Gagliardi
Welcome



Ed Hutchins
"Stand and Deliver"



Charlotte Johnson
Buying Books on the Internet



Emily Martin
Hands-on Workshop



Ann Montanaro
The Movable Books of Raphael Tuck



Amber Past
Artists' Books



Adie Peña
The Making of "CELEBRATION"



Donna and Peter Thomas
Artists' Books



Howard Rootenberg
Historical Movable Books



Christiane Griffin-Wehr
The Books of Julian Wehr



Paul Wehr
The Books of Julian Wehr

WILL YOU BE THERE, TOO?



THE 5th MOVABLE BOOK
SEPTEMBER 30 - OCTOBER 2, 2004

SOCIETY CONFERENCE
SAN DIEGO, CALIFORNIA, USA

Cracker Jack Pop-ups

Ann Montanaro

While researching C. Carey Cloud's role in the creation of the Blue Ribbon pop-up books, I did an online search using the name Sam Gold, the man Cloud wrote was responsible for taking the idea of the pop-ups to the publisher. Finding references to Gold and his subsequent role in producing Cracker Jack premiums led me to Harriet Joyce and Jim Davis, both premium collectors. They were each very helpful in my quest for information. Jim supplied biographical data about Cloud and Harriet sent me articles about Cloud as well as color photocopies of Cracker Jack pop-ups from her collection. I appreciate the help I received from both of them.



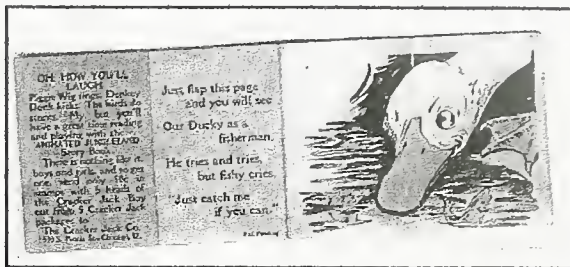
Cracker Jack is the trademarked name of a candied popcorn snack food that has been on the market since 1896. Their

slogan "A Prize in Every Box" began in 1912 when the company started inserting a small toy into each package. In 1928 The Cracker Jack Company encouraged consumption of their product with an offer of a mail-in premium. For 10 cents in stamps and five cut-out heads of Sailor Boy from the Cracker Jack box, a boy or girl could obtain the pop-up *Animated Jungleland Book*. To promote the book, a prize folder, called a "Wiggle Wag," was included in boxes of Cracker Jack. The "Wiggle Wag" text read: "Oh, how you'll laugh. Piggie Wig sings. Donkey Donk kinks. The birds do stunts. My, but you'll have a great time reading and playing with the ANIMATED JUNGLELAND Story Book." Cracker Jack issued eight different 2" by 5½" "Wiggle Wag" pop-ups featuring birds and animals, each with an accompanying poem. The Ducky "Wiggle Wag," for example featured a duck about to stick a bright yellow bill into water. The printed page was folded into four sections with the duck's head printed across two sections and the duck's bill cut on the fold so that it could "wag."

Just flap this page
and you will see
Our Ducky as a
fisherman.
He tries and tries
but fishy cries,
"Just catch me
if you can."

The instructions on the back of the folder stated: "If you like this prize Wiggle Wag then you'll want the JUNGLELAND Story Book. You just wag the pages back

and forth and see the animals do their stunts. Every boy and girl can easily get one."

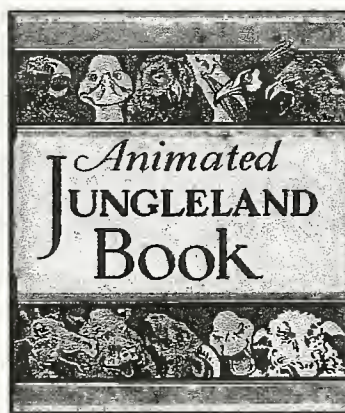


Ducky "Wiggle Wag"



Back of "Wiggle Wag"

The *Animated Jungleland Book*, published in 1928 by The Cracker Jack Co. of Peoria, Harrison and Sangamon Streets, Chicago, U.S.A., measured approximately 4" x 5" with two stories on 26 pages. In the first story, "Let's Give a Party," Piggy-Wig and Billy Goat decided to have a party and they invited their animal friends to do funny stunts. The four illustrations with pop-ups were printed on a double-size sheet with the extended side folded in to meet the binding. In the first pop-up the animals joined in a circle to hear pig sing a



song. Each of the pop-ups was a simple V-fold with the animal printed on the fold. The pig's mouth was cut so that when the page was opened he appeared to be singing. In the next pop-up scene the dancing Donkey-Donk kicked his hind legs up and down. The text included instructions: "If you hold your finger behind the crease and move the page gently back and forth, you can see how he danced." But donkey's dancing looked dangerous to the other animals and they hurried out of his way. The birds then joined in the fun and, in the second story, "The Birds' Stunt Party," showed the animals a few tricks of their own. In the final two pop-up scenes the owl's beak opened and the mallard's wing flapped. It is an amusing and entertaining little book and an interesting use of pop-ups.

Exhibits

Cedar Rapids Museum of Art. "Emily Martin: Slices of Life." May 15 - August 29, 2004. Gallery talk with the artist on Wednesday, August 4 from 12:00 - 1:00 p.m. 410 Third Ave., SE, Cedar Rapids, Iowa. www.crma.org.

Katonah Museum of Art. "What's in a Book: A Book Arts Exhibition." May 27 - October 23, 2004. "The exhibition explores some of the ways that artists use books as an expression of their art and as a medium for their personal vision." Katonah Museum of Art, Route 22 at Jay Street, Katonah, New York.

Musée Alexis Forel. "Pages Magiques des Livres Animés." A Swiss exhibition of movable books.

Joining the series of European countries that brought impressive exhibitions of movable and pop-up books during the last couple of years, Switzerland proves to be the next. On March 8, 2004 the exhibition *Magical pages of movable books* opened in the *Musée Alexis Forel* in Morges, some seven miles from Lausanne or 25 miles from Geneva. On display are the highlights of a private Swiss collection, completed with loans from the Swiss Institute of Youth & Media in Zürich. Though the greater part of the books shown represent the second golden age of movable books, also included are some 20 interesting titles from 1890-1950. Every Wednesday afternoon at 3:00 p.m. there is a guided tour with a demonstration of the movement of the books. The exhibition continues until September 26. For more information – and to see some pop-up books in motion – www.museeforel.ch. Musée Alexis Forel, Grand-Rue 54, 1110 Morges, Switzerland.

New Britain Youth Museum. "Paper Toys: An Exhibition of Paper Dolls, Pop-up Books, Paper Soldiers, Construction Toys, Games, Puzzles and other Amusements." The exhibit, which runs through August, includes over 200 paper toys ranging from 1870 to the present and include books and toys from the collections of members Frank Gagliardi and Robert Sabuda. New Britain Youth Museum, 30 High Street, New Britain, Connecticut.

Catalogs Received

Cattermole 20th Century Children's Books. Catalog 39. 9880 Fairmount Road, Newbury, Ohio 44065. Email: books@cattermole.com. <http://www.cattermole.com>.

Jo Ann Reisler, Ltd. Catalogue 65. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. email@joannereisler.com. www.joannereisler.com

Stella Books. Pop-up List. www.stellacatalogues.com/Pop-Up-20-4-2004.htm.

Questions and Answers

A. Ann Montanaro issued a challenge to me in the February 2004 *Movable Stationery* concerning another use of a pop-up in a movie (based on my article on the pop-up book used in *Sunday, Bloody Sunday* - see the November 2003 issue). Ann had read a newspaper article on pop-ups which referred to the film *Legally Blonde 2*. The article stated "...lawyer Elle Woods champions animal rights in front of Congress with a pop-up book. When lawmakers dismiss her, [she] can't believe her visual aid didn't do the trick." Ann wanted to know what pop-up book the character used.

Having not seen the film, I acquired the DVD version to investigate. At first, I could not find the scene described when fast-forwarding through the film. There were several scenes of committee hearings and one in front of the full Congress, but no pop-up. Viewing the film in real time from the beginning allowed me to discover the referenced scene, although it was not at all as described in the article.

The article was apparently written at the time the film was in theaters in 2003, the writer mis-remembering what he had seen. As it turns out, the scene in question takes place in a hallway outside a Congressman's office (at 34:02 minutes into the film). Elle is trying to convince that Congressman's staff member to allow her to see him about her rights issue. Elle says, "If you insist that Congressman Marks is unavailable, perhaps you could take a look at my alternative testing economics incentive chart." The staffer rolls her eyes and shuts the door in Elle's face. Elle disappointedly holds up what she has been carrying and says "But it's a pop-up!" At that point she opens a handmade double page spread on her signature pink paper. The spread has a chart with green lines connecting various large dots. A simple V-fold of a large hand-drawn dollar sign pops up from the center.

So this one turns out not to be a previously existing book (and there's no credit for the paper engineer!)

OK, next challenge.

Roy C. Dicks
Raleigh, North Carolina

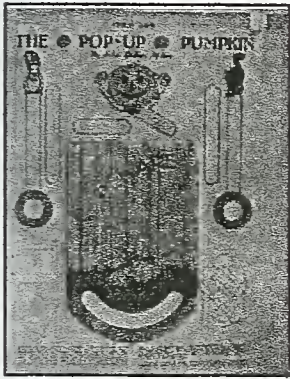
A. I saw your query in the latest *Movable Stationery* about the pop-up book used in *Legally Blonde 2*, which my cousin Marc Platt produced. I asked his secretary if she had any insight, and she responded that below the Props Dept. created it.

Joel Stern
Los Angeles, California

Q. For a conference presentation on the movable books of Raphael Tuck I need copies of images from books by the publisher. If you have books in your collection and could send me images, please contact me.

Ann Montanaro

Q. Some time ago I found a pop-up item on eBay described as being from the October 1926 issue of *Child Life Magazine*. From the eBay picture, "The Pop-up Pumpkin" by John Dukes McKee appeared to be printed in two colors on a single sheet of paper, designed to be cut out and assembled by the reader.



This do-it-yourself item from 1926 prompted me to try to find out when the term was first used to describe a paper mechanism that pops up. The *Oxford English Dictionary (OED)* defines "pop-up" as both a noun and an adjective. As a noun, the first usage given is 1906 with the following reference: "1906 Spalding's *Offic. Base Ball Guide* 126.

A trapped ball play was made when runners were on bases, and a 'pop-up' fly ball was expected to be caught." Until the 1970s the only references the *OED* gives for the noun "pop-up" relate to baseball, toasters, or campers.

As an adjective, the *OED* lists the first occurrence as 1934 with a reference to a "pop-up target." The first reference to a paper mechanism is given as "1963 S. MARSHALL *Exper. in Educ.* iv. 153. Every illustration is conceived and executed as a 'pop-up' scene."

Does anyone have a reference to a paper pop-up mechanism prior to 1926? If so, please send me the citation.

Ann Montanaro

Q. At the New York Antiquarian Book Show I saw for sale a copy of the limited edition of David Carter's *Nutcracker*. It was issued in a box with an extra plate on the cover and was signed by both Noelle and David Carter. I know other books were issued in limited editions, please include a list of them in the newsletter.

Eleanor Heldrich
Lutherville, Maryland

The 5th Movable Book Society Conference Preliminary Program

*The times and dates of these presentations
may change to fit the presenter's schedule.*

Thursday, September 30

- 4:00 - 5:00 Registration and reception at San Diego Hilton Gaslamp District
5:30 Bus ride to Mesa College
6:00 - 7:00 View exhibition of artists' books - "Stand and Deliver"
7:30 Gallery Talk - Ed Hutchins, curator
8:30 Presentation of "Stand and Deliver" awards

Friday, October 1

- 9:00 - 9:15 Welcome - Frank Gagliardi
9:15 - 10:15 "The Making of the book *A Celebration of Pop-up and Movable Books*" - Adie Peña
10:30 - 12:00 Books of Julian Wehr - Christiane Griffin-Wehr and Paul Wehr
12:00 - 1:30 Lunch
1:30 - 2:30 "Movable Books and the Internet" - Charlotte Johnson
2:45 - 3:45 Artists' Books - Ámbar Past
3:45 - 5:00 Sharing your Books with Others: Exhibits, Book Groups, etc. - Panel discussion led by Roy Dicks

Saturday, October 2

- 9:00 - 10:00 "The Movable Books of Raphael Tuck" - Ann Montanaro
10:15 - 11:15 Artists' Books - Peter and Donna Thomas
11:15 - 12:30 "Historical Movable Books" - Howard Rootenberg
12:30 - 1:30 Lunch
1:30 - 3:00 Workshop - Emily Martin
3:15 - 4:30 Book sales
7:00 Banquet - speaker David Carter

Movable Reviews

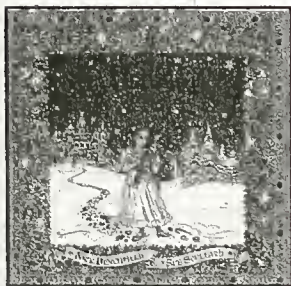
Marilyn Olin
Livingston, New Jersey

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

I am devoting most of Movable Reviews to books I have received from Amazon, U.K. These pop-ups were not available in the U.S.A. at the time this report was written, but can be ordered at the above. Some are very special and should be in any pop-up collection. Perhaps they will be available in the USA in the future.

Rating: **4½**

MAGICAL BEASTS A POP-UP ADVENTURE. Illustrated by Anne Sharp. Paper engineering by Nick Denchfield. Published by Macmillan Children's Books, a division of Macmillan Publishers Ltd. Pub.: Oct., 2003 in London. ISBN 0-333-99857-X. 14.99 pounds sterling. 24 x 32 cm. 16 pages. There are 3 double-page, stage type pop-ups, 4 fully-assembled 3-D models and 13 press-out magical beasts and other material to set up each scene. This is a fascinating book which both children and adults will enjoy. It has drawings and information about magical beasts around the world, including the werewolf, hydra, griffin, phoenix, centaur and many others. The models are well-made and with one step an older child or adult can make them 3-D. This is a wonderful way to learn about the myths and legends of these magical beasts. Paper Eng.: Very good!



Rating: **5**

THE NUTCRACKER: A MAGICAL POP-UP ADVENTURE. Illustrated by Sue Scullard. Paper engineering by Nick Denchfield. Published by MacMillan Children's Books, a division of Macmillan Publishers Ltd. Pub: Oct., 2003 in London.

ISBN 0-333-96134-X. 14.99 pounds sterling. 27 x 27 cm. 10 pages. 5 fabulous double-page pop-ups and many smaller ones. This is one of the best pop-up Nutcrackers that I have seen. There is a tall pop-up Xmas tree and an enchanting, elaborate Land of the Sweets. Pop-up presents can be opened and everything is beautifully detailed. A lovely book. Paper Eng.: Complicated and intricate.

Rating: **4½**

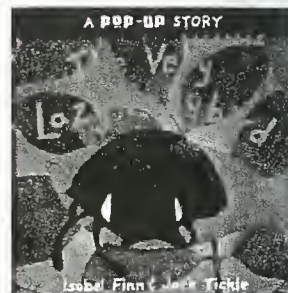
POP-UP SPOOKY CASTLE. Illustrations by Steve Cox. Paper engineering by Nick Denchfield. Publisher: Macmillan Children's Books, a division of Macmillan Publishers Ltd. Pub.: Oct., 2003 in London. ISBN 0-333-96133-1. 14.99 pounds sterling. 28 x 28 ½ cm. One huge, elaborate, pop-up spooky castle with a tower that rises up as the book covers meet. There are wonderful figures to press out and a game to play. Paper Eng.: Intricate and carefully done.

Rating: **5**

THE THREE LITTLE WOLVES AND THE BIG BAD PIG: POP-UP. By Eugene Trivas. Illustrations by Helen Oxenbury. Paper Engineering by Keith Finch. Publisher: Egmont Books Limited. Pub: Sept., 2003 in London. ISBN 1-4052-0669-1. 14.99 pounds sterling. 27 ½ x 22 cm. 16 pages. (If you order this book from Amazon, U.K. be sure to put POP-UP in the title or you will get the story book only.) This delightful book is full of pop-ups, pull-tabs, slides, etc. The author states that his book is an attempt to overcome the stereotyping of good and bad and it's done wonderfully. The lovely illustrations, the soft colors and the well written story make this a special story. Paper Eng.: Original and charming.

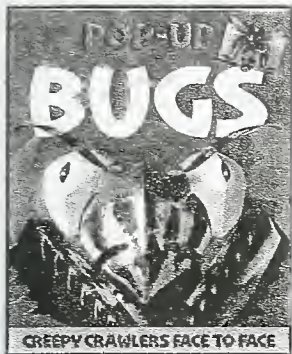
Rating: **3½**

THE VERY LAZY LADYBIRD. By Isobel Finn. Illustrations by Jack Tickle. Published by Little Tiger Press. Pub. Aug., 2003 in London. ISBN 1-85430-873-4. 7.99 pounds sterling. 26 ½ x 24 ½ cm. 16 pages. 8 pop-ups. This is a book very young children would love to have read to them over and over. The pop-ups are simple but colorful and there is a really sweet story which will entice children. Paper Eng.: Modest, but well-done.



Rating: **4½**

CREATIVITY: THE FLOWERING TORNADO. By Ginny Ruffner. Publisher: Montgomery Museum of Fine Arts. Pub.: June, 2003 in Montgomery, Alabama. ISBN 0-89280-040-2. \$19.95. 22 x 16 cm. 14 pages. 7 pop-ups. This book is a pop-up interpretation by multi-media artist Ginny Ruffner of her installation at the museum on the theme of creativity. There are seven unusual pop-ups. This is a wonderful book for adults and a lovely gift for any artist. Paper Eng.: Different and well-done.



Rating: **5**
POP-UP BUGS. By Sally Hewitt. Illustrated by Chris Gilvan-Cartwright. Publisher: Harry N. Abrams, Inc. Pub. March, 2004 in New York. ISBN 0-8109-5032-4. \$14.95. 30 x 24 ½ cm. 12 pages. 6 wonderful, giant, elaborate pop-up bugs and a rhyming text will make boys and girls squeal with delight. The

illustrations are bright and fun. Paper Eng.: Terrific!

Rating: **5**

FISHING FOR THE MOON AND OTHER ZEN STORIES. Text and illustration by Lulu Hansen. Published by Universe Publishing, a division of Rizzoli International Publications, Inc. Pub.: Jan., 2004 in New York. ISBN 0-7893-0816-9. \$25.00. 16 x 23 ½ cm. 18 pages. 9 double-page pop-ups. Within this book are 9 beautifully illustrated Zen stories. The art is painted with subtle Sumi inks and the pop-ups provide each tale with a 3-dimensional spread. Any of the stories shared with a child would create a wonderful discussion. This is an especially sensitive and lovely book and designed with an understanding of its Zen source. Paper Eng: Perfect for this book.

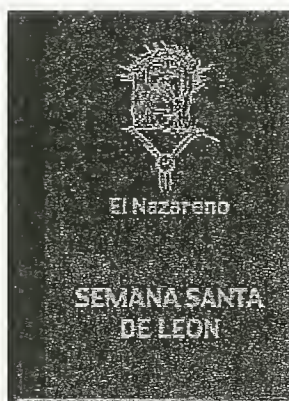
Frankfurt Book Fair, continued from page 1

Like the last two books by Mrs. von Stemm on the strange couple *Fraulein Pop and Mrs. Up*, published by RoRoRo, this is a do-it-yourself pop-up book. The reader has to cut out the figures on the last 20 pages of the book and assemble them into pop-ups, pull-tabs, or flaps-to-lift and then paste them in the right places in the book. An extra interactivity is offered since there is a special website that is an integral part of the reading of the story found at www.olloswelt.de.

Missed at the Fair but spotted by our fellow German collector Peter Schühle was another new pop-up book: *Alte Nationalgalerie in 3D* (The Old National Gallery; 3-936314-23-3) by Michael Lewitscharoff. Published by the new Jovis Verlag, this book is on the history and treasures of the famous Berlin Museum. The design and paper engineering was done by the same team that was responsible for that gem of paper engineering *The Berlin Pack*. This book includes an additional booklet featuring works from the collection and a set of postcards of its

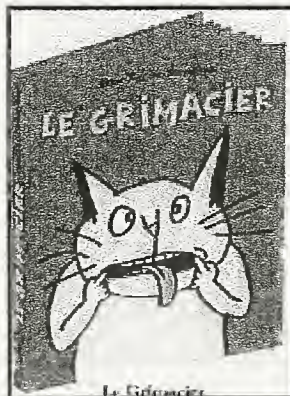
masterworks. It also has a richly detailed pop-up of its characteristic neo-classical building located on the "Isle of Museums" in the heart of the new German capital. And again, the pop-up opens and closes perfectly!

I thought it was peculiar to find here a nice anthroposophical movable book – though in its third impression here, the first dating from the 1960s – at Mellinger Verlag from Stuttgart: *Erde, Wasser, Luft und Licht* (Earth, water, air and light; 3-88069-237-8), a turning-wheels book by Wera Bockemühl. The four plates that accompany the rhyming texts on each of the elements are done in soft colors with strongly rounded composition typical of the anthroposophical principles. They show alterations within two openings when the wheel is turned with a small window near the center of the wheel and a wider one towards the outside.



From *Spain* comes a couple of nicely designed and illustrated books by Alex Baena with, respectively, a fold-out theater stage and a circus ring built in and additional press-out characters to perform shows: *Trap y Clela en el Teatro* and *Trap y Clela en el Circo* (Barcelona, Beascoa Editorial).

A collectible Spanish oddity is *El Nazareno. Semana Santa de León* (The Man from Nazareth. Holy Week in León – a small Spanish city; Ferres.net, 2003, no ISBN) a pop-up book (a cover with one spread only) that has as its theme the Christian Holy Week. It shows in pop-up the rather macabre procession in which during this week in some parts of Catholic Spain the suffering, cross-bearing Christ is carried about on the back of tens of men, wrapped from head to foot in black. Done by the Spanish artist Fernando Ferreras in (apparently) a limited edition since the copy I saw was numbered. He is preparing another pop-up *La Esperanza Macarena* and they can both be ordered from www.lapasion.org.



Remarkably, this year the most new continental pop-up books were found at the stands of publishers based in *France*. Could the great exhibition in the Marché Dauphin, in which the Paris antiquarian bookseller Jacques Desse earlier this year showed such a marvelous survey of French pop-up books have been influential already?

The young packaging company of *MFG Éducation* from Evry last year offered some first dummies and they have now greatly enlarged their production. All of their books are illustrated by Christian Hache and are paper engineered by Jean-Luc Cherrier. They contain no fewer than eight, sometimes even 10 spreads and are packed with pop-ups. Some also have added pull-tab animations in bright colors aimed at the market for young children: *1,2,3, Compte à la Ferme* (1,2,3, Count at the Farm; 2-84403-472-1); *Les Couleurs des Animaux* (The Colors of the Animals; 2-84403-475-x) including a great giraffe with a stepped neck; *Le Château Enchanté* (The Haunted Castle; 2-7502-0035-0); and *Le Merveilleux Voyage* (The Marvelous Journey) All will be issued in 2004. Also in preparation is a series of pop-up editions of the classic children's books *Pinocchio*, *The Beauty and the Beast* (with an innovative mechanism of self-sliding Venetian blinds), *Alice au pays des Merveilles* from which a nice dummy was displayed, and others. Surely it is a production of desirable items to keep an eye on!

The Paris publishing house of *L'École des Loisirs* had three new theater books designed and illustrated by Kimiko. (Kimiko is half-French, half-Japanese by birth and was active in the haute-couture before deciding to make children's books). She adds a nice three-dimensional effect to her books by the use of a proscenium arch, a pierced second layer and a backdrop, like the compartments of a carousel book. Two years ago we saw the first two parts, last year another two, and now she has published three new titles: *Hänsel et Gretel*, *La Princesse au Petit Pois* (The Princess and the Pea), and *Coucou Père Noël* (Peek-a-boo Father Christmas). They are very attractive books done in bold colors with a strong but simple design and large color levels resembling poster art. The same publisher has the funny *Le Grimacier* (The Handbook of wry faces) by Dorothee de Monfreid. It is a movable book that instructs young children on which face to pull when asked to wash hands, to dress, etc. Offering a hilarious repertory of the best grimaces, instructed by the faces of humorous animals, it is made movable so the child can practice an exact performance. Great fun!

An elaborate "Panoscopic Model"-like a pop-up scene - measuring a whole 30x38 cm - of *La Maison de Mireille l'Abeille* (The House of Mireille the Bee; 2-07-053904-0) by Antoon Krings and illustrated by Virginie Fraboulet and Thierry Buron, was shown by *Gallimard Jeunesse* from Paris. Accompanied by a text booklet and four plush characters, it was paper engineered in-house by Hua Yang Printing. It is a great pop-up item featuring the well-known bee character.

Finally I saw some desirable new products from Christian Legrand, in my opinion an under-rated paper engineer. He is of French origin but, with his company

ORCH-Print, works in Bangkok, Thailand. In 2002 the company of Hemma, from Chevron in *Belgium* published two great books designed by Legrand - that were apparently missed by me: *Une Journée à la Ferme: Un Livre en Relief* (A day at the farm: A three-dimensional Book; 2-8006-8205-1) and *Une Journée en Forêt: Un Livre en Relief* (A Day in the Wood: A three-dimensional Book; 2-8006-8204-3). Both of these books offer detailed pop-up scenes to be filled by a child with lots of cut-out figures that are inserted or stand up. The figures can be stored in an envelope at the back of the book. I think the young child will find it very pleasant to make his own scenes over and over again. It will develop his imagination, stimulate him to tell his own stories by naming all the animals, etc.

I saw some other nice items designed and paper engineered by Christian Legrand at another Belgian company, the Brussels based *Casterman*. They have been active for several years with French language co-editions of pop-up books produced by Sadie Field Productions and Intervisual. "Martine" is their rather sweet main character in a series of books for girls that started in 1954 (!). They were created by Albert Delahaye and illustrated by Marcel Marlier.



Meanwhile 53 parts have been published and over 50 million copies have been sold, mainly in French-speaking countries. They are so well-known that I recently heard questions asked about them on a popular Belgian TV quiz show. Casterman has now revived the sales of this front list item by adding novelties (such as cube

books) and all kinds of merchandise. Three nice four-compartment carousel books that re-use the 1950s Marlier illustrations were designed and engineered by Christian Legrand, *La Ferme de Martine* (Martine's Farm; 2-203-10681-6), *La Maison de Martine* (Martine's House), and *Martine en marché* (Martine at the Market; both to come).

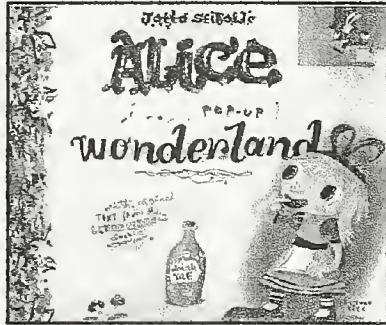
Most spectacular however is the inflatable paper merry-go-round with mechanical music box that Legrand designed for Martine: *Le Manège de Martine* (2-203-10662-4). It is a variant of the earlier Christmas roundabout *Das Weihnachtskarrussell* published in 2000 exclusively in Germany by Coppentrath. Executed now in the typically 1950s colors, this one looks even more nostalgic. Casterman also published a Dutch edition for the Flemish market as *De Carroussel van Tiny*. It is a wonderful paper toy and a gem of paper engineering using rubber bands that make the roundabout pop-up at once automatically once the package is opened.

Finally: My Best of the Fair.

I have kept my private favorite pop-up book to conclude this contribution. Indisputably, my choice as the best of this year's Book Fair was the other new pop-up Alice: *J. Otto Seibold's Alice in (Pop-up) Wonderland* (Orchard Books, 0-439-41184-X). As a passionate lover of Carroll's brilliant nonsense story from the 1860s, as a collector of new but artistically illustrated editions of this children's book classic, and as a pop-up aficionado, I greatly appreciate this highly original version. Using the "original text from the Lewis Carroll classic," as stated on the front cover, the author didn't walk into the trap of trying to excerpt the complete story once again. As a reader I want my knowledge of the story to be taken seriously; even more since the book offers extra information, such as the opportunity to see and read "The book Alice was reading when she was bored." The new illustrations are by the acclaimed artist Seibold, the creator of *Olive, the Other Reindeer* - a picture book that is now an icon of modern children's book illustration among the young

illustrators and graphic designers here. A fact I experienced recently when preparing a conference on the modern picture book. For his Alice, Seibold did terrific pictures, again mirroring the nonsensical humor of Carroll that is missed

in so many other Alice re-makes. For that reason it is already now a classic in its own way. The more I look at them, the more details and humor I see. The strange use of perspectives (even sometimes conflicting), the remarkable use of shadows, very appealing colors, great lettering that very well integrates in the whole concept of the spreads, shaped pages and ditto flaps that betray themselves as flaps at second sight only, and hardly any reminiscence of the all too well-known Tenniel images. Equally well done is the supportive, not obtrusive use of pop-ups, lift-flaps, sliding pictures, wheels, pull-tabs, doors to open, an innovative three-dimensional scene that hides between the pages (literally a "shadowbox"). It ends with an extravagant pop-up final of the Alice - grown to her full size again - as the center point of an ingeniously unfolding wheel with the well-known Wonderland animals seated into kind of carts as found at some fair attractions. It is really a masterpiece of the paper engineer James Diaz who did all the movements and pop-ups and has been admired for years for his innovations and tricky mechanics. His company White Heat produced the book.



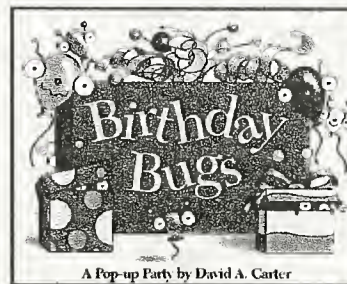
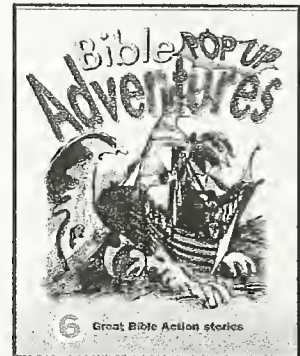
What a marvelous solution he has found for the vanishing of the Cheshire Cat till only its grin remains! This is my only private 5+ rating of the season, for its design, its illustrations, and its paper engineering alike. The only minus of the book, I think, is the use of paper that is too weak. But it is forgiven for all the good things that the book offers otherwise. Buy this book, it is a must-have for any collector, however over indulged he or she may be!

New Publications

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

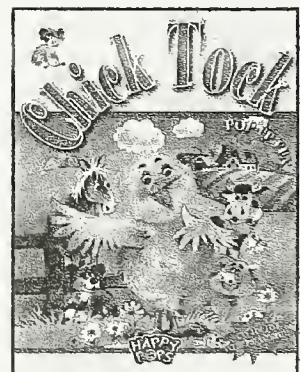
Amazing Pop-Up Stand-Out Dinosaurs. By Eugene Trivizas. September. Egmont Books. \$24.95. 1-4052-0801-5.

Bible Pop-Up Adventures. By Tim Dowley and Dudley Moseley. September. Kregel Publications. \$11.99. 0-8254-7298-9



Birthday Bugs: A Pop-up Party. By David Carter. Little Simon. \$10.95. 0-689-81858-0.

Chick Tock. Book Company Publishing Pty, Limited. \$14.95. 8 x 10-inches. 1-74047-462-7.



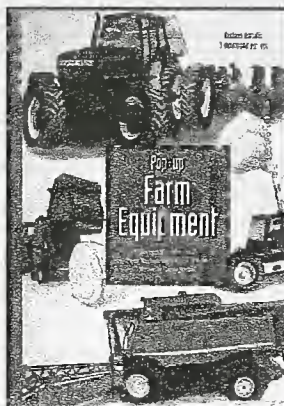


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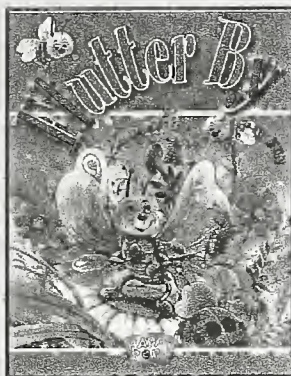
Pop-up Farm Equipment.

Carrah Kids. 16 pages.

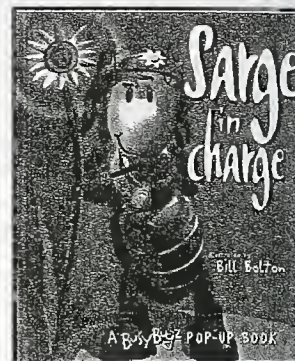
\$12.99. 1931931097



Fiona Goes to Fairy School. September. 14 pages. 10 x 9 x 7-inches. Piggy Toes Press. 1-58117-322-9



Flutter By. Book Company Publishing Pty, Limited. \$14.95. 8 x 10-inches. 1-74047-461-9.



Sarge in Charge. (A Busy Bugz Pop-up). By Christine Tagg. Silver Dolphin Books. \$12.95. 16 pages. 9 x 11-inches. 1-59223-148-9.

Harold and the Purple Crayon. Harold Takes a Trip: A Movable Pop-up Book. \$7.95. Piggy Toes Press. 1-58117262-1

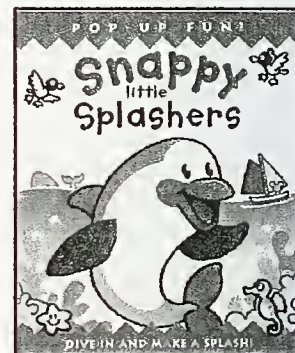


Spring Is Here: A Barnyard Counting Book. Little Simon. \$7.99. 14 pages. 7 x 7-inches. 0-689-85388-2.



The Hiccups Hippo. By Keith Faulkner. \$12.99. Dial Books for Young Readers. 0-8037-2963-4.

Snappy Little Splashers. By Derek Matthews. Silver Dolphin Books. 8 x 10-inches. \$12.95. 1-59223-082-2.



I know an Old Lady Who Swallowed a Fly. July 2004. 14 pages. Dimensions: 10 x 8.25 x 11-inches. Piggy Toes Press. 1-58117-267-2.

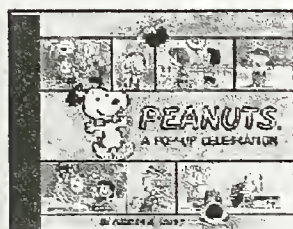
On Top of Spaghetti: A Silly Song Book. July 2004. 12 pages. 10 x 9 x 10-inches. \$12.95. Piggy Toes Press. 1-58117-331-8.

Speed Machines: A Pop-up Book with Moving Gears. August 2004. Piggy Toes Press. \$14.95. 1-58117-323-7.

Tibetan Buddhist Altars: A Pop-up Gallery of Traditional Art and Wisdom. By Tad Wise, Robert Beers, and David A Carter. September 2004. Maple Tree Press. \$21.95. 1-57731-467-0.

What's baking, Strawberry Shortcake? Penguin. \$5.99. 0-448-43532-2.

White Houses Pop-Up Book. By Chuck Fischer. September. Universe Publishing. \$35.00. 0-7893-1064-3



Peanuts: A Pop-up Celebration. By Charles M Schulz (Based on a comic strip by) Paige Braddock (Adapted by) Bruce Foster. August 2004. Little Simon. \$19.95. 0-689-85453-6.